

☐ Contemporary
Literary Criticism

CLC 390

Volume 390

Contemporary Literary Criticism

Criticism of the Works
of Today's Novelists, Poets, Playwrights,
Short-Story Writers, Scriptwriters, and
Other Creative Writers

Lawrence J. Trudeau
EDITOR

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Preface

Named “one of the twenty-five most distinguished reference titles published during the past twenty-five years” by *Reference Quarterly*, the *Contemporary Literary Criticism* (CLC) series provides readers with critical commentary and general information on more than 3,000 authors from 91 countries now living or who died after December 31, 1999. Before the publication of the first volume of CLC in 1973, there was no ongoing digest monitoring scholarly and popular sources of critical opinion and explication of modern literature. CLC, therefore, has fulfilled an essential need, particularly since the complexity and variety of contemporary literature makes the function of criticism especially necessary to today's reader.

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CLC is designed to serve as an introduction to authors of the twenty-first century. Volumes published from 1973 through 1999 covered authors who died after December 31, 1959. Since January 2000, the series has covered authors who are living or who died after December 31, 1999; those who died between 1959 and 2000 are now included in *Twentieth-Century Literary Criticism*. There is minimal duplication of content between series.

Authors are selected for inclusion for a variety of reasons, among them the publication or production of a critically acclaimed new work, the reception of a major literary award, revival of interest in past writings, or the adaptation of a literary work to film or television.

Attention is also given to several other groups of writers—authors of considerable public interest—about whose work criticism is often difficult to locate. These include mystery and science-fiction writers, literary and social critics, world authors, and authors who represent particular ethnic groups.

Each CLC volume contains individual essays and reviews selected from hundreds of review periodicals, general magazines, scholarly journals, monographs, and books. Entries include critical evaluations spanning an author's career from its inception to current commentary. Interviews, feature articles, and other works that offer insight into the author's works are also presented. Students, teachers, librarians, and researchers will find that the general critical and biographical material in CLC provides them with vital information required to write a term paper, analyze a poem, or lead a book discussion group. In addition, complete bibliographical citations note the original source and all of the information necessary for a term paper footnote or bibliography.

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- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication information of each work is given. In the case of works not published in English, a translation of the title is provided as an aid to the reader; the translation is a published translated title or a free translation provided by the compiler of the entry. As a further aid to the reader, a list of **Principal English Translations** is provided for authors who did not publish in English; the list selects those translations most commonly considered the best by critics. Unless otherwise indicated, plays are dated by first performance, not first publication, and the location of the first performance is given, if known. Lists of **Representative Works** discussed in the entry appear with topic entries.
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Emilio Carballido

1925-2008

(Full name Emilio Carballido Fentanes) Mexican playwright, screenwriter, novelist, and novella and short-story writer.

INTRODUCTION

Emilio Carballido composed more than one hundred plays that blend elements of realism and fantasy. His works display an affinity for the culture of his native Mexico, his interest in psychology, and his fascination with the nature of human relationships. Alternately humorous and poetic, his plays often critique the institutions and politics of traditional Mexican society. Critics have lauded Carballido for his productivity and versatility, and he is considered a central figure in contemporary Mexican theater.

BIOGRAPHICAL INFORMATION

Carballido was born on 22 May 1925 in Córdoba, a city in the Mexican state of Veracruz, to Francisco Carballido, a railroad worker, and Blanca Rosa Fentanes. His parents separated when he was seven years old, and he and his mother moved to Mexico City, where he lived for most of his life. He learned the art of storytelling from his maternal grandmother, who often regaled him with tales from mythology, the Bible, and Mexican history. When he was thirteen, he returned to Córdoba to live with his father for a year. Provincial society and the nearby sea and jungle had a profound effect on him and strongly influenced his later writings. His father's work with the railroad inspired a fascination with trains, images of which recur throughout his writings as a metaphor for change and adventure.

