Performing the Family Portrait in Marcelo Bertuccio's
Señora, esposa, niña y joven desde lejos

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Marcelo Bertuccio's play *Señora, esposa, niña y joven desde lejos* offers a glimpse at unwieldy memory politics in postdictatorial Argentina through a somber portrayal of family relationships and intergenerational transmission fifteen years after the end of the last dictatorship (1976-1983). Directed by Cristian Drut and premiered in January of 1998 at the Callejón de Deseos in Buenos Aires, Bertuccio's intimate play/portrait shifts the point of view to a new generation to investigate how competing memory discourses interpolate family genealogies to upset traditional divisions between private and public, and personal and political spheres. Central to the playwright's analysis of memory politics is the figure of the *desaparecido* and the diverse modes of representation that have evolved to express the legacy of disappearance in the national imaginary since the end of the dictatorship. Allusions to photography, radio, and Internet in the structure and themes of his play implicate Bertuccio's own theatrical production in this critical inquiry of the role of art in the representation and politicization of trauma and memory discourse in postdictatorial Argentina. Of particular interest to this analysis is Bertuccio's use of the framing device, both thematically and aesthetically, to re-contextualize individual and collective identities, foster metadramatic consciousness of the processes of representation, and juxtapose past and present paradigms.

Señora reveals the interaction between a mother, wife, and daughter (Señora, Esposa, and Niña) whose referent and locus of identity continue to be their disappeared son, husband, and father (Joven). Absent but omnipresent, the Joven remains off stage throughout the play, but his narration, in the form of a voice-over, intersperses onstage utterances. The stage directions locate the disappeared protagonist's narration ambiguously, indicating that his voice

comes from a far away, dark place. The play's structure consists of eleven scenes, alternating between the narrator's dreamlike monologues, the onstage characters' strained dialogues, and the Niña's frustrated attempts to communicate with her father. The Joven's monologues initially combine political and colloquial registers in a disoriented, detached tone. In the opening scene, when the stage is still dark, he begins by commenting on the weather, stating that "hoy hace un poco de frío. Eso creo. En este lugar siempre hizo frío. Aunque no sé si debería llamarlo frío exactamente. Es la humedad" (97). Already in the first monologue there are signs of the linguistic deterioration that will progress until the Joven's narration is completely unintelligible toward the end of the play, "Es muy difícil recordar. La momeria debe estar ya oxidada. Quizá sea cierto eso que decían en casa. Eso de Todo lo que no se usa se atrofia. Pero la momeria no es un órgano. ¿Qué es la momeria? Inútil. Nadie a quien consultar" (97). The Joven's search for an interlocutor reflects the need to establish dialogue and address unanswered questions. Having "no one to consult" points to the lack of an addressable other and leads to the eventual fragmentation of the Joven's language and identity.

Bertuccio's 1998 play is hardly the first to address the theme of the disappeared in Argentine theatre. Jorge Goldenberg's *Knepp* (1983), Griselda Gambaro's *Antígona furiosa* (1986), and Eduardo Pavlovsky's *Pablo* (1987) are three well-known predecessors. *Señora,* a play that recycles many of the memory discourses already circulating in the early eighties, engages with audiences innovatively because of the shift in perspective to the younger generation. Bertuccio's play foreshadows by a couple of years the boom in production created by a new generation of artists that came of age in the wake of the dictatorship. This generational renewal is shown emblematically in the plays of the Teatroxlaidentidad festival and in films such as María Inés Roque's *Papá Iván* (2001), and Albertina Carri's *Los rubios* (2003).

The onstage characters, the Señora, Esposa and Niña, display unilateral relationships with the Joven but are unable to relate to one another constructively as a family unit. When the Joven narrates from off-stage, the onstage women are completely still; occasionally the Esposa and the Niña drift off. The Señora and the Esposa disagree on the way to address the disappearance of their loved one, and their personal and public strategies clash and produce ill will between them. The Esposa joins the *Madres* to march around the *Plaza de Mayo* every Thursday and insists to her daughter that her father is away on a trip. The Señora does not understand why her

