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Abstracts

Beatriz J. Rizk, “*Edipo asesor de Benjamín Galemiri: Hacia una dramaturgia de la transición.*”

Few authors have explored the effects of the past dictatorship with such thoroughness than the Chilean prolific playwright Benjamín Galemiri. In this article, we are dealing with his *Edipo Asesor* (2000) as a “transitional period” piece navigating among conditional forgetfulness of things past, the astounding affirmation of a way of life firmly entrenched in the most rampant neoliberalism, and the emergence of a collective consciousness activated from the potential expansion of power as a democratic space. It is, however, through the role of the new technocrats, brought about by the innovative and media-oriented neoliberal ideology, that Galemiri’s *Asesor* becomes a paradigmatic figure in his efforts to conflate opportunism with “national interests,” and mercantilist pragmatic views with the undeniable quest for glory, fame and possibly love. (BJR, Article in Spanish)

Jeremy L. Cass, “Performing the Mulatto Paradox in Arriví’s *Vejigantes.*”

This study offers a new reading of the opening act of Francisco Arriví’s *Vejigantes* — the Loíza Aldea festival sequence. It analyzes the means by which the matriarch protagonist, Toña, employs a gamut of eroticizing tools in a dance performance for a host of onlookers in a paradoxical self-focalization that incites a violent sexual union. In pointing to the language in the stage directions and dialogue that highlight the mulata’s calculated performance, I examine how Toña’s seemingly inconsistent conduct can be read as an exploration in to Puerto Rico’s deeply-rooted mulatto complex. (JC, Article in English)

Ileana Diéguez, “Prácticas escénicas y políticas en Latinoamérica: Escenarios liminales peruanos.”

This article explores examples of artistic practices in Peru during recent decades, including those of Yuyachkani and the Colectivo Sociedad Civil, among others. The creative activities studied in this essay transgress forms of traditional theatre in Latin America, which has been conditioned by intense and abrupt socio-cultural change. The performances and “situations” are theorized as liminal practices through which complex artistic, political and ethical considerations can be emphasized. Turner’s concept of the liminal entity is used as a metaphor for the in-between state of the artist-citizen who uses artistic strategies to intervene in the public sphere. (ID, Article in Spanish)

Gastón Alzate, “Dramaturgia, ciudadanía y anti-neoliberalismo: el cabaret mexicano contemporáneo.”

This essay evaluates Mexican cabaret as a genre revived and expanded in the last 25 years. I briefly analyze the first generation of contemporary cabaret performers, as well as more recent artists including Las Reinas Chulas and Carlos Pascual, among others. The history and characteristics of the genre are touched upon, emphasizing the fact that artists and companies do not necessarily share common aesthetic or dramatic purposes. Overall, it explores Mexican cabaret as a counter-symbolic art form established to a large extent as a response to the post-modern deterritorialization of traditional forms of human interaction. In this sense, this essay departs from the theoretical framework of Slavoj Žižek, who affirms that in late capitalism symbolic organic links, created by communities, are progressively eliminated. (GA, Article in Spanish)

Darío Gómez Sánchez, “Bolívar como personaje en la ficción dramática colombiana.”

As in the Museo Nacional de Colombia, where in one gallery each of the seven portraits of Simón Bolívar are notably different in terms of physiognomy (to the point where one doubts that they are of the same subject), the Colombian plays that treat this historical figure approach the past in myriad ways. Several plays from 1839 to 1994 include “The Liberator” as a central figure and this article, after providing an overview of relevant dramatic production, focuses on three works that highlight approaches ranging from “historical factual” theatre to the deconstruction of the figure of Bolívar. (DGS, Article in Spanish)