

LATIN AMERICAN THEATRE REVIEW

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The Theatre of José Triana
French Influence on Villaurrutia
Plínio Marcos, Dramaturgo da Violência
Three Plays of Egon Wolff
Carballido: Temática y forma de tres autos

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LATIN AMERICAN THEATRE REVIEW

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This issue of the LATR is dedicated to John P. Augelli, who in his tenure as Director of the Center of Latin American Studies at the University of Kansas, helped to create this journal and continually supported it with a forthright enthusiasm that only those who know him can fully appreciate. We wish him well in his new scholarly and administrative tasks at the University of Illinois.

Abstracts

Frank Dauster, "The Game of Chance: The Theatre of José Triana."**

The theatre of Triana, a Cuban, is preoccupied with the role of the irrational in human life. *Medea en el espejo* uses the myth as a framework in the search for meaning in a complex social reality. In *La muerte del Neque* various games, both of chance and of the child's variety, are used to underline the random nature of existence. *La noche de los asesinos* focuses the game as ritual preparation for murder to show that all men are equally guilty and equally innocent in the face of irrational fate. (FD)

Sandra Messinger Cypess, "The Influence of the French Theatre in the Plays of Xavier Villaurrutia."**

As an active member in the experimental theatre movement in Mexico, Xavier Villaurrutia became acquainted with the works of contemporary foreign playwrights. It is the purpose of this study to show that there are specific elements of Villaurrutia's dramaturgy which can be attributed to the influence of certain dramatists whose works he translated. Henri-René Lenormand's treatment of time and Jean Cocteau's dramatic use of objects are examined in relation to their effect on Villaurrutia's dramatic expression. In addition, similarities between the plays of Giraudoux and Villaurrutia are also presented. The evidence reveals, however, that rather than a direct influence, the Giraudoux similarities are an example of the phenomenon of polygenesis. (SMC)

Joel Pontes, "Plínio Marcos, Dramaturgo da Violência."**

Plínio Marcos is a playwright who has a firm position among the dramatic authors and is representative of the new generation in Brazil. He presents in his plays man's revolt against the forces that crush him, be they gods, destiny, sins, machines or social organizations. Here the frequent collisions between Marcos and the police censorship since the production of his first play. The abundance of permissions and prohibitions have had a lot to do with the playwright's rapid rise to success. Despite the fact that Marcos has only an elementary school education, and has frequented the society of individuals of the lower class, he has succeeded in establishing himself in the Brazilian theatre as the author most persecuted by the censorship, most sought after by the public, and most praised by the drama critics. His characters thus act within a universe largely created by the personal experience of the author. This study of his work examines some notable passages from the play *Navalha na Carne (Razor in the Flesh)*, considered by the author as the most representative of Marcos' plays. (In Portuguese) (Dirce da Fonseca)

Margaret S. Peden, "Three Plays of Egon Wolff."**

The nine plays written by Egon Wolff have established him as one of the most important Latin American playwrights. Specifically, through three plays—*Mansión de lechuzas*, his first play, *Los invasores*, which marks the midpoint in his work, and *Flores de papel*, his most recently produced play—one may follow his development as a dramatist. There are three prevailing preoccupations in these three plays: 1) The need of the human animal to be loved, 2) The destruction of the old (status quo) by the new, and 3) Wolff's continuing exploration of our social reality, and the absurdity of this reality. The change in the method of expressing the conflict inherent in the situation of each play, and the resultant heightening of dramatic tension convey Wolff's maturation as an effective dramatist. (MSP)

Eugene R. Skinner, "Carballido: Temática y forma de tres autos."*

The theatre of Emilio Carballido exhibits two basic tendencies: drama of psychological realism and fantastic drama. The latter frequently carries the subtitle of *auto sacramental*. An analysis of three plays—*Auto sacramental de la zona intermedia*, *La hebra de oro*, *El día que se soltaron los leones*—reveals an effective contemporary adaptation of three traditional forms, respectively: a morality play of the Last Judgment, a mystery play of the Resurrection and a mystery play of the Sacrifice. Both the traditional *auto* and the form employed by Carballido utilize allegorical protagonists and archetypal patterns to objectify abstract concepts of doctrine. However, the concepts expressed by Carballido stem from an existentialist posture rooted in a psychological interpretation of man. (In Spanish) (ERS)

* Presented as a paper at the Kentucky Foreign Language Conference in Lexington, Kentucky, April 24-26, 1969.