

# LATIN AMERICAN THEATRE REVIEW

una Revista dedicada  
al Teatro y el Drama de  
la America Española y  
Portuguesa

---

## Editores

FREDRIC M. LITTO  
Speech and Drama  
The University of Kansas

GEORGE W. WOODYARD  
Spanish and Portuguese  
The University of Kansas

Esta revista es una publicación semestral—otoño y primavera—del Centro de Estudios Latinoamericanos de la Universidad de Kansas, en su "Occasional Publications Series," y se distribuye a personas e instituciones interesadas.

Las ideas vertidas son de responsabilidad de los autores y no reflejan, necesariamente, las opiniones del Centro ni de los editores.

Los editores tienen especial interés en recibir colaboraciones relacionadas con el tema específico de la revista: historia, crítica, bibliografía de teatro. Específicamente, acerca de la actividad teatral en una ciudad o región; representaciones de determinadas compañías o de instituciones de teatro; juicios valorativos del trabajo de un dramaturgo o de un movimiento teatral; estudios acerca de un determinado actor, director, escenógrafo, o cualquiera persona que contribuya al desarrollo del teatro en Latinoamérica; asimismo, estudios de textos comparados o relaciones entre diferentes aspectos del género; bibliografía, iconografía, material sonoro (discos o cintas), films y microfilms; informaciones acerca de poseedores (o existencia) de colecciones especiales, manuscritos, obras raras, primeras ediciones.

Los artículos pueden estar escritos en inglés, portugués, o español, de acuerdo con las normas dadas por el *Style Sheet* de The Modern Language Association, y deben enviarse a la dirección abajo señalada con sobre estampillado para su posterior devolución.

Se permite, sin autorización previa, citar parte de los artículos de esta revista, indicando el origen y limitando la cita a lo estrictamente necesario. Sin embargo, no se permite citar partes sustanciales de los artículos para utilizarlos como materia básica de otros estudios. Para reproducir un artículo entero o partes sustanciales se debe solicitar autorización al Center of Latin American Studies, The University of Kansas, Lawrence, Kansas 66044. Debe acompañarse documento que acredite el consentimiento del autor.

# LATIN AMERICAN THEATRE REVIEW

# 2/1

FALL 1968

---

## Contents

ALYCE DE KUEHNE: La realidad existencial y "la realidad creada" en Pirandello y Salvador Novo .....	5
OSCAR FERNÁNDEZ: Brazil's New Social Theatre .....	15
D. L. SHAW: René Marqués' La muerte no entrará en Palacio: An analysis .....	31
IVÁN DROGUETT: Apuntes sobre Fulgor y muerte de Joaquín Murieta de Pablo Neruda .....	39
RICHARD A. MAZZARA: Two New Plays by Jorge Andrade .....	49
CASSIANO NUNES: Algumas Reflexões Sôbre o Teatro de Martins Pena .....	53

\* \* \*

### INSTITUTIONAL REPORTS

Corrientes del Teatro Latinoamericano .....	58
SBAT: Fifty Years of Dedication to Brazil's Theatre .....	60
Dominican Republic Theatre Group in the U.S. ....	64
Pan American Festival in Carbondale, Illinois .....	65

### THEATRE SEASONS AND FESTIVALS

Puerto Rico .....	66
Colombia .....	66
Colombian University Theatre Festival .....	68
Primer Festival Latinoamericano de Teatro Universitario .....	71
Montevideo, Uruguay .....	74

PLAY SYNOPSES .....	75
---------------------	----

WORKS IN PROGRESS .....	78
-------------------------	----

WORKS BY STUDENTS .....	79
-------------------------	----

CONFERENCES .....	79
-------------------	----

PUBLICATIONS RECEIVED .....	81
-----------------------------	----

## Contributors and Abstracts

Alyce de Kuehne (Ph.D., Mexico) is Assistant Professor of Spanish and a specialist in modern Latin American drama at the University of California, Santa Barbara. She has published in *Revista Iberoamericana*, *Hispania*, and other scholarly journals, and is the author of *Teatro mexicano contemporáneo, 1940-1962* (México, 1962). For many years she has participated directly in the theatre both as actress and director in New York, Mexico, and California.

