

IMAGINING A CONTINENT
Recent Research on Latin American Theater
and the Performing Arts

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TEATRALIDADES Y CARNAVAL: DANZANTES Y COLOR EN PUEBLA DE LOS ÁNGELES. By Ileana Azor. (Irvine, CA: Ediciones de Gestos, 2004. Pp. 155. \$17.50 paper.)

TEATRALIDADES DE LA MEMORIA: RITUALES DE RECONCILIACIÓN EN EL CHILE DE LA TRANSICIÓN. By Alicia del Campo. (Santiago de Chile: Mosquito Comunicaciones; Minneapolis: Institute for the Study of Ideologies & Literature, University of Minnesota, 2005. Pp. 250.)

THE SPECTACULAR CITY: VIOLENCE AND PERFORMANCE IN URBAN BOLIVIA. By Daniel M. Goldstein. (Durham: Duke University Press, 2004. Pp. 296. \$74.95 cloth, \$21.95 paper.)

LA NAVE DE LA MEMORIA: CUATRO TABLAS, TREINTA AÑOS DE TEATRO PERUANO. By Mario Delgado Vásquez. Edited by Luis A. Ramos-García. (Lima: Asociación para la Investigación Actoral; Minnesota: Cuatro tablas, 2004. Pp. 272.)

CARNIVAL THEATER: URUGUAY'S POPULAR PERFORMERS AND NATIONAL CULTURE. By Gustavo Remedi. Translated by Amy Ferlazzo. (Minneapolis: University of Minnesota Press, 2004. Pp. 312. \$75.00 cloth, \$25.00 paper.)

NAHUATL THEATER: VOLUME 1, DEATH AND LIFE IN COLONIAL NAHUA MEXICO. Edited by Barry D. Sell and Louise M. Burkhart. (Norman: University of Oklahoma Press, 2004. Pp. 320. \$49.95 cloth.)

CONTEMPORARY THEATRE IN MAYAN MEXICO: DEATH-DEFYING ACTS. By Tamara L. Underiner. (Austin: University of Texas Press, 2004. Pp. 203. \$55.00 cloth, \$21.95 paper.)

Scholarly books on Latin American theater and the performing arts not only have bloomed in recent years, but their range has been enormously diverse. As a group, the books under review here present multitextured trends that reflect some of the changes, transformation, and shifting emphasis in theoretical ideas, as well as practical salient issues involving the cultural, social, and political life of Latin Americans from all over the

region. The large number of books received by *Latin American Research Review* gives testimony to the explosion of research in the field, generated from both U.S.-based institutions and their Latin American counterparts. Using a variety of disciplinary lenses, the books also indicate the significant overlap of theories, disciplines, and fields that has taken place at the heart of theater and performance studies. As a consequence of this blurring of boundaries between disciplines, some of the publications reviewed here can be considered valuable additions in the humanities as well as in the social sciences fields.

From the general to the particular, we have experienced a proliferation of works on the topic. Impressive reference material has seen the light recently, such as the *Encyclopedia of Latin American Theater* (2003), edited by Eladio Cortés and Mirta Barrao-Marlys; the *Dictionary of Literary Biography: Volume 305: Latin American Dramatists* (2005), edited by Adam Versényi, which contains articles on thirty-one playwrights; the inspiring *Historia multicultural del teatro y las teatralidades en América Latina* (2005), by Juan Villegas; and the locally-focused *Teatros y teatralidades en México Siglo XX* (2004), by Domingo Adame. Country-specific studies have appeared throughout Latin America and the United States, including anthologies of plays with introductory essays that are sources of important data and thoughtful analysis.¹

To mention but two of the countries not represented in this review in book form, Argentina and Cuba, both have seen a proliferation of important recent works dealing with theater. In Argentina, Osvaldo Pellettieri presents one of his latest renditions of the state of the field in the aftermath of the collapse of the Argentine economy in December 2001 and the psychological defeat it created, as seen from the stage, in a collection of essays and surveys with and by prominent scholars in *Teatro argentino y crisis (2001–2003)* (2004).² In contrast to Lola Proaño-Gómez's recent edifying

1. Some of them include: *Antología del teatro ecuatoriano de fin de siglo*. Edited and Prologue by Lola Proaño-Gómez. Introductory Essay by Michael Handelsman (Quito: Casa de la Cultura Ecuatoriana, 2003); *La nueva dramaturgia puertorriqueña*. Edited and Introductory Essay by Laurietz Seda. (San Juan: Librería Editorial Ateneo, 2003); *Dramaturgia del Norte: Antología*. Edited and Introductory Essay by Enrique Mijares (México: Fondo Regional para la Cultura y las Artes del Noreste, 2003); *Colombian Theatre in the Vortex: Seven Plays*. Edited and translated by Judith Weiss. Introductory Essay by María Mercedes Jaramillo (Lewisburg: Bucknell University Press, 2004); and *Teatro cubano actual: Dramaturgia escrita en Estados Unidos*. Ed. by Lillian Manzor and Alberto Sarraín (La Habana: Ediciones Alarcos, 2005). On a specific topic, it is noteworthy to mention *Anotología de dramaturgas: Escena con otra mirada*. Edited and Introductory Essay by Reyna Barrera (México: Playa y Valdés, 2003), and *Mujeres en las tablas: Antología crítica de teatro biográfico hispanoamericano*. Ed. by Juanamaría Cordones-Cook and María Mercedes Jaramillo (Buenos Aires: Editorial Nueva Generación, 2005).

2. Osvaldo Pellettieri's contribution to Argentine theater is enormous and second to none. His books alone are sufficient to fill one review. He has put together a multi-volume project

study on the “Revolución Argentina” (1966–1973), *Poética, política y ruptura: Argentina 1966–73: Teatro e identidad* (2002), in which she laid emphasis on the “dividing metaphors” provided by the military in what seemed to be at the time an arduous search for a national identity, Pellettieri’s compilation of essays depicts unity under chaos in the general condemnation of the “establishment.” Books that speak volumes of the country’s divided saga as an “imagined community” have also enriched Cuban theater studies. Three important works came out in 2004: Matías Montes Huidobro’s *El teatro cubano durante la república: Cuba detrás del telón*, covering from the beginning of the twentieth century to 1958, an understudied period in the history of Cuban theater; Rosa Eliana Boudet’s collection of chronicles dealing with three decades of post-revolutionary theater in *En tercera persona: Crónicas teatrales cubanas 1969–2002*; and Amado del Pino’s *Sueños del mago. Estudios de dramaturgia cubana contemporánea* (2003 winner of the Rine Leal Essay Award), concentrating on the works of some of the most outstanding playwrights of the twentieth century, such as Virgilio Piñera, Abelardo Estorino, and Abilio Estévez.

