

Book Reviews

Adler, Heidrun. *Politisches Theater in Lateinamerika: Von der Mythologie über die Mission zur Kollektiven Identität*. Berlin: Dietrich Reimer Verlag, 1982. 171 pp.

Politisches Theater in Lateinamerika constituye, dejando de lado por un momento su carácter de documento de investigación erudita, un testimonio del impacto del llamado "nuevo teatro latinoamericano" que ya se registra en Europa. Un teatro que, por otra parte, ocupó un lugar destacado en el festival *Horizont '82: 2. Festival der Weltkulturen*, gran espectáculo de tres semanas de duración dedicado a los más diversos aspectos de la cultura en Iberoamérica, llevado a cabo en Berlín Occidental entre mayo y junio de 1982 (*Die Zeit* de Hamburgo, edición internacional, 11 junio 1982). El libro de Adler es uno de los pocos estudios sobre el teatro latinoamericano aparecidos en Europa, y va dirigido a un público alemán, que (como el norteamericano) suele ser poco conocedor de la especificidad de las tradiciones culturales de la América Latina.

Tal vez sea este último hecho la que determine la presencia de una introducción que a muchos parecerá prescindible, y que, al ofrecer un resumen sumamente esquemático de la historia de la América Latina y de su literatura, impregna de un fuerte sabor a tesis universitaria al estudio. En lo grueso de su texto, partiendo del supuesto de que "en épocas políticamente explosivas, el teatro en América Latina tuvo—y tiene—una decisiva función de influir y movilizar las masas" (p. 9), la autora se ocupa de lo que denomina "teatro político." Aunque no son explicados nunca de manera clara y adecuada los límites de este término, parecería equivaler a "teatro de/para las masas populares." Sin negar lo valioso de porciones de *Politisches Theater*, hay que decir que el impreciso marco teórico le resta coherencia a la totalidad del estudio.

La autora se dedica al sondeo de tres momentos históricos de teatro en muchos respectos harto diversos entre sí: el teatro precolombino ritual, cuya función principal sería la de confirmar el divinamente establecido orden cósmico y social (Cap. I); el teatro misionero-indígena, utilizado por los catequistas españoles y portugueses como arma principal en la conquista espiritual de los vencidos pueblos americanos (Cap. II); y el teatro comprometido y reconociblemente "político" de los años sesenta y setenta de este siglo, ya patrocinado por el gobierno revolucionario de Cuba, ya ejercido bajo circunstancias de extrema adversidad por grupos teatrales de izquierda en la

oposición (Caps. III-IV-V). Las dos primeras modalidades de teatro, según la autora, tendrían como meta la subjugación espiritual y política del pueblo, la última su liberación.

Esta selección de materiales para la investigación—aparte de las dificultades patentes que acarrea el tratar de enfocar productos teatrales históricamente tan dispares como el *Rabinal Achí*, los autos sacramentales y moralidades del teatro misionero y los actuales dramas de creación colectiva, dentro de un mismo modelo conceptual—deja fuera de consideración directa no sólo la rica tradición satírico-política del “género chico” en América (aunque ésta es aludida en numerosas ocasiones), sino también más de cien años de vida cultural republicana, durante los cuales indisputablemente hubo momentos de “teatro político.” En efecto, desentendiéndose del teatro del siglo 19 y de gran parte del 20, la autora da un salto formidable desde el drama revolucionario *Ollantay*, representado ante Túpac Amaru II en 1780, hasta el teatro desde mediados de la década de 1950, en las que muchos dramaturgos cobrarían nueva consciencia de que “el teatro fue originalmente una ceremonia o lección para la gran masa popular” (p. 69) y grupos teatrales se interesarían nuevamente por un público que no concurría a los salones del teatro oficial.

Lo más sólido y útil del libro lo constituyen, a nuestro parecer, los dos capítulos (IV y V) sobre el teatro revolucionario de Cuba (notablemente hasta el año 1968, destacándose la labor del *Teatro Escambray*) y el teatro revolucionario, actividad que va desde el ejercicio poco sofisticado de la agitación y la propaganda, hasta un teatro que constituye un verdadero “juego de pensamiento” (*Denkspiel*). Es éste un teatro de grupos de actores/creadores para quienes “la emancipación cultural es una precondition de todo profundo cambio social” (p. 162) y quienes tratan de provocar una toma de consciencia en un público no tradicional, valiéndose de métodos de trabajo tampoco tradicionales.

La autora ofrece un valioso panorama de la actividad teatral innovadora “política” de los últimos 25 años, otorgando especial importancia a las aportaciones de Augusto Boal y el Teatro Arena de São Paulo (1956-1971) y a las de Enrique Buenaventura y el Teatro Experimental de Cali (TEC, desde 1957), que han ejercido amplia y reconocida influencia sobre grupos teatrales posteriores. Adler destaca el surgimiento de la modalidad de trabajo conocido como “teatro de creación colectiva” que tanta importancia reviste en la actualidad, y analiza el proceso de elaboración colectiva de un texto específico (el drama en un acto *La maestra*, de *Papeles del infierno* de Buenaventura y el TEC). También revisa una nutrida serie de grupos teatrales diversos entre sí, pero cuya producción acusa su conocimiento de los aportes de los que Judith Weiss ha denominado “los tres *Bes*: Brecht, Boal y Buenaventura” (revista *Theater*, Yale University, 1980).

