

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Lucía Garavito, “*La señorita de Tacna o la escritura de una lectura.*”

The art of fiction, one of Vargas Llosa's favorite subjects, serves as the basis for his most recent dramatic piece. The confrontation between Belisario and his “demonios” in the process of writing reveals that it is the writer's competence as reader which determines the configuration of the work. The same concept underlies the various levels of fictionalization that intermingle throughout the work. The communication acts that determine them are inscribed in specific contexts. Each one of these contexts responds to certain social and literary conventions which play an important role in the continuous re-elaboration of the autobiographical details and fictitious elements around which the story evolves. The re-working of the material in different levels makes the reader/spectator aware of the reading process as a structuring force in the creative activity. (LG) (In Spanish)

### Randal Johnson, “Nelson Rodrigues as Filmed by Arnaldo Jabor.”

Arnaldo Jabor's filmic adaptations of Nelson Rodrigues' play *Toda Nudez Será Castigada* (1973) and novel *O Casamento* (1975) draw out and recuperate the implicitly cinematic nature of the playwright's work. Rodrigues dramatizes the myths of urban Brazilian society by exploring the limits imposed on individuals and the psychological and social aberrations resulting from them. Deviation is the only outlet for human beings trapped by the antiquated values and expectations of a society more interested in appearance than in human fulfillment. Such deviations are often sexual (incest, homosexuality, fetishism) and are developed in grotesque terms. Jabor casts Rodrigues' work in a slick form of representation deriving from the television drama, a modern-day *folhetim*, the perfect contemporary reincarnation of the melodrama. The films' conflicts are exacerbated to such a degree that the form begins to call attention to itself. In Jabor's hands, *Toda Nudez Será Castigada* and *O Casamento* become melodramas which are parodies and caricatures of themselves. (RJ)

### Nicolás Kanellos, “The Flourishing of Hispanic Theatre in the Southwest, 1920-1930's.”

The Hispanic stage flourished in the Southwest during the 1920's and 1930's. Los Angeles was the center of the most important Spanish-language writing and production for the stage in the history of the United States; the Los Angeles plays, besides representing commodity theatre, also reflected the life, culture and politics of Mexicans in California and the United States. The *revista* genre that was so popular throughout the Southwest was the most important vehicle in reflecting the language, culture and political sentiments of Mexicans. During the 1930's the theatre declined as a result of various forces coming to bear at the same time: the Great Depression, voluntary and forced repatriation of Mexicans, and the rapid expansion of the talking film industry which could offer inexpensive shows during those economically difficult times. (NK)

### Matías Montes Huidobro, “Bestiario y metamorfosis en *Santísima la nauyaca* de Tomás Espinosa.”

In *Teatro joven de México* Emilio Carballido presents a group of young Mexican playwrights who are a major artistic force in Mexican and Latin American theatre today. A play by Tomás Espinosa, *Santísima la nauyaca*, was a creative dream that began to develop during the workshop on drama taught by Carballido a few years ago. The end result has been an excellent and original play, quite Mexican in its mythical motifs. The author uses character metamorphosis as a basic device. Common folk experiences and popular ideas create theatrical fantasy and mythology in which the author combines Aztec traditions and surrealist elements. From realism to transvestism, the play goes beyond the limits of the wildest imagination. (MMH)

### Ane-Grethe Østergaard, “Realism of the Scenic Signs in the Theatre of Elena Garro.”

The article intends a reformulation of the conflict in the theatre of Elena Garro, which is usually dealt with in terms of fantasy as opposed to reality. This dichotomy seems unsatisfactory when applied to a theatre that by its very subject aims at a discussion and finally a dissolution of those categories. The work is based upon a semiological analysis of the interaction between verbal and visual code in three plays of Elena Garro: *Andarse por las ramas*, *El encanto*, *Tendajón mixto*, and *El Rey Mago*, and shows how the traditional distinction between fantasy and reality breaks down in favor of a specific scenic ambiguity of realities that offers to the spectator the possibility of identification with conscious and unconscious ideals. (A-GO)