In Peru, the theater community has found no better champion than Luis A. Ramos-García. He has kept abreast of theater developments in the country, blending on-site research, teaching, and successful publishing on an impressive scale. The list of publications includes anthologies of plays and critical evaluations of important theater figures such as director Miguel Rubio of the Yuyachkani group and playwright Maria Teresa Zúñiga Morero.³ His last book, Mario Delgado’s *La Nave de la Memoria: Cuatro tablas, treinta años de teatro peruano*, and the first to be reviewed here in depth, brings us the voices of the director and his well-known group Cuatro tablas (founded in 1971). A book that centers on the theater practice of a group is an *avis rara* in the scholarly output of theatrical studies, and

on Argentine theater: *Historia del Teatro Argentino en Buenos Aires: El teatro actual (1976–1998): Volume V* (Buenos Aires: Galerna, 2001); *Historia del Teatro Argentino: La emancipación cultural (1884–1930): Volume II* (Buenos Aires: Galerna, 2002); *Historia del Teatro Argentino: La segunda modernidad (1949–1976): Volume IV* (Buenos Aires: Galerna, 2003); *Historia del Teatro Argentino en Buenos Aires: El período de constitución (1700–1884): Volume 1* (Buenos Aires: Galerna, 2005), and is still growing, besides monographic essays on key figures of the stage such as Armando Discépolo (*Obra dramática de Armando Discépolo*, Buenos Aires: EUDEBA, 1987), Florencio Sánchez (edited with Roger Mirza, *Florencio Sánchez entre las dos orillas*, Buenos Aires: Galerna, 1998) and Roberto Arlt (*Roberto Arlt. Dramaturgia y teatro independiente*, Buenos Aires, Galerna/Fundación Roberto Arlt, 2000); and several compilations of essays such as *El teatro y su crítica* (Buenos Aires: Galerna, 1998), and *Teatro, memoria y ficción* (Buenos Aires: Galerna, 2005).

3. Luis A. Ramos-García and Ruth Escudero, eds. *Voces del interior: nueva dramaturgia peruana* (Lima-Minnesota: Teatro Nacional del Perú, 2001); Miguel Rubio Zapata, *Notas sobre Teatro*. Ed. by Luis A. Ramos-García (Lima-Minnesota: Grupo Cultural Yuyachkani, 2001); *María Teresa Zúñiga Morero: Teatro, memoria y herencia*. Ed. by Luis A. Ramos-García and Nelsy Echávez-Solano (Lima-Minnesota: Teatro Nacional del Perú, 2004).

as such it is a fundamental contribution to Latin American and Peruvian theater historiography yet to be written. It includes twelve essays and ten articles by theater artists and researchers, four interviews, and an introductory contextualizing essay by Ramos-García. Building on a lifetime of theater work, the book is divided into three parts corresponding to the 1970s, or the “decade of the groups”; the 1980s, or the “decade of the school”; and the 1990s, or the “decade of institutionalization.” These same decades serve as the historical frame for the famous Theater Groups’ “Ayacucho Meetings” in 1978, 1988, and 1998, in which the who’s who of Peruvian theater (and a large segment from all over Latin America) participated. These meetings revolved around the concept of the “Third Theater,” in the terms of Italian-born director Eugenio Barba (the initial motor behind the movement and the first meetings), which represents the theater that broke with traditional theater (“First Theater”) and contests the gratuitously experimental theater (“Second Theater”), establishing new relations not only within the group but also with its social environment. Another term endorsed by Barba, “theatrical anthropology,” defined as “the study of men’s behavior at the biological and socio-cultural level in a situation of ‘representation’” (36), influenced Delgado to base his own “ecological theater” in the body and voice of the actor, as “the last resource of men,” in an increasingly menaced globalized world (xiii).

Informed by Jerzy Grotowski’s book, *Towards a Poor Theatre*, from the outset Delgado assumes the mantle of theater artists who were dissidents to the common cause that at that time basically consisted of denouncing injustice and social inequality through the conundrums of dialectic materialism. Exposing the complexities and conflicts within his experience in search of a method, he focuses on theater giants as different as the highly individualistic director Carlos Giménez, from the Venezuelan group Rajatabla, and the politically engaged pedagogue and director María Escudero, from the Libre Teatro Libre of Córdoba, Argentina. He considers both to be his mentors during the first decade of his work. It was not until he met Barba and his group, the Odin Teatret, in 1976 during the IV Caracas International Theatre Festival, that physical training became an absolute priority under his influence, as well as the Oriental maestros who are the backbone of Barba’s pre-expressive methodology.⁴

The 1980s saw the shifting of attention from the group to the school, to the learning process as a laboratory. Filling the void of professional training centers for actors has been one of the tasks undertaken by Latin American groups from all over the continent. Hence, Cuatrotablas established a school with a curriculum similar to any pedagogical institution. Its period

4. See Eugenio Barba, *Más allá de las islas flotantes* (México: Grupo Editorial Gaceta, 1986) and Eugenio Barba and Nicola Savarese, *Anatomía del actor* (México: Grupo Editorial Gaceta, 1988).

of training, during its peak years, extended to six years of preparation, graduating seven promotions of Peruvian theater artists. By the end of the decade, as noted by the late critic Hugo Salazar del Alcázar, there was a general “shifting in the reflection from the social to the artistic discourses” (125) in the country, making it possible for the Cuatrotablas’s project to become one of the most sought after and emulated in the land. After the meeting in Chaclacayo in 1988 (at the time, Ayacucho was too dangerous to hold it there as originally planned), in honor of Grotowski but in his absence, Delgado met with the Polish director in Pontedera, Italy, in 1989. The anecdote goes that one actor asked him about Stanislavsky, and Grotowski succinctly answered, “Return to Stanislavsky.” It was the turning point in Delgado and Cuatrotablas’s trajectory and the beginning of the end of Barba’s influence on the group and, by extension, on a large segment of Latin American theater as well. According to critic Mirella Schino, who was present at the Ayacucho Meeting in 1998, the Odin Teatret was no longer a model (226).⁵ Delgado returned to physical actions, as used by the Russian director at the later stage in his career, and from there worked out the texts through emotions and associations of ideas. The last stage of his theatrical activity has led him to concentrate on the recovery of memory, not as a “secular act of ‘recovery,’” as Ramos-García remarks, “but also as a mystical act of ‘invocation’ whose main objective could be linked on a meta-textual level with the foundational myths, the magic, the liturgy, paganism, shamanism, and the ritualistic hybrids on which the meta-textual theater preferred by [him] takes place” (xlvi). The staging of *La nave de la memoria* (2003), written by Ricardo Oré, focusing on the arrival of the Spaniards in America, is a case in point. The book is a testimony of an important moment in the history of Latin American theater and an interesting behind-the-scenes look not to be missed by any theater specialist in the region.⁶