En resumen, el trabajo de Adler muestra una paciente labor de investigación, de muchas conversaciones directas con miembros de los grupos teatrales comentados y una innegable simpatía hacia los esfuerzos de éstos. Es de lamentar que *Politisches Theater* carezca de un índice que facilite su consulta, y que su documentación bibliográfica se dé sólo en forma de notas reunidas al final del estudio. Sin embargo, *Politisches Theater in Lateinamerika* es un libro

que le proporciona al lector europeo una visión inicial de un arte que es una genuina expresión de la identidad de la América Latina, un arte que quiere hacer del mundo, como señala Adler, "en el sentido más auténtico de la exigencia brechtiana, un mundo observable, comprensible y dominable" (p. 164).

David Wise
Texas Women's University

Villegas, Juan. *Interpretación y análisis del texto dramático*. Ottawa: Girol Books, 1982. 117 pp.

The original version of Juan Villegas' book bore the title *La interpretación de la obra dramática* (Santiago de Chile: Editorial Universitaria, 1971). The new edition has been substantially revised, updated in its bibliography, and, as the expanded title signals, includes a larger number of textual analyses interspersed among the theoretical passages. The shift from *obra* to *texto* is significant because it marks the heightened critical sensitivity that the passage of a decade has wrought. The altered vocabulary draws attention to the fibers of which the art object is woven. Curiously, the group responsible for this repositioned perspective—the structuralists—slighted the theatre, so that on its first appearance Villegas' lesson in the interpretation of drama was a necessary book. The years that intervened between its two editions produced a number of books and articles, both within and outside the Hispanic scene, that addressed the theatre's constitution. That very competition is a welcome demonstration of the theatre's acquisition of a belated theoretical self-consciousness. And happily for Villegas, his new treatise, more richly endowed with case studies, has not lost its usefulness even though in some respects it has been superseded methodologically.

Critics touched by the Artaudian, Brechtian, and semiotic currents have tended to stress the theatre's condition as spectacle. In their consideration of its paraverbal elements, they have distanced it from the other literary genres and drawn greater attention to the dual textual nature inherent in a script for performance. Villegas grants the theatre its representational dimension, but he fixes on the literariness of the dramatic text. By positing a written object whose linguistic features allow its transformation into theatre, Villegas also assumes the existence of a reader—a reader who, because of the dramatic text's particular traits, is led to read as an imagining spectator. It is that reader-critic and those special features of the literary text that Villegas addresses in his book.

For the analysis of the dramatic text, Villegas proposes a system that is a conflation of Aristotelian, formalist, and sociological approaches. He openly confesses his social bias: "el crítico tiene que mostrar de qué manera el tipo de estructura y de acción favorece la mostración del mundo y la entrega del mensaje" (p. 72). Yet he insists that the literary critic's obligation is to clarify the means by which a unique artistic construct has made certain social and political circumstances manifest. If Villegas is suspicious of the structuralists' critical metalanguage, he does have recourse to formalist concepts and terms

in his effort to combine into a single task the examination of a play's generic constitution and its social context. In doing so, he never loses sight of the primacy of the art object itself, the analysis of which is designed to reveal its inner structure and formal procedures and also its external ideological significance. For his theoretical underpinning, Villegas leans heavily on Lucien Goldmann and, even more so, on that favorite of the German philological school, Wolfgang Kayser (as the title of Villegas' book proclaims). Such ties limit his undertaking and perhaps invite counter-positions, but they of course do not invalidate it.

In the four chapters of his book, Villegas offers no radical visions or untraveled pathways; he does not even eschew the obvious or the formulaic. It is not his aim to stimulate innovative readings, but rather to invite the student of drama to an awareness of the nature of the dramatic text and to propose elementary methods of analysis and understanding. The process of naming and of systematizing serves both the critic and the text; it is useful whether the play's provenance is Aristotelian, epic, or absurdist. Not all of the suggested steps are of equal importance: the identification of "fases" and "subfases," for instance, seems to differ little from a detailed, date-based plot summary. Yet the systematization itself forces on the critic a consciousness of the text's structuring and of the relationships of the parts to the whole. Careful to define and to draw distinctions and limits, Villegas takes into consideration the concepts of literature and drama; he distinguishes between the dialogue of the characters and the language of the narrative agent in the stage directions (whom he calls the "hablante dramático básico" in contrast to the "hablantes enmarcados" or characters); and he submits to analysis the analytical process itself. He singles out the action as a play's key component; he comments on the function of the dramatic situation and its development and resolution; conflict and character also come under his scrutiny. Villegas attempts (Chap. 3) to devise a minimal typology of drama based on structural determinants that give priority to the spatial organization, to a character, or to the action. He is aware of the risks involved in such a classification, and the effort becomes strained even though the distinctions make sense in general terms. The final chapter of the book is a miscellany of suggestions for analysis. Helpful guidelines and valuable insights are brought to bear on plot gradations, characterization techniques, the manipulation of time, and the use of motifs.

