

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Francisco Garzón Céspedes, "José Antonio Ramos: Una línea ascendente de rebeldía."

A careful examination of Ramos' most famous plays, *Caliban Rex*, *Tembladera*, *La recurva* and *FU-3001* clearly illustrates the combination of his ideological growth with an increasing awareness of the dramatic medium. He portrays the cultural, economic and socio-political struggles of Cuba against imperialism to show the need for change and his nation's constant search for authentic values. In this regard, his plays are a vital expression of his conception of theatre as social art in action. (In Spanish) (CLG)

### Tamara Holzapel, "The Theatre of Maruxa Vilalta: A Triumph of Versatility."

Maruxa Vilalta achieved prominence in the Mexican theatre during the decade of the seventies with a number of plays that combine a variety of avant-garde techniques with an overt social message. In order to assess the range of her dramatic achievement this paper examines two of these plays, *Esta noche juntos, amándonos tanto* (1970) and *Nada como el piso 16* (1975), as well as an earlier one, *El 9* (1965). Conceived in the absurdist mode, *El 9* is not entirely satisfying as an absurd play because it makes a statement that contradicts absurdist meaning. *Esta noche juntos* . . . and *Nada como el piso 16* are successful examples of avant-garde theatre committed to moral and social questions. They are plainly anti-absurd, but their language and multiple levels of meaning attest to the importance of the lesson learned from absurdism. (TH)

### Daniel Zalacaín, "Los recursos dramáticos en Soluna."

Formally, *Soluna* is a play-within-a-play. The dramatization of a dream which establishes itself as theatrical reality places the play in the context of Calderón's vision of drama. Likewise, *Soluna* fits within Lionel Abel's category of metatheatre, mainly in three aspects: a) life is presented as a dream and the world as a stage; b) fantasy and magical elements play a fundamental role; c) life is portrayed as being already theatricalized. Miguel Angel Asturias, combining the magical, mythical and everyday elements of Latin American reality, fabricates a second theatrical reality that responds to his own imagination. The play presents the fervent search for an ideal world that can be dreamed and actually attained. However, this search finds meaning only in Asturias' poetic reality, which, in turn, has been molded by the legacy of myths and legends inherited from the old Mayan tradition. (In Spanish) (DZ)

### Ronald D. Burgess, "Willebaldo López: Mexico on Stage."

Among the members of the most recent generation of Mexican dramatists, Willebaldo López is one of the most active and successful. His plays offer a criticism of current social and economic conditions in Mexico, focusing at times on the young, at times on the lower class, and in his latest plays, on figures from the country's history and culture. His characters, their language, and their situations are all specifically Mexican. Employing a realistic style, he takes these characters from real life and transfers them directly to the stage in an attempt to present his criticism dramatically. The current study treats these elements in López' six major plays in detail and traces the development of his theatre from its beginning in 1967, until the present day. (RDB)

### Andrea G. Labinger, "Age, Alienation and the Artist in Usigli's Los viejos."

Usigli's reputation as Mexico's foremost proponent of a traditional, realistic theatre is re-evaluated in the light of his penultimate play, *Los viejos*. This abstract piece represents the refinement and culmination of a long series of Usigli works whose central focus is basically auto-contemplative, rather than directed towards external realities. Following in the tradition of *La función de despedida*, *Mientras amemos*, *Agua estancada* and *El gesticulador*, *Los viejos* is an example of *metatheatre*, as defined by Lionel Abel. The themes of artistic, generational and interpersonal alienation are explored within a context of role exchange and sequential re-enact-

ments of a single incident. The struggle between generations—in this case between a young and an aging playwright—serves as Usigli's point of departure for an examination of the *theatrum mundi* metaphor. The interchange of identities by the principal characters provides material for ontological speculation. The final abandonment of both playwrights by the Woman suggests a solipsistic universe in which nothing exists but pure theatre, as always, Usigli's ultimate reality. (AGL)

## Our New Style

Our sensitive readers—and we all know that theatre folks are notoriously sensitive, of course—will no doubt notice that this issue of the *LATR* looks different from the previous 28 numbers we have published since our beginning in 1967. To keep pace with the technological marvels of our time, we too have succumbed to computerization, with not altogether felicitous results. You may notice, for example, an occasional missing tilde, since the diacritical marks are not yet uniformly available. We have tried, however, to preserve as faithfully as possible the style and character of the *LATR* you have known and loved through the years. The fact that this issue will reach you a little later than our targeted date can, unfortunately, not be attributed entirely to the new process.

— The Editor

## Theatre Symposium/Festival in Kansas

**What:** **Contexts and Perspectives**—a Symposium/Festival on—**Latin American Theatre Today**. To include panel discussions, round tables, formal scholarly presentations, workshops and live performances.

**Where:** University of Kansas (Lawrence, Kansas)

**When:** April 13-17, 1982

**Why:** To bring together playwrights, directors, performers, and scholars with a shared interest in the multifaceted dimensions of dramatic art in contemporary Latin America. Tentative topics to be covered (among others): Forces in the forging of Contemporary Latin American Theatre; From Playtext to Performance: The Process of Making Latin American Theatre; Directions and Methodologies for Research in Contemporary Latin American Theatre; Dual Contexts of Spanish-Speaking Theatre in the United States; plus special sessions on Rodolfo Usigli, César Rengifo and René Marqués.

**Who:** Sponsored by the *Latin American Theatre Review*; Center of Latin American Studies; Department of Spanish and Portuguese; International Theatre Studies Committee; and the Center for Humanistic Studies of the University of Kansas.

For more information concerning Symposium/Festival details, session topics, guidelines and deadlines for submission of papers, lodging and costs, please contact:

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