

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Juan Villegas, "El discurso dramático-teatral latinoamericano y el discurso crítico: algunas reflexiones estratégicas"

The author applies the following principles to Latin American theatre: the dramatic discourse and the critical discourse are discursive practices, all discursive practices are marked by the ideology of the producer and the relationship between the emitter and the recipient, the decoding of the theatrical message demands a consideration of the recipient's ideology, the ideology of the theatrical discourse does not coincide with the ideology of the critical discourse. Based on these principles, the author suggests:

a) to pay more attention to the ideological context of the theatrical discourse at the time of its production or at the time of its performance.

b) to decode the underlying ideology in the critical discourse and its relationship with the potential recipient. (JV)

Matías Montes-Huidobro, "Teatro en *Lunes de Revolución*"

Lunes de Revolución, which was under the editorship of the Cuban novelist Guillermo Cabrera Infante, was a weekly magazine published in Cuba by the newspaper *Revolución* between 1959 and 1961. The magazine published several plays by Cuban playwrights and many articles concerning theatre. Complete bibliographical information is given in this article. Political, cultural and ideological issues had a major impact on the Cuban stage. Many controversial issues about the new directions of the Cuban drama appeared throughout the pages of *Lunes*. Many well known authors, stage directors and critics were involved in the discussions, and *Lunes* is a major document of its time. The analysis of each text published in this magazine under the general perspective of the Revolution is another basic objective of this research. (MMH)

Eva Golluscio de Montoya, "Los cuentos de *La señorita de Tacna*"

La señorita de Tacna includes a variety of speech-acts, each enunciating a distinctive hierarchical level: the practice of enunciation is questioned, but in a refracted manner. Although the text appears unified from the spectator's unique perspective, a careful reading reveals that Belisario's *historia* is very different from the *cuentos* narrated by Mamaé. The *historia* and the *cuentos* are not addressed to the same receiver, they do not share a similar style, they do not respond to the same models and conventions, and they do not present a shared set of values. Both the *historia* and the *cuentos* have in common, however, several narrative processes and they both accomplish the function of individual and collective exorcism. These last two points establish contacts between the various levels and, in addition, solicit an interwoven and metalinguistic reading. (EGdeM)

Sandra Messinger Cypess, "I, too, Speak: 'Female' Discourse in Carballido's Plays"

Michel Foucault's theories on discursive practices as described in *The Discourse on Language* provide the theoretical framework for an analysis of the discourse of Carballido's female characters in *Rosalba y los Llaveros* and *El día que se saltaron los leones*. While Rosalba has previously been considered a "liberated female," a study of the discourse shows that in fact her speech repeats the language associated with the patriarchy. It is only when Rosalba rejects that discursive pattern that she reaches her goals. Ana of *El día* is also entrapped in patriarchal locutions until she, too, learns to overcome the prohibitions and exclusions applied to her use of discourse and challenge the authorized institutions of society. (SMC)

Diana Taylor, "Art and Anti-Art in Egon Wolff's *Flores de papel*"

El Merluza, the mad protagonist of Egon Wolff's *Flores de papel*, personifies the fusion of creative and destructive tendencies in his decimation of Eva and her environment. He poses as an artist, destroying everything made by or associated with Eva in order to "recreate" it in a higher form. El Merluza's madness manifests itself through his "anti-art," his need for dominance over his material, and his attack on all forms of creativity not deriving from himself. El Merluza's artistic/anarchistic frenzy lacks the purpose and direction necessary to make a coherent statement directly pertinent to either the war of the classes or sexes. His anti-art only defies and destroys the purpose of others. The play's central conflict, from which the ensuing levels of conflict arise, vitally reflects the confrontation between the affirmation and negation of artistic creation. (DT)

Edith E. Pross, "Open Theatre Revisited: An Argentine Experiment"

September 1981 saw the first edition of Teatro Abierto, a theatrical event which has since had two additional showings in consecutive years. The event was the response of a group of Argentine playwrights to a perceived atmosphere of stagnation and indifference surrounding the national theatre in the context of the nation's lengthy economic and sociopolitical crisis. Overwhelming audience response to the 1981 event prompted the planning of the 1982 and 1983 editions. As with any creative process, Teatro Abierto has had successes and flaws, eulogizers and detractors. The general consensus, however, which this brief chronicle of the cycle probes, is that Teatro Abierto has not only spurred a renewed interest of the Argentine public in their national theatre, it has also become a creative testing ground for experimental production schemes, a forum for new talent, and a means to showcase Argentine drama abroad. (EEP)

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—The Editor