The uniqueness of Villegas' book rests on the sample textual explorations he offers. Even if there is some arbitrariness in their selection and if the more narrowly trained reader may feel at a disadvantage in the face of Villegas' proliferated readings, the examples he adduces invariably are apt and convert his abstract scheme into a practical exercise. The five dozen plays to which he refers range widely in period and nationality. Euripides sits cheek by jowl with Hauptmann and Pirandello, the Duque de Rivas with Ibsen and Lorca, Shakespeare with Wilder and Williams. Lope de Vega and Benavente are among those who are called into more extensive service; and Buero Vallejo and Sastre are mentioned frequently (although the first edition's lengthy analysis of *Escuadra hacia la muerte* has been dropped).

The readers of this journal should take special delight in Villegas' reliance on a number of Latin American playwrights for illustrative purposes. On the roster are the names of Dragún, Vodanović, Wolff, Villaurrutia, and Cuzzani. *Barranca abajo* and René Marqués' *Un niño azul para esa sombra* merit extended analysis. It is worth noting that, when the first edition of the Villegas volume appeared, the Latin American theatre had not yet achieved sufficient stature—or notoriety—to command such a position of equality in his book.

Perhaps the most solid acclamation of the virtues of this book lies with the fact that one may be tempted to direct one's loudest objections against the sloppy typography and the numerous mistakes that mar its precise and clear prose. For its substance Villegas' manual may not be the last book on the drama that the critic will want to consult, but it should certainly be among the first.

John W. Kronik
Cornell University

Dragún, Osvaldo. *Teatro: Hoy se comen al flaco y Al violador*. Ed. Miguel Angel Giella and Peter Roster. Ottawa, Canada: Girol Books (Colección Telón, Obras Inéditas, 1), 1981, 175 pp.

Talesnik, Ricardo. *Teatro: La fiaca y Cien veces no debo*. Ed. Miguel Angel Giella and Peter Roster. Ottawa, Canada: Girol Books (Colección Telón, Monografías, 1), 1980, 194 pp.

In these two collections of plays by Talesnik and Dragún, Editors Giella and Roster provide the reader with a very interesting and useful approach to Latin American theatre. Talesnik has made several important contributions to Argentina's theatre, which include his collective work *El avión negro*, as well as the two plays presented in the edition indicated above. Both works concern the impact unconventional behavior can have on traditional institutions and concepts like the family (*Cien veces no debo*) or a socially acceptable reaction to work (*La fiaca*). The plays tell their stories through a mixture of amusing and depressing elements which, according to Talesnik, only reflect the world both on stage and outside the theatre.

In *La fiaca*, a man who never before has missed a day of work decides he will stay home, much as he did when he fell ill as a child. His unusual rebellion against the necessity of getting up and going to work continues beyond any reasonable length of time. Although this state of affairs forces his family to abandon him, it also transforms him into an inspiration to workers everywhere. Unfortunately, his hunger renders him vulnerable to a bribe of food and he returns to work, thereby neutralizing his importance as a symbol for the working man.

Cien veces no debo depicts a family's frantic reaction to the news that a cherished but willful daughter is pregnant. The girl's devastated parents feel that the only way her mistake can be corrected is if she marries the right person. A series of humorous scenes ensues in which the suitors are accepted or rejected either by the girl or her parents. Talesnik wrote three endings to the play, all of which are presented in the book. The one which seems to have

the most impact shows the girl receiving news that she is not pregnant and, revealing no sign of having undergone any change in character, she resumes her pre-crisis personality.

This collection of plays allows the reader to approach Talesnik's work from four directions: the plays themselves, a critical analysis by Saúl Sosnowski, an interview with the playwright, and a bibliography of works by Talesnik as well as of critical material and reviews. Talesnik also presents himself directly in an entertaining letter to the reader. Highlights of the playwright's career are listed at the end of the bibliography.

Osvaldo Dragún, one of Argentina's outstanding playwrights, has been writing and producing plays in his own country and abroad since the 1950's. The two plays in the Girol collection reflect the open structure of Argentina's "circo criollo" and Dragún's view that this form of theatrical presentation allows each character to extend his or her existence back into the past or, just as easily, to project it into the future. This technique focuses attention on message and not on plot.

Critics frequently have studied Dragún's politically committed works by exploring the function of Brechtian structures found in each play. While recognizing the impact Brechtian theories have had on his own view of theatre and on Latin America's political theatre in general, Dragún maintains that the themes and structures he employs are related to those he has experienced on a daily basis in Argentina. Brechtian structures, he affirms, always have been a part of theatre in Argentina on many levels.

Hoy se comen al flaco is based on a story the Venezuelan playwright César Rengifo told Dragún about his own experience while working in a circus. The circus impresario would draw in the crowds by advertising that the thin man would be eaten at the end of each show. Dragún's play opens with a scene in which the thin man, in a cage, presents himself and the show in song. However, when he introduces the popular and traditional spectacle in Argentine circuses, *Juan Moreira*, he is informed that the public has really come to eat him. The rest of the play consists of fragmented, satirical scenes portraying the interaction among the thin man, Moreira (who turns out to be a statue), Moreira's family, and other circus performers and characters who represent various facets of Argentine life, politics and history. All this is done as if each episode were a part of a circus show.

