

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Donald L. Schmidt, "El teatro de Osvaldo Dragún."

Osvaldo Dragún is a young Argentine dramatist whose field of interest includes historical and contemporary themes, and whose work reveals the influence of existentialism and leftist political thought. The present study examines in detail each of the author's works in an attempt to appreciate them as independent dramatic expressions as well as to perceive their place in an identifiable pattern of development. Chronologically, the author's political commitment has come to dominate his drama to the extent that it has tended to encumber his artistic creativity. If, however, he casts off the political thesis, he has the potential to forge for himself a distinguished and lasting role in Latin American theatre. (In Spanish) (DLS)

Leon F. Lyday, "Antonio Alvarez Lleras and his Theatre."

One of the few Colombian playwrights to receive international acclaim has been Antonio Alvarez Lleras, who began writing in the second decade of the present century and continued through the 1940's. Although he wrote some fifteen plays, his fame as a dramatist rests chiefly on eight works. These eight can be classified as follows: two comedies—*Alma joven* (1912), *El juego extraño* (1912); three thesis dramas—*Vóboras sociales* (1911), *Los mercenarios* (1924), *Almas de ahora* (1944); two psychological dramas—*Como los muertos* (1916), *El zarpazo* (1927); and one historical drama—*El virrey Solís* (1947). The article characterizes these eight plays, considers Alvarez Lleras' skill as a playwright, and discusses his role in the development of the twentieth-century Colombian theatre. (LFL)

Alyce de Kuehne, "El mito de Pigmalión en Shaw, Pirandello y Solana."

If Solana's *A su imagen y semejanza* coincides with Shaw's *Pygmalion* in minor structural details, the ideological essence of the Mexican comedy bears analogy with Pirandellian obsessions regarding the life-form concept. In *A su imagen . . .* a handsome provincial is superficially trained to substitute, in public appearances, an already middle-aged symphonic conductor. In Pirandello's *Il piacere dell'onestà*, an adulterous nobleman hires Baldovino to marry his pregnant mistress, to cover appearances. In both plays the "actor" (form) is overcome by human sentiments (life), but only Baldovino, by rebelliously exercising his own judgment in making decisions, triumphs: the "role" husband becomes the real husband. However, the Mexican imposter, a true puppet figure deprived of authenticity, ultimately succumbs to the dominant personality of his creator-employer. The latter, devoid of jealousy and much less concerned about his honor, adroitly manipulates the puppet into his wife's arms. This unconventional behaviour is highly reminiscent of Leone Gala (*Il giuoco delle parti*), who, having emptied himself of all human passion, leaves home so that his wife might more freely entertain her lover. Through intellectual recourse rather than through bloodshed, both husbands nevertheless punish the adultery of their wives. (In Spanish) (AK)

Richard A. Mazzara, "Alfredo Dias Gomes, Social Commentator and Artist."

Not only Dias Gomes' publishers, but those other than the author who have furnished prefaces to his works or written criticism of them, have neglected his artistry in favor of his social commentary. The purpose of this study is to show that the rôles of social commentator and artist are inextricably bound in Dias Gomes, although it deals with them first in separate introductions to a fuller discussion of his works. After an attempt to isolate the principal objects of Dias Gomes' social criticism from play to play, there is an effort to indicate the leading features of his dramaturgy as well. These introductions are followed by a detailed commentary of Dias Gomes' plays on the basis of which an appreciation is reached of the interrelationship between content and form. Dias Gomes is always a political animal, and the effort to be relevant to the current situation in Brazil constant in his work. In his more recent works he seems to have returned to a classicism and universality seen in his first plays, but enriched by subsequent experimentation. (RAM)