daughter-in-law would choose to share her grief with a group of strangers, milling around in circles in silence (103). The Niña interrupts these arguments with earnest, persistent questioning and suggests that all three women sit down together and discuss ways of settling differences (108). When the Niña suggests that they hold a wake for her father, her mother answers quickly that he is not dead (108). When the Niña then proposes they hold a birthday party and invite him, her mother tells her he is away on a trip (108). The Niña responds with exasperation, "Mamá. Con eso del viaje no me dices nada. Deberías ser más específica. Hay muchas clases de viaje. La muerte podría entenderse como una de ellas" (108). The Niña's attempts at communication are largely dismissed and in the end she is unable to unite her family. This prompts her to focus on strengthening ties with her absent father, looking for traces of him in unconventional spaces. She addresses her father and remarks, "Hoy estuve navegando en Internet. Me pareció verte. Te canté pero creo que no me oíste. ¿No tienes un e-mail para que yo pueda entrar donde estás?" (101). In the last scene the Niña decides to look for her father and enters the zone of darkness. Before leaving the stage, however, she tells her mother the following, "No lleves mi foto a la plaza peligrosa. Querría pasar desapercibida para quienes no me han querido como tú, o como la abuelita" (111). After the daughter exits the stage her narration continues. As in her father's case, the Niña's language begins to deteriorate and she realizes she is forgetting. Her last words to her mother are:

Antes de perder otras facultades, anota por favor, niña arroba fatherly punto des punto ar. Será mi nuevo e-mail. Allí, si así lo deseas, me encontrarás, seguramente. Ya te estoy olvidando, mamita. Recuérdame. Ahora estoy viendo. Algo. Confuso. Todavía. Partes. Otras. Partes. Niña. Father. Ly. Abu. Mami. Aquí. Estoy. Niña. Aquí. Papá. (112)

The daughter's closing narrative is followed by the sound of a torrential cascade of water and the only character left onstage is the Esposa.[1] Gradually the stage is illuminated and the Esposa stands up, turns around and faces the zone of darkness.

Bertuccio's play illustrates the difficulties in restoring community and mending social and familial ties that persist long after the disappearance of a loved-one. In *Trauma and Healing under State Terrorism,* Inger Agger and Søren Buus Jensen discuss the psycho-social effects of disappearance on families in the Southern Cone. They cite withdrawal, pronounced generational boundaries, the breakdown of communication, and the inability

to integrate the traumatic event as common symptoms afflicting affected families (148). According to the authors, survivors "need to link their traumatic experiences with the social and political context in order to reframe the events. If the damage involves the whole society, a new societal context is, then, an important element in the healing process" (148). In Bertuccio's play, the outside world is constructed through references to the Internet, street protests, and marches, although the most significant external referent is the Joven. The pronounced disjuncture between the outside world and the insular, and slightly claustrophobic, family realm depicted onstage heightens tension between social and family frames.

At the heart of this tension is the question of how individuals and events are constantly reframed over time to create collective identities. The theatrical movement, Teatroxlaidentidad, for example, makes explicit reference to the reframing of events in new societal contexts. Founded in 2000 and sponsored by the *Abuelas de la Plaza de Mayo*, Teatroxlaidentidad brought together playwrights and actors in a festival whose principle aims were to create awareness and to facilitate the restitution of the approximately 500 children of the disappeared who were appropriated by the military regime and adopted by collaborating families of the dictatorship. The opening ceremony of the first cycle in 2001 featured a public reading that elucidated key tenets and objectives of the festival, "Entender la identidad como bien comunitario. Mientras la identidad de alguien no pueda ser reconstruida, es la identidad de toda la sociedad la que está en duda" (23). Teatroxlaidentidad masterfully conflates the theatrical horizon of expectations with the national imaginary, and makes restitution of individual identities an imperative for the healing and reframing of the nation.

Already in 1987 Eduardo Pavlovsky's play *Pablo* anticipated the problem of articulating collective identity from absence, misrecognition, or lack of information resulting from disappearance. As in Bertuccio's play, the protagonist in *Pablo* is the disappeared character who remains absent throughout the performance and constitutes the referent that both joins and separates characters as they attempt to reconstruct social bonds and common frameworks of reality. In her analysis of *Pablo* in "Signs of Absence in Pavlovsky's 'teatro de la memoria,'" Jacqueline Bixler calls the character Pablo "at once an absent referent and a metonymy for the entire text," a description that aptly applies to Bertuccio's play as well. A key difference, however, can be found in the types of communities affected by the disappeared one. In Pavlovsky's play, for example, it is Pablo's friends and contemporaries

who are reunited in an attempt to repair their friendship, an attempt that ultimately fails because of their incompatible memory discourses. In *Señora,* the social unit that is affected is the family and the focus is placed on the generational rifts that impede collective familial healing. Eric Santner builds upon Alexander und Margarete Mitscherlich's study on mourning in post WWII Germany in his observations that it is often the second generation that inherits the task of mourning (37). Bertuccio's *Señora* suggests this is the case through the Niña's active (though unheeded) questioning, and further proposes that recomposition of collective identity twenty years after the end of the dictatorship must address how memory and experience are transmitted intergenerationally.

