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America*

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Abstracts

Oscar Rivera-Rodas, "El código temporal en *La señorita de Tacna*."

One of the most outstanding aspects of Mario Vargas Llosa's *La señorita de Tacna* is the temporal code. This is due to the complex relationship established by the time of the story and the time of the discourse. Five temporal levels are interwoven, alternated, or run simultaneously in the play's structure. The purpose of this essay is to analyze: a) those levels in their individual signification and in their interrelationships; b) the projections of the time of the story in the time of the discourse. These are revealed through the repetition of passages from the story in one or more of the five levels previously mentioned. (ORR)

Helia Betancourt, "El protocolo de Julián Bravo (1599): primer contrato de una agrupación teatral en América."

In 1599 a number of Spanish comedians, headed by Francisco Pérez de Robles, came to South America and formed themselves into a stage company. On June 28 of the same year, they drew up in Lima, Perú, articles of partnership before Julián Bravo, Notary Public in the City of the Kings. As far as we know this document—El protocolo de Julián Bravo—is the earliest record of a theatrical company's contract preserved from the colonial period of Latin American Theatre. This document is interesting not only as a rare bibliographical find but also as a detailed record of how a company was to be formed; specifically, the legal conditions of the contract, the divisions of the profits, the ornaments, costumes and other props necessary for the presentation of the comedies.

A direct transcription of the protocolo is presented, and is followed by an overview of the histrionic activities of each member of the company that could be compiled from the available bibliography of the early stages of the theatre in Lima. (HB)

Severino João Albuquerque, "Verbal Violence and the Pursuit of Power in *Apareceu a Margarida*."

Roberto Athayde's *Apareceu a Margarida* is very appropriate to the study of verbal violence in the theatre because, as a monologue, its sole addresser is in full control of the situation and does not have to contend with dissension on stage. However, much of the forcefulness of Athayde's monologue stems from the implication that a conflict does exist between D. Margarida and her students, and that were it not for the teacher's tyranny, the conflict would inevitably surface. Drawing from Sherman Stange's notions published in *Reason and Violence*, this article examines several examples of the "violatives" to which D. Margarida resorts in order to perpetuate her tyranny. As the play ends, three points are beyond dispute: that D. Margarida's power is gained at the expense of the students' free expression; that the woman's power is maintained only because of her sophisticated verbal assault on the students; and that the firmness of D. Margarida's control of the class is directly proportional to her awareness of language's enormous coercive power. (SJA)

Robert J. Morris, "The Theatre of Julio Ortega Since His 'Peruvian Hell'."

Since 1980, the year in which Ortega published *Inferno peruano*, his theatre has undergone a significant change in its basic philosophical tenets. That play, *Balada de la dirección correcta* (1982), and "El lugar del hombre en la cola" (1984) suggest that Ortega's characteristic concern for the individual is now secondary to his even more urgent concern with the issues confronting the body politic of Peru and his dedication to the principle of restoring popular autonomy and authority. (RJM)

Elías Miguel Muñoz, "Teatro cubano de transición (1958-1964): Piñera y Estorino."

This study considers the period from 1958 to 1964 in the history of Cuban theatre. It examines two representative works, *Aire frío* (1958), by Virgilio Piñera, and *La casa vieja* (1964), by Abelardo Estorino. Both texts deal with the theme of the Revolution. In *Aire frío* it is a most needed event: the "cold air" that will assuage the heat of economic and political instability. *La casa vieja* takes place in 1962. This text perceives the Revolution as a process in which every change must be questioned. The study concludes that the Cuban theatre produced during the transitional years perpetuates a bourgeois value system and continues to be Aristotelian. Its characters are either defeatists or hypocrites when confronted with the tenets of the Revolution. Nevertheless, the two works examined present this Revolution as inevitable, alive, and changing. (EMM)

Sharon Magnarelli, "Art and the Audience in O'Donnell's *Vincent y los cuervos*."

A detailed description and analysis of the 1984 Teatro del Bosque productions of Pacho O'Donnell's *Vincent y los cuervos*, the article examines how the dramatic work and the performance incorporate the audience into the theatrical product. The play is based on scenes from the life of Vincent Van Gogh, peppered with excerpts from Antonin Artaud's *Van Gogh le Suicidé de la Société*. Thus, art provides both the content and the form. Although the play is an artistic creation developed from other artistic creations, the Teatro del Bosque performances paradoxically resulted in a product which made non-theatrical reality a part of this thing we call art or theatre, and vice versa. Basing her conclusions on the contemporary theories of difference and on Brecht's theory of alienation, the author analyzes the productions as dramatic attempts to demonstrate not the alienation between art and life but rather their inseparability and inherent interdependence. (SM)

José A. Escarpanter, "Veinticinco años de teatro cubano en el exilio."

