

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Helena Villacrés Stanton, "El almanaque de Juárez de Emilio Carballido y México en 1968."

In *El Almanaque de Juárez*, Emilio Carballido, in concert with other Mexican intellectuals, anguishes over the violent incident which took place at Tlatelolco in 1968. Using as symbols the lights and shadows of the photographic process, the dramatist presents a history of nineteenth-century Mexico. In it the moments of enlightenment created by the presence of Juárez are frustrated by periods of destruction and darkness under Iturbide, Santanna and Díaz. The play actualizes the dangers which menace Mexico by revealing that the attitudes of the past remain unchanged. In this manner, the nation, functioning as an individual, cries in her struggle against self destruction while she attempts to find harmony. In this drama, Emilio Carballido lays bare his fears for the future of Mexico. (In Spanish) (HVS)

Bruce-Novoa and David Valentín, "Violating the Image of Violence: Jorge Ibarguengoitia's *El atentado*."

Although most Mexican authors deplore the violence of 1910, their literature creates the image of violence as a lamentable but positive force, and a hero-making rite of passage. This literary-political mythologization of Revolutionary violence is the target of Mexico's leading humorist, Jorge Ibarguengoitia. Utilizing techniques from burlesque and farce, he reduces glorified events and hyberbolizes the insignificant. *El atentado* (1964) focuses on Obregón's assassination (1928), attributing the motive to sexual frustrations manipulated by religious dissidents. Obregón's death is trivialized in eyewitness testimony. By constantly emphasizing the spectacle's theatricality, Ibarguengoitia achieves Brechtian distantiation from the historical images, forcing reevaluation of the political rhetoric which appeals to the Revolutionary ideals to justify continued violence. Thus Ibarguengoitia violates the sacrosanct image of violence as a positive Revolutionary legacy, while creating an entertaining experimental play. (DV)

David William Foster, "Elements of Audience Participation in Gentile's *Hablemos a calzón quitado*."

Gentile's *Hablemos a calzón quitado* is recognized as one of the strongest Argentine examples of the theatre of sociopolitical denunciation and activism. Through its manipulation of figures of degraded and perverted paternalism, committed sentiments of political liberation, and social infantilism, the play makes an intense appeal for self-awareness and responsibility for individual maturity. Although characterized by elements of participatory theatre, the work is most interesting for the incorporation of "stand-ins" from the audience. A major rhetorical strategy of the play involves designing audience identification with the "revolutionary hero" of the play and his childlike charge, at the expense of the stereotyped but dramatically perverted father figure. While not completely successful in the execution of this strategy, *Hablemos* is indicative of how experimental structures have been used for the purpose of sociopolitical statements in contemporary Latin American drama. (DWF)

Andrea G. Labinger, "Time, Space and the Refracted Self in Gorostiza's *El nuevo paraíso*."

In his first published play, Celestino Gorostiza reveals an interest in abstraction and epistemological concerns notably lacking in his more familiar later works. *El nuevo paraíso*, written for the Teatro Orientación in 1930, combines the framework of the *auto sacramental* with a conventional drawing-room setting. The play explores the refractive nature of the personality, seen here as a spatial and temporal function. This is an investigative rather than a didactic *auto*, in which the only conclusion drawn is the relativity of human nature. *El nuevo paraíso* invites comparison with Villaurrutia's *Autos profanos* and other experimental works of the period. Despite the artistic limitations of this early play and Gorostiza's own repudiation of his first four experimental dramas, *El nuevo paraíso* has merit, not only as a contribution to the Mexican *avant garde theatre*, but also as a coherent statement of a universal theme. (AGL)