The Performative Family Portrait

Thematically and aesthetically, Bertuccio's play borrows from photography.[2] Indeed, the staging could be called a performative family portrait. In the opening scene, the stage, dimly lit and austere, provides the backdrop for a solemn family photograph. Upon illumination the stage reveals the Señora, Esposa, and Niña, seated in a line facing the audience: "*Están vestidas, peinadas y maquilladas con una impronta contemporánea pero distorsionada. Miran siempre al frente. No accionan. Sólo La Niña, eventualmente, intenta entablar un diálogo abierto. Pero siempre es en vano*" (98). The characters remain motionless, hands in their laps, facing forward throughout the performance. They never once turn their heads to address each other. It is as if they are frozen in a conventional photographic image that only becomes performative through verbal language.

According to Roland Barthes in *Camera lucida*, photography is an artistic genre that carries its referent within (5). This unique *in*abilty to distinguish the referent from the representation in photography conflates past and present time registers in a way that acquires new meaning in relation to unresolved mourning and traumatic memory in postdictatorial societies. It is perhaps for this reason that photography has been a preferred genre of Southern Cone human rights groups and artists in their representation of the disappeared. Ana Amado observes that children of the disappeared belonging to the human rights group *HIJOS 3* form part of a generation that borrows from film, photography, graphic design, painting, and theatre in order to explore diverse modes of artistic language to form personal and ideological bonds with the memories of their lost loved ones (49). In Chile, the artist Carlos Altamirano incorporated photographs of the disappeared in portraits in his

1996 exhibition *Retratos* displayed at the National Museum of Fine Arts in Santiago, Chile. Against a backdrop of frenzied digital images, the photographs of the disappeared remained fixed, unchanging signs of a past whose preservation is constantly being threatened by the excessive onslaught of fast-moving images produced by television and electronic media (Richard 31). Commenting on this exhibition Nelly Richard remarks, "Estos retratos fijos son retratos de detenidos-desaparecidos pero son también retratos 'detenidos' – retratos congelados en el presente continuo de una muerte en suspenso (31). Thus photographs can produce a contrastive temporal juxtaposition between subjects frozen in time and reproduced images that carry the irresolution of their deaths to the present.

Barthes observes chillingly that upon gazing at a photograph one knows that the subject is either dead or will certainly die (96-97). But, the rational message of death inherent in every photograph is overpowered by a more ethically and emotionally driven motive to insist upon life in the case of the disappeared. When the *Madres* of Argentina first started marching under the dictatorship they carried posters with enlarged photographs of their loved-ones, demanding truth and recovery of their children, alive or dead. As time wore on it became clear that denial of wrongdoing would persevere as the military's official policy regarding the disappeared, and starting in 1980 the *Madres* began carrying photographs bearing the inscription "Aparición con vida" (Elizabeth Jelin 110). These inscriptions politicize the images and counter the notion of the photograph as an exclusive signifier of death.

In the postdictatorial Southern Cone, photography has been appropriated and juxtaposed with other artistic genres and modes of expression to achieve what Nelly Richard refers to as the transformation of photography from "*technical recourse* to *theoretical figure*" (Avelar 261). According to Marcy Schwartz and Mary Beth Tierney-Tello, these provocative collaborations between text and photograph provoke "the reader, the photographer, and the writer to reflect more critically on both the visual and the verbal as means of representation, contributing to wider debates on the underlying politics of representation" (10). This critical reflection on the politics of representation is one of Bertuccio's primary objectives in *Señora*. Through references to photography and the incorporation of photographic techniques in the aesthetic conception and staging of the play, Bertuccio makes audiences conscious of the processes and politics of representation that influence memory discourse and conceptions of family in postdictatorial Argentina.

