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Abstracts

Gonzalo Aguiar, “El cocoliche se devora a sí mismo: Una lectura genealógica del grotesco criollo en *Stéfano* y *La Nona*.”

Although much of the criticism on the *grotesco criollo* has focused on the sociopolitical implications of the plays regarding the assessment of the *cocoliche* as a symbol of the cultural anxieties at the turn of the past century in the River Plate, little attention has been paid to the intertextual crossings and discursive genealogies within the genre. This article deals with the literary tradition in reference to Armando Discépolo’s *Stéfano* and Roberto Cossa’s *La Nona*, but at the same time it proposes a different reading of both texts. First, I suggest that the protagonists of the plays in discussion are discursively intertwined with the theme of the Argentine nation-building as a historical backdrop. Second, and most importantly, the dialogue between these two plays alludes to a retroactive revenge exerted by the matriarchal figure of la Nona against a long period of oppression in which the Italian immigrant witnessed the fall of the liberal dream of everlasting prosperity. (GA, Article in Spanish)

Alfredo Jesús Sosa-Velasco, “La universalidad de *El gesticulador* de Rodolfo Usigli: Una lectura brechtiana.”

In this article I consider Rodolfo Usigli’s *El gesticulador* using Brechtian theatrical theory to explain the Mexican author’s reference to *clásico* and the universality he attributes to his piece. *El gesticulador* can be understood as an example of man producing himself and his circumstances. As Brecht affirmed, “Man makes himself.” I will show that, like the German playwright, Usigli utilizes impersonification to isolate a particular form of crisis of history. This impersonification – here, of the general César Rubio – created by a history professor and expert in the Mexican Revolution, shows the audience class struggle, its contradictions and the necessity of social change. (AJS-V, Article in Spanish)

Reina Ruiz, “Memoria y final del juego en *Una noche cualquiera* de Susana Torres Molina.”

Argentine playwright Susana Torres Molina presents in *Una noche cualquiera* (1998) a metadrama that serves as an ideological vehicle to recover Argentine memory under the military dictatorship during the period of *la guerra sucia* (1976-1983). Democracy has not yet lawfully solved the atrocities of that time. The play portrays the frustration and pain of some individuals who, tired of waiting for justice, are ready to take it into their hands. Through role-playing, the leading characters perform a series of games to make their victims confess hidden truths about their past. Illicit methods are used including psychological torture, violent threats, verbal abuse, etc. but at the end, the desired sense of personal closure is achieved. (RR, Article in Spanish)

Alejandra K. Carballo, “Entre el diletantismo y la profesionalización: Hibridez y transculturación en *Las de Barranco* de Gregorio de Laferrère.”

At the turn of the twentieth century, as dramatic changes were occurring in Argentina in literature and the socio-political arena, Gregorio de Laferrère synthesized the historical, socio-political and cultural elements that produced local meaning. Transculturation in this essay is understood to be an issue of political positioning and selection in which two cultural

systems not only coexisted but also stimulated and transformed one another. Probably more than any other literary genre, theatre proved to be one of the cultural “non-spaces” in Argentina where the two systems interacted. Moreover, Laferrère’s plays, *Las de Barranco* in particular, illustrate the fusion of these systems. In this paper I examine the ways in which this play underscored the fissures resulting from the confrontation and experiences of alterity between an emerging dynamic bourgeoisie and an outdated oligarchy. (AKC, Article in Spanish)

Emilio J. Gallardo Saborido, “Tiranicidios de papel: Teatro y oposición al trujillato.”

This essay studies how some specific authors supported the movement building against Trujillo’s dictatorship (1930-1961) in the Dominican Republic in his last years. To do so, the plays *Espigas maduras* by Franklin Domínguez and *Creonte* by Marcio Veloz Maggiolo are thoroughly examined. Moreover, Héctor Incháustegui Cabral’s contribution to the topic is also analyzed. The unbearable power of the dictator and his opposition against freedom forces are subtly suggested in these works. The playwrights joined the alternative voices who called for a rebellion by using different dramatic tools. (EGS, Article in Spanish)

Felipe Reyes Palacios, “Cura y locura, de Juan Tovar: Entre Aristóteles, Artaud y Luisa Josefina Hernández.”

This homage to Artaud, which at first glance appears as a concentrated biography of his most important moments (as magnetic actor, the travels to Mexico and Ireland, the psychological treatment of Rodez and his final troubled years in Paris), is presented as an exercise in acting. It confronts the discursive principles of the Aristotelian theatre that prevailed up to the 20th century with the possibility of another principle that proposes to recover the sacred, ordinary dimensions of the theatre. Even though establishing the ritual sacrifice as the nucleus of the Artaudian conception is debatable, this convincing biographical and theatrical re-creation by the Mexican playwright Juan Tovar in *Cura y locura* legitimizes the sacrifice of Artaud himself in what Luisa Josefina Hernández, Tovar’s professor of theatre, would call a “tragic farce.” (FRP, Article in Spanish)

Gilberto Icle, “A mulher que comeu o mundo: Dramaturgia do ator e multiplicidade da cena.”

This article analyzes the process of creation of the play *A mulher que comeu o mundo*, from the Brazilian group *Usina do Trabalho do Ator*, in which the author of this paper is also the actor and director. There are many aspects to be considered in this text about the process of creation, such as the concept of actor as playwright or the dramaturgy of the performer and their effects on the scene. It also intends to discuss the differences and similarities between two versions of the same play (on stage and on street) and to analyze the function of the director as well as the ideas about the autonomy of art and of the actor. (GI, Article in Portuguese)