Al violador, also presented through fragmented scenes, dramatizes the efforts of a violator or rapist to reform and live a normal life. His attempts to disguise himself by changing his name and national identity do not work because the change makes him an alien in his own society without transforming his character. A violator must become an acceptable member of society if social and political order is to be restored, but here he is only able to make external changes and therefore has to be eliminated. In an interview Dragún explains that the play illustrates the relationship between society's violator and others, much as writers, who attempt to avoid certain circumstances by modifying external aspects of their character.

There are two interviews with Dragún in the book. One is dated 1979 and the other 1980. In both, Dragún discusses in detail his own views concerning theatre and the direction his work has been taking in recent years. He

provides a great deal of background information on the plays he has written as well as his evaluation of each work and of some of the productions he has either seen or worked with himself.

The bibliography at the end of the volume lists Dragún's work in Spanish and in English translation, along with critical material. Although there is no critical analysis of Dragún's work other than the comments he offers, his presentation provides a starting point from which to approach the text.

These volumes will be a helpful addition to any course on Latin American theatre because they offer the student, or interested reader in general, easy access to a playwright and his work. A direct confrontation with each play is extended and enhanced by personal contact with Talesnik and Dragún through interviews. A critical study by a recognized scholar in the Talesnik collection, and a bibliography in both works furnish a point from which further research can be undertaken and round out the reader's experience.

The plays Giella and Roster have chosen to present Talesnik and Dragún are significant in different ways. Talesnik's two works are representative of the playwright's successful approach to the particular social problems an individual must face as he confronts life. Dragún's plays study the problem of man in confrontation with the political and social institutions that control his life on a larger scale. Their appearance in the Girol edition also affords the reader an opportunity to examine the playwright's continuing development as a committed writer.

Judith Ishmael Bissett
Miami University

Muñoz Cadima, Oscar. *Teatro boliviano contemporáneo*. La Paz: Ediciones Casa Municipal de la Cultura, 1981. 216 pp.

When this excellent study of Bolivian theatre was entered in the annual essay contest "Franz Tamayo," sponsored by the Mayor's Office of La Paz, it won first prize and consequently was published by the Casa Municipal de la Cultura "Franz Tamayo" under the direction of E. Miranda Castañón. *Teatro boliviano contemporáneo* is divided into two parts: Chapters 1-3 create the background where the author explores the "first years of Bolivian theatre," "La huerta: An Approach to the Indian Problem," and "En la pendiente: Conflict Among Social Classes in Bolivia." Chapters 4-9 include a study of the "Tentative Reorganization of Bolivian Theatre"; "The Social Theatre of Raúl Salmón: 1943-1952 and 1964-1969"; "The National Theatre in Search of a Starting Point"; "El hombre del sombrero de paja": "La nariz"; and finally his conclusions. Muñoz Cadima includes an informative and complete bibliography of reference works as well as the basic literary works that he used for his study.

The well-known writer and critic Guillermo Francovich in a recent article points out that "in December of 1979 there appeared the *Anthology of Bolivian Theatre* (Porfirio Díaz Machicao); in May of 1980 *The Bolivian Theatre in the Twentieth Century* (Mario T. Soria) and in October of 1982 the *Contemporary Bolivian Theatre* (Oscar Muñoz Cadima) . . . They do not constitute a mere repetition of efforts. On the contrary, they appear as complements. The

circumstance that they have been written separately, almost at the same time and without knowledge of each other, gives emphasis to the fact that the works are the genuine expression of their authors." My reason for re-emphasizing the fact that the works represent separate studies and efforts is twofold: This discovery and contribution of a rich literary production of Bolivian dramatic works unknown and not studied until now and secondly, even though the authors would have liked to share and collaborate with each other, they could not because the publishers had legal rights to the works. Thus, in the end, Bolivian and Latin American theatre benefited from the different points of view and approaches that these three works represent.

Muñoz Cadima indicates in the introduction that he has in his possession about "700 titles of Bolivian dramatic works," although it is not clear whether this means possession of the titles only or the works as well. The author studies four authors: *La huerta* by Angel Salas, *En la pendiente* by Saturnino Rodrigo (representative of Bolivian theatre prior to the Chaco War), *El hombre del sombrero de paja* by Sergio Suárez and *La nariz* by Guido Calabi (representative of the period after the Chaco War).

Based on these four authors, Muñoz Cadima makes an historical account of Bolivian theatre mentioning its most important authors, such as Díaz Villamil and Raúl Salmón. He does not consider the theatre of Guillermo Francovich and Costa Du Rels to be representative of Bolivian theatre; in this area we would have to disagree.

The second part of the book is devoted primarily to the study of two authors: Sergio Suárez and Guido Calabi. It is doubtful if Bolivian society actually identifies with these authors, who represent a minority of intellectually alienated individuals. They are good examples of dramatists who show that within Bolivian theatre there exists a preoccupation with and knowledge of internationally known authors such as Pirandello, Hesse, Eugene O'Neill, and Brecht, and that an attempt has been made to write within their influences and examples. As Muñoz Cadima himself writes, "the purpose of the analysis of *La nariz* was to reproduce the creative act or the conception of this drama; at the same time to show the level that has been obtained in the writing of national theatre. Calabi represents the contemporary dramatist, conscious of his art."

Teatro boliviano contemporáneo is a serious and valuable contribution to the study of Bolivian theatre. It is written within the scholarly tradition of North American universities and each conclusion is amply documented. It is a welcome addition to the general field of Latin American theatre.