The suspension of death and the fusion of the past and present create unusual and revealing identification processes, as shown in Argentine artist Lucila Quieto's photography exhibition entitled "Arqueología de la ausencia" (Espacio Ecléctico, Buenos Aires, 2002). A daughter of a disappeared father, Lucila Quieto convinced other children of the disappeared to participate in a photography experiment that would superimpose their photographs with those of their disappeared parents. Ana Amado discusses the results of the exhibition:

> Ceremonia de encuentro que rehace las fotos imposibles de un álbum familiar deshecho hace veinticinco años y restauradas por la duplicación en un tiempo sin lógica: cuerpo a cuerpo, cara a cara de hijas/hijos con sus madres o padres de la misma edad en el momento de su desaparición, efectos de presencia que pasan del sentido figurado al "real" de un cuadro fotográfico. (144-45)

This superimposition of images, in a sense, both erases and highlights the passage of time and disrupts the conventional familial structure while fashioning new bonds of identification among artist, family members, and spectators. In the photographs, children and parents are represented as contemporaries, creating a sense of peer solidarity that alters the traditional hierarchical parent-child relationship. In her book *Family Frames*, Marianne Hirsch comments on the supernatural ability of photography to invert generational relationships, for example, transforming the mother into a child and the son into an aging man (9). Quieto's project similarly reveals how family relationships can be reconfigured through the technique of photographic superimposition. In Bertuccio's *Señora,* identification between the Joven and the Niña characters also suggests a kind of superimposition that conflates identities and contexts, creating an effect reminiscent of Quieto's photography project. While the Señora and Esposa's ages are identified as 60 and 40 years, the Joven and the Niña's ages remain undetermined. They are ontologically unanchored in time and space and the father's ambiguous suspension in the dark, distant place is superimposed upon the daughter's experience, dismantling her own sense of identity.

Quieto's experiment also problematizes Barthes's conception of photography as a genre whose reception is a predominantly solitary activity based on retrospective, melancholy identification. Drawing on Freud's classic distinction between mourning and melancholy, Barthes affirms that photography is "*without future*" and "without culture: when it is painful, nothing in it can transform grief into mourning" (90). I would argue that the artistic rendering of the photographs, the participation of other children of

the disappeared, and the presentation of the photographs in the form of an exhibition open to the public for collective viewing, are all elements that combat this predominantly individualistic melancholic identification Barthes cites. Instead, the collaborative nature of the project and its exhibition create the intersubjectivity that is necessary for collective mourning.

For affected families, the photograph has become one of the most valuable, foundational tools in the restitution of family ties and the facilitation of community and a sense of belonging. The importance of the photograph in forging new forms of collective identity is emphasized by psychoanalysts Daniel Kersner, Diana Kordon and Lucila Edelman, who in their article "Impunidad. Un nuevo grupo de afectados" write, "Pensamos que la aparición de las fotos no responde solamente a la necesidad de recordar y presentificar al objeto perdido, sino también a la necesidad de que la pérdida se inscriba, dentro del mismo grupo, de manera histórica y social, que pueda ser representada" (63). In their article "Acerca de los orígenes: Verdad-mentira, transmisión generacional" psychoanalysts E.T. de Bianchedi and others observe that children of the disappeared whose biological identities are recovered go through a process of historicization that involves observing photographs of the biological family, meeting relatives, and establishing physical resemblance and common traits (306).[4] And in the *Abuelas* sponsored film *Nietos: Identidad y memoria* (2005), the parents and children of the disappeared give their personal testimonies as they page through worn family albums and scrutinize portraits of their missing loved ones. Furthermore, Richard emphasizes that photographs from family albums, in particular, were significant in this recomposition and healing process, since these photos predate the trauma and contrast starkly with the photo ID cards often associated with the restitution and identification of bodies after disappearance (Avelar 267). These examples show how photographs of the disappeared are appropriated as a means of promoting continuity between past, present, and future generations.

In Bertuccio's play, however, the Niña pleads with her mother *not* to carry her photograph to the plaza. She explains that she would like to be remembered only by those close to her who loved her (111). Here we have an example of what Richard refers to as "the battle between individuality and disidentification" (Avelar 267). The transition from technique to theory, and personal to political is not always uncontested, as the Niña's comments show. After multiple failed attempts at communication with her mother and grandmother, the Niña begins to identify more closely with her absent father,

and it would appear that melancholic identification is sealed when she decides to join him in oblivion. Bertuccio's dark ending in *Señora* can be interpreted as an extreme example of what happens when the political overwhelms and undermines the personal, but the outcome in no way suggests closure, rather, it raises metadramatic awareness as spectators are urged to reflect consciously upon the role of representation in the politicization of memory discourses, and potential implications in public and private spheres.

