

LATIN AMERICAN THEATRE REVIEW

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the Theatre and Drama
of Spanish and Portuguese
America

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Abstracts

Frank Dauster, "The Ritual Feast: A Study in Dramatic Forms."

Theoretical criticism has been slow to apply recent developments to comedy in Spanish. *Contigo pan y cebolla*, a stock Neoclassical comedy, is shown to have formal and structural resemblances to archaic Greek comedy. The tragedy *Los huéspedes reales* has markedly similar characteristics, indicating the close relationships between the formal structures of the two genres. (FD)

Joseph A. Chrzanowski, "Consideraciones temáticas-estéticas en torno a *Todos los gatos son pardos* de Carlos Fuentes."

Allusions to the cyclical view of life prevalent in Aztec mythology recur as thematic and structural motifs in the works of Carlos Fuentes. Until its last scene, *Todos los gatos son pardos* is an essentially historical work which dramatizes the conquest of Mexico and its social and psychological effects in terms of the concepts of *mestizaje* and *orjandad*. In the closing scene, the play's tone, focus, and intent suddenly shift from the socio-historical to the political as the author suggests that present-day Mexico, as well as Latin America as a whole, confronts a crisis parallel to that of the conquest: oppression from within and threat of domination from without. By utilizing, in the final scene, direct and symbolic references to the Aztec cyclical concept of life as embodied in the myths of Huitzilopochtli and Quetzalcóatl, Fuentes integrates his political message with the exposition of Mexico's cultural, historical, and mythological roots, and thereby assures the play's thematic and structural unity. (In Spanish) (JAC)

Alyce de Kuehne, "Marechal's Antígona: More Greek than French."

Antígona Vélez (1968) is a patriotic appeal to an Argentina demoralized by prolonged political chaos produced by ephemeral dictatorships following the collapse of the Perón regime. Leopoldo Marechal relates the Antigone myth to the theme of blood and tears shed by the *gauchos* who fought against the Pampa Indians. Although Argentine dramatists have generally received their Hellenic inspiration by way of France, a comparative analysis of the Argentine *Antígona* with that of Anouilh and Sophocles, establishes affinity in tone and structure with its ancient Greek prototype. Marechal reverently echoes philosophical concepts of Sophocles. However, he makes a radical departure from the Sophoclean concept of tyranny in reconciling the ideological differences between the rebel and the despot. He not only justifies the religious zeal of Antígona but also the patriotic motives of the *gaucho* tyrant. Although Antígona must die for personal principles, she nevertheless defends the intuitive wisdom of the primitive, but benevolent despot. (AK)

Oswaldo A. López, "Un pequeño día de ira: Crítica a la realidad social en su conjunto."

Un pequeño día de ira, by the Mexican dramatist Emilio Carballido, was first produced in Havana in 1962. This play is obviously directed to the masses who can identify with the oppressed characters of the story. The author shows a strong desire to influence the conscience of his public and, to that end, he offers one solution—violence—as a means for the people to change favorably the structure of contemporary society. Dramatic art becomes the mouthpiece of the political ideology; the play functions as an interpretation of the political, social and economic problems within the society. (In Spanish) (OAL)

Penny A. Wallace, "Enrique Buenaventura's *Los papeles del infierno*."

Enrique Buenaventura's *Los papeles del infierno* (1968) is a series of one-act plays depicting the evolution of the reign of violence in Colombia. The series shows the trajectory of the violence through the psychology of the characters. The author first deals with the reaction of individuals who are directly affected by it, such as those in "La maestra," "La autopsia," and "La tortura." Secondly, Buenaventura treats the psychological effect on society with respect to its dream for a utopia. The violence which is to be the means to reach this goal in turn corrupts the end product as in "The Dream." Lastly "La orgia" and "El menú" present the resulting society. According to Buenaventura violence is not merely a sequence of isolated incidents of the past, but a social phenomenon that has produced a severe effect on contemporary Colombian society. (PAW)

Eleanore M. Dial, "The Military in Government in Bolivia: A View from the Theatre of Raúl Salmón."