In 1944 Carballido enrolled as a student of English literature at the Universidad Nacional Autónoma de México (UNAM), located in Mexico City. Several of his fellow students also became successful writers, including Rosario Castellanos, Sergio Magaña, and Luisa Josefina Hernández. Carballido earned both a bachelor's and a master's degree from UNAM and worked as an assistant to Fernando Wagner, a prominent actor and film director. In 1946 or 1947 Carballido completed his first full-length play, *Los dos mundos de Alberta* (may be translated as *The Two Worlds of Alberta*), which was never produced or published. His first play to be published was the experimental *La zona intermedia* (published as *The Intermediate Zone*), which was staged in 1950 and appeared in book form the following year.

Also debuting in 1950 was Carballido's comedy *Rosalba y los Llaveros* (may be translated as *Rosalba and the Llaverero Family*), first produced at Mexico City's prestigious Palacio de Bellas Artes. The play's resounding success earned Carballido a grant from the Institute of International Education to study for three months in New York City. In 1953 he began teaching at the University of Veracruz, where he also served as assistant director of the theater department. In 1957 he became public relations adviser for the National Ballet of Mexico, which enabled him to travel extensively and familiarize himself with European avant-garde theater and with traditional Asian theater. In the early 1960s the Japanese government sponsored him for a tour of the Far East, where he lectured and learned about the Japanese dramatic form of Kabuki. Carballido also made several visits to Cuba that strengthened his commitment to writing about social issues.

Carballido continued to travel internationally during the next three decades, and his plays were staged and translated around the world. He served as a visiting professor at the University of Pittsburgh and at California State University, Los Angeles, and became director of the School of Dramatic Art at the National Institute of Fine Arts and Literature in Mexico City. During these years Carballido also founded the journal *Tramoya*, was involved in film projects, and mentored a group of young playwrights known as the Nueva Dramaturgia Mexicana (New Mexican Playwrights). In 2002 he suffered a stroke, but he recovered and continued to work and attend public events. The recipient of nearly every major literary prize offered in Mexico, Carballido was inducted into the Mexican Academy of Arts in 2002. He died of a heart attack on 11 February 2008.

MAJOR WORKS

Carballido's early plays combine elements of *costumbrismo*, in which daily provincial life is treated in a realistic fashion, and the expressionistic, experimental style of such modern European playwrights as Jean Cocteau and August Strindberg. In *The Intermediate Zone*, four recently deceased, semi-human characters wait in a kind of limbo for their final judgment, which is contingent on their ability to prove that they were, in fact, true human beings. Characterized by an ironic tone and witty dialog, the comedy *Rosalba and the Llaverero Family* features a cosmopolitan mother-daughter duo who unexpectedly show up at their family's home in rural Otatitlán and

attempt to rectify family problems involving an illegitimate daughter. First performed in 1956, *La hebra de oro* (published as *The Golden Thread*) is often described as a transitional work in Carballido's career. In the play two elderly women travel to a remote ranch hoping to find a grandson who disappeared many years ago. A stranger endowed with the ability to recreate time, referred to only as the Man in the Kaftan, arrives via radio beam. The Man in the Kaftan ultimately helps the women relive their past and find closure. Although Carballido used special stage effects and mysterious, otherworldly personages in *The Golden Thread*, its characterizations, setting, and dialog evoke a sense of realism.

For his later works Carballido typically combined poetic elements with humor and social commentary. Regarded as one of his most complex plays, *El día que se soltaron los leones* (1963; published as *The Day They Let the Lions Loose*) is a farce that examines questions of individual psychology and criticizes Mexico's political, social, and educational institutions. Set in Mexico City's Chapultepec Park, the play portrays the existential longings of several characters: a repressed spinster in her sixties, a bored housewife longing for a different life, a would-be poet with a penchant for blackmail, and a professor escorting a group of military-school students. *Las cartas de Mozart* (1975; may be translated as *The Mozart Letters*), juxtaposes the dreariness of nineteenth-century Mexico City with the splendor of late-eighteenth-century Europe. A young shopkeeper, Margarita, eager to avoid marrying an older man, uses her entire inheritance to buy several letters written by composer Wolfgang Amadeus Mozart. She and her friend Martín then run away to Europe together. Praised for its poetic use of sea imagery, *Fotografía en la playa* (1979; may be translated as *Photograph on the Beach*) features four generations of a family brought together for a single afternoon on a beach. In its exploration of family tensions and individuals' inner lives, the play depicts various members' attempts to free themselves from family obligations and pressures. The grandmother, believed by her family to be senile, proves to be the only character capable of discerning the real issues concealed under the facade of family unity.

