

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Jennifer Boyd, "*Flores de papel* as Literary Criticism: The Artist and the Tradition."

Chilean dramatist Egon Wolff's frequent theme of the oppressive human condition—of economic, social, and sexual domination—is most often examined in analyses of *Flores de papel*. The play can also be read, however, as Wolff's offering to literary criticism as is evident in the dramatist's focus on the power of language, in his archetypal rendering of Eva and particularly in his characterizing both Eva and El Merluza as artists. Not only does Wolff establish that to control linguistically is to control absolutely, he also offers a portrait of the artist's compulsion both to assimilate and, finally, to destroy and remake the tradition. *Flores de papel* is simultaneously social, psychological and literary criticism.

Phyllis Zatlin, "Politics as Metatheatre: A Cuban-French View of Latin America."

The exiled Cuban playwright Eduardo Manet lives in Paris, writes in French, and is fully integrated into the French stage. Nevertheless, his plays often reveal his Latin American identity. *Un Balcon sur les Andes*, in particular, not only deals with South American history and politics but introduces extensive passages of Spanish within the French text. Exuberantly Brechtian in mode, the play recounts the misadventures of a French theatrical troupe in the mid-nineteenth century as it travels through Peru, Bolivia, Paraguay and Brazil. The background is one of political turmoil. Exploiting the subversive potential of metatheatre, Manet presents a series of plays-within-the-play not only to make a commentary on theatre itself but also to reveal to what extent those in power are also engaged in theatrical games. Playfully unconcerned with historical accuracy, the action of *Un Balcon sur les Andes* ultimately shifts to the twentieth century.

Anita K. Stoll, "Elena Garro/Lope de Vega's *La dama boba*: Seventeenth-Century Inspiration for a Twentieth-Century Dramatist."

Elena Garro has chosen the title of the one of Lope de Vega's plays for her own play: *La dama boba*. That inspiration goes beyond the title, and beyond even the inclusion of a major portion of two different scenes. This study will compare the two works to discover and outline the ideas shared and the form they take. It begins with a consideration of the salient features of Lope's play and then takes up those areas of correspondence and contrast between the plays: theme, characters, language, dramatic recourses. We discover that Garro turns for inspiration to a Golden Age theatrical tradition said to serve the purpose of affirming societal unity and creates a play with a very different object: the illustration of the enormous chasm which still exists between the European and the indigenous culture in Mexico.

Robert Lima, "The Orisha Changó and Other African Deities in Cuban Drama."

Blacks borne to Cuba from Africa as slaves between 1517 and 1873 brought with them diverse cultural elements. Among the most important of these were the religious beliefs of the Yoruba, centered on the spiritual entities termed Orishas, one of whom, Changó, became a dominant figure among the slaves and passed from folklore into Cuban literature in syncretic form. In the dramas studied here, Changó is manifested either in his African persona (*Shangó de Ima* by Pepe Carril) or in the role of a deity who has abandoned his people (*La fiebre negra* by José R. Brene) or as an invisible power controlling the fate of men (*Réquiem por Yarini* by Carlos Felipe) or as the pervasive voice of the African Drum (*Tambores* by Carlos Felipe). Whatever his role, Changó's presence in these plays is central to the plot, the psychology of the characters and the quality of their lives.

Carl R. Shirley, "The Metatheatrical World of Wilberto Cantón."

Wilberto Cantón (1925-1979), one of Mexico's outstanding mid-century playwrights, was not generally known as an experimenter with dramatic form, since most of his plays can be termed examples of representational realism. Beginning in the mid 1960s he became interested in what critic Lionel Abel has called "metatheatre" or theatre primarily concerned with itself as theatre. Using Abel's book *Metatheatre: A New View of Dramatic Form* as a critical base, this study examines five of Cantón's plays (*Todos somos hermanos*, *Nota roja*, *Inolvidable*, *El juego sagrado*, and *Juegos de amor*), showing how the author gradually developed his use of various elements of metatheatre until he wrote the last-mentioned work which is a fully-developed example of theatre about theatre.

Nora Glickman, "Entrevista con Ricardo Halac."

Ricardo Halac explains how he was able to integrate his double identity of Sephardi and Argentine in order to create the work *La cábala y la cruz*. He makes reference to the staging and prevalent metaphors, the technical aspects and the participation on the part of the actors in the creation of a work.