### ABSTRACT

A comparative study of Salvador Novo's *Yocasta, o casi* and Pirandello's *Trovarsi* reveals the deception of both playwrights regarding existential reality (life) compared with "created reality" (drama), contrived artificially and purposefully. The Italian master and this versatile Mexican writer—through divergent methods and character portrayals—have coincided in dramatizing the problem of identity confronting the actress who, by dint of "living" infinite roles, inevitably loses her original true self. Novo relies on psychopathology to explain the obsession which compels his protagonist to associate everyone in real life with classical situations reminiscent of Shakespeare or the great Greek dramatists. On the other hand, Pirandello's protagonist, incapable of reconciling her private love life with her professional life, chooses the latter, thus abandoning all hope of having a "life of her own." Both actresses, after a futile attempt to find themselves (their authentic personalities untainted by Art), take permanent refuge in the simulated reality of the theatre. *Yocasta* and *Trovarsi* complement each other in their philosophical criticism of life. Both reaffirm what Aristotle upholds in the *Poetics*: life is amorphous and limitless, while a work of art is complete in itself. (In Spanish)

Oscar Fernández (Ph.D., Wisconsin) is Professor and Chairman of the Department of Spanish and Portuguese, The University of Iowa. He is the author of various books, articles, and reviews on Spanish and Latin American language and literature. Under a Social Science Research Council grant he is currently undertaking, in Brazil, a study of the Brazilian theatre as social document and literary genre.

### ABSTRACT

In recent years the Brazilian theatre has been experiencing an encouraging renovation which is especially due to the emergence of a new group of dramatists, particularly Guarnieri, Boal, and Dias Gomes, who have concerned themselves with social problems and conditions. A brief survey of the history of Brazil's theatre shows that this genre has not witnessed a similar dedication before. Although, with a few exceptions, the new writers have not yet struck a proper balance in their work, they have brought a much-needed stimulus and significant substance to the stage, and have been well received by the public.

Donald L. Shaw (Ph.D., Dublin) is a professor in the Department of Hispanic Studies of the University of Edinburgh. He has also taught in the Universities of Dublin and Glasgow, and was a Visiting Professor at Brown University in 1967-68. In addition to published articles on Villaurrutia, Beneke, Mallea, *Modernismo* and other topics, he edits the Latin American Section of *The Year's Work in Modern Language Studies*.

#### ABSTRACT

The article examines via an analysis of the play's structure Marqués' attempt to write a play of protest which is at the same time a tragedy. While Marqués' technical skill and resourcefulness are emphasized, it is argued that he fails to resolve completely the disparity between his ideological intention and his literary aim. There is no such thing as a tragedy of thesis. The play however illustrates a significant aspect of the development of the contemporary theatre in Latin America.

Iván Droguett (Licenciado en Letras, Universidad de Chile) is Visiting Lecturer in Spanish at the University of Kansas, on leave from the Universidad Católica de Valparaíso, Chile, where he is Acting Professor of Spanish American literature and Director of the Publications Department. He has published in *Signos* (Revista de la Universidad de Valparaíso) and *Revista Mensaje* of Santiago.

#### ABSTRACT

The article examines the unique play by the Chilean poet, Pablo Neruda, from three different angles: structure, language, and meaning. It attempts to show that the work is not exactly theatrical, but rather a juxtaposition of poetic and scenic elements. It concludes by affirming that the political and propagandistic intentions of the author destroyed a literary theme which could have been of great interest. (In Spanish)

Cassiano Nunes, critic, poet, and playwright, is Professor of Literature at the Instituto Central de Letras at the Universidade de Brasília. He was a Visiting Professor of Brazilian literature at New York University from 1963 to 1965, and includes among his published works *A Experiência Brasileira* (São Paulo, 1964).

#### ABSTRACT

The author draws attention to two aspects of the Brazilian plays of Martins Pena (1815-1848) not yet well-recognized: their origins, and the definition of their natures. The author ends with a plea to young Brazilian directors to stage Martins Pena's plays and confirm his belief that these plays even today can be a smashing success. (In Portuguese)

Richard A. Mazzara is Professor of French at Oakland University, Rochester, Michigan, and was a contributor to the initial issue of the *Latin American Theatre Review* (Fall 1967).

#### ABSTRACT

*Rasto Atrás*, more autobiographical than any other work by Jorge Andrade, is a synthesis of his earlier plays. The work depicts the last stage in a series of struggles by the author, in life and in art, to make a journey both in space and time in order to resolve several emotional conflicts. In *Senhora na Bôca do Lixo*, Jorge Andrade continues to trace the sociological history of São Paulo in his more impersonal manner. Full of contrasts, the play has elements of the *drame bourgeois* and Cornelian tragedy. Above all, idealism comes into conflict with the harsh realities of society, politics, and love. The moral, applicable also to *Rasto Atrás*, is that one should strive to remain pure although others may wallow in "garbage."