The colony is again the focus of *Nahuatl Theater: Volume 1, Death and Life in Colonial Nahua Mexico*, edited by Barry D. Sell and Louise M. Burkhart. The field of colonial studies is an area distinguished by excellent scholarship with great flexible minds producing both English- and Spanish-

5. For another perspective on the tension between Barba’s influential training techniques and aesthetic position, and the usually politically and/or socially compromised Street Theatre movement, see André Carreira’s insightful book *El teatro callejero en la Argentina y en el Brasil democráticos de la década del 80: La pasión puesta en la calle* (Buenos Aires: Editorial Nueva Generación, 2003). Besides the obvious staking out of ground of an understudied theatrical popular expression, the book is also a good source of information on the cultural outlook of the post-military period in both countries.

6. A good compliment to this topic is the collection of interviews with Mexican and Peruvian directors, including Mario Delgado, conducted by Gustavo Geirola in *Arte y oficio del director teatral en América Latina: México y Perú* (Buenos Aires: Atuel, 2004).

language publications. This book is proof of the vitality and vigor with which colonial research is being conducted. The first of four volumes, it includes transcriptions and translations of seven Nahuatl plays—five morality plays and two *autos* on biblical themes—with extensive footnotes as well as four scholarly essays plus a contextualizing foreword. The main purpose of the project is two-fold: to present the dramas in their context and to “offer interpretations of the historical, literary, religious, and linguistic significance of the materials through the supplementary essays” (xxiii). There is already an ample and respectable bibliography on Nahuatl-language theater, whose origin and responsibility rests on the missionaries who, in order to instruct their Christian doctrine and educate the indigenous population, translated stories from the holy books and other texts.⁷ In this respect, one of the obvious implications of this book is that revisionism is the order of the day as it engages in fruitful dialogue with past and present theories regarding the subject. Issues such as authorship, the introduction of another producer of the text (the translator/ scribe who worked with and without supervision), literacy and text productions, Nahuatl linguistics, colonial Nahua religious understandings and practices, and the negotiation of power and authority between Nahuas and the Colonial Church are but some of the topics dealt with in the essays.

In the foreword, the well-known Mexican scholar Miguel León-Portilla does an excellent job of highlighting the research done on religious Nahuatl theater—especially through the contribution of the late anthropologist Fernando Horcasitas Pimentel, to whom the book is dedicated. In the preface, the editors join other historians and cultural studies researchers who agree that missionary theater, regardless of the language and apart from the autochthonous expressions of the

7. See Othón Arróniz, *Teatro de evangelización en Nueva España* (México: UNAM, 1979); Louise M. Burkhart, *The Slippery Earth: Nahua-Christian Moral Dialogue in Sixteenth-Century Mexico* (Tucson: Univ. of Arizona Press, 1989); *Holy Wednesday: A Nahua Drama from Early Colonial Mexico* (Philadelphia: Univ. of Pennsylvania Press, 1996a); “Indigenous Literature in Preconquest and Colonial Mesoamerica,” *The Legacy of Mesoamerica: History and Culture of a Native American Civilization*, eds. Robert Carmack, Janine Gasco, and Gary Gossen (Upper Saddle River, NJ: Prentice, 1996b); *Before Guadalupe: The Virgin Mary in Early Colonial Nahuatl Literature* (Albany: Institute for Mesoamerican Studies, University of Albany, State University of New York, 2001); Ángel María Garibay, *Historia de la literatura náhuatl*. 2 Vols. (México: Editorial Porrúa, 1953–54); Fernando Horcasitas Pimentel, *El teatro náhuatl: Épocas novohispana y moderna* (México: UNAM, 1974); Miguel León-Portilla, “Testimonios nahuas sobre la conquista espiritual,” *Estudios de Cultura Náhuatl* 1 (1974): 22–36; “Teatro náhuatl prehispánico: aquello que encontraron los franciscanos,” *El teatro franciscano en la Nueva España*, ed. María Sten et al. (México: UNAM/CONACULTA, 2000): 39–61; María Sten, *Vida y muerte del teatro náhuatl* (Xalapa: Universidad Veracruzana, 1982); María Sten, Oscar Armando García, and Alejandro Ortiz Bullé-Goyri, eds. *El teatro franciscano en la Nueva España: Fuentes y ensayos para el estudio del teatro de evangelización en el siglo XVI* (México: CONACULTA, 2000), among others.

indigenous peoples or the reproduction of artistic forms brought by the Conquistadores from the Iberian Peninsula, represents the origin of Latin American theater.⁸ They designate the first half of the colony as “a golden age of Nahuatl written expression,” reaching its peak production circa 1650.⁹ In his opening essay, Sell further contextualizes the texts through the painstaking task of dating the material. Judging by the appearance, the “more or less skillfully rendered variants of the clear italianate hand taught by Franciscan nahualtatos (translators) to their Nahua people in the first decades after the conquest” (9), he places the subsequent copies no later than the seventeenth century. Burkhart, in her essay on “Death and the Colonial Nahua,” points out the failure of the missionaries to colonize death through the analysis of five of the plays. As most of the deaths that take place “are disastrously bad deaths” (51), it was obvious that their depiction served as examples to frighten the indigenous population, but also to induce them to donate their property and belongings to the Church to gain indulgences in the afterlife. This, as stressed by Burkhart, produced a large corpus of last wills and testaments that are being studied to reenact Nahuatl social life. Yet she thinks that by illustrating death in such a realist and dramatic way, “the plays may actually have reinforced rather than challenged the this-worldly orientation of Nahua religiosity” (52). For Daniel Mosquera, “Nahuatl drama emphasizes Nahua agency” (79), as their own culture and traditions coexisted within Christianity hidden behind its hagiography, which became a receptacle of various performative functions. In this respect, he disputes the theory (especially in Ricard’s work)¹⁰ that “the Christian campaign had been for the most part, if equivocal in some cases, still a successful and sweeping endeavor” (79). His position in this regard is not far from the stance taken by some scholars vis-à-vis the Afro-descendent

8. Besides the works cited above, see Walter Rela, *Teatro Brasileño* (Montevideo: Instituto de Cultura Uruguayo, 1980); and Armando Partida, ed. *Teatro de evangelización en náhuatl* (México: CONACULTA, 1992).

