

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Guido Podestá, "La reescritura de *Juan Moreira*: la política del decorum en el teatro argentino."

This article examines *Juan Moreira's* textual changes and transformations—from newspaper serial to drama—since its first publication by Eduardo Gutiérrez. In a society where theatre was only for the "cultura letrada" *Juan Moreira's* publication aroused criticism about the protagonist's moral behavior. Guido Podestá explains how the "drama criollo" introduced changes to please the "letrados". (GP:LS)

### Peter Roster, "Generational Transition in Argentina: From Fray Mocho to Teatro Abierto (1956-1985)."

A statistical analysis of twentieth century Argentine dramatists validates Ortega y Gasset's use of periods of fifteen years starting at age thirty. On this basis, and emphasizing Karl Mannheim's concept of intragenerational conflict, the years from 1956 to 1985 are viewed as the period of major dramatic production for the generation of 1956. This period is bounded politically by the fall of Perón and the arrival of Alfonsín; and theatrically by Fray Mocho and Teatro Abierto. Intragenerational conflict and development is exemplified by the neovanguard critical realist dichotomy and analyzed in the work of Dragún, Gambaro, Halac, Pavlovsky and Cossa. (PJR)

### Carlos Genovese, "El espacio escénico y su influencia modificadora de la puesta en escena."

This article describes and analyzes the theatrical staging of *Sueños de mala muerte* by José Donoso and ICTUS. Carlos Genovese explores how the different physical conditions of the stages and the varied theatrical criticism in each country presented substantially modified the form, the content and the spectators perceptions. (CGF:LS)

### Oswaldo Pellettieri, "El patio de la Torcaza: cambio y productividad en el realismo reflexivo de los sesenta en el Río de la Plata."

The purpose of this work is to observe the early changes in the conventions of the subsystem of the reflexive realism and the meaning of that changes in the 60's. This article will focus on the comparison of the first version of the reflexive realism of *El patio de la Torcaza*. (OP:LS)

### Timothy G. Compton, "Máscaras mexicanas' in Rodolfo Usigli's *Jano es una muchacha*."

This study explores some of Usigli's best known themes from the angle of one of his least known plays. It highlights the interplay between illusion and reality, truth and fiction, authenticity and deception that constitute the core of *Jano es una muchacha*. The several interwoven metadramas serve as evidence of the pervasive existence of "máscaras mexicanas," as Octavio Paz expounds in *El laberinto de la soledad*. They also demonstrate the difficulty of separating authenticity from deception, the possible dangers of leading a duplicitous life, and the benefits which can come to perceptive, persistent audiences. (TGC)

### Fernando González Cajiao, "El Teatro Taller de Colombia: La resurrección del atavisimo."

Teatro Taller de Colombia was the first Colombian theatre group with an intention of exclusive dedication to street theatre shows. It represented, by the mid 1970s, a third alternative to research on popular drama, between folk and political trends. Based mainly on intuition, dreams and the subconscious, it may be said that it went back to atavistic collective feelings.

From the outset Teatro Taller de Colombia has been led by Jorge Vargas and Mario Matallana. They were no doubt influenced by Antonin Artaud or Jerzy Grotowski, who inspired them working on the actor's body. Their first show took place in Central America, but it was in the Chicago theatre that they seemed to find the answer to their most intimate quest. Upon their return to Colombia, Teatro Taller de Colombia has had a wide influence on other street theatre groups and is one of the most firmly established. It faces, nonetheless, new challenges. (FCG)

**Myra S. Gann, "El teatro de Víctor Hugo Rascón Banda: hiperrealismo y destino."**

Víctor Hugo Rascón Banda (1948) is one of the foremost playwrights of the Mexican "nueva dramaturgia." Intended as an introduction to his work, this article describes his dramaturgy in general and discusses four of his plays in depth, focusing on the theme of destiny and on a style which has come to be known in Mexico as "hiperrealismo." (MSG)

**Richard J. Slawson, "The Teatro Nacional Popular and Peruvian Cultural Policy (1971-1979)."**

From 1968 to 1980 Peru's left-leaning, military government undertook a radical program of social, economic and cultural restructuring. As part of its cultural policy, the military government created a national theatre company, the Teatro Nacional Popular (TNP). From 1971 to 1978 the TNP, under the direction of playwright and director Alonso Alegría, achieved critical and popular success even though some criticized it for not producing enough works by Peruvian playwrights and for not taking the radical political stance of the popular theatre movement in Latin America. However, those who complained that the TNP was neither popular nor national, did so without taking into account the military government's cultural policy which guided the TNP's choice and style of productions. This paper analyzes the military government's cultural policy and how it affected the productions of the Teatro Nacional Popular of Perú. (RJS)