Yo también hablo de la rosa (1966; published as *I Too Speak of the Rose*) has inspired much critical commentary for its innovative style and dense thematic framework. The play concerns a train derailment unintentionally caused by two working-class adolescents exploring a garbage dump while playing hooky from school. Different characters narrate and examine the accident, providing Marxist, Freudian, scientific, and mythological interpretations. The play's structure undermines the concept of a master narrative and suggests that attempts to explain history are bound to be misguided. The monologs presented by the play's main narrator, an enigmatic native woman called the Intermedia, structure the play and provide an intuitive point of view that stresses the mystery inherent in human behavior.

Carballido's diverse body of work also includes *Tiempo de ladrones* (1984; may be translated as *A Time of Thieves*), which focuses on subjects from Mexican history and myth, as well as *Teseo* (1962; published as *Theseus*) and *Medusa* (1966), which treat themes from classical mythology. In addition, he wrote several plays for children, which are collected in *Tres obras para jóvenes* (1998; may be translated as *Three Works for Young People*). Carballido also wrote screenplays, nonfiction works, a short-story collection titled *La caja vacía* (1962; may be translated as *The Empty Box*), and several novellas, of which *El norte* (1958; published as *The Norther*) is generally regarded as his best.

CRITICAL RECEPTION

Carballido's status as a pioneer of contemporary Mexican theater stems from his popularity, his prolific creativity and his influence on younger playwrights. Mexican theater before Carballido tended to be conservative and traditional; he and other dramatists of his generation introduced audiences to the modern themes and technical innovations of European drama. Margaret S. Peden (1968; see Further Reading) discussed how *The Golden Thread* and several of Carballido's other plays employ the experimental ideas of French dramatist Antonin Artaud. Karen Peterson (1977) connected the work of French philosopher and playwright Jean-Paul Sartre to the existentialist themes in Carballido's plays informed by classical mythology, such as *Theseus* and *Medusa*.

Assessments of Carballido's style frequently emphasize the close relationship between form and content in his works. Jacqueline Eyring Bixler (1984) offered a reading of *Photograph on the Beach* and *Un vals sin fin por el planeta* (1970; may be translated as *An Endless Waltz around the Planet*), praising Carballido's ability to match structure, language, and imagery to his thematic intent. Focusing on this same topic in relation to *I Too Speak of the Rose*, Matthew Tremé (2013) observed how the multiple retellings of the train derailment extend Carballido's theme of interpretation and demonstrate the political repercussions of how and by whom a story is reported. In a 1985 essay (see Further Reading), Bixler asserted that Carballido invites the audience "to participate in the production of the work's meaning by challenging it to formulate the conceptual link between the diverse levels of reality."

Carballido's social commentary has been a significant focus for scholars. Eugene R. Skinner (1976) examined several of Carballido's plays to determine the playwright's ideas about the role of art and the artist in society. Discussing three short stories from *The Empty Box*, James J. Troiano (1989) suggested that imagination functions in the tales to provide characters with a means of escaping from their monotonous and painful daily existence. Diana Taylor (1991) analyzed the social critique of Mexican

institutions and power structures in *The Day They Let the Lions Loose* and *I Too Speak of the Rose*, contending that the plays treat "culture as an arena for ideological debate." Analyzing *Rosalba and the Llaveros Family* and *The Day They Let the Lions Loose* in terms of Carballido's "provocative social critique of patriarchal discourse," Sandra Mesinger Cypess (1984) concentrated on women's usurpation of male discourse as a form of rebellion against repressive social values.