The theatre of the Cuban exiles has received little critical attention. However, it offers several works of notable quality that adopt various techniques of contemporary theatre but all have in common the reference to the Cuban experience. Some focus on the world prior to the Revolution (*La sala de los muertos* by Montes Huidobro). Others contrast life before and after 1959 (*Las hetairas habaneras* by José Corrales and Manuel Pereiras). Some deal with the problems of the revolutionary process (*La madre y la guillotina* by Montes Huidobro). The majority refer to exile (*Swallows* and *Union City Thanksgiving* by Manuel Martín; *El súper* by Iván Acosta; *Coser y cantar* by Dolores Prida). *Ojos para no ver* by Montes Huidobro studies Spanish American dictatorships. There has also developed a children's theatre (*The Butterfly Cazador* by Corrales and Pereiras). The vanguard of this theatre in exile is located in New York. (JAE)

Eduardo F. Elías, "Carlos Fuentes and Movie Stars (Intertextuality in a Mexican Drama)."

Presented here is a semiotic reading of Carlos Fuentes' drama *Orchids in the Moonlight*. On varied planes, this drama explores the lives of two goddesses of mythic proportions of Mexican cinema, who in turn serve as signs for the past and present condition of Mexico. The study of four underlying intertexts that structure the drama, reveal the complex nature of the private/public identities of the two characters; these intertexts and the literary "inconsistencies" in the script must be interpreted to arrive at their significance. The stage set is divided equally in two halves to clue that we have two opposites, although in constant flux, that may or may not be reconciled or resolved: the identities of each character, the distinction between reality and fiction, between life at its peak and encroaching death, between recognition and oblivion. The purpose of this study is to see precisely how these diverse signs converge at the deeper level, and how they point to a "something else" beyond the mimetic level. (EE)

Pedro Bravo-Elizondo, “*Regreso sin causa: Jaime Miranda y sus razones.*”

The paper intends to present an overview of the best playwright of 1984 in Chile, Jaime Miranda. The interview covers the beginning of his career and his work in Venezuela, United States and Europe, which led to his writings of *Por la razón o la fuerza*, “El Donante” and *Regreso sin causa*, the main subject of this presentation. The play was chosen as the best of 1984 by theatre critics. The interview took place in Santiago, Chile in January 1985. (PBE)

Juan Villegas, “Los marginados como personajes: Teatro chileno de la década de los sesenta.”

The author proposes that the selection and characterization of theatrical characters is determined by the ideological background of the emitter and his/her potential audience at the time of writing or producing the play. He attempts to demonstrate that the emergence and presence of characters from the “lumpen” or “populares,” and its representation in the Chilean theater of the sixties, are the consequences of the social middle sector’s interests in the emerging marginal social groups as very important political forces. The fictive representation of these groups is done according to the ideological views of the groups’ producer of the text and the image he/she wants to depict to the Chilean audience within the conflicting interrelationship of ideological trends during this period. (JV)

Charles P. Thomas, “Chilean Theatre in Exile: The Teatro del Angel of Alejandro Sieveking in Costa Rica, 1974-1984.”

Alejandro Sieveking has been a leading playwright in Chile for the past twenty-five years. He has written more than 33 plays which have won critical acclaim in Chile, Uruguay, Argentina, Guatemala, Brazil, Canada, the United States, and several West European and East European countries. In 1974 Sieveking and his wife, the famous Chilean actress Bélgica Castro, were on tour with their troupe, the *Teatro del Angel*, when they decided that it was unadvisable for them to return to Chile due to the political situation at that time. For ten years, 1974-84, they were in Costa Rica where they founded a new theatre group, the Teatro del Angel, named after their group which was so successful in Chile before the coup. During this time they mounted over 35 productions. In November 1984 they returned to Chile, as Sieveking had been contracted to write and direct a 124 episode series for Chilean National Television. His latest play, *La comadre Lola*, was presented in Santiago from April to September 1985. (CPT)