Mario Soria
Drake University

[The following is a review of the review which appeared in LATR, 15/1 (Fall 1981).]

Parodi, Claudia. *Cayetano Javier de Cabrera Quintero: Obra dramática*. México: Universidad Nacional Autónoma de México, 1976.

Although Horst succeeds in showing that "The main feature of Claudia Parodi's edition of theatrical works by Cabrera is a full length *comedia*, *El Iris de Salamanca*" (p. 96), the curious interpretation that he assigns to this *comedia* is quite surprising. Horst's interpretation is, in effect, personal and anachronistic.

He reveals his excessive imagination when he claims that "if it had not been for the Inquisition the *comedia nueva* of Moratín's *Comedia nueva* would have treated the life of a saint rather than the siege of Vienna" (p. 97). Such imagination may be necessary for literary creation, but should be avoided in any criticism that pretends to be objective. Furthermore Horst's implications that Cabrera was, like Moratín (1760-1828), a writer of satirical plays, is clearly mistaken.

Horst's position is anachronistic because he fails to take into account the times when *El Iris* was written (before 1755), presenting, instead, an interpretation from a twentieth-century perspective. Indeed, he asserts, without taking into account that *El Iris* is a post-Calderonian play (as I indicated in my Introduction, p. xxix), that "the best approach to his *comedia* is neither a censorious nor an earnest one. *El Iris de Salamanca* is a gas. It is great fun. I am sure that everyone connected with it, from Cabrera to the Viceroy himself, enjoyed it hugely" (p. 97). Such a modern interpretation would not be so questionable if the reviewer had made his perspective explicit, but Horst does not do so. Clearly, the playwright and his audience did not see the work in this light. Valbuena Prat points out that the post-Calderonian theatre from the first half of the eighteenth Century "carried out to its ultimate possibilities Calderón's dramatic system, reduced to a simplified formula." In this time period Calderón's plays about saints are imitated in the most superficial way, the "*comedias* about saints from the Golden Age (Siglo de Oro) maintained all of their popularity . . . because of their ability to unite everything that in the other kinds of plays tended to be presented separately—magic, miracles, apparitions, amorous adventures, chivalrous episodes, abundant masquerades and also the expected deference to the piety of the people" (Alborg, *Historia de la literatura española*. Siglo XVIII, p. 574).

Furthermore, from a historical point of view, it becomes ridiculous to think that an inquisitor, as was Cabrera (he was a book censor), would dare to ridicule the life of a saint, as Horst himself argues in the above quotation concerning Moratín. Moreover, it should be remembered that the Inquisition persecuted the authors of any expression, literary or otherwise, that ran counter to orthodox Catholicism.

As I showed in my book, *El Iris*, independent of its aesthetic value, demonstrates that Cabrera mastered to perfection Calderón's technique. In essence, *El Iris* is a moralizing comedy in which comic language is not employed and where the *gracioso* (fool), who is archetypical of Spanish national comedy, appears in order to contrast with and highlight the nature of the saint.

One minor point which Horst includes in his review is his claim that I have confused the pleonastic *que* and the causal conjunction with the interrogative *qué* in my edition. Unfortunately, he does not support his claim with any actual examples. Given that no accent marks of any sort appear in Cabrera's manuscripts, the reading of any *que* as pleonastic, causal connective or interrogative is subject to interpretation. Nevertheless, I took this problem into account in preparing my edition of Cabrera's works and resolved the ambiguity to the extent possible.

Claudia Parodi

Universidad Nacional Autónoma de México

Recent Publications, Materials Received and Current Bibliography

- Adler, Heidrun. "El Nuevo Testamento como texto de teatro político," *El Café Literario*, Vol. V., No. 28, julio-agosto 1982.
- . *Politisches Theater in Lateinamerika: Von der Mythologie über die Mission zur kollektiven Identität*. Berlin: Reimer, 1982.
- Anderson, Robert K. "Los fantoches, un drama expresionista de Carlos Solórzano," *Hispanic Journal*, Vol. 2, No. 2 (spring 1981), 111-117.
- Arrom, José Juan. "Documentos relativos al teatro colonial de Venezuela," *Cuadernos de Investigación Teatral*, No. 13 (CELCIT, abril/mayo 1982).
- Athayde, Roberto. *O homen da Lagoa Santa*. Rio de Janeiro: Record, 1979.
- Azor Hernández, Ileana. "Una vibrante y eficaz respuesta a la dictadura," *El Café Literario* (Vol. V, No. 26, marzo-abril 1982), 22-26. (Sobre el teatro en Brasil—varias etapas recientes según Boal).
- Bearse, Grace M. "El corrido de California: Three Act Play by Fausto Avendaño," *Revista Chicano-Riqueña*, Año IX, Núm. 4 (otoño 1981), 75. (review)
- Benedetti, Mario, *Pedro y el Capitán* (Pieza en cuatro partes), Mexico: Editorial Nueva Imagen, 1981.
- Bernal, Ligia. *El negro*. La Paz: Talleres Gráficos Bolivianos, 1958.
- Bonilla, María y Stoyan Vladich. "El teatro latinoamericano en busca de una identidad cultural," *Repertorio americano*, Año VI, No. 3 (abril-mayo-junio 1980), 1-4.
- Bulzoni Editore*, Le Edizioni Universitarie d'Italia, Roma: Año II, N. 1, Febbraio 1982. Catálogo de libros en varios géneros; incluye sección sobre Latino América.
- Burgess, Ronald D. "Social Criticism from the Stage: The Concerns of Current Mexican Dramatists." *SECOLAS Annals*, Vol. XIII (March 1982), 48-56.
- Carrera, Mario Alberto. *Ideas políticas en el teatro de Manuel Galich*. Guatemala: Impresos Industriales, 1982.
- Castedo Ellerman, Elena. *El teatro chileno de mediados del siglo XX*. Prologue by Germán Arciniegas. Santiago, Chile: Editorial Andrés Bello, 1982, 240 pgs. Review by Hugo Pineda in "Report on Chilean University Life" Spring 1982, Number 13, Embassy of Chile, Cultural Department, Washington, D.C.

