

# LATIN AMERICAN THEATRE REVIEW

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

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## Contributors and Abstracts

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### ABSTRACT

The commentary discusses the Queché-Maya play *Rabinal Achí* from its historical background through the description of a recent performance in Guatemala. Included are analyses of subject and plot, character, dialogue and poetry, form, structure, spectacle and music. The author concludes that in spite of the relatively late date of transcription, the work is authentically indigenous and untainted by European or other more recent influences.

Virginia Ramos Foster (Ph.D., Missouri) is Instructor at Phoenix College, Phoenix, Arizona. She is co-author (with David W. Foster) of the *Manual of Hispanic Bibliography* to be published by University of Washington Press (Seattle), and has published in *Romance Notes* and *Books Abroad*. Forthcoming articles are to appear in *Romanistisches Jahrbuch*, *La Torre* and *Hispanófila*. She recently spent six months in Buenos Aires studying contemporary Argentine literature.

### ABSTRACT

A renaissance in the drama has swept Argentina as witnessed by the theatre in Buenos Aires, a theatre actively immersed in the vanguardistic and creative literary currents of the world. In the 1966-67 season one observes that the dominant younger dramatists show a preoccupation not only for the creative interpretation and reflection of national and universal themes but also for the very esthetics of drama. Such versatility exists in the experimental and vanguardistic theatre which is universally oriented and in the Teatro Nacional which adheres more to the national traditions of comedy and the *género chico criollo*. The artistic writers of the Teatro Nuevo focus on myth or actual reality, combining social, political, and esthetic problems. In spite of such activity, the drama remains a relatively neglected genre in Argentina, although many movements, both private and governmental, are afoot to improve what is presently an accomplished and productive theatre.