

LATIN AMERICAN THEATRE REVIEW

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

Editor

George W. Woodyard

Associate Editor

John S. Brushwood

Assistant Editors

William R. Blue

Michael L. Doudoroff

Raymond D. Souza

Jon S. Vincent

Editorial Assistant

Lynn Carbon Gorell

Book Review Editor

Kirsten F. Nigro

Editorial Board

José Juan Arrom

Joan R. Boorman

Pedro Bravo-Elizondo

Susana Castillo

Sandra M. Cypess

Frank N. Dauster

Merlin H. Forster

Tamara Holzapfel

Nicolás Kanellos

Alyce de Kuehne

Fredric M. Litto

Gerardo Luzuriaga

Leon F. Lyday

Kirsten F. Nigro

William I. Oliver

Margaret S. Peden

L. Howard Quackenbush

Publisher

Center of Latin American Studies

The University of Kansas

Charles L. Stansifer, *Director*

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.

Manuscripts (*original copy only*) may be submitted in English, Spanish, or Portuguese, and must conform to the *MLA Style Sheet*. All manuscripts and reviews should be sent to Prof. George Woodyard, Spanish & Portuguese, University of Kansas, Lawrence, Kansas 66045, along with a self-addressed envelope, return postage attached.

Scholars may, without prior permission, quote from the *Review* to document their own work, but it is their responsibility to make proper acknowledgment and to limit quotation to what is legitimately needed. This waiver does not extend to the quotation of substantial parts of the articles or to a quotation presented as primary material for its own sake. Requests for permission to reprint all or substantial parts of articles should be made to the publisher. A statement of permission from the author should accompany such requests.

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.

LATIN AMERICAN THEATRE REVIEW

16/2

SPRING 1983

Contents

Drama to Fiction and Back: Juan García Ponce's Intratext <i>Juan Bruce-Novoa</i>	5
<i>La dama boba</i> de Elena Garro: Verdad y ficción, teatro y metateatro <i>Gabriela Mora</i>	15
Whence Wolff's Canary: A Conjecture on Commonality <i>Leon F. Lyday</i>	23
Analytical Psychology and Garro's <i>Los pilares de doña Blanca</i> <i>Richard J. Callan</i>	31
Dragún's Distancing Techniques in <i>Historias para ser contadas</i> and <i>El amasijo</i> <i>Candyce Crew Leonard</i>	37
The <i>Loa</i> : One Aspect of the Sorjuanian Mask <i>Lee Alton Daniel</i>	43
Entrevista con Sergio Corrieri <i>Gerardo Luzuriaga</i>	51
Entrevista a Ilonka Vargas <i>Carlos Espinosa Domínguez</i>	61
II Muestra Nacional de Teatro (Managua) <i>Oscar Ciccone</i>	67
I Taller Internacional del Nuevo Teatro (Cuba 1983) <i>Beatriz J. Rizk</i>	73
Y llegaron los comediantes a Caracas <i>Eduardo Márceles Daconte</i>	81
New Puerto Rican Dramatist <i>Bonnie H. Reynolds</i>	93
Plays in Performance and Review	95
Book Reviews	97
Bibliography.	107

Abstracts

Juan Bruce-Novoa, "Drama to Fiction and Back: Juan García Ponce's Intratext."

Juan García Ponce, the well-known novelist, began his career as a dramatist. His early plays were traditional in form and content; provincial characters struggled with social norms that repressed and finally defeated them. When the author turns to fiction, he also begins to explore asocial alternatives to repression. In his play *Doce y una, trece* (1962), he has broken with realistic drama to question the role of the creator with respect to his models. His next play, *Catálogo razonado* (1979), receives the full benefit of a decade and a half of fiction writing in which García Ponce has freed himself from all social restraints. Once again the creator is criticized for not copying reality, but he defends himself by presenting scenes from fiction and real life to show that they are essentially the same. He also explains the purpose and method of his transformation of reality. *Catálogo razonado* is a hybrid text, novel-essay-poetry-drama, a metatext in dialogue with its author, literary genres, and art. (BN)

Gabriela Mora, "La dama boba de Elena Garro: Verdad y ficción, teatro y metateatro."

In *La dama boba*, Garro employs the play-within-a-play to illuminate the ambiguities of appearance and reality and to expose the profound differences that separate Indians from the rest of Mexican society. Her drama turns on what at first seems a confusion between theatre and real life. In the mistaken belief that the actor of a travelling company who performs the role of the professor in Lope's *LDB* is a real teacher, an Indian mayor kidnaps him to teach his illiterate villagers. Through humor Garro underscores the misinterpretations arising in the confrontation of the two cultures' views of reality. Even more, she upsets our first impressions, for appearances to the contrary it is possible to see—as we try to prove—that the Indian might not have made a mistake but may have deceived the sophisticated actors. This article also finds in Garro's *LDB* the features characteristic of Lionel Abel's metatheatre. (GM)

Leon F. Lyday, "Whence Wolff's Canary: A Conjecture on Commonality."