9. Discrepancies related to the dating of Nahuatl plays are noted by scholars from different fields. According to Matthew Restall, for example, “where [James] Lockhart saw a golden age in the middle years of the colony (e.g. 1992: 433–34), [Susan] Kellogg saw a decline in Nahua cultural autonomy, with the courts serving as ‘an instrument of cultural conversion’ and a consolidator of ‘Spanish cultural hegemony’ (1995, 214)” (2003: 119). James Lockhart, *The Nahuas After the Conquest: A Social and Cultural History of the Indians of Central Mexico, Sixteenth Through Eighteenth Centuries* (Stanford: Stanford Univ. Press, 1992); Susan M. Kellogg, *Law and Transformation of Aztec Culture, 1500–1700*. (Norman: Univ. of Oklahoma Press, 1998); Matthew Restall, “A History of the New Philology and the New Philology in History,” *Latin American Research Review* 38.1 (2003): 113–34.

10. Robert Ricard, *The Spiritual Conquest of Mexico: an Essay on the Apostolate and the Evangelizing Methods of the Mendicant Orders in New Spain: 1523–1572*. Trans. by Lesley Byrd Simpson (Berkeley and Los Angeles: Univ of California Press, 1966).

religious systems as to the questioning of the widely accepted all-encompassing “syncretic” theory in favor of a “camouflage” approach or “juxtaposition” of values.¹¹ In her exegesis of *The Sacrifice of Isaac*, in which she distinguishes two main issues, Viviana Díaz Balsera reinforces Mosquera’s position. First, the similarity with a not so distant past in which human sacrifices to the gods were common is reinforced by the fact that the Christian God demanded a human sacrifice, which regardless of whether it was carried out or not implies the existence of such sacrifices. By omitting the covenant between God and Abraham in the drama, the friars also downplayed the latter’s act “from singular and unique to the merely exemplary” (98). The second issue deals with the failure to establish a “radical difference” between their terrifying Aztec gods and the supposedly benevolent Christian God in whose name human sacrifices were formally forbidden as early as 1525. All of the essays are informative and thought-provoking and all raise important questions for future investigation.

BETWEEN “SOCIAL THEATRICALITY” AND POPULAR CULTURE AS A METAPHOR FOR LOSS AND RECOVERED UTOPIAS

Perhaps we are going back to (or we never really left) the baroque concept of perceiving the whole world as a stage on which we could discern different visually-orchestrated cultural constructions produced by people within a specific cultural, political, economical, historical, and so on system to represent their imagined communities. These “constructions” are called “social theatricalities,” which encompass all the “theatricalities that characterized a determined society” (Villegas 2005, 18), be they political, social, and/or artistic. This concept also addresses the fact that the traditional theater space is no longer essential for a social theatricality to take place; it could be staged elsewhere, become a legitimate object of study by specialists in other domains, such as cultural studies, or any other interested field, and open the theater studies terrain to infinite possibilities. In dialogue with and as a reaction against the vague and excessive use of the term “performance,” as implied by Juan Villegas (2005, 22), to describe ceremonies and rituals, as well as other popular cultural expressions that have nothing to do with experimental theater and much to do with social functions of a given society, the term and concept of “social theatricalities” is here to stay, as evidenced by the four books under review in this section. Two of them, Alicia del Campo’s *Teatralidades de la memoria: Rituales de reconciliación en el Chile de la transición* and Daniel M. Goldstein’s *The Spectacular City: Violence and*

11. See Yana Elsa Brugal and Beatriz J. Rizk, eds. *Rito y representación: los sistemas mágico-religiosos en la cultura cubana contemporánea* (Madrid: Iberoamericana, 2003).

Performance in Urban Bolivia, are also structured by the application of an anthropological lens to social events and culture.

Informed by Villegas's meaning of "theatricality," with the emphasis put on the visual aspect of any social construction and a sense of historicity (1996: 6–14),¹² and Hernán Vidal's depiction of "political theatricalities," used by both the Chilean military regime and the opposition as part of the movement for human rights,¹³ among other sources, del Campo gives a persuasive account of a definite historical moment in the post-traumatic stage of the Chilean people, who in a twenty-year span experienced a transition toward a socialist government, a right-wing military coup, a neoliberal dictatorship, and a return to democratic ways. The book is anchored by two major events, two public ceremonies that were essential to the process of redemocratization in Chile: the funerals of the Unidad Popular President Salvador Allende in September 1990 and of the assassinated right-wing leader Jaime Guzmán, a senator and one of the closest allies of Pinochet's regime, in April 1991. Each event is approached as a script and analyzed in theatrical terms from the perspective of the audience of which del Campo is part as she is firmly positioned within the narrative she is undertaking. "For the peace of Chile," the physical remains of Salvador Allende were exhumed and re-buried in September 1990. The theatrical staging of this action consisted of three acts: the exhumation in Villa del Mar and the trip to Santiago, the service at the cathedral followed by the procession to the General Cemetery, and finally the farewell ceremony at the Plazoleta. The spectacular display of the repressive apparatus in its efforts to stage the legitimacy of the newly instituted democratic order, which did not include popular participation because people were merely spectators (either as onlookers outside the stage or in their homes through their television sets), was covered profusely by the media, a key strategy to give the appearance of the inclusion of large segments of the population. The funeral of Jaime Guzmán, an even greater epic consecration of a figure who was somehow destined to seal national unity, is also divided into three acts closely following the libretto used in Allende's funeral. Many perceived the murder of Guzmán as an act of repudiation of the National Reconciliation's official discourse based on the strategy

12. Juan Villegas, "De la teatralidad como estrategia multidisciplinaria," *Gestos* 21 (1996): 7–19; "De la teatralidad y la historia de la cultura," *Siglo XX / Twentieth Century* (1997): 163–192.

