

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:	2000 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

Paola S. Hernández, “Des/Memoria histórica y performance de identidad en *La pequeña historia de Chile*.”

With a blend of irony and sarcastic humor, Marco Antonio de la Parra exposes his audience to a nostalgic way of thinking about Chile's new image as a postdictatorial country. In *La pequeña historia de Chile*, history teachers of a forgotten school reconsider the issues of historical memory, culture, identity and the future of their society in a place where a neoliberal economy has blinded the recent generations. This essay analyzes the role of memory, history and the identity of Chile and its citizenry within the framework of globalization theories. (PSH, in Spanish)

Sharon Magnarelli, “Out of Place: Space as Trope in Recent Argentine Theatre.”

Although any performance we see necessarily affects how we read and interpret the play or performance text, scholarly critics seldom address this aspect of theatre and how the choices made during the course of production refigure or enhance textual elements and impact the construction of meaning. Focusing specifically on the deployment of scenic space as a generator of meaning and developing on the premises of Ubersfeld and McAuley, this essay examines three twenty-first-century productions of Argentine plays: Eduardo Rovner's *Lejana tierra mía*, Patricia Suárez's “La Varsovia,” and Griselda Gambaro's *La señora Macbeth* and argues that space, literal and figurative, metaphorical and metonymic, is far more important in theatre than we have often acknowledged and has too seldom been afforded the serious critical attention it deserves. (SM)

William G. Acree, Jr., “The Trial of Theatre: Fiat iustitia, et pereat mundus.”

During the 1960s, 70s, and 80s, military regimes came to power in many Latin American countries. Of the many forms opposition to these regimes took, theatre stands out for the work of brave authors writing during these years, and for the many contributions drama has made to the debate on justice since the transition to democracy in the 80s. This essay argues that theatre can function as purveyor of justice, as a space where trials take place, and as a means to come to terms with experiences of torture societies in Latin America. How theatre, the act of reading (and studying) drama, and, in broader terms, performance fulfill these demanding roles constitutes *the trial of theatre*. (WGA)

María Silvina Persino, “Espacio y opresión en el teatro de Patricia Zangaro.”

Patricia Zangaro is part of a new generation of Argentine playwrights that became very productive during the last decade of the twentieth century. The imaginary world created in her plays is populated by marginalized characters, discriminated against because of their social class, race, age or sexuality. Their living on the edges of society is not only a metaphor, since they inhabit liminal spaces such as trash dumps, the banks of a polluted stream or the bordering areas of the desert. With the exception of the most recent play within this corpus, Zangaro does not offer an optimistic view of marginalization. Indeed, most of the characters do not show an awareness of their disenfranchisement that would prompt them to action in order to change their oppressive situation. On the contrary, in some cases we see them acting as oppressors themselves, subjugating others even less fortunate. (MSP, in Spanish)

Daryl R. Hague, “Situating Subjectivity between Humanism and Anti-Humanism: An Allegory of Existential Faith in *Caifás*.”

Caifás, a work by Panamanian José de Jesús “Chuchú” Martínez, focuses upon universal metaphysical questions that are principally existential. In particular, *Caifás* expresses support for situated subjectivity, an essentially existentialist subjectivity that occupies a middle ground between humanist and anti-humanist accounts of subjectivity. *Caifás* supports this subjectivity through an arresting allegory of faith. That allegory of faith grounds the human agency required for situated subjectivity, suggesting that people can exercise agency and establish a meaningful relationship with the real conditions of their existence. (DRH)

Juli A. Kroll, “Lovers, Mothers and Lamias in *Cocinar hombres* by Carmen Boullosa”

Carmen Boullosa’s mid-1980s play *Cocinar hombres* deconstructs the discursive conceptions of “femininity” via the dialogic mediation and, ultimately, dispersal of the extremes of the “good” and “bad” woman, effected through its exploration of both the celebrated and negated female body and social roles. While both the content of characters Ufe and Wine’s dialogue and poetic intertexts suggested by details such as red shoes invoke the Hélène Cixousian imperative that women write through their bodies (“The Laugh of the Medusa”), the play also unravels syntactical speech and memory by culminating in the inverted sentence “Ya no recuerdas nada.” This creates space in which the reader may feel inspired to experience both the solidarity and new language that Luce Irigaray imagines could exist prior to normative language (“When Our Lips Speak Together”). (JAK)

Melissa A. Fitch, “Performing Argentina in Spain after the Bombing: The Resignification of Theatrical Referents in *Cecilia Rossetto in Madrid*.”

This essay examines the semiotic referents in the performance of Argentine singer, dancer and comedian Cecilia Rossetto in her *Cecilia Rossetto en Madrid* in order to trace how meaning shifted in the immediate context of the aftermath of the Madrid train bombings of March 11, 2004. The author analyzes audience response and participation (or lack thereof) in this one woman “comedy-cabaret” show and the transformative experience of collective grief that unexpectedly emerged during the evening, joining both performer and audience. The theoretical underpinnings of the essay involve key concepts related to feminist criticism, performance studies and reception theory. (MAF)