

## Abstracts

### **Paula Ansaldo, *El teatro judío como corriente modernizadora: la escena ídich y su influencia en el campo teatral de Buenos Aires***

During the interwar period, Buenos Aires established itself as a Jewish city of international cultural relevance. In the 1930s in particular, a rich Yiddish theatre circuit was developed and supported by the city's large population of Yiddish-speaking Jews. Buenos Aires soon became a privileged destination in the tours of itinerant Jewish artists and a theatrical center that attracted a large number of Jewish actors and directors seeking to settle on the American continent. This article focuses on the aesthetic conceptions that Jewish artists brought to Argentina and argues that Yiddish theatre served as a modernizing force that deeply influenced the larger theatre scene of Buenos Aires. With its itinerant nature and genuinely international language, Yiddish theatre brought modern ideas, avant-garde aesthetics, and new repertoires.

### **Edward Ayres de Abreu, *Da Bibliotheca Lusitana (1747) à Trilogia das barcas (1970): a invenção moderna de Gil Vicente***

Gil Vicente (1465?-1536?) is a foundational playwright in Portuguese theatre history. The rediscovery of his work over the years elevated him to the status of “father of Portuguese drama,” while his growing stature was politically celebrated with great enthusiasm throughout the 19th and 20th centuries. His presence remains today, despite the lack of critical studies on his theatre and legacy. In response to that lack, this article proposes a panoramic approach to the different “Gis Vicentes” that have been formulated from the *Bibliotheca Lusitana*—Barbosa Machado's 1747 bio-bibliographic project—to the première of the *Trilogia das barcas* (1970), an opera in two acts by Joly Braga Santos. This study seeks to contribute not only to a better understanding of the contexts in which the Vincentian phenomenon developed, but also to a more accurate awareness of how much contemporary Portuguese theatre continues to prolong Vicente's artistic legacy.

### **Yeliz Biber Vangölü, *Terror, Spatiality, and the Future in Maria Irene Fornes's Terra Incognita***

This essay explores the relationship between terror and spatiality in Maria Irene Fornes's *Terra Incognita* (1991), a play rooted firmly, as its title suggests, in the production of spatiality. Fornes turns conventional spatial conceptions upside down by synchronising history with the present. Spatiality corresponds to both the social and political practices of terror and the alternative spaces opened up in the play to resist such terror, providing the grounds, both literally and metaphorically, from which to examine the inscribed modes of terror in the play. The essay's main line of argument is informed by the concept of heterotopia proposed by Michel Foucault in *Of Other Spaces* (1967). Heterotopias are real spaces (as opposed to imaginary spaces) that exist in stark contradiction to other real spaces, thereby problematising their existence. By constructing such a heterotopic space where the specificity of space and time, territorial borders, and religious, racial, ethnical, and national sovereignty lose their prescriptive significance, *Terra Incognita* opens to debate the human maladies that risk the future.

**Ignacia Cortés Rojas e Ignacio Pastén, La escenificación de la violencia estatal en dos obras mapuche recientes: *Malen* de Ricardo Curaqueo y *Trewa. Estado-Nación o espectro de la traición* de Paula González**

During the last five years, new creations by Mapuche artists with a clear political imprint have renewed Chile's national artistic scene. Among these works are *Malen* by choreographer Ricardo Curaqueo Curiche, premiered in October 2017, and *Trewa. Estado-Nación o espectro de la traición* by playwright Paula González Seguel, premiered in March 2019. Both creators construct universes and stories that explicitly expose the violence to which the Mapuche have been subjected. Although each piece pertains to a different genre—contemporary dance and documentary theater—they share common elements: gender violence in the Wallmapu, the murder of members of the Mapuche community, the absence of investigation, and the lack of justice. This article reflects on Mapuche authorship in the context of the national art scene, understanding their works as an exercise of activist art capable of staging the cultural, social, and political demands of the Mapuche people. The concept of “bodies without mourning” suggested by Ileana Diéguez leads to a rethinking of the role of art and its creators in contexts marked by violence and the disappearance of marginalized collectivities in Latin America.