- Castillo, Abelardo. *El otro Judas (El pájaro mágico)*. Ms. Traducido por Ron Newton.
- Corletto, Manuel. *¿Quién va a morderse los codos?; Lluvia de vincapervincas; Vade retro; El día que a mí me maten*. Guatemala: Editorial Piedra Santa, 1979.
- Diamant, Mario. *Story of a Kidnapping*. Translated by Marcia Cobourn Wellwarth, reprinted from *Modern International Drama*, Vol. 9, no. 1, Fall 1975.
- . *Houseguest*. Translated by Simone Z. Karlin & Evelyn Strouse. Reprinted from *Modern International Drama*, Vol. 16, no. 1, Fall 1982. Presented with the Los Angeles Weekly Award for 1982 for outstanding achievement in playwriting.
- Díez, Luis A. "Enrique Buenaventura: Teatro," *Revista Iberoamericana*, Núms. 118-119 (enero-junio 1982), 437-439. (review)
- Díez, Luis A. "Latinoamerica comienza en Manhattan," *Pipirijaina*, No. 24, enero 1983: 86-92. Artículo sobre 3er Festival de Teatro Popular Latinoamericano en Nueva York.
- Driskell, Charles B., "Powers, Myths and Aggression in Eduardo Pavlovsky's Theatre," *Hispania*, Vol. 65, No. 4 (December 1982), 570-580.
- Echeverría, Evelio. "César Vallejo: Teatro Completo," *Revista Iberoamericana*, Núms. 118-119 (enero-junio 1982), 439-440. (reseña)
- Escenario*. (Revista del Teatro Circular de Montevideo). El número 2 incluye artículos como "Hacia un teatro laboratorio" de Juan Graña y "Día mundial del teatro" de Roberto Cossa; el número 3, "V Festival Internacional de Teatro, Caracas 81" de Marcelino Duffau, "'Atornillando' al autor" de Alberto Paredes, "Teatro nacional: pequeña historia de una gran carencia" de Juan Carlos Lejido; "El teatro en la educación" de Luis Vidal y apuntes de interés sobre el teatro en el Paraguay y Brasil.
- Escenario*. (Revista del Teatro Circular de Montevideo) Revista 4 contiene los siguientes artículos: "Introducción al teatro de Bertolt Brecht," Carlos Manuel Varela; "Ante la muerte de Peter Weiss," Santiago Introini; "Reportaje a Alfonso Sastre"; "Noticias del circular"; "La empresa no perdona", Psic. Enrique A. Sobrado; "Teatro joven: Una realidad y una propuesta de trabajo," Fernando Toja; "El hombre que escribe," Juan Graña; Serie: Hablan los directores nacionales; "EL CELCIT en Latinoamérica"; "En busca de un lenguaje," Victor Manuel Leites; "Folklore y el teatro," Luis Vidal; "Reportaje a Melina Mercouri"; Libros-Por un Realismo Abierto, José L. González.
- Fajardo, Diógenes. "Teatro: China entre los invasores" *El Café literario*, (Vol. V, No. 26, marzo-abril 1982), 33-36. (Sobre *Los invasores* de Wolff)
- Foster, David William. "Roni Unger, *Poesía en Voz Alta in the Theater of México*; Ricardo Talesnik, *Teatro: La Fiaca. Cien veces no debo*; Erminio Neglia, and Luis Ordaz, *Repertorio selecto del teatro hispanoamericano contemporáneo*," *Chasqui*, Vol. X, No. 1 (noviembre, 1980), 90-92.
- Galich, Manuel. "¿Está en crisis la dramaturgia en América Latina?" *El Café Literario*, Vol. IV, No. 23/24 (septiembre-diciembre 1981), 28-29.
- Gallegos Troyo, Daniel. *En el séptimo círculo*, Editorial Costa Rica, San José, Costa Rica, 1982. (Ganó Premio Editorial Costa Rica, 1981)