**María Mercedes de Velasco, "Nuevas perspectivas en el teatro colombiano."**

This article explores the theatrical activity of some of the three hundred groups throughout Colombia that are presently active. By analyzing and comparing their artistic trajectory and theoretical conceptions, de Velasco explores their objectives, achievements and contributions to future generations. (MM de V: LS)

**Ilan Stavans, "Onetti, el teatro y la muerte"**

"Un sueño realizado," the 1941 short story by the Uruguayan novelist Juan Carlos Onetti, is a profound examination of the link between dreams and reality, between love and death, between theater and life. By describing the life of an unsatisfied, melancholic woman and her brief encounters with an unsuccessful empresario in an unknown province not too far from Buenos Aires, the author offers a complex yet fascinating view of the stage within everyday life. This article examines the text's structure and explores the metafictional and philosophical message and implications of Onetti's spiritually troubled characters. At the end, the reader comes to realize that the entire plot has been but one more scene in what Robert Fludd called "the theater of memory." (IS)

**Lady Rojas-Trempe, "¿El teatro riñe con la política en *Por las tierras de Colón?*"**

The play *Por las tierras de Colón* (1987) by Guillermo Schmidhuber of Mexico explores the different connections between theory, theatrical practice and the political situation in Latin America. The unity of the drama derives from its intertextual organization as a dramatization of Manuel Tamayo y Baus's *Un drama nuevo* (1867) in a contemporary and violent Bogota (1948). Schmidhuber develops his conception of theatre through a critical confrontation of

discourses and gestures of the Actor, Actress, Director and Captain. In many ways, these works show the creativity possible from an active interchange between life and theater. (LRT)

**Wilma Feliciano, "Myth and Theatricality in Three Plays by Carlos Solórzano."**

In *Los fantoches*, *El crucificado* and *Las manos de Dios*, Carlos Solórzano dramatizes popular worship to decry the obsession with suffering, sacrifice and salvation of Indo-Hispanic peoples. His myths are modern allegories derived from the archetypal stories and characters of the Scriptures. God is depicted as a vengeful judge or an indifferent creator, the Redeemer as sacrificial victim or false messiah. His theatricality—that is the non-verbal resources of action, mood, spectacle and rhythm—is crafted from elements of Mexican culture. His plays recreate the puppets of *Quema de Judas*, the tradition of Passion plays, the *calavera* of both medieval drama and the modern Day of the Dead, the pantomime of indigenous dances, and the *plasticidad* of the visual arts. His artistry emanates from his syncretic cultural legacy. The myths are catholic, but enigmatic; the rituals culture-specific, but destructive. Solórzano's drama suggests that popular religion must undergo a mythical rebirth that reconciles body, spirit and nature. (WF)

**LATIN AMERICAN THEATRE TODAY:  
HISTORY, GENDER, GENRE, PERFORMANCE**

**Latin American Theatre:  
New Developments and New Critical Approaches**

**April 28 - May 2, 1992**

The University of Kansas through its Departments of Spanish and Portuguese, Theatre and other units will sponsor a conference on the theatre of Latin America in the spring of 1992. The objective is to recognize changes in the theatre itself and changes in the study of the theatre. The conference will focus on the relationships of theatre to issues of history, gender, genre and performance, especially as they developed in the last decade through new works or new critical approaches.

The conference will consist of three closely related activities:

- scholarly presentations by theatre scholars
- panel discussions with theatre artists and critics
- performances by local and visiting theatre groups

Invited participants include university scholars, critics, playwrights and directors from Latin America, Spain and the United States.

The conference is supported in part by a generous grant from the National Endowment for the Humanities.

Individuals interested in presenting papers at the conference are invited to submit a two-page abstract on one of the four topics listed in the title by December 1, 1991. The completed paper will be due by March 1, 1992.

Individuals or groups interested in staging plays at the conference are invited to write with a brief description of the play, its running time, staging requirements, and the number of cast and crew members involved. The University will provide partial support for those performance groups accepted into the conference.

Questions about the conference may be addressed to:

George Woodyard or Vicky Unruh  
*Latin American Theatre Review*  
University of Kansas  
Lawrence, Kansas 66045  
FAX: (913) 864-4555