

# 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

# 17/1

FALL 1983

---

## Contents

Inversiones, niveles y participación en <i>Absurdos en soledad</i> de Myrna Casas <i>Luz María Umpierre</i> . . . . .	3
The Evolution of the <i>sainete</i> in the River Plate Area <i>Anthony M. Pasquariello</i> . . . . .	15
El espacio dramático como signo: <i>La noche de los asesinos</i> de José Triana <i>Priscilla Meléndez</i> . . . . .	25
Coetaneity: A Sign of Crisis in <i>Un niño azul para esa sombra</i> <i>Bonnie H. Reynolds</i> . . . . .	37
The Staging of <i>Macunaíma</i> and the Search for National Theatre <i>David George</i> . . . . .	47
Teatro Abierto '83: La vuelta a los orígenes <i>Miguel Angel Giella</i> . . . . .	59
El dramaturgo de <i>Los olvidados</i> : Entrevista con Juan Radrigán <i>Pedro Bravo-Elizondo</i> . . . . .	61
Desde Chile. . . <i>Hector Noguera, María de la Luz Hurtado, y Gustavo Meza</i> . . . . .	65
The Spring 1983 Theatre Season in Mexico <i>Sharon Magnarelli</i> . . . . .	69
VIII Encuentro Nacional de Teatro del CLETA <i>Donald H. Frischmann</i> . . . . .	77
Plays in Performance . . . . .	83
Book Reviews . . . . .	85

## Abstracts

### Luz María Umpierre, "Inversiones, niveles y participación en *Absurdos en soledad* de Myrna Casas."

By the study of Myrna Casas' *Absurdos en soledad* in light of Radical Feminism and Semiotics, we propose that through a system of inversions and levels, this play presents a revision of the Theatre of the Absurd, the presentation of women in the theatre (Ibsen) and the role of women in society. These conclusions represent a complete divergence from the previous inclusion of Casas' plays as forming part of the Theatre of the Absurd and the philosophical (Existentialist) approach followed in studying her literary production. (In Spanish) (LMU)

### Anthony M. Pasquariello, "The Evolution of the *sainete* in the River Plate Area."

Before the close of the eighteenth century, the *sainetes* of Ramón de la Cruz were almost as popular in many capitals of Spanish America as in Spain. New World dramatists, capitalizing on the popularity of Cruz's one-act plays, were quick to adopt the *sainete* form. Repertories featuring these brief sketches were so well-liked everywhere that an anonymous piece, *El examen de los sainetes*, performed in Buenos Aires between 1805 and 1806 sought to kill the genre by staging a trial condemning Cruz's *sainetes*. Gradually a new kind of *sainete* emerged portraying an environment and characters peculiar to the River Plate area, thus planting the seeds of a gaucho folk theatre. The earliest examples were *El amor de la estanciera*, *La acción de Maipú*, and *Las bodas de Chivico y Pancha*. Many others followed in the nineteenth century, and by the early part of the twentieth this folk theatre found dramatic expression in the plays by Argentine dramatists like Florencio Sánchez and Roberto Payró. (AMP)

### Priscilla Meléndez, "El espacio dramático como signo: *La noche de los asesinos* de José Triana."

Some of the formal aspects of Triana's *La noche de los asesinos* have received critical attention, and its social and political connotations have been discussed. Full consideration has not yet been given to the play's "physical language," that is, to its paralinguistic dimension in relation to its verbal level. The theatre, as a plurality of codes, develops various levels of understanding, and the main concern in this essay is to assess both the verbal and the non-verbal theatrical signs of the play; their significance in the dramatic act of representation, and their connection with the theme. The paraverbal elements assume particularly significant proportions in their dual projections of a dramatic space: on the one hand the physical setting where the play evolves, and on the other the psychological space in which the characters are submerged. (In Spanish) (PM)

### Bonnie Hildebrand Reynolds, "Coetaneity: A Sign of Crisis in *Un niño azul para esa sombra*."

In *Un niño azul para esa sombra*, René Marqués experiments not only with the chronological presentation of the story, but also with the play's movement toward its own end. Through a series of interrelated signals transmitted to the audience, the play creates the impression of temporal coetaneity which signifies a life and death crisis for the child protagonist. The play's coetaneity defines Michelín's identity which, in turn, symbolizes that of Marqués' Puerto Rico. The protagonist's death becomes a warning of the devastating consequences resulting from the political and cultural conflicts between Puerto Rico and the U.S. as well as of those resulting from the conflict between materialism on one hand and artistic creativity and philosophical progress on the other. (BHR)

### David George, "The Staging of *Macunaíma* and the Search for National Theatre."

The author examines the origins of the São Paulo company (later to be called Grupo Macunaíma) and asserts that its emergence shows promise of revitalizing the Brazilian stage much as Teatro de Arena and Teatro Oficina had done more than a decade before. The author scrutinizes the technical details of the production: Indian and Afro-Brazilian forms, ensemble acting techniques, use of simple materials of a third-world country, costumes, narrative techniques, utilization of space, and movement. He concludes that the company has demonstrated that the major themes of Mário de Andrade's *Macunaíma* provide a vital means of reassessing the nature of Brazilian culture. (DSG)