Modern Bolivian playwright Raúl Salmón examines the regimes of three nineteenth century military leaders—Santa Cruz, Belzu and Melgarejo—in three plays written in the 1950's and 1960's: *Viva Belzu*, *Juana Sánchez* and *Tres generales*. The examination of military figures in Latin American theatre does not constitute a new phenomenon. Often in the nineteenth and twentieth centuries, dramatists have written about historical figures for patriotic reasons to show what heroes of the past have been like. Salmón desires to create a national consciousness, and he frequently aims his plays at the *pueblo* rather than at a middle-class audience. In his dramatizations of moments in the lives of these Presidents, Salmón stresses problems of the past and present in Bolivian governments. Salmón's rather doleful view indicates that the country is a repetition of itself. The phrases that military leaders use to proclaim their good intentions may change through the years, but the conditions and attitudes leading to unrest within the country vary little or not at all. Salmón depicts Bolivia as a country where power is transitory, strife reigns and revolutions are inevitable. (EMD)

Manuel Zapata Olivella, "Proyecto para desarrollar un 'Teatro Popular Identificador'."

For many years, the Latin American dramatist has used *teatro popular* as an educative medium. Too often, however, the dramatist has taken as his foundation certain preconceived ideologies which he deems appropriate to his audience. The "Teatro Popular Identificador" of Colombia seeks to discover first the traditions and ideologies already present in its public and then shape them into educational theatre. A basic element of this process is a socio-anthropological study of the community in question in terms of certain traditional patterns and of folkloric elements of artistic expression. The Colombian *carnaval* is one good source for such studies. The ultimate goal of the "Teatro Popular Identificador" is to bring a social awareness of its own identity to the community involved. (In Spanish) (CAG)

Fernando González Cajiao, "Experimento Teatral en Colombia: El Teatro Identificador."

The Fundación Colombiana de Estudios Folclóricos, under the direction of Manuel Zapata Olivella, is carrying out a very innovative program of *teatro popular* in Colombia. This new theatre consists of works based on anonymous tales of oral tradition, incorporating indigenous music and dance forms. Of the two productions currently planned by the Foundation, one involving the traditions of Colombia's coastal regions has already been successfully staged, while the other, aimed at the central Andean region, is still in a planning period. The preparation for the staging of *Rambao* in the city of Lórica, March 19, 1975, was rather unusual. The actors chosen were not professionals, but rather people with a native capacity for telling the local tales with creativity and feeling. Given the oral nature of the material, no script or other written form of the play was used. When the work was performed in Lórica and Montería, with minimal props and with a format of theatre-in-the-round, it attracted a large and enthusiastic audience. (In Spanish) (CAG)

Charles B. Driskell, "An Interview with Augusto Boal."

Augusto Boal explains his activities prior to joining the Teatro de Arena in São Paulo, the nature of his own theatre, and some of his most recent publications in Argentina. Of his decision to join the Teatro Arena, he explains that his first motivation was to improve the living conditions of workers and blacks in Brazil, underlining a social preoccupation which he has maintained as one of his major theatrical goals. With respect to the Teatro de Arena, he defines several stages of its productions: one of new Brazilian plays, one of "classical" plays, one an attempt at combining elements of the first two, and a final one which he calls *teatro do jornal*. Boal also discusses his recent involvement in "people's theatre" throughout Latin America, and the current situation of the dramatist in various countries. In closing the interview, he briefly outlines his most recent publications: *Teatro del oprimido y otras poéticas políticas*, *Técnicas latinoamericanas de teatro popular*, *Doscientos ejercicios y juegos para el actor y el no actor con ganas de decir algo a través del teatro*, and *Popular Theatre Round Tables*. (CAG)

La Conferencia-Festival del Teatro 3º Mundo

El Centro Venezolano del Instituto Internacional de Teatro y el Ateneo de Caracas trabajan en la organización de la "Conferencia-Festival del Teatro 3º Mundo." El festival tendrá lugar en Caracas del 20 al 24 de abril, 1976. El folleto que lo anuncia informa que Venezuela costeará todos los gastos para alojamiento, comida y transporte durante la Conferencia, corriendo por cuenta de los delegados los gastos de traslado desde su país a Venezuela, y el regreso respectivo. Para más informaciones, escribir al Sr. Eduardo Moreno, Instituto Internacional de Teatro, Centro Venezolano, Caracas, Venezuela.