Jelena Krstovic

PRINCIPAL WORKS

El triángulo sutil [may be translated as *The Subtle Triangle*]. El Teatro de Recámara, Mexico City. 1948. Performance. (Play)

La triple porfía [may be translated as *The Triple Dispute*]. Aula José Martí, Universidad Nacional Autónoma de México, Mexico City. 1948. Performance. (Play)

Rosalba y los Llaveros [may be translated as *Rosalba and the Llaveros Family*]. Palacio de Bellas Artes, Mexico City. 11 Mar. 1950. Performance. (Play)

Escribir, por ejemplo [may be translated as *To Write, for Example*]. Teatro del Caracol, Mexico City. Sept. 1950. Performance. (Play)

La zona intermedia [published as *The Intermediate Zone*]. Teatro Latino, Mexico City. Sept. 1950. Performance. (Play)

La zona intermedia: Auto sacramental y "Escribir, por ejemplo" [may be translated as *The Intermediate Zone: Eucharistic Play and "To Write, for Example"*]. Mexico City: Unión Nacional de Autores, 1951. Print. (Plays)

Felicidad [may be translated as *Happiness*]. Auditorio Reforma, Mexico City. 10 Apr. 1955. Performance. Pub. as *Felicidad: Obra de teatro en tres actos y un epílogo* [may be translated as *Happiness: A Work of Theater in Three Acts and an Epilog*]. Ed. Myra S. Gann. Potsdam: Danzón, 1999. Print. (Play)

Las palabras cruzadas [may be translated as *The Crossword*]. Teatro de la Comedia, Mexico City. June 1955. Performed as *La danza que sueña la tortuga* [may be translated as *The Dance of Which the Turtle Dreams*]. Xalapa, 1955. Performance. Pub. as "La danza que sueña la tortuga." *Teatro mexicano del siglo XX*. Ed. Celestino Gorostiza. Vol. 3. Mexico City: Fondo de Cultura Económica, 1956. Print. (Play)

La hebra de oro [published as *The Golden Thread*]. Auditorio Reforma, Mexico City. 1956. Performance. (Play)

La veleta oxidada [may be translated as *The Rusty Weathercock*]. Mexico City: Los Presentes, 1956. Print. (Novella)

D.F.: 9 obras en un acto [may be translated as *D.F.: 9 One-Act Works*]. Mexico City: Helio México, 1957. Expanded ed. *D.F.: 14 obras en un acto* [may be translated as *D.F.: 14 One-Act Works*]. Xalapa: U Veracruzana, 1962. Expanded ed. *D.F.: 26 obras en un acto* [may be translated as *D.F.: 26 One-Act Works*]. Mexico City: Grijalbo, 1978. Print. (Plays)

La hebra de oro: Auto sacramental en tres jornadas [published as *The Golden Thread*]. Mexico City: Imprenta Universitaria, 1957. Print. (Play)

El norte [published as *The Norther*]. Xalapa: U Veracruzana, 1958. Print. (Novella)

Homenaje a Hidalgo [may be translated as *Homage to Hidalgo*]. Palacio de Bellas Artes, Mexico City. Sept. 1960. Performance. (Play)

Las estatuas de marfil [may be translated as *The Ivory Statues*]. Teatro Basurto, Mexico City. 4 Nov. 1960. Performance. Xalapa: U Veracruzana, 1960. Print. (Play)

El relojero de Córdoba [published as *The Clockmaker from Córdoba*]. El Teatro del Bosque, Mexico City. 11 Nov. 1960. Performance. (Play)

Macario. Adapt. Emilio Carballido and Roberto Gavaldón from "The Third Guest," by B. Traven. Clasa Films Mundiales, 1960. Film. (Screenplay)

**Teatro* [may be translated as *Theater*]. Mexico City: Fondo de Cultura Económica, 1960. Print. (Plays)

Trilogía de obras en un acto [may be translated as *Trilogy of Works in One Act*]. Mexico City: Imprenta Universitaria, 1960. Print. (Plays)

Teseo [published as *Theseus*]. Teatro Xola, Mexico City. 19 Oct. 1962. Performance. (Play)

La caja vacía [may be translated as *The Empty Box*]. Mexico City: Fondo de Cultura Económica, 1962. Print. (Short stories)

Un pequeño día de ira [may be translated as *A Short Day's Anger*]. Havana. 15 Aug. 1966. Performance. Havana: Casa de las Américas, 1962. Print. (Play)

