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# Teatro Plays El Viejo Criado Gris De Ausencia Ya

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*Teatro Plays El Viejo Criado Gris De Ausencia Ya*

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## BLANCHARD KLEIN

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The "Teatro Antiguo Español" Collection at Smith College Library  
 Bucknell University Press  
 Harvell (library, U. of California-San Diego) identifies over 700 dramatists in 20 countries who have written most of their work since 1950, arranged by country. He provides brief biographical information; lists awards and prizes; and cites plays alphabetically with publication, first production, and translation dates. Many of the plays, he says, have been performed in North America, Europe, and Asia. Authors and titles are indexed. Annotation b2004 Book News, Inc., Portland, OR (booknews.com).  
[Latin American Theatre Review](#) University Press of Kentucky  
 Renaissance Europe was the scene of flourishing and innovative dramatic art, and seventeenth-century Spain enjoyed its own Golden Age of the stage. According to traditional studies of this period, however, men seemed to be the only participants. Now in *Dramas of Distinction*, Teresa Scott Soufas offers the first book-length critical study of five important women playwrights: Angela

de Azevedo, Ana Caro Mallen de Soto, Leonor de la Cueva y Silva, Feliciano Enriquez de Guzman, and Marfa de Zayas y Sotomayor. By locating the plays within their period, Soufas avoids universalizing women without regard to history. Her approach transcends the simple measurement of women authors against male models. Confronting the issue of female silence demanded by seventeenth-century Spanish patriarchy, Soufas compares the drive to limit and contain theater space to Renaissance society's efforts to limit and contain women. Yet these dramatists still found ways to question their own roles and male authority. Caro and Cueva investigate the difficult relationship between women and monarchy. Azevedo explores the ways Renaissance women become commodities in the marriage market. Cross-dressed women characters add carnivalesque implications to three plays in which gender identities are unstable. Finally, Enriquez challenges the precepts of Lope de Vega's *comedia nueva* as she attempts to adhere to classical formal principles and reject the public playhouse. As a companion to the recently published anthology *Women's Acts*, also edited by Soufas, this study significantly contributes not only to Hispanic studies but also to women's studies, Renaissance studies, and comparative

literature.

Teatro mundial PENGUIN CLÁSICOS

This book uses a gender perspective to study the female Amerindian characters in Early Modern Spanish Comedias. The chapters in this collection bring different approaches and perspectives that intersect between feminism and cultural studies while they also critically deconstruct the European representation of Amerindian women.

**Obra completa: Teatro** Bucknell University Press

The sanctification of stardom Contemporary icons are drawn from popular culture - musicians, artists, actors, and other personalities we hear on radio or see on television, on screen, in print and in cyberspace. Today's 'gods' are media personalities, and cults surround stars and artists like Frida Kahlo, Carlos Gardel, Eva Perón, and Selena. Because of transnational and global trends in importing and exporting cultural products, the paintings, music, and politics that these figures crafted accrue symbolic meaning in multiple formats. By viewing them through the lens of performance art we can begin to see how their polyvalent personas were first molded and perfected for the public through paintings, tangos, politics, and Tejano music. Once they fashioned their own complex images, these multi-layered icons continued to travel after death over international boundaries, gendered divisions, political borders, and language barriers. Their reincarnation on stage has allowed dramatists to affix and generate new associations, thus converting them into secular saints for contemporary audiences. SARAH M. MISEMER lectures in Hispanic Studies at TexasA&M University, College Station.

*La maga* Ithaca, N.Y. : Cornell University Press

"The Columbia Encyclopedia of Modern Drama covers the period from 1860 to the present. ... The distinctive feature of this encyclopedia is the emphasis it places on the cultural context of dramatic works and their authors."--Preface.

El tuerto es rey MHRA

This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

*A Concordance to the Plays and Poems of Federico García Lorca* Dictionary of Literary Biograp

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

*Secular Saints* Praeger

The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre,

Theatre for Young Audiences, Music Theatre and Dance Theatre.

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**Exorcising History** Tamesis Books

A dictionary of international theater with descriptions of famous plots, characters, and authors.

