

Abstracts

Christina Baker, Soundtrack of an (After)Life: Performing Transfemicide, Mourning, and Pop Music in *La Prietty Guoman* by César Enríquez

Inspired by the 1990's hit film, *Pretty Woman*, and the gritty reality of prostitution, César Enríquez's teatro-cabaret piece, *La Prietty Guoman*, takes shape. However, the protagonist of this performance, La Prietty, differs from Julia Roberts' film character: La Prietty is a transwoman and tells her story from beyond the grave. In an example of teatro-cabaret par excellence, the protagonist keeps the audience engaged through rapid costume changes, quick wit, and impeccable comedic timing. This essay focuses on how La Prietty filters her socio-politically driven humor through live musical performance, emphasizing US pop songs and their Divas from the 1990s. With her re-working of popular hits such as "Like a Virgin" and her story of discrimination, abuse, and hope for love, La Prietty captures the audience. An interdisciplinary framework is employed to analyze the piece's performance of an (after) life and to highlight how audio-visual transformations can resist the erasure of transwomen in contemporary Mexico and, on a broader scale, offer hope to marginalized Others.

Andrea Jeftanovic y Lorena Garrido, *Historia de la sangre de la compañía Teatro la Memoria: El trauma social inscrito en el cuerpo posdictatorial*

The purpose of this work is to analyze Alfredo Castro's dramatic text *Historia de la sangre*, a complex work that explores the memory of trauma in the body and language. Based on the headlines of notorious crimes, this play depicts the story of violated bodies during the military dictatorship in Chile and in the process unveils different dimensions of memory. In *Historia de la sangre*, testimonies are recognized as part of the construction of a collective memory in which individual and collective biographies overlap. In addition, this dramatic work disassembles the nation's narrative about gender classifications and family roles.

Nina Mila Longinovic, A Portrait of the Artistic Process: Federico León's *Las ideas*

This article analyzes Federico León's 1975 documentary play, *Las ideas*, within the context of what Jordana Blejmar calls the "autofictional turn" in contemporary Argentine cultural production. Taking into account Hans Thies-Lehmann's theories on postdramatic theatre and studies by Jean Graham-Jones, Brenda Werth, Cecilia Sosa, and others on the recent proliferation of documentary theatre in Buenos Aires, I analyze León's *Las ideas* in relation to the role of the artist and artistic creation in 21st-century Argentina, specifically the way the play addresses issues of reality and simulation in a world increasingly dominated by technology and misinformation. Through the guise of autofiction, *Las ideas* comically blurs the borders between fiction and reality, leading the spectators to reflect on their own role in constructing reality and countering censorship.

Ethan Madarieta, "Marichiweu": Performances of Memory and Mapuche Presence in Guillermo Calderón's *Villa*

Chilean post-dictatorship memorials not only fail to address intensifying dispossessions of Mapuche Indigenous peoples during and after dictatorship as part of the state's neoliberal agenda, but also elide the fact that dictatorial violence was but an iteration of the state's ongoing violence against the Mapuche. Reading Guillermo Calderón's 2011 play *Villa* across the

grain reveals the inability to represent Chile's recent history without also contending with its violent past and present relationship to the Mapuche. The play's repeated invocation of the Mapuche word "marichiweu," translated as "we shall triumph tenfold," disrupts popular notions of historical memory in South America that are fixed in *el pasado reciente*, or "the recent past" (1965-1990s) by drawing a signifying genealogy of resistance and victory multi-directionally—from Mapuche triumph over Spanish colonization to a future triumph beyond the Chilean state.

Bernardo Rocco Núñez y Federico Zurita Hecht, Aproximaciones a la marginalidad en *HP* y *Las niñas araña* de Luis Barrales

This article studies the dramas *HP* (2007) and *Las niñas araña* (2008) by Chilean dramatist Luis Barrales. The analysis of these works suggests that the construction of the characters as marginal subjects forms an image of the materialism that reigns in Chile's postdictatorial space. This image arises from the articulation of a hierarchical structure that reproduces centric and peripheral spaces. To give shape to it, these two dramas resort to diglossic speech acts and to the imitation of certain contemporary references coming from pop culture and crime reports. In short, the resulting image is an illusion of the marginal in the context of Chilean neoliberal logic.