Halac makes use of the historical expulsion of the Jews from Spain in 1492, which coincided with the first voyage of Columbus, to serve as the background around which he is able to deal with the Jew as a symbolic figure. Throughout the work the inherent occultism and mystery of the cabal become reconciled with the actions of a man oppressed by the threat of torture and expulsion. Viewed in the fuller context of the history of the Jewish people and of the recent history of Argentina, Halac's work acquires a transcendental dimension.

Jon Bouknight, "Language as a Cure: An Interview with Milcha Sanchez-Scott."

Just ten years ago, Milcha Sanchez-Scott premiered her first play, *Latina*, in Los Angeles. Since that time she has received numerous awards for her dramatic works and has rapidly risen to a role of great import in today's Hispanic American theatre scene. In the interview that follows, Ms. Sanchez-Scott exposes some of what makes her think and create the way that she does: her love for the Mexican culture, what separates it from the rest of Latin American culture, the special joy which she receives when working and writing about life in New Mexico (a place which she considers to be vibrant with a "magical realism" all its own), and the benefits and limitations of being labeled a "Hispanic" playwright. Finally, in speaking of the ritualistic aspect of the theatre, Ms. Sanchez-Scott suggests that the theatre can be used as a means of nurturing people, as a means of curing the spiritual hunger within our society. (BLK)

Federico Pérez-Pineda, "Entrevista con Alberto Felix Alberto."

Argentine director Alberto Felix Alberto not only directs the works of the theatre group Teatro del Sur, he also creates them. In this interview, Alberto speaks of the collaborative process through which all the theatrical productions of his troupe are conceived, rehearsed and then performed. He also reveals the directors, writers and philosophers whose works have had the greatest influence over his own artistic endeavors, noting that while his use of theatrical imagery is frequently analyzed as influenced by Wilson, he has never seen any of Wilson's works, nor for that matter met him. In his concluding remarks, Alberto states his future artistic goals and sheds light on the fact that he sees little hope for success in his homeland due to the vanguard nature of his work and the frequent misinterpretation of his intentions by the Argentine audience. (BLK)

Donald H. Frischmann, "¡Viva Tenaz! El IV Festival Internacional de Teatro Chicano Latino."

The Fourth International Festival of Chicano-Latin Theatre of Tenaz (The National Theatres of Aztlán) took place in July of 1988 in the Guadalupe Cultural Center of San Antonio. During the six days of the Festival, 140 theatre critics and professionals from the United States, Mexico and South America took part in a complete program of workshops,

critical round tables, public forums, private assemblies, official receptions and twelve theatre presentations (all twelve of which are mentioned in the article). In the selection of the works to be presented, top priority was given to new and original endeavors, resulting in a series of collective and individual creations of varying nature, style and thematic content, with particular focus on theatrical forms and themes relating to the conflicts of Central America. An organic bilingualism of Spanish and English prevailed, enriching the vast majority of the works. (In Spanish) (DHF: BLK)

Gregor Díaz, "Del aparte a los espectáculos unipersonales."

This brief study attempts to clarify precisely which concepts are encompassed in the theatrical terms of: aside, soliloquy, monologue, 'bululú' (comic, one-man work), and solo spectacular. Due to the tendency to seek the definition of such terms in semantic dictionaries which do not take into account the applications which theatre professionals have for these words, theatre schools must now pave the way to clarifying confusion by clearly defining such terminology themselves. This essay is the first attempt towards such an endeavor. (In Spanish) (GD: BLK)

Segundo Encuentro del Instituto Internacional de Teoría y Crítica de Teatro Latinoamericano

El Instituto Internacional de Teoría y Crítica de Teatro Latinoamericano tendrá su segundo encuentro internacional entre el 6 y el 9 de junio de 1990 en The Catholic University of America en Washington, D.C. Los temas abarcarán una variedad de asuntos teatrales incluyendo una visión semiótica del teatro y varias maneras políticas, antropológicas y populares desde las cuales se puede analizar y interpretar al teatro. También habrá una serie de mesas redondas sobre las nuevas direcciones de la puesta en escena latinoamericana, la función de la crítica en el teatro y los problemas y las tendencias de la escritura dramática.

La inscripción al congreso es de U\$55 y las ponencias aceptadas en el programa serán incluidas en el programa solamente al recibir el pago de la inscripción que se debe remitir a: Instituto Internacional T.C.T.L. c/o Peter Roster, Department of Spanish, Carleton University, Ottawa, Canadá K1S 5B6. Para hoteles o preguntas locales dirigirse a: Mario Rojas, Department of Modern Languages and Literatures, The Catholic University of America, Washington, D.C., 20064, Estados Unidos.