13. Hernán Vidal, *Poética de la población marginal: Fundamentos materialistas para una historiografía estética* (Minneapolis: The Prisma Institute, 1987); *Cultura nacional chilena, crítica literaria y derechos humanos* (Minneapolis: Institute for the Study of Ideologies and Literature, 1989); *Dar la vida por la vida: la Agrupación Chilena de Familiares de Detenidos Desaparecidos (Ensayo de antropología simbólica)*. (Santiago: Mosquito Editores, 1996), and *El Movimiento contra la tortura Sebastián Acevedo: Derechos humanos y la producción de símbolos nacionales bajo el fascismo chileno* (Santiago: Mosquito Comunicaciones, 2002).

of selective forgetfulness of things past. In this respect, the book is proof of the need to rearticulate interpretations of the recent past as part of the reconstruction of historical memory, especially in the context of a generalized crisis in which the post-authoritarian democracy took place. By placing the two events/rituals in a common framework of analysis, del Campo is pointing to the “sacrificial” allure the authorities bestowed upon them. The Biblical and allegorical motifs of the sacrificed lamb and the “rite of passage” of the man/god who carried on his shoulders the original sins of his people were actually invoked to metaphorically “redeem” a whole country in need of reconciliation. Following this line of thinking, one may also consider the events as the symbolic burials of the utopias these men embraced and of which the Chilean people were victims (depending on which side you are standing).

Two points are worth noting: the role of the Catholic Church in both services as a reminder of the position it took as mediator between the state and civil society during the military dictatorship and the participation of women. Del Campo stresses the significance of female interventionism of political linkage from the right and the left in the entire political process by privileging their “voice” in the narratives of the Church ceremonies. This book is a powerful study that should be read by scholars of any field who are interested in the literature and social theatricalities of Chile and Latin American’s democratic transitions.

The title in Goldstein’s book, *The Spectacular City: Violence and Performance in Urban Bolivia*, is essentially a trope of the term “spectacular” in that it ironically reflects on the modernist city planned by the nineteenth-century intellectual bourgeoisie as well as the space where all kinds of social theatricalities take place, whether coming from the hegemonic classes or the marginalized sectors. The rest of the title produces a contrasting effect, in which the term “violence” comes to disrupt the original orderly intention of the city builders. In this respect, Goldstein places popular festivities side-by-side with the public lynching of thieves, equating them as spectacular cultural performances and suggesting that “each represents a claim to citizenship and a demand for citizens’ rights in a context of political, legal, and socioeconomic exclusion” (4). Based on a wealth of sources mainly from anthropologists, cultural performance scholars, and ethnographers, he favors some basic concepts, such as the Geertzian notion of “culture-as-text,”¹⁴ Handelman’s concept of cultural performance to serve as both “symbolic models” for and “mirrors” of social systems,¹⁵ and Turner’s and Guss’s assumption that they also represent a powerful

14. Clifford Geertz, *The Interpretation of Cultures: Selected Essays by Clifford Geertz* (New York: Basic, 1973).

15. Don Handelman, *Models and Mirrors: Toward an Anthropology of Public Events* (Cambridge, UK: Cambridge Univ. Press, 1990); “Rituals/Spectacles,” *International Social Science Journal* 153 (1997): 387–399.

critique by presenting alternative ways of social ordering,¹⁶ among others, to explore how through two totally different kinds of spectacles the citizens of a Bolivian marginal barrio forge “patterns of inclusion” to legitimize their presence in the nation’s discourse. The time span covered in the book reflects the last years of the twentieth century and the beginning of the new millennium, a period especially difficult for Bolivians, who have come to refer to it as “*la crisis*” (2). In this respect, this is an illustration of the ravages caused by neoliberalist reforms at the local level, focusing on Cochabamba’s marginal barrio Villa Sebastián Pagador, which is populated mostly by migrant Aymara indigenous peasants from the highlands of the neighboring Oruro who came to settle among old Quechua residents. The extent of the migration flow from the rural areas to the urban centers, especially after the Bolivian National Revolution of 1952, has reached crisis levels in many Andean cities, including Cochabamba. Two of the characteristics of these Aymaran settlers are their attachment to the cultural forms of their place of origin and their political experience in indigenous struggle movements since the late 1970s.¹⁷ This is evidenced by their reiterated urge, as emphasized by Goldstein, to control the image and representation of their community to the outside world.

The book is divided into five chapters with an introduction and a conclusion. In the first three chapters Goldstein gives background information on the establishment of the community as well as his insertion in the picture through lengthy detailed ethnographic narrative, backed by extensive interviews and journal entries. Chapters four and five focus on the community events he is analyzing. The fiesta de San Miguel, on September 19, is celebrated with a large-scale spectacle, modeled after the famous Oruro Carnival (honored by UNESCO in 2001 as one of the Masterpieces of the Oral and Intangible Heritage of Humanity). Sharing a common collective genealogy, the *pagadoreños* have reproduced the dances, dresses, masks, choreography, and so on, associated with the pageantry, to perform community. Among the dances he describes, the “dance of the Morenada” stands out as it represents the ancient passing of the slaves through their region from Potosi where they worked the mines (148), acknowledging the early inclusion of other ethnic groups in their worldview. Goldstein calls the fiesta a “functionalist ethno-ethnology” (164), in the sense of its capacity of providing unity among a group of displaced people. In this respect, he refutes García Canclini’s argument that the “transformation of the rural fiesta into the urban folklore ‘show’ represents the death of something fundamental and authentic of Latin

16. Victor Turner, *The Anthropology of Performance* (New York: PAJ Publications, 1986); David Guss, *The Festive State: Race, Ethnicity, and Nationalism as Cultural Performance* (Berkeley: Univ. of California Press, 2000).

17. See Esteban Ticona Alejo, *Organización y liderazgo aymara, 1979–1999* (La Paz: Universidad de la Cordillera, AGRUCO, 2000).

American popular culture."¹⁸ Instead, he sees the fiesta as a "resource for urbanized groups struggling to transform their situation" (175). From civil fiestas, he turns to "carnivals of violence" as these same residents of Villa Pagador become vigilantes taking justice into their own hands and staging an ever-increasing number of lynchings from March 1995 onward. They are supplying the demand for justice that the state cannot provide. Applying the reigning neoliberalist rhetoric, some scholars have called these obvious attempts to "decentralize" part of the judicial system "privatization of justice" (181).¹⁹ From the perspective of the "Indian Question," this book backs up a recent wave of studies on indigenous cultural struggle which, rather than focusing on the usual resistance to nation-states, concentrates on becoming part of the state's discourse, but on their own terms. Given the fact that Bolivia is hardly covered in theatrical studies of any kind, this is a welcome addition in our field.