El día que se soltaron los leones [published as *The Day They Let the Lions Loose*]. Teatro El Sótano, Havana. June 1963. Performance. (Play)

¡Silencio, pollos pelones, ya les van a echar su maíz! [may be translated as *Be Quiet, You Mangy Chickens, You're Going to Get Your Corn!*]. Teatro del Seguro Social, Ciudad Juárez. 28 Aug. 1963. Performance. (Play)

Las visitaciones del diablo [may be translated as *The Visitations of the Devil*]. Mexico City: Mortiz, 1965. Print. (Novel)

Medusa. Cornell University Theater, Ithaca, 14 Apr. 1966. Performance. Pub. as *Medusa: Obra en cinco actos* [may be translated as *Medusa: A Work in Five Acts*]. Ed. Jeanine Gaucher-Schultz and Alfredo Morales. Englewood Cliffs: Prentice-Hall, 1972. Print. (Play)

Yo también hablo de la rosa [published as *I Too Speak of the Rose*]. Teatro Jiménez Rueda, Mexico City. 16 Apr. 1966. Performance. Mexico City: Instituto Nacional de Bellas Artes, 1966. Print. (Play)

Te juro, Juana, que tengo ganas [may be translated as *I Swear to You, Juana, That I Wanna*]. Monterrey. June 1967. Performance. (Play)

Selaginela. With Gerardo Garza Fausti. Producciones Cinematográfica Teens, 1967. Film. (Screenplay)

Las noticias del día: Coloquio [may be translated as *The News of the Day: Dialog*]. Mexico City: Colección Teatro de Bolsillo, 1968. Print. (Play)

Almanaque de Juárez [may be translated as *The Juárez Almanac*]. Teatro del Bosque, Mexico City. Apr. 1969. Performance. Pub. as *Almanaque de Juárez: Obra en un acto* [may be translated as *The Juárez Almanac: Work in One Act*]. Monterrey: Sierra Madre, 1972. Print. (Play)

Acapulco, los lunes [may be translated as *Acapulco Mondays*]. Teatro Antonio Caso, Mexico City. 30 June 1970. Performance. Pub. as *Acapulco, los lunes: Pieza en un acto* [may be translated as *Acapulco Mondays: Piece in One Act*]. Monterrey: Sierra Madre, 1969. Print. (Play)

Te juro, Juana, que tengo ganas; Yo también hablo de la rosa [may be translated as *I Swear to You, Juana, That I Wanna; I Too Speak of the Rose*]. Mexico City: Novaro, 1970. Print. (Plays)

Un vals sin fin por el planeta [may be translated as *An Endless Waltz around the Planet*]. Teatro Orientación, Mexico City. 1970. Performance. (Play)

Conversation among the Ruins. Trans. Myra Gann. Kalamazoo College, Michigan, 1971. Performed as *Conversación entre las ruinas*. Casa de la Paz, Mexico City. 1989. Performance. (Play)

Felicidad; Un pequeño día de ira [may be translated as *Happiness; A Short Day's Anger*]. Mexico City: UNAM, 1971. Print. (Plays)

Los novios [may be translated as *The Bride and Groom*]. With Gilberto Gazcón. Cinematográfica Jalisco S.A., 1971. Film. (Screenplay)

Teatro joven de México [may be translated as *Young Mexican Theater*]. Ed. Carballido. Mexico City: Novaro, 1973. Print. (Plays)

El arca de Noé: Antología y apostillas de teatro infantil [may be translated as *Noah's Ark: Anthology and Annotations on Children's Theater*]. Ed. Carballido. Mexico City: Secretaría de Educación, 1974. Print. (Children's plays)

Las cartas de Mozart [may be translated as *The Mozart Letters*]. Teatro Jiménez Rueda, Mexico City. 30 Oct. 1975. Performance. (Play)

La güera Rodríguez [may be translated as *The Blonde Rodríguez*]. With Julio Alejandro. Conacite Uno, 1978. Film. (Screenplay)

Tres obras [may be translated as *Three Works*]. Mexico City: Extemporáneos, 1978. Print. (Plays)

