

LATIN AMERICAN THEATRE REVIEW

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

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|-------------------|------------|----------------------|--------------------------------|
| Critical Studies: | 25 pages | Reviews: | 500 words for critical study |
| Interviews: | 2000 words | | 750 words for published play |
| Festival reports: | 1500 words | | 1000 words for play collection |
| | | Performance reviews: | 500 words plus photos |

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LATIN AMERICAN THEATRE REVIEW

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Contents

| | |
|--|----|
| Latin American Theatre Today, 1992 <i>George Woodyard and Vicky Unruh</i> | 7 |
| Hacia la historia del teatro hispanoamericano <i>Frank Dauster</i> | 9 |
| Textualidad, historia y subjetividad: Género y género <i>Kirsten Nigro</i> | 17 |
| Invasions from Outer Space: Narration and the Dramatic Art in Spanish America <i>John Kronik</i> | 25 |
| Negotiating Performance <i>Diana Taylor</i> | 49 |
| <i>Cruzando el puente</i> <i>José Triana</i> | 59 |
| Otro monólogo más <i>Sandra M. Cypess</i> | 89 |



| | |
|---|-----|
| Narrative Foregrounding in the Plays of Osvaldo Dragún <i>Amalia Gladhart</i> | 93 |
| Inmigración y exilio: El limbo del lenguaje <i>Miguel Angel Giella</i> | 111 |
| Ideology of Happy Endings: Wolff's <i>Mansión de lechuzas</i> <i>Norma Helsper</i> | 123 |
| Joaquín Aguirre Lavayén: La escatología política en <i>Guano maldito</i> <i>Willy Muñoz</i> | 131 |
| Teatro en el cono sur: Carlos Manuel Varela <i>Pedro Bravo-Elizondo</i> | 143 |
| Entrevista a Roberto Ramos-Perea <i>Grace Dávila López</i> | 151 |
| An Interview with Wolf Ruvinskis: The First Mexican Stanley Kowalski <i>Philip Kolin</i> | 159 |
| Esquina Latina: Dos décadas de teatro <i>Orlando Cajamarca Castro</i> | 167 |
| VII Festival Iberoamericano de Teatro de Cádiz, 1992 <i>Concepción Reverte Bernal</i> | 171 |
| Festival Iberoamericano de teatro, Santiago de Compostela <i>Brenda Krebs</i> | 183 |
| Tenaz XVI: la muestra de un teatro en transición <i>Beatriz Rizk</i> | 187 |

El teatro en Lima en 1991 y 1992

Nora Eidelberg 191

Homenaje al medio siglo de TEUCH

Domingo Piga 197

La escena española

Sharon G. Feldman 199

Plays in Performance 201

Book Reviews 203

Bibliography 219

Abstracts

George Woodyard and Vicky Unruh, "Latin American Theatre Today"

The several articles at the beginning of this volume represent the focal points of the conference on Latin American theatre held at the University of Kansas from April 28 - May 2, 1992. The four days of the conference featured four different approaches: theatre as history, gender, genre and performance. The keynote addresses by Professors Frank Dauster, Kirsten Nigro, John Kronik (in an expanded version) and Diana Taylor are published here to highlight the essence of the nearly 100 papers that were presented. The text of Jose Triana's monologue, *Cruzando el puente*, presented as a dramatic reading and one of the nearly 20 dramatic performances that occurred during the conference, is also included. Finally, a somewhat expressionistic vision of the five conference days crammed with activities is captured by Professor Sandra Cypess. (GW/VU)

Amalia Gladhart, "Narrative Foregrounding in the Plays of Osvaldo Dragún."

Osvaldo Dragún uses a variety of methods, including internal narrators and dramatized flashback, to foreground the narrative processes at work in his plays. What Stanton Garner has called the "absent voice" of dramatic narrative is made present. Paradoxically, Dragún's highly self-conscious dramaturgy both distances the spectator (or reader) and demands audience involvement. Focusing in particular on *Historias para ser contadas*, *El amasijo*, and *¡Arriba corazón!*, this article examines the ways in which narrative foregrounding highlights the plays' theatricality while underscoring Dragún's thematic concern with the importance of storytelling to the formation of individual identity. (AG)

Miguel A. Giella, "Inmigración y exilio: el limbo del lenguaje."

The purpose of this work is to investigate, on the one hand, how an individual functions within a society when confronted with the language of the host country; and, on the other hand, the return of the immigrant to his country of origin and the difficulties of adapting to his previous habitat. To this end, two works will be analyzed: *Mustafá*, by Armando Discépolo in collaboration with Rafael de Rosa; and *Gris de ausencia*, by Roberto Cossa. Although the Argentine theatre from its very beginnings is sensitive to this immigrant experience, in the case of *Gris de ausencia* there is a double voyage and an attempt at readaptation to the country of origin on the part of some progenitors, and, in the case of their sons and daughters, to the countries that are not their own. This produces an intermediate language, a "no man's land," an "unassimilated space" that we have called "the limbo of language." (MAG)

Norma Helsper, "The Ideology of Happy Endings: Egon Wolff's *Mansión de lechuzas*"

In his first play, *Mansión de lechuzas*, and other plays written prior to 1962, Chilean dramatist Egon Wolff combines psychological and social drama. His "happy endings" of this period solve his characters' personal dilemmas and suggest that his society's conflicts can be resolved just as easily. This paper examines the construction of *Mansión de lechuzas*'s "happy ending" and comments on its place in the development of Wolff's drama from 1958 to 1971, a time whose tumultuous politics had a profound effect on the dramatist's work. (NH)

Willy O. Muñoz, "Joaquín Aguirre Lavayén: La escatología política en *Guano maldito*."

Bolivia lost its access to the seashore as a consequence of the war of the Pacific, 1879. This lack still hinders Bolivia's economic development. In *Guano maldito*, the gods, with the help of a one hundred year old pelican, judge the actions historical figures took, which resulted in the geographical dismembering of that Latin American country. Through the analysis of the *gestus* in key scenes, this article highlights the didactic elements of the play, which establishes that historical figures, as well as the audience, are responsible for the outcome of the historical process. To strengthen the relation between fiction and reality, the presentation of the text itself includes several paratextual strategies that link the context with its text. (WOM)



LATT 92: Víctor Bogado y Egon Wolff.



LATT 92: *Night of the Assassins* by José Triana. Notre Dame Communication and Theatre.