- Gambaro, Griselda. "Cómicos," *Vigencia*, No. 52 (septiembre 1981), 61-62.
- García Mejía, René. "Raíces del teatro guatemalteco" *Cuadernos de Investigación Teatral*, No. 16, CELCIT.
- García Mendes, Miriam. *A Personagem Negra No Teatro Brasileiro (Entre 1838 e 1888)*, São Paulo, Editora Atica, 1982.
- García Piedrahita, Eduardo. *Teatro. Pasiones en pugna* (3 actos). *Estampas de rebeldes* (5 actos). Instituto Colombiano de Cultura, Editorial Colombia Nueva Ltd. Bogotá, 1981.
- García Ponce, Juan, *Catálogo Razonado*, México: La Red de Jonas Premia Editora, 1982.
- Gaucher-Shultz, Jeanine y Alfredo O. Morales, *Tres dramas mexicanos en un acto*, New York: The Odyssey Press, 1971. (Includes: *Los Fantoches*, Carlos Solórzano; *Un hogar sólido*, Elena Garro; *El suplicante*, Sergio Magaña).
- González, Patricia Helena. "Los juegos en *La agonía del difunto*," *El Café Literario*, Vol. V, No. 28, julio-agosto 1982.
- Griffero, Ramón. *Altazor-Equinox*. Copia xerox, 1981.
- . *Opera pour un naufrage*. Copia xerox, 1981.
- Hurtado, María de la Luz y Giselle Munizaga. *Testimonios del teatro: 35 años de teatro en la Universidad Católica*. Santiago: Alfabetá Impresores, 1980.
- Johnson, Olive A., *The Plays of Roberto Arlt*, iii, 129 pages, 31 cm. At University of Auckland, Director J. G. Howley.
- La Cabra*. (México: UNAM), 3a. época, No. 38 (noviembre 1981). Contiene: Umberto Eco, "Semiótica de la representación teatral" con introducción, traducción y notas de Agustín Arteaga y Carlos Tellez; Armando Partida, "El actor y su trabajo escénico"; Rubén Paguaga, "Del fanatismo del texto o la dictadura del escritor"; Víctor Hugo Rascón, "Jesús González Dávila"; Jesús González Dávila, "Los niños prohibidos" (pieza negra en un acto dividido en tres cuadros); Alejandra Zea, "El festín visual de Leoncio y Lena: Entrevista a José de Santiago"; Sara Ríos Everardo, "Lances de amor y fortuna: un Calderón inédito. Entrevista a Luis de Tavira"; Sara Ríos Everardo "La dama duende: Entrevista a Nestor López Aldeco."
- Lasser, Ali. *El Caballero de Ledesma*, FUNDARTE, Caracas, (septiembre, 1980). Obra en tres actos.
- Leis, Raúl. *El nido de Macuá*. Ediciones del Instituto Nacional de Cultura, Panamá, 1982. (Play in 10 scenes).
- Leñero, Vicente, *Martirio de Morelos*, Mexico: Editorial Ariel y Seix Barral, S.A., 1981. (Primera Parte: 4 secciones; Segunda Parte: 3 secciones).
- Lerner, Elisa. *Vida con mamá y tres piezas breves*, FUNDARTE, Caracas, 1981. Includes: *Una entrevista de prensa o la Bella de inteligencia*; *El país odontológico*; *La mujer del periódico de la tarde*.
- Levine, Virginia Brownell. "Pavlovsky, Eduardo. *La mueca, El señor Galíndez, Telarañas*," *Hispania*, Vol. 65, No. 1 (March 1982), 147-148.
- Levy, Kurt L. "Ideology and Stagecraft in the Hispanic-American Theatre of the 1960s," in A. A. Borrás (ed). *The Theatre and Hispanic Life* (Waterloo, 1982), 77-97.
- Lindstrom, Naomi. "Anomalous Eloquence in a Drama by Samuel Eichelbaum," *Chasqui*, Vol. XI, No. 1 (noviembre 1981), 3-12.