Te juro, Juana, que tengo ganas; Yo también hablo de la rosa; Fotografía en la playa [may be translated as *I Swear to You, Juana, That I Wanna; I Too Speak of the Rose; Photograph on the Beach*]. Mexico City: Mexicanos Unidos, 1979. Print. (Plays)

D.F./Distrito Federal. Conacite Uno, 1981. Film. (Screenplay)

†*Tres comedias* [may be translated as *Three Comedies*]. Mexico City: Extemporáneos, 1981. Print. (Plays)

Orinoco. Teatro Gorostiza, Mexico City. 9 Sept. 1982. Performance. (Play)

Más teatro joven de México [may be translated as *More Young Mexican Theater*]. Ed. Carballido. Mexico City: Mexicanos Unidos, 1982. Print. (Plays)

‡*A la epopeya, un gajo: 5 obras dramáticas* [may be translated as *To the Epic, a Segment: 5 Dramatic Works*]. Toluca: U Autónoma del Estado de México, 1983. Print. (Plays)

Tiempo de ladrones [may be translated as *A Time of Thieves*]. Teatro Jiménez Rueda, Mexico City. 1984. Performance. Pub. as *Tiempo de ladrones: La historia de Chucho el Roto* [may be translated as *A Time of Thieves: The History of Chucho el Roto*]. Mexico City: Grijalbo, 1983. Print. (Play)

Fotografía en la playa [may be translated as *Photograph on the Beach*]. Casa de la Paz, Mexico City. Oct. 1984. Performance. (Play)

El tren que corría [may be translated as *The Train That Ran*]. Mexico City: Fondo de Cultura Popular, 1984. Print. (Play)