**Latin American Dramatists Since 1945** ALFAGUARA

Toqué mi cuerpo y le dije que sentía vergüenza, que mi cuerpo no era más que un poco de tierra, de pena, de desolación, de esclavitud. -Carlos Fuentes, *El tuerto es rey*- La anécdota de la obra teatral de Carlos Fuentes es sencilla: una señora llamada Donata y su criado habitan una casa abandonada. Ambos están ciegos, pero cada uno cree que el otro ve. En la medida en que esta pieza obedece a las leyes del suspense, se trata del paulatino descubrimiento de que el otro está tan ciego como él mismo. *El tuerto es rey* se estrenó con la dirección de Jorge Lavelli en el Theater An Der Wien de Viena, Austria el 25 de mayo de 1970. En esta obra teatral, Donata y su criado, el Duque, habitan una casa que parece colapsarse. Ambos son ciegos, pero cada uno cree que sólo él lo está y que el otro ve; cada uno cree que el otro es su guardián, su lazarillo, su propiedad. Ambos esperan el regreso del marido de Donata, quien ha fijado con severidad las reglas de conducta de su casa y luego abandonó a los ciegos a las tentaciones de la libertad: convertirse en otro, librarse tanto de la indiferente ausencia como de la promiscua sospecha del señor. Carlos Fuentes, sobre *El tuerto es rey*: "Se trata de una puesta en escena que muestra un sistema o relaciones de dependencia, en donde procuré que en ella coincidiesen el significante, la estructura y el significado, la cifra temática: ambos son identificables como una relación de dependencia. Se observa a la señora y su criado como personajes latinoamericanos que transitan constantemente de la nostalgia a la esperanza, del recuerdo a la premonición, de una América Hispana de lodo a una Europa de polvo, de ese espacio horizontal de los objetos y su posesión a otro espacio vertical de naturaleza desposeída. De las selvas de Tabasco a las aceras de París y de las ocupaciones finales (esperar la muerte) a las ocupaciones originales (inventar la vida)".

*Colección Teatro* CASTALIA

Contains scholarly evaluations of books and book chapters as well as conference papers and articles published worldwide in the field of Latin American studies. Covers social sciences and the humanities in alternate years.

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 Bloomsbury Publishing USA

*Amistades peligrosas* examina el discurso homoerótico que subyace a varias comedias de Lope de Vega y ofrece un contexto histórico, sociológico y legal de la homosexualidad en la época del genial dramaturgo a partir de la correspondencia epistolar de éste con su mecenas, el duque de Sessa. Se analiza la figura del monstruo que utiliza Lope en *La prueba de los ingenios* (1617) para codificar la relación homoerótica entre las dos protagonistas, Laura y Florela. Esta comedia funciona además como metáfora del espacio teatral que Lope establece con su revolucionario Arte nuevo de hacer comedias. En *La boda entre dos maridos* (1595-1601), Lope lleva el tópico (neo)platónico de

la amistad ideal entre dos hombres, Lauro y Febo, a los extremos de una relación homoerótica. En *El mesón de la corte* (1588-1595), la protagonista vestida de hombre para restaurar su honor provoca una serie de confusiones de tinte sexual que desafían las premisas fundamentales de la sociedad patriarcal. En conclusión, mediante una comedia nacida de los gustos y necesidades de su tiempo, Lope plantea un discurso repleto tanto de lo oficial como de lo prohibido, de lo canónico y lo revolucionario. Ese tercer espacio creado por Lope se ha revelado con el paso de los siglos como un discurso visionario que anticipaba los adelantos contemporáneos en la lucha por la igualdad de sexos y sexualidades.

**The Art of Humour in the Teatro Breve and Comedias of Calderón de la Barca** Peter Lang

"In this collection, nine specialists in Spanish American theatre examine social and aesthetic issues reflected in today's vital drama." "The essays in this volume reflect a pattern of interests rapidly becoming dominant among scholars. Several of them deal with questions of genre or focus on metatheatre and parody, theatrical techniques widespread in Latin America. The majority treat these topics in conjunction with their social context.

Dominant themes include the question of whether there can be culture-specific genres, incorporating the extremely varied ethnic and cultural strands of the Spanish American social fabric, or the use (and reinterpretation) of tragic and comic structures and classical myths to express social marginality or demythologize received history. A number of essays focus on the problematic situation of women in Spanish American society and their struggle to achieve equality in a highly traditional culture. At the same time the authors examine the role of women in the theatre, both as protagonists and as creative artists, and their struggle to gain acceptance of nontraditional roles and lifestyles."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

*Dramas of Distinction* Editorial Minimal

Cruce de caminos entre un pasado de tentativas, un presente de evidencias y un futuro de indudables repercusiones, el *Arte nuevo de hacer comedias en este tiempo* (1609) resume el pulso dramático de una época y la posición estética y vital de su autor. Considerado el primer manifiesto del teatro moderno, Lope de Vega plasmó en él lo que ya había conseguido en escena: que las comedias se convirtieran en el mayor divertimento popular y en la más excelsa manifestación artística. Tan vigente hoy como en el siglo XVII, esta cuidada edición crítica de Evangelina Rodríguez nos permite asistir a las circunstancias y motivos que llevaron a Lope a escribir el *Arte nuevo*, convirtiéndose, más que en la inauguración de un nuevo teatro, en el apasionante relato de la audacia colectiva que lo impulsó.

