

# LATIN AMERICAN THEATRE REVIEW

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

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<b>Publisher</b>	Center of Latin American Studies The University of Kansas

Subscription information: Individuals, \$25.00 per year. Institutions, \$65.00 per year. Most back issues available; write for price list. Discount available for multiyear subscriptions.

Please send manuscripts (in MLA style) and other items to be considered for publication directly to Dr. Stuart A. Day, Editor, *Latin American Theatre Review*, Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA (day@ku.edu). Manuscripts should be sent as an email attachment when possible. Please send book reviews to Dr. Paola Hernández, Department of Spanish and Portuguese, University of Wisconsin, 1018 Van Hise Hall, Madison, WI 53706 USA (pshernandez@wisc.edu).

Please direct all business correspondence to the *Latin American Theatre Review*, c/o Judy Farmer, Center of Latin American Studies, University of Kansas, Lawrence, Kansas 66045-2168 USA.

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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.

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Spring 2011

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## Abstracts

### **Margarita Vargas, “*El viaje de los cantores como la dramatización de ‘La dialéctica de la soledad.’*”**

This article argues that Hugo Salcedo’s play *El viaje de los cantores* is in part a dramatization of Octavio Paz’s renowned essay “La dialéctica de la soledad.” Salcedo takes Paz’s concept of solitude as every man’s condition and focuses on the particular situation of Mexicans who attempt to cross the US border daily. Salcedo uses the mythical, circular structure to depict the men leaving their hometowns in search of a better life and invariably returning to their place of origin. But unlike Paz, the playwright examines the homosocial character of the individual and illustrates the situation of the women left behind. Mediated by Greek mythology and Náhuatl philosophy, the play presents a society in transition whose center has shifted. (MV, Article in Spanish)

### **Ileana Azor Hernández, “*Sueños que danzan en el agua. Mestizas y mayas en el teatro de Conchi León.*”**

More than a decade ago, Yucatán playwright, director, and actress Conchi León appeared on the Mexican theatre scene, contributing voices originating in ancestral wisdom. From the perspective of contemporary art and aesthetics, as informed by the work of Nelly Richard, Néstor García Canclini, Jacques Rancière, and Walter Mignolo, among others, this article demonstrates the manner in which her plays have transcended traditional Yucatan drama, especially through a commitment to sustainability and social progress. León’s artistic voice allows for marginalized voices to find a place on the stage as part of an “urgent theatre” that characterizes her long and varied career in Mérida and beyond. (Article in Spanish)

### **Armando Partida Tayzan, “*Malverde: de Santo familiar a protector de narcotraficantes.*”**

This article is an overview of the evolution of legendary popular hero “Jesús Malverde” in Mexican drama at the turn of the 21<sup>st</sup> century. It focuses on the plays *El jinete de la divina providencia* by Óscar Liera and *Malverde, día de la Santa Cruz* by Alejandro Román. Through dramatic analysis and a discussion of the critical reception of both plays this article provides insight into the reshaping of the character’s social role, from vindicator of the oppressed class to protector of drug smugglers, amidst the social and political environment of the Mexican city of Culiacán, as well as in the rest of the country. The essay also uses the concept narratheme to portray the configuration of a dramatic chronicle in violent times. (APZ, Article in Spanish)

**Laura Alonso, “La narración como situación enunciativa y el predominio del *éthos* en *Antígona* de José Watanabe y el Grupo Yuyachkani.”**

The dialogue between two or more characters is generally considered the usual mode of enunciation of drama. From this perspective monologues and asides represent anomalies because of the direct contact created between the audience and the actors. Theorist Hans-Thies Lehmann considers narration and monologue two characteristics of the “postdramatic theatre.” According to Lehmann, narration privileges presence rather than representation. This presence also emphasizes the communication with the public and the transmission of personal experience. On the other hand, the monologue has implications on the intra- and the extra-stage communication. In this article we explore how in the play *Antigone* (2000) by the poet José Watanabe and the Cultural Group Yuyachkani the replacement of the dialogue by a narrative monologue results in the predominance of the *éthos*, and how this form of narrative structure gives a new meaning to the ancient tragedy. (LA, Article in Spanish)

**Cristián Opazo, “Sexo, drogas y reggaetón’: lectura de *HP* (*Hans Pozo*), de Luis Barrales.”**

In this essay I offer a reading of *HP* (*Hans Pozo*) (2007), by Luis Barrales (Chile, 1978). My purpose is to describe the main rhetorical strategies through which the text discusses the place of the *marginal boy* in the politics of desire in post-dictatorship culture (beginning in 1990). This exercise is based on three questions: How does Barrales’ writing represents the marginal boy’s body? How does this representation rewrite texts of the Chilean literary canon? And, why does the marginal boy’s anatomy seduce playwrights and critics? (CO, Article in Spanish)