Uruguay, another scarcely studied country, is the center of attention of Gustavo Remedi's book, *Carnival Theater: Uruguay's Popular Performers and National Culture*. The book is deftly organized into two conversing sectors. The first one is a highly informative discussion on the formation of Uruguayan cultural identity that straddles the border lines between historiography and literary criticism as they become practically indivisible, as said identity was mainly based on the rhetorical underpinnings of their nineteenth- and twentieth-century enlightened intellectuals.²⁰ The change of course to a new economic order modeled after the "neoliberal paradigm" enforced by the military dictatorship (1973–1985), which has had detrimental consequences to economic growth, social stability, and equality, has led scholars to rearticulate and question the basis of national culture and identity. In this respect, this is also an attempt to situate the "murga,"²¹ which comprises the second part of the book, in an analytic framework that explains regional specificity by projecting it as a "text" in which its symbolism can be

18. Néstor García Canclini, *Transforming Modernity: Popular Culture in Mexico* (Austin: Univ. of Texas Press, 1993).

19. Teresa P. R. Caldeira, "Fortified Enclaves: The New Urban Segregation," *Public Culture* vol. 8, no. 2: (1996) 303–318.

20. Some of the texts that inform this work include: Ángel Rama, *Transculturación narrativa en América Latina* (México: Siglo XXI, 1982) and *The Lettered City*. Trans. John Charles Chasteen (Durham: Duke University Press, 1996); Abel Trigo, *Caudillo, Estado, Nación: Literatura, historia e ideología en el Uruguay* (Gaithersburg, MD: Hispoamericana, 1990); Hugo Achugar (ed.), *Cultura(s) y nación en el Uruguay de fin de siglo* (Montevideo: Trilce, 1991); Mabel Moraña, *Memorias de la generación fantasma: Crítica literaria 1972–1988* (Montevideo: Monte Sexto, 1988); and Hernán Vidal, *Literatura hispanoamericana e ideología liberal: Surgimiento y crisis: una problemática sobre la dependencia en torno a la narrativa del boom* (Buenos Aires: Hispamérica, 1976).

21. *Murga* is a type of popular musical theater performed on *tablados*, wooden stages built for that purpose and strategically placed throughout the city, during the carnival season

“read” in relation to civil society while also exploring its transformative utopian capacities. Two concepts also shape the theoretical basis of this “functionalist approach” to the murga: the reformulation of Jürgen Habermas’s theory of the “political sphere” to include the “popular segments with their own articulation of discourses and expressions,” and the notion of popular transculturation, a product of Ángel Rama’s theory of narrative transculturation, forged originally by Fernando Ortiz, through which the murgas are viewed as “machines of transculturation that construct a model, new form of visualizing, problematizing, and criticizing the national culture” (14).

The shift from the literary archives and the image of the Eurocentric “cultured (white) Uruguayan” that has prevailed in the literary and social imaginary of its people to the lower popular class individual (also white) as depicted in the murgas, which is supposed to represent “the totality of social experiences” (xi) (a Borgesian “Aleph,” Remedi’s term), is not free of contradictions. Mainly conceptualized through class differentials, ethnic tensions and gender inequalities are basically ignored in the final analysis—this in a country with a relatively large population of blacks, who though well represented also in the carnival²² are still discriminated against. In this respect, although he is right in observing that the majority of post-dictatorship theater critics continued to omit theatrical forms that did not correspond with the “normative downtown stagings” where regional cultures do not fit in, an exception should have been made in the case of the director and playwright Andrés Castillo (1920–2004), who along with director Francisco Merino worked with Afro-Uruguayan theater artists for whom he wrote a series of plays (such as *El negrito del pastoreo* and *Carnaval de los lubulos*, among others).²³

Remedi does not fall prey to the difficulty of pinning down a generalized definition of “popular culture,” as illustrated by the librettos of

which could last up to 35 days. Generally performed by men, they are accompanied by three percussionists and a chorus. The librettos are prepared in advance and they are usually recited or sung. They consist of three parts, the Greetings, followed by some couplets on a theme, and a Farewell. The performance lasts from 35 to 45 minutes. There cannot be less than 14 members or more than 17 in each *murga*. A set of fixed rules and regulations that the *murgas* have to follow strictly, since they vie against each other for a large monetary award, can be found in the files of the Directores Asociados de Espectáculos Carnavalescos y Populares del Uruguay. From this perspective, this book could also be the study of how a spontaneous popular expression of the people can become a “sophisticated commodity,” an actual product for export, in the hands of the few owners of the *murgas*.

22. The carnival’s main parade called “llamadas” is formed by the Afro-Uruguayans *chandombe* “comparsas,” for many the core of the pageantry.

23. See Juanamaría Cordones-Cook, *¿Teatro negro uruguayo?: Texto y contexto del teatro uruguayo de Andrés Castillo*, Montevideo: Editorial Graffiti, 1996.

the *murgas* included in the book,²⁴ which actually help construct “an imaginary nation,” from the perspective of the disenfranchised people, but also could serve the agendas of populists, demagogues, and even traditionalists (in the conservative sense of the word) as sexism and homophobia, for example, form an intrinsic part of the same. Nevertheless, this highly attended form of entertainment (rating above soccer matches) fell under the service of the oppositional political sectors during the military regime, becoming a vehicle for dissent and popular mobilization. Since the plebiscite in 1989, carnival has addressed the prosecution of human rights violators during the military regime. It has also become an ideal space for a “demand for reforms, most specifically the protection of threatened human rights” (134). Remedi has assembled impressive data and has produced a first-rate examination of post-military dictatorship in Uruguay as well as provided an insightful look into a popular form barely studied before.²⁵ He illustrates the change in academic attention from literary criticism to cultural criticism as the forms generated by the popular classes—dances, rituals, celebrations—started to move to center stage.