**Estreno** Bucknell University Press

La más desgarradora y reconocible historia de amor de la literatura universal, publicada por Shakespeare en 1597. Narra el amor de Romeo y Julieta, y la dura oposición de sus familias a esta relación, alternando drama y comedia, alcanzando así altas cotas de disfrute y tensión para el lector. Fue tomada como emblema del amor trágico por los Románticos del siglo XVIII, desde entonces ha sido adaptada y versionada en multiplicidad de ocasiones en el cine, el teatro, los musicales y la ópera.

*Encyclopedia of Latin American Theater* Edition Reichenberger  
The Signifying Self: Cervantine Drama as Counter-Perspective  
Aesthetic offers a comprehensive analysis of all eight of Cervantes's Ocho comedias (published 1615), moving beyond conventional anti-Lope approaches to Cervantine dramatic practise in order to identify what, indeed, his theatre promotes. Considered on its own aesthetic terms, but also taking into account ontological and socio-cultural concerns, this study

compels a re-assessment of Cervantes's drama and conflates any monolithic interpretations which do not allow for the textual interplay of contradictory and conflicting discourses which inform it. Cervantes's complex and polyvalent representation of freedom underpins such an approach; a concept which is considered to be a leitmotif of Cervantes's work but which has received scant attention with regards to his theatre. Investigation of this topic reveals not only Cervantes's rejection of established theatrical convention, but his preoccupation with the difficult relationship between the individual and the early modern Spanish world. Cervantes's comedias emerge as a counter-perspective to dominant contemporary Spanish ideologies and more orthodox artistic imaginings. Ultimately, *The Signifying Self* seeks to recuperate the Ocho comedias as a significant part of the Cervantine, and Golden-Age, canon and will be of interest and benefit to those scholars who work on Cervantes and indeed on early modern Spanish theatre in general.

*A Collection of Argentine plays* Routledge

Representative collection of playwrights from the sixteenth century to the present, serving as a summary introduction to the range of work carried out in Latin American drama. The dramatists selected have been limited to those from the Spanish-speaking Caribbean and Central and South America.

*Arte nuevo de hacer comedias* Bloomsbury Publishing

"In *Exorcising History*, Jean Graham-Jones documents, contextualizes, and analyzes theater produced in Buenos Aires during Argentina's military dictatorship of 1976-83 and the nation's subsequent return to democracy. The plays discussed, while not necessarily constituting "political theater," are indeed political in that each is conditioned by sociopolitical structures present at the moment of creation. It is in this way that the plays lend themselves to Graham-Jones's examination of how personal and collective histories enter into theater production, in the creation of dramatic worlds that re-create and revise the "outside" world."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Romeo y Julieta** Tamesis Books

Based on *La Nona* by Roberto Cossa Yer Granny is a riotous new comedy about a diabolical 100-year-old granny who's literally eating her family out of house and home. She's already eaten their fish and chip shop into bankruptcy and now she's working her way through their kitchen cupboards, pushing the Russo family to desperate measures just to survive beyond 1977. As proud head of the family, Cammy is determined that The Minerva Fish Bar will rise again and that family honour will be restored – and all in time for the Queen's upcoming Jubilee visit. But before Cammy's dream can come true and before Her Maj can pop in for a chat, a single sausage and a royal seal of approval, the family members must ask themselves how far they will go to solve a problem like Yer Granny.

**MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** Routledge

Latin American culture has given birth to numerous dramatic works, though it has often been difficult to locate information about these plays and playwrights. This volume traces the history of Latin American theater, including the Nuyorican and Chicano theaters of the United States, and surveys its history from the pre-Columbian period to the present. Sections cover individual Latin American countries. Each section features alphabetically arranged entries for playwrights, independent theaters, and cultural movements. The volume begins with an overview of the development of theater in Latin America. Each of the country sections begins with an introductory survey and concludes with copious bibliographical information. The entries for playwrights provide factual information about the dramatist's life and works

and place the author within the larger context of international literature. Each entry closes with a list of works by and about the

playwright. A selected, general bibliography appears at the end of the volume.