

LATIN AMERICAN THEATRE REVIEW

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

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The University of Kansas
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The *Review* is published semi-annually, fall and spring, by the Center of Latin American Studies of the University of Kansas. The views expressed by contributors to the *Latin American Theatre Review* do not necessarily reflect the opinions of the Center or its editorial staff.

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Subscription information: Individuals, \$9.00 per year. Institutions, \$18.00 per year. Most back issues available; write for price list.

Please direct all business correspondence to: *Latin American Theatre Review*, The Center of Latin American Studies, The University of Kansas, Lawrence, Kansas 66045.

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15/1

FALL 1981

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Abstracts

Claudia Kaiser-Lenoir, "El avión negro: de la realidad a la caricatura grotesca."

El avión negro (1970) by R. Cossa, G. Rozenmacher, C. Somigliana and R. Talesnik, draws on the social and political climate that surrounds Perón's return to Argentina. In the play, historical reality is presented as a grotesque interplay of absurd forces. This perspective is achieved through a process of exaggeration and distortion that has two distinct phases. In the first one, that of caricature, the *recognition* of exaggeration of familiar elements allows for a laughter which cancels any empathy between spectator and play. The second phase, that of the grotesque, consists of a surfacing of disturbing elements that create a mounting tension within the purely comical. The tension climaxes in a jolt which forces the spectator to identify the reality proposed by the play as his own. (In Spanish) (CK-L)

Dennis R. Perri, "The Artistic Unity of *Corona de sombra*."

Although Usigli's *Corona de sombra* has received much comment since its premiere in 1947, critics have, for the most part, avoided a systematic examination of the play's formal elements and their relationship to the work's thematic concerns. This essay discusses the manner in which structure, irony, imagery, and staging communicate Usigli's reinterpretation of the *Segundo imperio*. The interaction of these formal elements also leads the audience to consider the divergent and sometimes paradoxical forces which determine events and their significance. (DP)

Fred M. Clark, "Tragedy and the Tragic: Andrade's *Pedreira das Almas*."

Critics have consistently called Jorge Andrade's *Pedreira das Almas* a tragedy or referred to its tragic qualities in comparing it to Sophocles' *Antigone*. No critic, however, has systematically applied a definition of tragedy to the work. The present article establishes a definition based on Hegel and Scheler—the conflict of two high positive values, the inevitable destruction of one, and the reaffirmation of both—in an attempt to show that *Pedreira das Almas* has the structure of a classical tragedy. The conclusion reached is that the conflict lies not between two separate characters, but rather within one character, the protagonist Mariana. (FMC)

Duane Rhoades, "The Melologue and its Latin American Manifestations."

With his *Pygmalion* Rousseau established a new monologue species which was imitated in Spain by Tomás de Iriarte and his contemporaries during the decades which bridge the eighteenth and nineteenth centuries. This artificial hybrid genre, which eventually acquired the designation "melologue," soon took root in Latin America and inspired original creative efforts in several centers of dramatic activity. These neoclassical spectacles, which relied on music and pantomime to enhance the emotional effect of declamation, initially focused on classical themes and figures, but also spawned parodic and historical pieces. While writers as prominent as Fernández de Lizardi and Bartolomé Hidalgo figure among the composers, the imitative and patterned nature of the genre had set a self-destructive course from the very beginning. After maintaining a precarious hold on the Latin American stage for several decades, the melologue disappeared after Alejandro Tapia y Rivera wrote *Hero* in 1869. (DR)

Vicky Wolff Unruh, "Andrade's *Milagre na Cela*: Theatrical Space and Body Movement."

Contemporary Brazilian playwright Jorge Andrade has been esteemed as the recorder *par excellence* of his country's past and of its search for a coherent present. His most recent play, *Milagre na Cela* (1978), presents a decisive shift in both theme and structure from his earlier work. Although visual and spatial elements have always been important in Andrade's theatre, in this piece about the torture of a prisoner of conscience in a setting which is both contemporary and imbued with mythical resonance, the traditional Andradean opposition between two irreconcilable forces is dismantled in an elaborate interplay which relies heavily upon the use of theatrical space and character movements. (VWU)

Heidrun Adler, "Julio Ortega's Peruvian Inferno."

The development of Peru as a nation reflects a constant struggle between the attempt to effect necessary social, economic and political changes on one hand, and conservative reactionary forces on the other. Julio Ortega's production as a playwright and essayist illustrates his full awareness of this historical constant. His dramas and essays advocate the participation of the masses in the emancipation and radical transformation of Peruvian society. In this respect, *Infierno peruano* is no exception. Through the use of a metaphor reminiscent of Dante's circles of hell, the author gives a satirical vision of Peru today and points out the corruptive influence of power and the need to find a true national identity. In this process language plays a crucial role as a vehicle expressing the authenticity of the Peruvian people. (CLG)

Contextos y Perspectivas: El Teatro Latinoamericano Actual

Simposio/Festival – Universidad de Kansas

Abril 13-17, 1982

“Contextos y Perspectivas: El Teatro Latinoamericano Actual” es el título del simposio/festival de teatro que se celebrará en la Universidad de Kansas (Lawrence, Kansas) del 13 al 17 de abril, 1982. El simposio abarcará varios temas:

- fuerzas matrices en la dirección del teatro latinoamericano contemporáneo
- el teatro y la literatura en Latinoamérica
- el teatro latinoamericano con y sin dramaturgos
- el teatro hispano-hablante en los Estados Unidos
- el teatro latinoamericano y el teatro mundial del siglo XX
- direcciones y metodologías para la investigación del teatro

Habrán homenajes a tres grandes dramaturgos hispanoamericanos, recién desaparecidos: Rodolfo Usigli, René Marqués y César Rengifo.

y

SEGUNDO ENCUENTRO DE HISTORIADORES DEL TEATRO HISPANOAMERICANO, siguiendo el notable éxito del I Encuentro celebrado en Caracas, en el cual participarán distinguidos críticos e investigadores del teatro latinoamericano.

Se planean talleres, ponencias, y funciones con la participación de dramaturgos, directores, actores, y críticos, más grupos teatrales de Latinoamérica y los Estados Unidos.

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Diríjase toda comunicación a:

George Woodyard
Department of Spanish and Portuguese
University of Kansas
Lawrence, Kansas 66045 USA