

LATIN AMERICAN THEATRE REVIEW

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

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Critical studies:	25 pages	Reviews:	500 words for critical study
Interviews:	2000 words		750 words for published play
Festival Reports:	1500 words		1000 words for play collection
		Performance Reviews:	500 words plus photos

Submissions that exceed these limits will be returned without consideration, provided return postage is included.

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Abstracts**Margarita Vargas, “Relational Identity in Myrna Casas’ *El gran circo Eukraniano*.”**

This article examines characterization as well as the dramatic strategies and theatrical techniques used in the play to draw attention to the invisible bridge between fiction and reality in which Casas locates the elusiveness of both individual and national identity. By accentuating the fluidity of fiction and reality, Casas insinuates that it is no longer necessary to choose a fixed or stable identity, because the identity of a nation and that of its citizens continually adjusts to the political times and the social circumstances. In the case of Puerto Rico, instead of searching for a single authentic identity either in a Spanish past or in the current North American influence, there is a call for accepting change critically. (MV)

Ileana Azor, “La mujer como sujeto corporal y reflexivo en el teatro mexicano actual. Dos experiencias, dos miradas, un nuevo síntoma.”

This article studies *Plagio de palabras* by Elena Guiochins and *Mme. Cuquita’s Show* by Pilar Gallegos in a first approach to two creative women and their styles of discourse which do not belong to the hegemonic Mexican theatre scene. Violence, solitude, the fragmented “I,” incommunication, dismantling sexual stereotypes, uncertainty and the contingent game of past, present and future are themes presented in these two performances that depend on fracturing ideas and scenic space, combining minimalism with puppets and the presence of a confessional discourse that oscillates between irony and black humor. (IA, in Spanish)

Horacio Legrás, “Palimpesto, Cultura Popular y Modernidad Política en el Juan Moreira Teatral.”

This article traces the impact of popular theatre on the early stages of political modernization in Argentina at the end of the nineteenth century. Focusing on the popular play *Juan Moreira*, the essay shows that it was through theatrical representation that a public discourse of citizenship, peoplehood, civil duties and rights, first entered the realm of public opinion in Argentina. The essay is intended to contribute to the study of the mutual influence of aesthetic and political categories, a phenomena that, according to the author, is the most salient trait of cultural production in the westernized world. (HL, in Spanish)

Ana Elena Puga, “Carlos Manuel Varela and the Role of Memory as Covert Resistance.”

This essay analyzes the use of memory as covert resistance to political repression in two dramas by the Uruguayan playwright Carlos Manuel Varela: *Alfonso y Clotilde* (1980) and *Interrogatorio en Elsinore* (1983). Written during Uruguay’s period of dictatorship, 1973-84, the dramas suggest several ways in which memory may be employed in the service of resistance: 1) as a covert weapon in a struggle to create an alternative reality 2) as a spur to action 3) as a guide to ethical behavior and 4) as a performance that encodes, repeats, and reinvigorates the alternative reality. The theoretical work of Pierre Nora, Michel de Certeau, and Joseph Roach help us understand theatre such as Varela’s as a site of memory, in which communal history is formed by the interplay between performers and spectators. (AEP)