Ileana Azor’s book *Teatralidades y carnaval: Danzantes y color en Puebla de los Ángeles* participates in this interdisciplinary dialogue with segments of the population considered “marginalized” (in the 1960s and 1970s) or “subaltern” (in the 1980s and 1990s), but situated outside the traditional scope of theatrical studies, to give us a nuanced account of the religious as well as secular festivities produced by the indigenous and/or mestizo population throughout Mexico, with emphasis on the city of Puebla and its surroundings. In this respect, she joins a number of scholars who are decolonizing the field and publishing important monographs and essays, mostly at national levels, responding to an urge to assess culture in wider terms, incorporating the traditional “others” confronted by globalization’s outpouring of disaffected cultural

24. The carnival Remedi is focusing on took place in 1987 (this work had its first printing in a book form in 1996 in Spanish), and it included 37 *murgas* out of 65 other companies (comparsas, parodies, review troupes). The themes treated in the librettos reflected past and recent events foregrounded by a general outrage at neoliberalism policies such as privatizations, the closing of national companies (railroads), cultural transnationalization through the media, the opening of the market, and so on. The myriad of characters comes from history (with the General Artigas in the forefront), the literary world (Bartolomé Hidalgo and José Enrique Rodó, two favorites), the political arena (Ronald Reagan, Gorbachev, the then president of Uruguay Julio María Sanguinetti, Pinochet, and even Fidel Castro are present); the entertainment world (Cantinflas, Charles Chaplin), and soccer teams, among others. When compared to recent editions of the carnival, the content changes according to the times but always reflecting contemporary issues.

25. Notwithstanding the extensive and informative footnotes, the book lacks a bibliography. This seems to defeat one of the purposes of investigation, which is to foster future research.

models.²⁶ An example of combined scholarly research and empirical rationality, Azor's book uses a sound theoretical approach along with first-hand observation of the feasts as well as primary and secondary documentation (a CD with pictures and graphic material that further documents her study is included) to reflect on the systems of representation related to carnival. Besides Villegas's concept of "social theatricality" and Julio Caro Baroja's and Mikhail Bakhtin's seminal works on carnival,²⁷ among others, Azor relies on Van Gennep's theories on the "rite of passage" to study the rituals associated with the Catholic church and on Patrice Pavis's methodological analysis to approach ethnographic work within a context of spectacular performance.²⁸

As the book stems from direct access to the material, what follows is a vivid (sometimes excessively detailed at the expense of greater context) tour through the ceremonies and feasts celebrated around agricultural cycles, on established dates usually before Holy Week in accordance with the Christian calendar, but nevertheless associated also with fecundity rites and pre-Hispanic sacrificial rituals. As celebrants extol the continuity of life and tradition and at the same time reflect on their relation with their regional location, some of the findings are worth mentioning. In Chamula, Chiapas, for example, "Stuffed animals are carried by the participants—iguanas, foxes, pigs, squirrels—representing the nahuas or 'chuleles' (their alter egos) who live in the forest, according to the Tzotziles' tradition" (63).²⁹ In Yanga, Veracruz, a town populated by Afro-descendants, participants celebrate carnival with their faces and bodies painted in black representing "the skin of their ancestors, the Cimarron, who escaped from white rule at the time of the colony" (69). In Zaachila, Morelos, a war between devils and priests is reenacted with dialogues in Zapoteca, with the peculiarity that the devils at the end win and the priests get arrested and condemned in front of an usually exhilarated audience (53). Azor also emphasizes the plurality of local stories. Established by a group of charcoal vendors who immigrated

26. Some of the recent publications on the subject are: Haydée Quiroz, *El carnaval en México* (México: CONACULTA, 2002); Ricardo Romero, Marco Antonio Romero and Javier Romero, *Carnaval de Oruro: Imágenes y Narrativa* (La Paz: Muela del Diablo Editores, 2002); Roberto Da Matta, *Carnavales, malandros y héroes* (México: Fondo de Cultura Económica, 2004); and Marcos González Pérez, *Carnestolendas y carnavales en Santa Fe y Bogotá* (Bogotá: Intercultura, 2005).

27. Julio Caro Baroja, *El carnaval (Análisis histórico cultural)* (Madrid: Taurus, 1965); Mikhail Bakhtin, *La cultura popular en la Edad Media y el Renacimiento* (Madrid: Alianza Editorial, 2003).

28. Arnold Van Gennep, *Le folklore français*. 4 vols. (Paris: Robert Laffont, 1999); Patrice Pavis, *Teatro contemporáneo: Imágenes y voces* (Santiago: LOM Ediciones / Universidad ARCIS, 1998).

29. See Rigoberta Menchú's testimonial narrative on the subject of the "nahuas" in Elisabeth Burgos-Debray, *I, Rigoberta Menchú: An Indian Woman in Guatemala*. Trans. Ann Wright (London: Verso 1984).

from Tlaxcala, the carnival in Puebla integrates events that speak about layers upon layers of important cultural moments in the history of the city and the diversity of its inhabitants (the cinco de mayo 1862 battle against the French invaders is a favorite). Located in a state where fifty-one different languages besides Spanish are spoken, the carnival is a historical drama in which old and new conflicts are confronted, creating new meanings and exploiting the potential for a transformative praxis. This book represents a cross-disciplinary project that resulted in a rich ethnography, and it should provide a valuable supplement to any further cultural study or anthropological research on the subject.

The last book, Tamara Underiner's *Contemporary Theatre in Mayan Mexico: Death-Defying Acts*, covers the Meso-American region, mainly Chiapas, Tabasco, and the Yucatan peninsula. Concentrating on the Mayans, one of the most consistently colonized people in the world who have seen an explosion of scholarly interest since the Zapatista uprising in 1994³⁰ and who are possibly also one of the most difficult people to define in cultural terms, she sets out to expose some of the characteristics of their theater arts. She is building on ground-breaking field and scholarly work on the region, such as that of Donald Frischmann and Fernando Muñoz,³¹ giving relevance to established topics; bringing to light new works; and addressing issues such as syncretism and transculturation, multiplicity and hybridism, and authenticity and essentialism, which seem to be juxtaposed, or in state of tension, in most of the works analyzed here. She takes the road of the transnational organization movement suggested by the Zapatistas to reflect as much on the theater that has come out of the

30. According to Carlos Monsiváis "more books have been published about the Indian question between 1994 and 1999 than during the rest of the XX century." Quoted by Gerardo Otero, "The 'Indian Question' in Latin America: Class, State, and Ethnic Identity Construction." *Latin American Research Review* 38.1 (2003): 249.

