

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

George O. Schanzer, "El teatro vanguardista de Eduardo Pavlovsky."

Since 1975 the theatre of Eduardo Pavlovsky has become known outside his native Argentina. One of his plays, on the theme of torture, has startled audiences in Europe and Latin America. Yet no overview of the production of this psychiatrist-director-actor-dramatist has appeared at home or abroad. This study aims to fill this void, examining Pavlovsky's early absurdist one-act plays, his increasing ideological concerns in the major works as well as the local aspects of an otherwise universalist theatre. At forty-five, Pavlovsky is seen as a very interesting practitioner of the vanguardist theatre of paradox and protest. (In Spanish) (GOS)

Eduardo Peñuela Cañizal, "Myth and Language in a Play by Carlos Fuentes."

Considering the theatrical language characterized by the conjunction of various and differing semiotic systems, the article describes the integration of the fable and the dramatic text in the verbal message of *Todos los gatos son pardos*. In examining the interrelationships of the content of the fable and the dramatic text, the article directs its interpretative efforts toward this imaginary world on which Carlos Fuentes has fixed the mythical roots of his discourse, especially the mythical components of Aztec origin, and analyzes the expressive modalities which seem most relevant to the question of localizing the literary language of the play within the artistic tradition forged by the Latin American *indigenismo*. And by taking this direction, the article concludes by analyzing some iconic processes which permit the establishment of relationships between the language of Carlos Fuentes and Asturias. (EPC)

Nora Eidelberg, "La ritualización de la violencia en cuatro obras teatrales hispanoamericanas."

Four contemporary Latin American plays are discussed: *Infierno negro* by Demetrio Aguilera Malta, *El menú* by Enrique Buenaventura, *Hablemos a calzón quitado* by Guillermo Gentile and *El señor Galíndez* by Eduardo Pavlovsky. All of these utilize the concept of theatrical ritual upon a violent background, following the dramatic theories of Antonin Artaud. Each author employs circular or repetitive rituals to denote the static and self-perpetuating political order prevailing in Latin America. The use of farce, allegory and psychodrama encourages the spectator to identify the malevolence of the present social system and thus to create a more positive reality for the future. (In Spanish) (NE)

James J. Troiano, "Social Criticism and the Fantastic in Roberto Arlt's *La fiesta del hierro*."

Social criticism is a sub-theme in all of Roberto Arlt's plays, but it is Arlt's main concern in *La fiesta del hierro*. The author condemns man's hypocrisy, injustice, violence and greed. Mythological figures, the medieval morality play, and the *auto sacramental* are integrated in his structuring of the drama. Arlt also characteristically blends the worlds of fantasy and reality. Nevertheless, all these themes and techniques are subordinated in *La fiesta del hierro* to Arlt's bitter attack on his major preoccupation in this play: the world's imperfections. (JIT)

Bonnie H. Reynolds, "Time and Responsibility in Dragún's *Tupac Amaru*."

Oswaldo Dragún's tragedy *Tupac Amaru* establishes a relationship between the protagonist Areche's tragic experience and the tension that exists between specific time and cosmic timelessness, making it possible for the spectator to recognize a correlation between himself and his own era and the historical events taking place on the stage. The protagonist, personifying the timelessness of man's physical and mental suffering, provides the spectator with an identifiable link to the play's particular situation. Auditory cues create yet another link by

making the same sensorial experience available to both character and spectator. The concept of self-victimization as a universal human shortcoming provides a third point of contact. Areche's obligations within the specified time during which his actions occur and his perception of a timeless and inherent moral requirement create his inner turmoil. This suffering in turn provides a basis for the spectator's personal identification with the protagonist. The observer's pity for the protagonist develops out of this suffering while the awe associated with the experience of tragedy comes from the spectator's own recognition of a pattern of effort-defeat-responsibility that is applicable to a broader time and space than those present in the play. (BHR)

Projeto Memória—Serviço Nacional de Teatro

The Brazilian National Theatre Service (SNT) has undertaken an ambitious documentation project called Projeto Memória. The SNT is soliciting donations or exchanges of posters, play programs, photographs, specialized journals, press releases, rare editions, or typescripts of plays by Brazilian authors. They request that any material sent include whatever specific names, dates, or biographical and professional data are available. They are particularly interested in receiving donations for two of the divisions of the project: assorted theatrical documentation for the Theatre Archive, and theatrical texts, published or not, for the Text Bank. The SNT emphasizes that the collection will not be used simply as a museum of memorabilia but as a useful data bank for those interested in all aspects of Brazilian theatre. Donations of material should be sent to:

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