

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Eugene L. Moretta, "Spanish-American Theatre of the 50's and 60's: Critical Perspectives on Role Playing."

An examination of significant Spanish-American plays from 1957 through the beginning of the 1970's reveals an interest in specifically theatrical aspects of human existence and their relationship to life itself. René Marqués' *Los soles trancos* and Emilio Carballido's *Medusa* (1957) present the rejection of the contemporary world and its values as a retreat into play acting according to pre-established roles—a refuge, nevertheless, into which that world inevitably intrudes. Carlos Gorostiza's *¿A qué jugamos?* (1968) and José Triana's *La noche de los asesinos* (1965) envision game playing as a structured means of baring and intensifying realities not readily identifiable in the larger life. Griselda Gambaro's *El campo* (1968) and Isaac Chocrón's *O.K.* (1969) and *La Revolución* (1971) show how the phenomenon of performance may work to change the lives of performers and spectators by impeding or facilitating their access to truth and self-fulfillment. (ELM)

### Angela Blanco Amores de Pagella, "Leyendas y mitos americanos en el teatro argentino."

American, and in particular, Argentine legends and myths have interested our dramatists not only during the first decades of the 20th century, but also right up to the present day. This study examines in detail such enduring myths as Ollantay, Santos Vegas or *el payador*, Tupac-Amaru, Zupay, and el Kacuy in their various dramatic manifestations. (In Spanish) (JEB)

### Martha Martínez, "Tres nuevas dramaturgas argentinas: Roma Mahieu, Hebe Uhart y Diana Raznovich."

Since women won for themselves an active position in modern society their contribution as playwrights has increased considerably. Since the seventies, Argentina's playwrights have been finding new ways to see their country's reality. Women dramatists are active in this process and three examples are Hebe Uhart, who tends to show her truth with simplicity; Diana Raznovich, who deals with false social values accepted by society; and Roma Mahieu, for whom violence is the main theme. (In Spanish) (MM)

### Carl R. Shirley, "A *Curriculum Operum* of Mexico's Wilberto Cantón."

There is no complete and accurate record of the dates of publications and performances of the dramatic writings of Wilberto Cantón. The present study is an attempt to compile information from a variety of sources for such a record, as a preliminary step in the evaluation of the work of this outstanding member of the Mexican theatrical world. Although some comments are made by the compiler and some quotations from critics are included, it is not intended to be a critical bibliography. (CRS)

### Lee H. Dowling, "El problema de la comunicación en *Stéfano* de Armando Discépolo."

The texture of a literary text is not only its most irreducible element but also a reflection of the underlying metaliterary decisions which constitute that text's *écriture*. The dialect (*el Cocoliche*) in which Discépolo wrote his play *Stéfano* is its most salient textural feature. Discépolo's violation of the linguistic norm may be taken as a case of the flouting of that norm. The metalinguistic content of *Stéfano* validates such an assumption. The protagonist lacks access to his own system of signifiers (i.e., cannot write his own opera), and in losing access also to the signified (becoming tone deaf), he dies symbolically. Others are likewise unable to communicate and constantly violate the Cooperative Principle of Conversation. The public is thus allowed to experience vicariously a breakdown in communication. Only in the epilogue, in which grotesque elements are concentrated to emphasize a distinct plane of reality, is a hopeful solution postulated. (In Spanish) (LHD)

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Walter Rela, "Argumentos renovadores de Roberto Arlt en el teatro argentino moderno."

Fifty years after *Los siete locos*, Rela calls attention to Arlt's contribution to experimental theatre in particular and to modern Argentine literature in general. A closer look at selected letters, declarations, and an autobiography written by Roberto Arlt reveals some of the motives that lie behind the works of this Argentine novelist and playwright, shedding new light on his hermetic artistic world. (In Spanish) (JEB)

Julio Ortega, "Una nota a las *Historias* de Dragún."

*Historias para ser contadas*, by the Argentine dramatist Osvaldo Dragún, offers an expressive capacity and an outstanding critical potential. Three levels of interaction seem to explain the methodical persuasion and the sharp social argument of this work. In the first place, the "actors" are presented to us as such through the recourse of "theatricalization," which converts the stage into a social setting. Secondly, the "historias" are formulated through the exemplifying mechanism of doubling. Lastly, the level of the audience, incorporated into the argument of the work itself, participates decisively in the realization of the critical intention of the work's hyperboles. (In Spanish) (JO)