31. Donald H. Frischmann, *El nuevo teatro popular en México* (México: INBA, 1990); "Active Ethnicity: Nativism, Otherness, and Indian Theatre in México," *Gestos* 11 (1991): 113–126; "Misiones culturales, Teatro Conasupo, and Teatro Comunidad: The Evolution of Rural Theater," *Rituals of Rule, Rituals of Resistance: Public Celebrations and Popular Culture in Mexico*. Ed. William H. Beezley, Cheryl English Martin, and William E. French. (Wilmington, DE: SR Books, 1994): 285–306, and Fernando Muñoz, *El teatro regional de Yucatán* (Mérida: Grupo Editorial Gaceta, 1987). Carlos Montemayor and Donald Frischmann are also involved in a critical, annotated, multilingual anthology which covers several of the authors studied by Underiner. Their first volume concentrates on prose, *Words of the True Peoples / Palabras de los Seres Verdaderos: Anthology of Contemporary Mexican Indigenous-Language Writers*. Vol. 1: Prose (Austin: University of Texas Press, 2004); the second on poetry, *Words of the True Peoples / Palabras de los Seres Verdaderos: Anthology of Contemporary Mexican Indigenous-Language Writers*. Vol. 2: Poetry (Austin: University of Texas Press, 2005); and the third will focus on drama, *Words of the True Peoples / Palabras de los Seres Verdaderos: Anthology of Contemporary Mexican Indigenous-Language Writers*. Vol. 3: Theater (Austin: University of Texas Press, 2006). This last volume will include works by Mayan playwrights Feliciano Sánchez Chan, Carlos Armando Dzu, collective creations by the ensemble Sna Jtz'ibajom, Petrona de la Cruz, Isabel Juárez Espinosa, and the Nahuatl Ildefonso Maya.

region in recent decades as on the input of outside collaborators, including those that came from within the country (as Subcomandante Marcos himself who came from the north), underlining international solidarity as a significant ingredient not only in the so-called cyber-charged “postmodern revolution” but also in the artistic expressions of its people.

Not surprisingly, her cultural approaches to identity include “[Gilles] Deleuze and [Félix] Guattari’s notion of culture as emerging ‘rhizomatically’” (11), from a horizontal perspective that suggests interaction and alliances rather than a vertical, top-down one;³² anthropologist James Clifford’s emphasis on “routes” rather than “roots,” which “no longer presuppose continuous cultures or transitions” (5);³³ and Lawrence Grossberg’s “model of articulation or transformative practice” (8), shifting from the “two models that seem to have fulfilled many cultural observers in recent decades the ‘colonial model’ (oppressors vs. oppressed) and the transgression model (oppression and resistance)” (11).³⁴

Divided into four parts, Underiner’s work begins with important historical, political, and cultural background information, an unsuccessful attempt to move away from broad overviews. One case in point is her approach to tropes such as *mestizaje*, *indigenismo*, and *indianismo*, which are revisited here in view mostly of the relation between the post-revolutionary Mexican state and its effort to bring “modernization” to the indigenous population through official-sponsored programs such as the ones initiated by the INI (National Indigenous Institute, founded in 1948), continued by Teatro Conasupo, and, after 1983, by the Adult Education Institute.

After a swift but nevertheless important reading of the *Rabinal Achi*, mainly to connect the present-day Mayans to their ancestors, she moves on to map the regional theaters on which she focuses. In chapter two, she concentrates on Lo’íl Mxil and La Fomma, “the most active and well-known theater making groups in Chiapas” (48). The former is part of the nonprofit well-known association Sna Jtz’ibajom (a writers’ union dedicated to the preservation of Mayan culture); the latter, an all-women ensemble, is its splinter group. Their plays illustrate their history and articulate their position with regard to community involvement and social issues. Most of them are the products of collaborative efforts that include outside advisers such as anthropologists Robert M. Laughlin and Miriam Laughlin, directors Ralph Lee from New York’s Mettawee River Company and Michael Garcés, among others. In chapter three she

32. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi (London: Athlone, 1987): 14.

33. James Clifford, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge, MA: Harvard Univ. 1988), and *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA: Harvard Univ. Press, 1997).

34. Lawrence Grossberg, “Cultural Studies and / in New Worlds,” *Critical Studies in Mass Communication* 10 (1993): 1–22.

explores the complex intercultural and intertextual work of Mexico City's directors María Luisa Martínez Medrano and Delia Rendón, who have established theatrical training centers (Laboratorio de Teatro Campesino e Indígena) among several indigenous peasant communities with relatively great success and have staged a number of works (Shakespeare, García Lorca, local legends and stories form part of their repertory) involving whole towns, with horses and all. Not without controversy as to the "authenticity" of "popular culture" mediated by a nevertheless "hegemonic" group of directors, some of their multitudinous extravaganzas have traveled as far as New York City's Central Park and Fuente Vaqueros, Spain.³⁵ In the last chapter, Underiner reviews some of the plays performed at the 1996 Encuentro Peninsular en Lengua Maya in Tecoh, Yucatan, which showcased more than twelve plays from all over the peninsula, in Mayan languages. The recurrent theme among them was the negotiations between the local and the global, the internal and external pressures. Seeing them from the perspective of a North American, white woman, self-conscious of her "other" status, reinforced by the few episodes in which the "reversal of the gaze" actually took place during her field work, as narrated in the book, represents in a way a departure from other research on the topic. It is apparent that Underiner wants to underscore in her analysis the hybridist nature of practically all the plays studied here. As previewed in a 1998 article,³⁶ she does not offer radically new interpretations, but she presents a coherent picture of local, national, and foreign influences at play in the dramatic works of the mostly Mayan groups and playwrights studied here, which is an important contribution to the field.

The field of Latin American theater and performing arts research has experienced a promising growth, both in quantity and quality, during the last decade. The authors reviewed here raise the bar by addressing salient concerns and issues that affect the lives of Latin Americans from all social classes, ethnic and racial backgrounds, while masterly framing their findings in a network of interdisciplinary approaches bordering the transnational/postmodern/postcolonial complexities that are now more than ever present in the region's culture. It is thus evident, given the amount, variety, and scope of the works examined here, that we need to see more Latin American scholarly theater research included in the *Latin American Research Review* reviewers' pages.

35. On the reception of the staging of García Lorca's *Bodas de sangre* by the Laboratorio de Teatro Campesino e Indígena in the author's home town of Fuente Vaqueros, Spain, see Beatriz J. Rizk, "El teatro / performance intercultural: De cuando el futuro determina el pasado," *Posmodernismo y teatro en América Latina: teorías y prácticas en el umbral del siglo XXI*. (Madrid: Iberoamericana, 2001): 307–29.

36. Tamara L. Underiner, "Incidents of Theater in Chiapas, Tabasco and Yucatan: Cultural Enactments in Mayan Mexico," *Theatre Journal* 50 (1998): 349–69.

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