Luis Cano's play *Murmullos*, premiered in 2002 at the Teatro San Martín, similarly explores the troubled relationship between a daughter and her disappeared father. Together with director Emilio García Wehbi, Cano conceived of a performance that would provoke audiences through irreverent treatment of national discourses that have achieved untouchable, sacred status in Argentine society in the last two decades. In the scene "Padre muerto habla," Rosario engages in dialogue with her dead father and asks him, "Por qué no morís de una buena vez? ¿Qué esperabas / un segundo funeral / que deje bien fijados tus huesos de una vez / clavaditos al suelo? Vos ya estás hecho. ¡Santísimo Padre quedate quieto!" (4). As in Bertuccio's play, *Los murmullos* restitutes the attempt of dialogue between daughter and disappeared father through artistic representation. Rosario's antagonistic tone reflects the anguish that results from the ultimate inadequacy of resurrection through representation. As Diana Taylor observes, "recomposition is also a kind of disavowal: the dead do not come back to life except as icons" (222). Cloaked beneath the characters' anguish and antagonism is Cano's underlying concern for the facilitation of experience and understanding to the younger generation. Playing the role of the Author-character, Cano performs a gripping monologue that expresses the urgency and angst left by unanswered questions relating to the task of intergenerational transmission.[5] His monologue takes place in the second to last scene and begins with his character stuffing sheets of paper into his mouth and saying:

> ¡Debería vomitarme a mí mismo!.... ¿Qué? ¿Narrar otra vez? ¿Pero cómo? ¿Por el arte? ¿Una comedia de entre los muertos? ¡La comedia de las magníficas ruinas! ¿Y qué decir? ¿Cómo hacerle entender a Rosario / explicarle todo esto? El arte / la culpa / el pantano. ¿Renunciar / dejarme llevar?.... ¿Callar no más? ¿Cómo explicar? ¿Para qué repetir / tener que hacerlo todo de nuevo? ¿Para purificarme? ¿Y las cosas eran REALMENTE cómo acabo de decirlas? (9)

Here Cano summarizes in rapid-fire fashion some of the principal difficulties involved in the transmission of memory when there is a missing generational link. The rupture created by the generational gap threatens to make representation a self-referential endeavor. This self-referentiality leads Cano (in the words of the Author-character) to consider the dangers of perpetuating the traumatic event through a repetitive cycle of re-enactment and narration. Cano's Author goes on to probe the limits of artistic representation in relation to the disappeared, mocking art's efficacy in this area. At the end of the monologue the Author considers the option of silence and renunciation, although this is clearly not the choice made by Cano, the real author of the play.

Bodies and Narration

Beatriz Trastoy has observed that the forced disappearance of bodies under the dictatorship, coupled with the official silence that accompanied these disappearances, influenced the development of postdictatorial theatrical tendencies that focus on the strained relationship between narrative and embodied forms of representation (9). In Bertuccio's play the Joven's monologues show the progressive deterioration of language as each narration becomes less intelligible and more structurally transgressive. Sentences run together, the words are so severely misspelled (and pronounced) that one cannot deduce meaning, and syntax and punctuation become non-existent. For example, while in the first monologue the Joven only mispronounces the word *memoria* (memory) as *momeria* (97), his last monologue ends in the following manner, "yo vene yo a quí vene a yo vene quí vene yo lu que on supa ma ma mi no ne gle pi yu di ol ong cres d d d d m ou l l m f f f" (111). The conscious dissociation of bodies and narrative in Bertuccio's *Señora* shows the effects of a breakdown in the frame of reference that fosters intergenerational transmission. The disappeared figure played by the Joven remains off stage throughout the performance. Thus, while his narrated monologues are heard clearly onstage, his body is absent, and the place from which he narrates is ambiguous. From his monologues spectators learn that as his language progressively deteriorates, his sense of bodily identity becomes fractured as well:

La momeria. La momeria. ¿Dónde se aloja la momeria? Esa perna que tengo delante es algo muy conocido por mí. Sin embargo, no puedo reconocer para qué servía. Sospecho que yo también tuve una alguna vez. Formaba parte de mi.... Un pe en una perna y otro

pe en otra perna. ¿Dónde estaban pegadas? Esta aparece despegada.
Y de la parte de adentro no tengo recuerdo. Bueno, era de esperarse
con esta momeria. Ya se va la perna. Nada permanece mucho tiempo
frente a mis. Frente a mis. Lo que tengo delante se va muy de prisa.
Antes de que pueda. De que pueda. Recomenzarlo. Recolocarlo.
Recobrarlo. Reconoci. Reconocem. Reconocerme. (105)

The Joven's joint deterioration of bodily morphology and memory discourse
raises questions with regard to how body and memory are articulated and
contextualized socially. In the above monologue the Joven cannot find a way
to locate his memory or his body. In a sense, this narrative reflects the
inconclusive nature surrounding the death of the disappeared, from the Joven's
point of view. Additionally, this decontextualization of identity can be understood
within the social and political context of Menemism and the former president's
official promotion and celebration of an amnesiac society in the nineties.
Indeed, Menem's general pardons to senior generals and gestures of forced
reconciliation led to what some refer to as the double disappearance of the
disappeared ones.[6]

    Osvaldo Pellettieri identifies Menemism as a prominent social
intertext in Argentine theatre of the nineties, particularly in the theatre he
classifies as "teatro de la desintegración" (20). According to Pellettieri, theatre
of disintegration often focuses on the psychological unraveling of characters
in a world characterized by absurdity, frustrated communication, gratuitous
violence and overwhelming pessimism (20). Several of these characteristics
certainly apply to Bertuccio's play.[7] While Pellettieri emphasizes the
postmodern component in theatre of disintegration, other scholars focus on
the confluence of local and global influences in postdictatorial Argentine
theatre. Jorge Dubatti highlights the tension created between historical
referentiality and cultural globalization (8-10). Furthermore, Dubatti suggests
that technological innovation has influenced conventional notions of reality
through the creation of alternative, virtual frameworks that blur the division
between reality and fiction (10). Whether between modern and postmodern,
local and global, or real and virtual, the prevalence of rupture in Argentine
theatre of the nineties points to competing versions of reality and provokes
reflection and a readjustment of spectators' frames of reference to include
this confluence of approaches and identity paradigms.

    In Bertuccio's play the Niña wonders if she might find her disappeared
father in cyberspace. What may initially appear to be an absurd, or at least
misguided, quest is actually an excellent example of how this collision between

local and global perspectives can be re-framed by theatrical performance. Bertuccio plays with the framing mechanism not only to address this intermingling of contexts, but also to create a family portrait, in which family members are granted the ability to perform – in function of, or against – their image-generated identities. His play operates on several significant levels; thematically, *Señora* represents some of the long-term psychosocial effects of disappearance on family relationships and intergenerational transmission, and aesthetically, structural allusions to photography in the staging of the play raise spectators' consciousness of the processes involved in the representation and politicization of family identity and memory politics in postdictatorial Argentina. Ultimately, the frame is the common denominator that links these various levels of meaning and interpretation and defines the imperative to re-contextualize identities and events within a constantly changing horizon of expectations and national imaginary.

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Notes

[1] Irazábal notes that the references to the water in this play will certainly be interpreted as an allusion to the deaths of many of the disappeared who were thrown, unconscious, into the Río de la Plata in the death flights carried out by the Armed Force during the dictatorship (153).

[2] Mauricio Kartún's *La Madonnita* (2003) and Jorge Goldenberg's *Fotos de la Infancia* (2005) are two contemporary Argentine plays that lend photography a central thematic and aesthetic role.

[3] The organization *HIJOS* (Hijos por la Identidad y la Justicia contra el Olvido y el Silencio) was created in 1995 by children of the disappeared.

[4] Authors include E.T. de Bianchedi, M. Bianchedi, J. Braun, M.L. Pelento and J. Puget.

[5] Irazábal comments on the blurred division between fiction and reality created through Cano's participation as the Author-character in the play (139).

[6] Martha I. Rosenberg observes, "Sus hijos fueron eliminados físicamente de la escena social y simbólicamente (mediante las leyes del Punto Final y Obediencia Debida aprobados durante el gobierno de Alfonsín y el indulto concedido por el presidente Menem) del registro de deudas contraídas para fundar una democracia basada en la espantosa discriminación económica" (292).

[7] It should be noted that Martín Rodríguez includes *Señora, esposa, niña y joven desde lejos* in his anthology *Teatro de la desintegración* (1999).

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