Egon Wolff's *Flores de papel* and August Strindberg's *Miss Julie* are plays of different centuries, continents, cultures and world views, and yet there are a number of striking similarities between the two. Since Wolff has asserted that he did not know *Miss Julie* when he wrote *Flores*, these similarities or points in common become particularly fascinating. After a brief analysis of the symbolism and general nature of *Flores de papel*, there is a commentary both on the parallels or similarities between the two works, with emphasis on character, theme and symbol, and on certain obvious differences. Wolff need not have been familiar with *Miss Julie* to write *Flores de papel* but, assuming such to be the case, one is led to ponder the whole process of artistic creation. (LFL)

Richard J. Callan, "Analytical Psychology and Garro's *Los pilares de doña Blanca*."

This cheerful surrealist playlet about knights with their lady and a walled tower to be brought down with a lance has some of the elements of a classic fairy tale, and these, we know from the Jungians, are like impersonal dreams; they express the psychic needs of man or woman in a general sense, the hunger we all have for wholeness. Seen in this light, all seven characters of *Los pilares de doña Blanca* are contending forces within one person's psyche, battling for a reconciliation of opposites. It is achieved when the female principal, Doña Blanca/dove, is united to the male principal, Alazán/lance, and the curtain can descend gently on a happy scene. (RJC)

Candyce Crew Leonard, "Dragún's Distancing Techniques in *Historias para ser contadas* and *El amasijo*."

Both Brecht and Dragún employ nontraditional techniques to illustrate the rupture between man and society. Although the works of the two dramatists are often linked by their common structural elements, there exists a substantial difference. We would suggest that both represent *el teatro comprometido*, but Brecht's is a socio-political theatre rationally portrayed. In contrast are Dragún's *Historias* and *El amasijo* that reflect the Theatre of the Absurd. In these two plays, Dragún distinguishes his work from that of Brecht by such aspects as his characterization.

Whereas Brecht's characters are fully developed persons, Dragún's are fragmented impulses that never reach maturity. They are incomplete and imperfect characters for an incomplete and imperfect society. Thus, he creates a second rupture in the form of alienation between spectator and characters. We empathize and identify not with the protagonist, but with the dehumanization process visible in today's society. (CCL)

Lee Alton Daniel, "The *loa*: One Aspect of the Sorjuanian Mask."

Sor Juana Inés de la Cruz, renowned poet, also wrote notable drama—especially the *loa* which was usually a brief monologue that preceded the longer dramatic piece that followed. Its primary purpose was to be a "pre-show warmup," offer praises to the dignitaries present, and to give either a plot summary of the following play or to direct the attention of the audience to a particular point treated in the drama. Sor Juana's *loas* are greatly refined examples of the genre. They have several characters, dramatic conflict, and other aspects that allow the playlets to be classified as true drama. Another unique aspect is that many of her *loas* are independent and complete in themselves, a development found almost exclusively in the Mexican playwright's dramatic production. Recognizing Sor Juana's expertise in drama is to appreciate this exceptional woman as a total writer and give her the full credit due. (LAD)

Apologies and Thanks

Apologies to our patient readers and subscribers who have suffered through the adaptations the LATR made this past year to budget rescissions and to a new computerized process.

A special word of thanks to Janet Murphy who worked tirelessly to see this issue through to completion in spite of her other responsibilities. Buena suerte, Janet!

The Theatre Festival of the Americas

In May of 1985, an international theatre festival in Montreal will bring together theatre artists and companies from the four corners of the Americas. A reflection of the Americas with their multiple contradictions and their numerous, intricate ties, representative of a continent of many cultures, the Theatre Festival of the Americas will explore the new avenues of theatrical creation being developed throughout our continent.

The Theatre Festival of the Americas will present experimental theatre, feminist theatre, music and dance theatre, theatre by minority groups, street theatre, mixed-media performances, new and recent works—theatre that speaks to the major questions of our times. In addition to its program of outstanding productions, the festival will organize a series of workshops and events which will enable people working in theatre all across the continent—from Alaska and Argentina, from the Caribbean and the West Coast—to share their experiences and their opinions on the state of their art.

Individuals and companies interested in participating in this event are invited to submit their proposals, along with press kits and other pertinent information on their work, to the festival organizers.

For additional information, please contact:

The Theatre Festival of the Americas
1469 rue Létourneux
Montréal, H1V 2M3
Québec, Canada
Phone: (514) 527-2529

Organizers: Marie-Hélène Falcon, Louise Fugère, Jacques Vézina