

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Bruce-Novoa, "*Abolición de la propiedad*: Mexican Experimental Theatre."

Mexico in the mid 60's saw the birth of a new literature by young authors, employing hip slang and rapid word play typical of Mexico City, with themes similar to those of the youth oriented literature and movies from the U.S. José Agustín takes this literature to the stage. In *Abolición de la propiedad* he also employs various media: film, slides, t.v. monitors, a recorder and live rock music. The plot pits a young liberal against a young conservative, caught up in the aggressive word play which reveals their differences and eventually leads to a possible violent ending. The action is complicated by a recorder that plays a tape of conversation as yet unspoken. The plot is interesting, the dialogue kick, witty, and entertaining, but the complicated and costly use of the varied media equipment have prevented the staging of the experimental Mexican play. (B-N)

### Ernesto M. Barrera, "*La voluntad rebelde en Carnaval afuera, carnaval adentro* de René Marqués."

Crime and punishment are what man receives for having been born, having loved, and having sought the supreme ideal of liberty as the only true meaning for his existence. That is the central point of this study. This existential vision of life develops at three levels of historical, mythical and ontological content, through which one perceives the problematic co-existence of two cultures in conflict in Puerto Rico: the first of indigenous-Hispanic antecedence, representing tradition, and the other reflecting the impact of the modern North American lifestyle, which devours cannibalistically the essential values of the first. (In Spanish) (EMB)

### Angela Blanco Amores de Pagella, "*Manifestaciones del teatro del absurdo en Argentina*."

The theatre of the absurd is a contemporary manifestation of the fury of Dada which attempts to destroy the literary values of the text. Like Dada, the theatre of the absurd appears after a world war and tries to show the anguish of a world without permanent spiritual values in which man lives in total isolation. Three Argentine dramatists can be classified as absurdists: Griselda Gambaro, Eduardo Pavlovsky and Julio Ardisley Gray. The principal elements of their works are the grotesque, absurd behavior, illogic, and cruel humor, and the use of anti-theatrical devices such as signs and mannequins, while their main themes are anguish, time, the human condition, the mechanization of the world, and the lack of communication between human beings. (In Spanish) (WRB)

### John W. Brokaw, "*The Repertory of a Mexican-American Theatrical Troupe: 1849-1924*."

The troupe of Encarnación Hernández and his son-in-law, Carlos Villalongín, performed throughout northern Mexico and the southwestern United States from 1849 until it disbanded in 1924. Being typical of many Mexican companies, what we discover about it has wide-spread implications in Mexican theatre historiography. The Latin American Collection at the University of Texas recently acquired an archive of 146 promptbooks used by this troupe which provides resources of some importance to researchers. This article provides a descriptive list of that archive. (JWB)

### James J. Troiano, "*Pirandellism in the Theatre of Roberto Arlt*."

Roberto Arlt was one of many playwrights inspired by the appearance of *Sei personaggi in cerca d'autore*, when it was presented in Argentina in 1923. Pirandello's *Ciascuno a suo modo* and *Sei personaggi in cerca d'autore* influenced Arlt in his *Trescientos millones* (1932) and *El fabricante de fantasmas* (1936) in the theatrical presentation of the autonomy of characters and the interplay of illusion and reality. Arlt's treatment of the relativity of madness and sanity as well as reality in *Saverio el cruel* (1936) is reminiscent of Pirandello's *Enrico IV*. Interest in

Arlt's theatre lives on, however, because the Argentinian does not merely reproduce imitations of Pirandello. Arlt, utilizing Pirandellian themes and techniques, adapts them to his own bizarre literary style and *Weltanschauung*. He clearly distinguishes himself from Pirandello with the appearance of dream worlds, grotesque elements, and concern for social injustice. (JJT)

### Asele C. Rodríguez-Seda, "Las últimas obras de Usigli: efebocracia o gerontocracia?"

In both his last plays Mexican dramatist Rodolfo Usigli deals with different aspects of the everlasting conflict between generations. Whereas in *Los viejos* (1971) this confrontation is carefully placed in the artistic milieu of drama critics and writers, with overtones to Usigli's own position within Mexican contemporary drama, in *¡Buenos días, señor Presidente!* (1972) it is developed in the realm of politics. Contrasting with the optimistic resolution of *Los viejos*, in which both old and young people will join forces against the mistakes of the world, in *¡Buenos días, señor Presidente!* a pessimistic tone prevails. The killing of Harmodio, the new Segismundo, puts an end to the possibility of the establishment of a government ruled only by young people. Usigli seems to favor the establishment of a gerontocracy. Calderón de la Barca, Tlatelolco's massacre of 1968, Bjorneboe's *Semmelweis*, and especially Shaw's *Back to Methuselah* influence the ideological and structural elaboration of this last play. (In Spanish) (ARS)

### L. Howard Quackenbush, "Cuestión de vida y muerte: tres dramas existenciales."

In this study of contemporary theatre it is evident that one of the common philosophic styles that does not easily fit into any traditional category is existentialist theatre. Several of the most energetic Spanish American dramatists have adopted existentialist ideas to describe the modern human condition. The vitality of existentialism emerges clearly in *El 9* by Maruxa Vilalta and in two works by José de Jesús Martínez, *Juicio final* and *Enemigos*. The existentialist breadth and significance of life shock both the passivity and comfort of the public and the audience receives a positive stimulus to which it reacts, thus perceiving existence more deeply. (In Spanish) (LHQ)

### Erminio G. Neglia, "Una recapitulación de la renovación teatral en Hispanoamérica."

Eager to study the successful production of the Spanish American plays of the last thirty years, scholars have failed to investigate in depth where, when and how the new theatre originated. The principal objective of this paper is to discuss the real origin of the modern Spanish American theatre. The opinions of the very few critics (Frank Dauster, Carlos Solórzano, Raúl Castagnino) who dealt with the subject are summarized and evaluated in the light of my personal research. Although sooner or later almost all national theatres in Spanish America were to experience a dramatic revolution, only Mexico and Argentina could be said to have had the first and a more systematic theatrical renovation. From the early 1920's to the beginning of the Second World War, Mexican and Argentine dramatists introduced modern themes and techniques that would revolutionize the theatre. One of the primary causes of this stage revolution was the new conception of reality and the preoccupation with innermost human conflicts. Another potent force in bringing more freedom and imagination to the stage was the competition of the cinema. To survive, the theatre had to change. The commercial theatre suffered, but for dramatic art the impact was beneficial. (In Spanish) (EGN)

A word of appreciation goes to Professor William Griffith, whose support and encouragement during his tenure as Director of the Center of Latin American Studies enabled this journal to grow and improve, even during a harsh financial period. All best wishes for the future, Bill.

—The Editors

## Novo diretor para o Serviço Nacional de Teatro

O Serviço Nacional de Teatro é um setor do Ministério da Educação e Cultura. Sua função é incentivar o teatro nacional, promover concursos de teatro, publicar obras e cuidar das montagens das mesmas no Brasil e no estrangeiro.

O S.N.T. tem agora novo diretor: Orlando Miranda. Natural do Rio de Janeiro, Orlando Miranda sempre foi gente de teatro. Primeiro cursou a Escola de Teatro em 1957 e a Escola Martins Penna em curso para ator. Além de ser empresário e de ser proprietário do teatro Princesa Isabel (um dos mais famosos do Rio), Orlando Miranda é dramaturgo e já obteve vários prêmios por suas peças.

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E no seu programa está incluído ainda, entre outros pontos: cursos de teatro para atores, regulamento da profissão, incentivo ao teatro infantil e experimental.

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