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Abstracts

Anthony M. Pasquariello, "The Evolution of the *Loa* in Spanish America."

The purpose of this study is to illustrate the changing form and content of the *loa* in the New World from the middle of the sixteenth through the eighteenth centuries. The first known *loas* were written by Fernán González de Eslava (1534-1601) almost at the same time the form appeared in Spain as a dramatic prologue to a full-length play. González de Eslava's *loas* were mainly eulogistic prologues, or sacred pieces performed to strengthen the religious devotion of the Indian. In the seventeenth and eighteenth centuries most *loas* commemorated important social or historical events. The best known authors were Sor Juana Inés de la Cruz (1651-1695) of Mexico and Pedro de Peralta Barnuevo (1663-1743) of Peru. Many of these *loas* feature the exaggerated rhetoric labelled *gongorismo*, which reached extreme proportions in the early eighteenth century. It was not until the last decade of the eighteenth century that indigenous characters, local color, and colloquial language appeared in the *loa*. However, it was too late to breathe new life into a form which had sounded its own death knell with academic pedantry, wordplay, and stock words and phrases which did not reflect the changing literary tastes and the social milieu of the early part of the nineteenth century. (AMP)

Peter J. Schoenbach, "La libertad en *Las manos de Dios*."

The theatre of Carlos Solórzano deals with the human condition by utilizing elements of Latin American society to dramatize the struggle between good and evil. Although anti-clerical in attitude, he conceives of man in terms of Christian symbolism, as a crucified or imprisoned victim of oppression. In *Las manos de Dios*, the theme of liberty and the individual's responsibility to fight against the encroachment of an unjust and stifling social order underlie the dramatic action. Just as misery has the effect of emasculating the underdogs, love and rebellion are the only hope for a better future. The play is constructed as an *auto sacramental* in which the traditional symbols are inverted. Solórzano effectively integrates music, dance and pantomime to engage the public in his lyrical allegory in defense of the freedom of the human spirit. (In Spanish) (PJS)

Solomon H. Tilles, "Rodolfo Usigli's Concept of Dramatic Art."

There has been a tendency to classify Usigli's plays socially and psychologically as realistic or as social satire. For Usigli, however, reality is a subjective phenomenon, on both the personal and national levels. He advocates the study of man's most essential intimacies, in order to hold out to him models of his own potential greatness. The proper function of the theatre is to "alegorizar la vida" in order to enable the audience to commit an act of faith in itself. For this reason Usigli calls his theatre "antihistórico," because it draws from the events of the past the raw material of the national myths that he creates with his theatre. Usigli believes that it is the dramatist's duty to interpret for the audience those vital myths to which he hopes they will reach out with their inner faith. (SHT)

Gerardo A. Luzuriaga, "La evolucion estilistica del teatro de Aguilera-Malta."

Demetrio Aguilera-Malta has a prominent position in the theatre of Ecuador. The ideological content of most of his novels and plays remains basically of social protest, in accordance with his generation's attitude. However, his dramatic style has undergone a development which started in realism and has culminated in expressionism. Representative and important works of his realistic period (1938-1954), based on a mimetic conception of art, are *España leal*, inspired by the Spanish Civil War, and *Lázaro*, a tragicomedy which deals with altruistic and materialistic ideals. Next comes a transitional stage (1955-1961), that includes such one-act plays as *Dientes blancos*, about racial discrimination and human exploitation, and *El tigre*, a costumbrista dramatization of the obsession of fear among *campesinos*. Finally, to the more imaginative, capricious and stylized expressionistic period (1962-1967), belong *Muerte, S. A.*, a farce that criticizes those who make financial profit out of human sorrow, and *Infierno negro*, perhaps Aguilera's most outstanding play to the present, concerning human and racial exploitation by the White ruling class. The fact that the social content of the author's fifteen plays has remained essentially unchanged in contrast to their stylistic evolution, attests to his experimentalistic rather than condescending disposition. (In Spanish) (GL)

Augusto Boal, "Que Pensa Voce da Arte de Esquerda?"

Taken from remarks prepared for the *First São Paul Opinion Fair*, a production of the Teatro de Arena of São Paulo in 1969, this analysis of the artistic "left" assumes that the principal task of all citizens is, through art or any other instrument, to liberate Brazil from its present state of being a country economically "occupied," and to rout the invader. The author distinguishes three tendencies in the leftist theatre: "neo-realism," whose principal objective is to show reality as it is, especially through plays that analyze the lives of peasants, laborers, and their habits, language and interior psychology; the "always-standing," a movement that uses fables, exaggerated characters and situations, and a broad, exhortative theatrical style, in order to convince the audience to overthrow oppression; "tropicalism," an approach—neoromantic, homeopathic, inarticulate, and generally imported—that makes compromises with the drugged bourgeoisie. Boal concludes that artists must show the necessity, the possibility, and the means of transforming the present society, and must show these to those who can effect the transformation. It is time to stop criticizing the bourgeoisie and instead go in search of the people themselves. (F.M.L.)

SPECIAL ANNOUNCEMENT

“Studies in the Latin American Theatre, 1960-69,” a bibliography of nearly 700 items of secondary source materials on the Latin American theatre during the 1960’s, has been prepared by George W. Woodyard and Leon F. Lyday, and published in *Theatre Documentation*, 2/1-2 (1969-70). Glossed for geographical orientation, and with cross-indexing, the bibliography should prove useful to professors and students in the field. Copies in reprint form are available, at a cost of \$1.00 each, from the Center of Latin American Studies, The University of Kansas, Lawrence, Kansas 66044.