

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Joseph Chrzanowski, "Theme, Characterization and Structure in *Los invasores*."

Criticism has shown that if Egon Wolff's *Los invasores* is construed as a socio-political allegory based upon the dichotomy between dream and reality, aesthetic difficulties related to theme, characterization and structural coherence arise. Viewed exclusively as dream, however, the play is more properly a psychological study which explores the moral and religious guilt arising from the protagonist's unethical treatment of others and his subconscious realization that in the context of his Christian beliefs, he will be held responsible for his actions. The dream and the motif of Christianity which has been incorporated into it through direct as well as veiled allusions, are the principal unifying elements of the play and serve to render comprehensible otherwise ambiguous passages and characters. (JC)

### Dick Gerdes, "Recent Argentine Vanguard Theatre: Gambaro's *Información para extranjeros*."

Griselda Gambaro's plays—two of which are well-known, *Los siameses* and *El campo*—contain characteristics of the Theatre of the Absurd. A more recent play, *Información para extranjeros*, reflects certain theories and elements best found in the United States' vanguard theatre, such as Julian Beck's Living Theatre and Richard Schechner's Environment Theatre: the use of space and actor-audience relationships. Gambaro uses the chronicle as a way of organizing material. Most interesting, however, is the curious yet frightening relationship the Argentine playwright establishes between children's songs and games, and human violence which, in diverse forms, makes the play's theme a vital part of contemporary man's reality today. (DG)

### Alberto Gutiérrez de la Solana, "José Martí: Prefiguración de su vida en *Abdala y Patria y libertad*."

Before he was sixteen years old, José Martí published his poetic drama *Abdala*, where his future life, his heroic struggle for his country's independence and the problems and suffering that he would have to bear all his life are foreshadowed. Eight years later, in Guatemala, he wrote another drama in verse entitled *Patria y libertad*, whose centennial was completed in 1977. Both are of a patriotic-symbolic character and epic tone. The first, a work of adolescence, is more subjective, but the two reveal the future Martí. The prophetic vision that can be discovered in these two works is surprising when compared to the trajectory of the author's life. This is true especially if one takes into account his quasi-childhood when he created the first and his adolescence when he composed the second. Both portray the man who would consecrate his life to that which he considered the most rewarding, noble and just cause, and his personal and family sacrifices in the attainment of his ideal. (In Spanish) (AGS)

### Terry L. Palls, "El teatro del absurdo en Cuba: El compromiso artístico frente al compromiso político."

The majority of Cuban plays which appear after 1959 reflect the Revolution thematically and stylistically. One group of these works however, only exhibits an indirect influence of the Revolution, and these are the more artistically valid. Critics claim that this group of "absurd" plays has no place in a socialist society because they do not reflect the reality of the moment, and that they even constitute an anti-revolutionary expression. However, merely because these dramatists of the absurd choose to focus on the individual and his problems in subjective terms rather than on the group in collectively recognizable, objective terms does not mean they are anti-revolutionaries, nor does it mean their works are any less reflective of the revolutionary reality. These playwrights have given priority to their artistic rather than their political commitment. Frederick Engels himself said that the more an author hides his political opinions, the better it is for the work of art. (In Spanish) (TLP)

**Lois Grossman, "The Children of Sánchez on Stage."**

Oscar Lewis wrote *The Children of Sánchez* (1962) in order to bring the plight of the urban poor to the attention of the public. He approached Vicente Leñero, a well-known Mexican writer who had successfully adapted novels to the stage, to write a play based on the book. Leñero's play reflects both his understanding of Lewis' work and his own evolution as a dramatist. The play was adapted to English by Louis Roberts who had earlier adapted another Leñero play. The English version was performed in April of 1977. The focus of the plays is the nature of the relationship between Jesús Sánchez and his four children. The multiple-platform set design allows up to four simultaneous actions, thus echoing the basic four-part structure of the book. Lewis used anthropology as a vehicle for transmitting awareness of the culture of poverty. *The Children of Sánchez* plays use the milieu of the urban poor as a backdrop for human drama. (LSG)

**Colin M. Pierson, "Martins Pena: A View of Character Types."**

Although the realistic comedies or farces of Martins Pena have been the object of research, proper attention has not been given to his character types as a salient factor in the tradition of the realistic comedy in Brazil. For it was these "types" (or caricatures, in many cases), more than farcical action, that were developed in later realistic comedies by such dramatists as Joaquim Manuel de Macedo (1820-1882) and França Junior (1838-1890). Therefore, the article examines in detail some of Pena's more important character types, as well as other related facets of his comedies. (CMP)

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Dear Editor,

In *Entrevista con el dramaturgo argentino Osvaldo Dragún*, Román V. de la Campa of SUNY Stony Brook mentions the tour Dragún made in the United States and that he was invited to various university centers—Houston, Chicago, Kansas, and various in New York and Pennsylvania, among them Stony Brook. Permit me to add to the knowledge of Professor de la Campa by mentioning the neglected Kingsville, Texas.

What about Kingsville, Texas? Kingsville, Texas is where Texas A&I University is, and Texas A&I University is where La Compañía de Teatro Bilingüe bases itself. And La Compañía de Teatro Bilingüe is an organization that has produced several of Dragún's works in Spanish and in English and toured them extensively in the United States and Mexico. It was I, and my wife, who persuaded Dragún to make the tour to the United States, then worked out with Joanne Pottlitzer the arrangements for the tour, and finally introduced his tour to Kingsville, Houston, and other university centers.

While we are on the subject, it was Texas A&I University in Kingsville, Texas that was invited to perform Dragún's play, *Historias para ser contadas*, in Spanish and in English to open the American College Theatre Festival at the Kennedy Center for the Performing Arts in April of 1977.

Thank you,

JOE ROSENBERG, *Director*  
La Compañía de Teatro Bilingüe