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America*

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Abstracts

Gabriela Mora, "Los perros y La mudanza de Elena Garro: diseño social y virtualidad feminista."

Elena Garro's one-act plays *Los perros* and *La mudanza* demonstrate her concern for social issues and her feminist outlook. *Los perros* is a poignant protest against poverty and the abuse of women in a Mexican village where oppressive socio-economic conditions and ancient customs determine the tragic fate of the protagonists. Garro uses the villagers' concept of cyclical time and their belief in the magical power of words to give her story of kidnap and rape a sense of inevitability. *La mudanza* portrays a female world of envy, resentment and discord born of sharp class divisions. Although suffering under similar circumstances, the women are prevented by upbringing and tradition from showing solidarity and becoming independent human beings. With the suicide of the main character, a potential melodrama becomes a tragedy of women caught in a socio-economic reality that blinds them to their shortcomings and possibilities. (In Spanish) (GM)

Theda M. Herz, "Continuity in Evolution: Juan José Arreola as Dramatist."

Juan José Arreola's prose (*Confabulario*, 1966) and his dramas share conciseness of expression, witty exposé, caricature, the jumbling of fantasy and reality, novel renovations, and the proliferation of manipulated allusions. Arreola's fictional world gains vitality in the theatrical medium and he matures as a dramatist during the lapse between the two plays. *La hora de todos* (1954) dissects the Horatio Alger myth through a Pirandellian play within a play. Originated by Franz Kafka, the director (Harras) unmasks hypocrisy à la Francisco de Quevedo. The play modernizes the Peninsular final judgment *auto*, exploring the moral question of personal guilt. *Tercera llamada ¡Tercera! o empezamos sin usted* (1971) culminates Arreola's preoccupation with the battle of the sexes. It parodies Biblical legends and the Platonic myth in order to portray man's unfulfilled condition. The duplicating structure, the citations from Arreola's short stories, and the farce underline the absurdity of the ideal of perfection. (TMH).

Daniel López, "Characters and caricatures in Conrado Nalé Roxlo's *Una viuda difícil*."

Una viuda difícil (1944) is primarily a comedy of character. It centers on the two protagonists, the *viuda* Isabel and Mariano, a supposed assassin. The analysis of these two characters, initially in conflict with each other but by the play's conclusion united by love and a shared compassion, provides the comedy with depth and some of its more serious overtones. Isabel and Mariano are complemented by numerous caricatures who interact with them, and in so doing contribute towards the disclosure of the protagonists' true natures while simultaneously giving rise to the humor and social satire in Conrado Nalé Roxlo's comedy. Outstanding amongst the caricatures are Rita, intent solely upon shedding her cumbersome spinsterhood; Justina, the vendor of *mazamorra*, who was the prize in a card game; the *verdugo* who thinks only of the financial gain involved in plying his trade. Marriages and officialdom are satirized and social roles analyzed with a good-natured comicality that is the play's most constant tone. (DL)

James Maharg, "The Paradises of Walter Bénéke."

El paraíso de los imprudentes (1955) and *Funeral Home* (1956) comprise the dramatic output to date of El Salvadorian dramatist Walter Bénéke. Criticism has yet to note that the plays are sequential attempts to resolve the same dilemma: how to achieve the earthly paradise of free choice and personal liberation within the context of bourgeois values. These attempts are equally unsuccessful. The change of setting from the Latin Quarter of Paris to an American funeral parlor does not obscure the fact that protagonists Carlos/Bernardo and Christianne/María are incapable of dealing with their problems. Such incapacity, however, is due principally to Bénéke's failure to define the precise nature of those problems, with the result that his talent for characterization is largely subverted. Analysis of the plays dissipates the initial impression of characters grappling with a true dilemma, and technical improvements in the second

work are insufficient to compensate for the conceptual vagueness that is characteristic of both. (JM)

Solomon H. Tilles, "La importancia de "la palabra" en *Rosalba y los Llaveros*."