- Ceremonia en el templo del tigre* [may be translated as *Ceremony in the Temple of the Tiger*]. Teatro Orientación, Mexico City. 5 Dec. 1985. Performance. Pub. as *Ceremonia en el templo del tigre: Una ficción profética* [may be translated as *Ceremony in the Temple of the Tiger: A Prophetic Fiction*]. Mexico City: Plaza y Valdés, 1994. Print. (Play)
- 9 obras jóvenes* [may be translated as *9 Young Works*]. Ed. Carballido. Mexico City: Mexicanos Unidos, 1985. Print. (Plays)
- Orinoco; Las cartas de Mozart; Felicidad* [may be translated as *Orinoco; The Mozart Letters; Happiness*]. Mexico City: Mexicanos Unidos, 1985. Print. (Plays)
- ¡Silencio, pollos pelones, ya les van a echar su maíz!; Un pequeño día de ira; Acapulco, los lunes* [may be translated as *Be Quiet, You Mangy Chickens, You're Going to Get Your Corn!; A Short Day's Anger; Acapulco Mondays*]. Mexico City: Mexicanos Unidos, 1985. Print. (Plays)
- Teatro para obreros: Antología* [may be translated as *Theater for Laborers: Anthology*]. Ed. Carballido. Mexico City: Mexicanos Unidos, 1985. Print. (Plays)
- 13 veces el D.F.* [may be translated as *13 Times the D.F.*]. Mexico City: Mexicanos Unidos, 1985. Pub. as *D.F. Nueva serie: 13 obras en un acto* [may be translated as *D.F. New Series: 13 Works in One Act*]. Mexico City: Grijalbo, 1994. Print. (Plays)
- Rosa de dos aromas* [published as *A Rose, by Any Other Names*]. Teatro Coyoacán, Mexico City. 18 July 1986. Performance. (Play)
- Ceremonia en el templo del tigre; Rosa de dos aromas; Un pequeño día de ira* [may be translated as *Ceremony in the Temple of the Tiger; A Rose, by Any Other Names; A Short Day's Anger*]. Mexico City: Mexicanos Unidos, 1986. Print. (Plays)
- Vicente y Ramona* [may be translated as *Vicente and Ramona*]. Teatro Hidalgo, Colima. 1986. Performance. Colima: Gobierno del Estado de Colima, 1998. Print. (Play)
- El censo* [may be translated as *The Census*]. Caracas: CELCIT, 1987. Print. (Play)
- §Teatro 2* [may be translated as *Theater 2*]. Mexico City: Fondo de Cultura Económica, 1988. Print. (Plays)
- Los esclavos de Estambul* [may be translated as *Slaves of Istanbul*]. Teatro del Bosque/Julio Castillo, Mexico City. July 1991. Performance. (Play)
- La historia de Sputnik y David* [may be translated as *The History of Sputnik and David*]. Mexico City: Fondo de Cultura Económica, 1991. Print. (Children's fiction)
- La veleta oxidada; El norte; Un error de estilo* [may be translated as *The Rusty Weathercock; The Norther; An Error of Style*]. Mexico City: Consejo Nacional para la Cultura y las Artes, 1991. Print. (Novellas)
- Teatro de Emilio Carballido* [may be translated as *Theater of Emilio Carballido*]. 2 vols. Veracruz: Gobierno del Estado de Veracruz, 1992. Print. (Plays)
- Escrito en el cuerpo de la noche* [may be translated as *Written on the Body of the Night*]. Teatro Juan Ruiz de Alarcón, Guadalajara. 1994. Performance. (Play)
- Flor de abismo* [may be translated as *Flower of the Abyss*]. Mexico City: Planeta, 1994. Print. (Novel)
- Fotografía en la playa; Soñar la noche; Las cartas de Mozart* [may be translated as *Photograph on the Beach; Dreaming the Night; The Mozart Letters*]. Mexico City: Gaceta, 1994. Print. (Plays)
- Loros en emergencias* [may be translated as *Parrots in Emergencies*]. Mexico City: Fondo de Cultura Económica, 1994. Print. (Children's fiction)
- ||Orinoco, Rosa de dos aromas y otras piezas dramáticas* [may be translated as *Orinoco, A Rose, by Any Other Names, and Other Dramatic Pieces*]. Mexico City: Fondo de Cultura Económica, 1994. Print. (Plays)
- Pasaporte con estrellas* [may be translated as *Passport with Stars*]. Teatro J. J. Herrera, Xalapa. 21 Oct. 1995. Performance. (Play)
- La prisionera* [may be translated as *The Prisoner*]. Foro Sor Juana Inés de la Cruz, Mexico City. 11 May 2002. Performance. Tijuana: Caen, 1995. Print. (Play)
- Un enorme animal nube* [may be translated as *An Enormous Animal Cloud*]. Mexico City: Fondo de Cultura Económica, 1996. Print. (Children's fiction)
- El mar y sus misterios* [may be translated as *The Sea and Its Mysteries*]. El Teatro del Bosque, Mexico City. 1996. Performance. (Play)
- Matrimonio, mortaja y a quien le baja; Las bodas de San Isidro* [may be translated as *Marriage, a Shroud and Whom It Diminishes; The Weddings of Saint Isidore*]. Xalapa: U Veracruzana, 1996. Print. (Plays)
- Mañanas de abril y mayo* [may be translated as *Tomorrows of April and May*]. With Luisa Josefina Hernández. Teatro Orientación, Mexico City. Apr. 1997. Performance. (Play)
- Engaño colorido con títeres; Pasaporte con estrellas* [may be translated as *Colorful Deceit with Puppets; Passport with Stars*]. Xalapa: U Veracruzana, 1997. Print. (Plays)

Luminaria [may be translated as *Luminary*]. Casa de la Paz, Mexico City. 18 June 1998. Performance. (Play)

Tejer la ronda: 16 obras en un acto [may be translated as *Knitting the Round: 16 Works in One Act*]. Mexico City: Grijalbo, 1998. Print. (Plays)

#Tres obras para jóvenes [may be translated as *Three Works for Young People*]. Veracruz: Instituto Veracruzano de Cultura, 1998. Print. (Plays)

Luminaria; Zorros chinos; y La prisionera [may be translated as *Luminary; Chinese Foxes; and The Prisoner*]. Xalapa: U Veracruzana, 2000. Print. (Plays)

El tigre rojo: Drama cinematográfico [may be translated as *The Red Tiger: Cinematographic Drama*]. With Fernando Espejo and Federico Chao. Mérida: U Autónoma de Yucatán, 2000. Print. (Screenplay)