**Melissa González-Contreras, La (im)posibilidad del diálogo escénico en *Redoble fúnebre para lobos y corderos* de Juan Radrigán**

A distinctive feature of Juan Radrigán's theatrical production is his approach to the world of the marginalized and displaced sectors of Chilean society under the dictatorial regime (1973-1990) led by Augusto Pinochet. In this context, the absence of dialogue and understanding leads to social, political, economic, and human alienation. Such a process is evident in *Redoble fúnebre para lobos y corderos (dos monólogos y un diálogo)* (1981). This study aims to show how the motive of dialogue is sustained throughout the play by the crucial need of an actual interchange between the characters on stage and the audience whom they address. The references to a shared and immediate sociopolitical context, along with the dialogue that the characters try to initiate, compel the audience to assume the role of interlocutor. The elimination of the spatial and functional distinctions between characters and spectators leads to a democratizing experience that forces the audience to engage with the social reality of the marginalized and to come to terms with their own. I argue that Radrigán fosters a reconfiguration of the passive audience—both in the theatrical space and in society as a whole—through a mutual understanding between characters and spectators that aims to activate the audience of the wider socio-political spectacle of Chile under an authoritarian regime.

**Carlos Gustavo Halaburda, Lunfardos: Queerness, Social Prophylaxis, and the Futures of Reproduction in Fin-de-Siècle Argentine Dramaturgy**

Early twentieth-century nativist dramaturgy explored Conservative Argentina's dreams of racial purity and “peace and administration” in the context of transatlantic migratory flows and major changes in the urban design of Buenos Aires. Nativism aimed at identifying and preserving ways of being *criollo* by turning to the Pampas as an idyllic space of agglutination of national values, particularly in the figure of the gaucho. But nativist drama not only grounded its ethics on principles of moral conduct but also functioned as a space for the distribution and popularization of the latest expert knowledges imported from Europe, mainly degeneration theory. This article explores a series of dramatic texts that staged the lives of the extremely

impoverished, criminalized, and destitute, whom a series of scientific and literary works, ranging from criminology to psychiatry and philology, called *lunfardos*. Trash pickers, sex workers, unwanted immigrants, petty criminals, beggars, and marginalized children composed a living tapestry that illustrated the conditions of homeless life and its successive displacements and migrations. Enrique de Vedia's *Transfusión* (1914)—a novel written almost entirely in dialogue form—and the plays *En el barrio de las ranas* (1910) by Enrique García Velloso, *¡Al campo!* (1902) by Nicolás Granada, and *Yerba Mala* (1908) by José Eneas Riú warned of the endangered biological futures of healthy sectors of the population. Before the emergence in the political field of figures of deviance, drama culture put on a show to suggest that Argentine society needed to be defended against the abnormal. Animated by dreams of social prophylaxis, these fictions suggested that deviant forms of life were disassociated from progress.

### **Soledad Mocchi-Radichi, Modernización en escena: espacio urbano y sainete criollo en el Río de la Plata**

This study examines the urban ludic sphere in the Río de la Plata region during the first decade of the twentieth century, with particular emphasis on the *sainete criollo* as the main protagonist. The plays analyzed in this article occupied the public sphere through their engagement with socio-economic issues that emerged within the context of rapid modernization. They developed relationships within urban space, modifying it while also incorporating the voices that inhabited it. Furthermore, the intersections between these *sainetes* and other cultural practices such as carnival, *tango*, *cocoliche*, and *lunfardo* contributed to the building of said sphere. Even though this particular space was only conceivable within the context of urbanization and modernization, the *sainete criollo* served to question the very same state projects that promoted its formation in the first place. The tensions that informed the urban ludic sphere in the Río de la Plata are prominently on display in Florencio Sánchez's *Canillita* (1902), *El desalojo* (1906), and *Moneda falsa* (1907) as well as in Carlos Mauricio Pacheco's *Los disfrazados* (1906).

### **Yolanda Ortiz Padilla, El escenario como espacio de la memoria en *Ya nadie recuerda a Frédéric Chopin* de Roberto Cossa**

*Ya nadie recuerda a Frédéric Chopin* (1982) by Roberto Cossa is part of a set of works in which the past functions as a burden that paralyzes the characters or as a place in which to escape the present. This set of pieces, which we consider under the label “unproductive nostalgia,” are presented in an introductory section that offers a complete map of Cossa's works on memory. The second part of the article analyzes *Ya nadie recuerda a Frédéric Chopin*, focusing on the theatrical procedures used to boost on stage the conscience of the protagonist, such as the polychrome of scenic time, the insertion of scenes from the past, and the intense poetic atmosphere that generates the staging of nostalgia. Finally, we underscore the ultimate dramatic twist, in which the author makes evident his corrosive criticism of the middle class of Buenos Aires within the dictatorial context in which the piece was written and premiered.



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