Rosalba y los Llaveros, a comedy in three acts by the Mexican dramatist Emilio Carballido is, at first sight, a good example of *costumbrista* theatre, a fact noted by several commentators. However, Carballido himself has said that he does not write works in which the main emphasis is *costumbrista*. In *Rosalba*, what has been overlooked is that the dramatic tension of the work is not the result of a conflict between two classes or social traditions but of the application by Rosalba of a psychological tactic which assumes that man is capable of making himself from within and then imposing this intimate truth by verbalizing it before others. The structural axis of this existential psychological conflict is the manner in which Rosalba utilizes words as an instrument to stimulate changes in the lives of others. (In Spanish) (ST)

Sally J. Greymont, "Hacia una bibliografía del teatro venezolano colonial."

This bibliography includes works dealing with pre-Colombian, colonial and folklore-oriented theatre, as well as references to colonial dramatists. All the works included here have been examined for their content which is related mainly to colonial Venezuelan theatre. This bibliography does not pretend to be critical or complete; it is rather a modest beginning toward a hopefully more complete list in the future. (In Spanish) (DG)

Dennis Perri, "The Costa Rican Stage: An Update."

An accelerated and more coherent activity marked the Costa Rican theater during the 1971-1974 seasons. Three of the country's principal groups, having undergone various degrees of reorganization, emerged revitalized. The article gives special attention to the productions of: El Arlequín, Teatro Universitario, Teatro Universitario Estudiantil, Teatro Moderno de Muñecos, Compañía Nacional de Teatro, and Grupo Tierranegra. Although plays by national authors are still scarce, several dramas worthy of mention premiered during this period. Groups are making new and expanded efforts to attract larger and more diverse audiences. Costa Rican theater is becoming less insular as reflected by recent invitations to international festivals. Future prospects have brightened even more with the decision of Alejandro Sieveking's Teatro del Angel to reside permanently in Costa Rica. (DP)

René Acuña, "Una década de teatro guatemalteco, 1962-1973."

The majority of the bibliographic information on Guatemalan theatre since 1962 fluctuates between inexact listings or complete lack of any information at all. Since Guatemalan theatre has been evolving organically within a framework of the *criollo* tradition, especially in the cities, and within a folklore-oriented tradition in the provincial areas, the purpose of this study is to present a panorama of Guatemalan theatre during the decade 1962-1973. This study presents a systematic focus on the plays presented during the decade, the theatrical groups that participated, the festivals, the theatrical seasons, the actors, directors, technicians and authors. A short conclusion, as well as three appendices which list the theatrical groups, the directors and the authors, respectively, complete the study of the elements which have surfaced to provide direction to a growing Guatemalan theatre. (In Spanish) (DG)

Bruce-Novoa and C. May-Gamboa, "Tiempoovillo: Paraguayan Experimental Theatre."

At the festival of Chicano and Latin American theatres, held in Mexico City (summer, 1974), the Paraguayan troupe Tiempoovillo was distinctive for its experimental, Grotowskian orientation. Tiempoovillo began in Asunción in 1969, and having no theatrical training nor means to stage traditional theatre, they turned to Grotowski's "poor theatre," which reduces costly extras by concentrating on the actor's body and voice. Also, he confronts myths, revitalizing them by stripping the masks that hide their essential truth. Tiempoovillo practices

Grotowski's rigorous body and voice exercises and strict seriousness. Using his method, they first utilized existing plays as stimuli and frames for improvisation, respecting the work while creating new tensions within it. Later they created *De lo que se avergüenzan las víboras* based on indigenous myths of creation, coming of whitemen and destruction of the Indian. They studied anthropology and lived with three tribes while composing the play, a beautiful portrayal of myths which constantly reveals their irony as explanations of the Indians' disappearance. The performance is Grotowskian: sparse narration, extreme body movements and mouth sounds. Production and content reveal the Polish master's well incorporated influence. An interview with Tiempoovillo amplifies on the troupe and their play. (Interview in Spanish) (B.-N.)