Vicente y Ramona; Algunos cantos del infierno; Las flores del recuerdo [may be translated as *Vicente and Ramona; A Few Songs from Hell; The Flowers of Memory*]. Xalapa: U Veracruzana, 2000. Print. (Plays)

Las manchas en la luna [may be translated as *Blotches on the Moon*]. Teatro La Caja, Xalapa. 1 Apr. 2001. Performance. (Play)

Egeo (el guardaguas) [may be translated as *Aegean (the Switchman)*]. Mexico City: Consejo Nacional para la Cultura y las Artes, 2001. Print. (Novel)

Zorros chinos [may be translated as *Chinese Foxes*]. Teatro Villaurrutia, Mexico City. 2001. Performance. (Play)

Dos llaves y una lanza [may be translated as *Two Keys and a Lance*]. Mexico City: Mexicanos Unidos, 2002. Print. (Novel)

Un error de estilo [may be translated as *An Error of Style*]. Mexico City: Mexicanos Unidos, 2002. Print. (Novella)

Escrito en el cuerpo de la noche [may be translated as *Written on the Body of the Night*]. With Jaime Humberto Hermosillo. Instituto Mexicano de Cinematografía, 2002. Film. (Screenplay)

El pabellón del doctor Leñaverde [may be translated as *The Pavilion of the Doctor Leñaverde*]. Mexico City: Santillana, 2002. Print. (Children's fiction)

Taller Colima: Seis obras dramáticas [may be translated as *Colima Workshop: Six Dramatic Works*]. Ed. Carballido. Colima: Gobierno del Estado de Colima, 2002. Print. (Plays)

Venus-Quetzalcóatl y cinco cuentos [may be translated as *Venus-Quetzalcóatl and Five Stories*]. Mexico City: Mexicanos Unidos, 2002. Print. (Short stories)

Principal English Translations

The Norther. Trans. Margaret Sayers Peden. Austin: U of Texas P, 1968. Print. Trans. of *El norte*.

***The Golden Thread and Other Plays*. Trans. Peden. Austin: U of Texas P, 1970. Print.

"The Day They Let the Lions Loose." Trans. William I. Oliver. *Voices of Change in the Spanish American Theater: An Anthology*. Ed. and trans. Oliver. Austin: U of Texas P, 1971. 1-46. Print. Trans. of *El día que se soltaron los leones*.

"I Too Speak of the Rose." Trans. Oliver. *The Modern Stage in Latin America: Six Plays*. Ed. George William Woodyard. New York: Dutton, 1971. 289-331. Print. Trans. of *Yo también hablo de la rosa*.

"Orinoco! A Play in Two Acts." Trans. Peden. *Latin American Literary Review* 11.23 (1983): 51-83. Print.

"A Rose, by Any Other Names." Trans. Peden. *Modern International Drama* 22.1 (1988): 6-29. Print. Trans. of *Rosa de dos aromas*.

*Includes *The Clockmaker from Córdoba, Rosalba and the Llaverero Family*, and *The Day They Let the Lions Loose*.

†Includes *An Endless Waltz around the Planet*.

‡Includes *Homage to Hidalgo* and *Theseus*.

§Includes *The Ivory Statues*.

||Includes *The Sea and Its Mysteries, Written on the Body of the Night*, and *Slaves of Istanbul*.

#Includes *Tomorrows of April and May*.

**Comprises *The Intermediate Zone, The Clockmaker from Córdoba*, and *Theseus*.

CRITICISM

Helen Rosemary Cole (review date 1961)

SOURCE: Cole, Helen Rosemary. Rev. of *The Norther*, by Emilio Carballido. *Books Abroad* 35.1 (1961): 71. Print.

[In the following review, Cole provides a plot summary of *The Norther* and characterizes Carballido as a writer "with a good deal of skill."]

This novel is number three of the attractively illustrated, beautifully printed fiction series of Universidad Veracruzana. Its protagonist, Aristeo, is an opportunistic youngster who frees himself from his undesirable family by turning gigolo. Traveling with his elderly mistress he meets the seashore, comfort, even modest luxury, then complications, and ultimately a moment of liberation from the generous widow and his total past.