- López-Iñiguez, Iraida y Ruiz, Albor, entrevistadores. "Un teatro hecho por el pueblo: entrevista a Sergio Corrieri, Director del Grupo Escambray." EITO, Vol. VIII, No. 30, 1982. New York.
- Marcia, Alberto. *The Commedia del'Arte and the Masks of Amleto and Donato Sartori*. Florence, Italy: La Casa Usher, 1980.
- McMurray, George. Book review of Mario Vargas Llosa, *La señorita de Tacna*, in *Chasqui*, Vol. XI, no. 1 (noviembre 1981), 69-70.
- Mendoza-López, Margarita. "Boletín de Investigación e Información sobre Rodolfo Usigli" Instituto Nacional de Bellas Artes, Dirección de Teatro, Centro de Investigación e Información Teatral "Rodolfo Usigli," México. Includes biography and complete bibliography through 1975.
- Moretta, Eugene. "Sergio Magaña and Vicente Leñero: Prophets of an Unredeemed Society," *Hispanic Journal*, Vol. 2, No. 2 (spring 1981), 51-70.
- Natella, Arthur A. "Bibliography of the Peruvian Theatre 1946-1970," *Hispanic Journal*, Vol. 2, No. 2 (spring 1981), 141-147.
- Navarro, Eliana. *La Pasión según San Juan, poema para voces y coro*, Ediciones de la Biblioteca del Congreso Nacional, Santiago de Chile, 1980.
- Neglia, Erminio. "A Dramatic Approach to Theatre and Language Learning" *Canadian Modern Language Review*, Vol. 38, No. 4, May 1982.
- Neglia, Erminio G. "La 'consientización' de Paulo Freire y su aplicación al teatro" in Giuseppe Bellini, *Actas del Séptimo Congreso de la Asociación Internacional de Hispanistas*, Vol. II, Roma, Editore Bulzoni, 1982: 775-782.
- O'Neill, Carlota. *Cinco maneras de morir*, Prólogo de Dr. Carlos Sáenz de la Calzada, Costa-Amic Editores, SA. Mexico, DF, 1982.
- Parsons, James Edward. trans. *Crossroad (La encrucijada)* by Enrique Buenaventura, 1982. Ms.
- Paz Hernández, Albio. *Huelga*. La Habana: Casa de las Américas, 1981.
- Pecci, Antonio. *Teatro breve del Paraguay*. Asunción: Editora Litocolor, 1981.
- Peña, Edilio. *Los Hermanos*, FUNDARTE, Caracas, 1980. Obra en un acto.
- Portillo Trambley, Estela. *Sor Juana and Other Plays*. Ypsilanti: Bilingual Press, Eastern Michigan University, 1983.
- Repertorio*. Revista de Teatro de la Universidad Autónoma de Querétaro, Año II, 4, abril-mayo 1982. Includes: *1911, Un testimonio que no muere* (Drama en dos actos por el Grupo Triángulo, Creación Colectiva); *El robo del Penacho de Moctezuma* (Drama en dos actos, por Guillermo Schmidhuber de la Mora); *Telón de Aquiles: Los oficios del teatro* por Raúl Cáceres Careño; *Teatro y provincia* por Leonardo Kosta; *La vida del drama* (Cuarta Parte: Idea, por Eric Bentley)
- Riera, Pedro. *El sueño de las tortugas*, FUNDARTE, Caracas, 1980. (Obra en un acto)
- Saavedra, Angela. *Romeo and Juliet Buenos Aires*. Ms. Traducido por la autora.
- Samayoa, Ligia Bernal de. *Tus alas, Ariel*. Guatemala: Editorial Landívar, 1969.
- . *Su majestad el miedo*. Guatemala: Lito. Modernas, 1970.
- Schmidhuber de la Mora, Guillermo. *Teatro*. Colección Teatro Latinoamericano, Impresos Cerda, México, 1982. Includes *Los héroes inútiles*; *Todos somos el Rey Lear*; *Lacandonia*.

- . *Los herederos de Segismundo*. 7 Lecturas del milenio. Editorial Oasis, Mexico, 1982.
- Seibel, Beatriz. "El teatro argentino y las nuevas técnicas europeas," *Crear*, Año 2, No. 8 (marzo-mayo 1982), 34-40.
- Sito Alba, Manuel, "El mimema, unidad primaria de la teatralidad," In Giuseppe Bellini, *Actas del Séptimo Congreso de la Asociación Internacional de Hispanistas*, Vol. II, Bulzoni Editore, 1982: 971-978.
- Tapia Ayer y Hoy Edición Conmemorativa 1882-1982*, Santurce, Puerto Rico: Universidad del Sagrado Corazón, 1982. Includes: "Un viaje a Monte Edén"; "Cartas de Graciela, Julia e Isaura"; "Póstumo interrogado: relectura de Tapia"; Directorio para el montaje de una obra de Don Alejandro de Tapia y Rivera; Índice de materias de la revista *La Azucena*.
- Vidal, Hernán, & Carlos Ochsenius, María de la Luz Hurtado. *Teatro chileno de la crisis institucional: 1973-1980* (Antología Crítica) Minnesota Latin American Series & CENECA, 1982. Contains: I. Teatro Antinaturalista: *El último tren; Cuantos años tiene un día; Tres Marías y una Rosa*. II. Teatro Antigrotesco: *Lo crudo, lo cocido, y lo podrido; Baño a baño*. III. Teatro Afirmativo: *Una pena y un cariño*.
- Villegas, Juan. *Interpretación y análisis del texto dramático*. Ottawa, Canada: GIROL Books, Inc., 1982. 117 pgs.
- XV *Festival Internacional de Teatre de Sitges*, Departamento de Cultura de la Generalitat de Catalunya, Barcelona, Spain. Includes several plays, adaptations, articles concerning play presentations at the Theatre Festival 15-24 October 1982. Acuña Paredes, Jorge, *El silencio tiene la palabra*; Díaz, Jorge, *Ligeros de equipaje*; Gambaro, Griselda, *La casona de Alcolea*; Sábato, Ernesto, *Informe sobre ciegos*; Díaz, Jorge, *Desde la sangre y el silencio*, Premi Santiago Rusiñol 1981.

**Casa de las Américas Prizes
1983**

Me llamo Rigoberta Menchú, Elizabeth Burgos Debray (Venezuela)
testimony

Quando a Patria Viaja: Uma leitura dos romances de Antonio Callado, Lidia
Chiappini Morães Leite (Brazil)
Brazilian literature, non-fiction

Siete pecados en la capital, Otto Minera (Mexico)
theatre

El discurso narrativo de la conquista de América: mitificación y emergencia, Beatriz
Pastor Bodmer (Spain)
non-fiction

Dessalines ou la passion de l'indépendance, Vincent Placolý (Martinique)
Caribbean literature in French, theatre

La tragedia del generalísimo (Prótasis), Denzil Romero (Venezuela)
Novel