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## Abstracts

### C. Lucía Garavito, “*Guadalupe años sin cuenta: el lenguaje como instrumento de resistencia ideológica.*”

*Guadalupe años sin cuenta*, a collective creation of La Candelaria, restores to oral language an ideological function of resistance in a context manipulated by the biased information of mass media. The *corrido* structure, with its combination of action, dialogue and commentary, proves to be especially suited to reach an audience which is moving away from its traditions and growing more accustomed to have access to the reality of television, the press and the radio. The dramatic text confronts both the official and the unofficial versions which deal with Guadalupe Salcedo's death and with the betrayal of the *llanero* guerrilla movement by the established powers and institutions. The oral and narrative dimensions of the play unmask the distortions inherent in the written language of the government reports. Through the juxtaposition of scene and narrative commentary the *llaneros* undermine the credibility of the official history and become the protagonists and transmitters of their own historical experience. (CLG)

### Norma Woodward Batchelder, “*El avión negro: The Political and Structural Context.*”

The 1969 collectively written drama *El avión negro* effectively predicts Juan Perón's inability to reunify a badly fragmented Argentina and to restore political voice to the urban proletariat of the 1970's. This achievement results from skillful control of political context, structure and content through a dialectic established between workers and sectors and between rhetoric and action. The workers are given a marginal off-stage voice in five collective songs interspersed among the twelve paired scenes that explore reaction to the hypothetical return of Perón by the Peronist labor unions, the military, the political parties, the professional classes and the business sector. Rhetoric betrays the workers in the first of the paired scenes and violence results in the second. The muffled political voice of the workers gradually evolves from a light comedic tone to a stark and strident threat. Sector action moves from lightly farcical posturing to grotesque brutality. The end product is political violence, expressed in the union of the verbal and the active and in the physical confrontation of workers and sectors. (NWB)

### Delia V. Galván, “*Felipe Angeles de Elena Garro: Sacrificio heroico.*”

Garro rescues the hero of the Mexican Revolution from oblivion and offers a fictionalized version of the historic facts of the drumhead court-martial he undergoes during his last day among the living, within a structure similar to that of the classic tragedy. This paper analyzes Angeles'

archetypal heroic figure, his redeemer image sacrificing himself to prevent more bloodshed with the hope of restoring the social fabric, the sacrificial ritual of his trial and death sentence, and the violence of Carranza's power struggle to maintain leadership. The underlying relationship of the revolutionaries' violence to that of their Aztec and Hispanic-Arabic heritages leads to the images of the pyramid and sacrifice, which confirm the continuity of an impersonal domineering rule. (DVG)

**Vicky Unruh, "The *Chinfonía burguesa*: A Linguistic Manifesto of Nicaragua's Avant-Garde."**

In the inter-war Latin American avant-garde movements, a preoccupation with the problematics of language inherited from European vanguardist discourse was often recast around issues of cultural identity explicitly defined in linguistic terms. Highly creative hybrid works combined the anti-academic spirit and antipathy to normative forms of international vanguardism with the exploitation of rhythms, syntactical variations and colloquial nuance of "living speech." Joaquín Pasos' and José Coronel Urtecho's *Chinfonía burguesa* (1931-1936)—performed in 1936 by the Anti-Academia Nicaragüense—is a humorous example of this process. A manifesto of linguistic nationalism, the play synthesizes avant-garde strategies with Nicaraguan colloquialisms and critiques, in both its substance and its *chinfonía* structure, the relationship between conventionalized art forms and bourgeois society. The result is an entertaining document of the autochthonous current of Latin American vanguardism which can contribute to our understanding of that movement's pursuit of modernity. (VC)

**Barbara Bockus Aponte, "Estrategias dramáticas del feminismo en *El eterno femenino* de Rosario Castellanos."**

This study proposes to show how the feminist themes which dominate much of Rosario Castellanos' poetry, narrative and essay find new dimensions in her drama, *El eterno femenino*. This is achieved principally through rhetorical strategies which have a distancing effect and enhance the didactic impact on the public. This article examines Brechtian influences on these processes, and analyzes, in this light, what it finds to be the primary satirical intent of the work. It also points out both structural strengths and weaknesses in the author's attempt to form an artistic unity out of a whole gamut of feminine stereotypes. (BBA)

**Becky Boling, "From Pin-Ups to Striptease in Griselda Gambaro's *El despojamiento*."**

A semiotic approach to the play concentrates on the idea of spectacle and how the performance depends on sign systems that privilege both the representation and the icon. These various systems within theatre (props, gestures, make-up, costumes) are foregrounded in Gambaro's play. As the spectacle of drama is disclosed by conscious reference to its parts, so too is the image of woman as she plays out the limited and prescribed roles patriarchy allows. The play performs a figurative striptease of the set and principal character, critiquing the nature of theatre and gender roles as signs within the discourse of society. (BB)

**Diana Taylor, "Mad World, Mad Hope: Carballido's *El día que se soltaron los leones*."**

Emilio Carballido's *El día que se soltaron los leones* has received surprisingly little critical attention although it is one of his major plays. He describes the work as a "farsa con un fuerte compromiso social." This paper analyzes the relationship between the play's farcical form and its social, political and philosophical concerns—proposing that the confrontation between individuals and society proves as life-threatening in this playful work as in the most serious and violent Latin American theatre. (DT)

With Gratitude

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### An Anniversary Commentary

Twenty years ago when my colleague Fredric M. Litto and I launched the *Latin American Theatre Review*, neither of us imagined that it would have either long life or major distribution. Happily, both have come true. From its modest beginnings as an Occasional Publication, the *LATR* has been institutionalized as a regular offering with the support and encouragement of the directors of the Center of Latin American Studies. Our thanks to John Augelli, Bill Griffith and Charley Stansifer, our three publishers, for their faith in this enterprise.

A primary objective of the *LATR* has been to raise the level of consciousness on a wide scale about the richness and diversity of the theatre in Latin America. To the extent that the journal has been successful in recognizing the talents and contributions of the authors, directors, actors, critics and others who deal with the magic of theatre, our efforts have brought their own reward.

I am especially grateful to the members of the Editorial Board for their help and guidance over the years. Their insights and suggestions have made possible the level of quality to which the journal has aspired. Further, my colleagues at the University of Kansas deserve special recognition for their support—moral, academic and financial—which has allowed the journal to survive the stresses and strains of growth, rescissions and change.

As we begin our third decade of publication next fall, we look forward to a period of increased vigor and excitement in a field that has clearly come into its own. Those who write plays and criticism, or mount theatre productions in and of Latin America, we expect, will provide us more years of fruitful material and activity.

My sincere gratitude to all who have lent their hand to the *Latin American Theatre Review*, in whatever way, during these past twenty years.

George Woodyard  
Editor