

LATIN AMERICAN THEATRE REVIEW

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

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Please direct all business correspondence to the *Latin American Theatre Review*, Department of Spanish and Portuguese, 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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Abstracts**María de la Luz Hurtado, “Imponiendo derrotas a triunfos del pasado: corporizaciones de la memoria y el olvido en *Los que van quedando en el camino* de Guillermo Calderón 2010”**

Recent Chilean theatre, insisting on processing collective trauma, has developed procedures that bend canonic dramaturgies through staging in peculiar spaces and embodiments charged with symbolic weight, thus articulating the renewed critical horizon of post-dictatorship generations. This procedure is explored through the deconstruction of the theatrical, performative, and dramatic threads of Guillermo Calderón’s staging in 2010 of Aguirre’s text *Los que van quedando en el camino*. First staged in 1969 by DETUCH, the play was looked upon as the “right” performance, congruent with the utopic prerevolutionary times of its emergency. This study proposes that Calderón composes his production as an allegory of the personal/historical rub between the always declining and nonetheless persisting personal-historical urge towards memory, a process he claims is condemned to a catastrophic failure.

Betina González, “El don rechazado: teatro de tesis, esclavitud y economía moral en *Mãe*, de José de Alencar”

This article offers an analysis of *Mãe* (1860), one of the “anti-slavery” plays by José de Alencar, in relation to the author’s parliamentary discourses in favor of the gradual emancipation of slaves and to its specific social and literary contexts. The latter include the debate surrounding the reforming role of art in 19th-century Brazil, a debate in which *Mãe* is seen in a different analytical light. Departing from previous allegorical readings, this study argues that *Mãe*, due to its realist dialogue and scenes and use of “problem play” conventions, exhibits the contradictions of the Brazilian elite’s dominant ideology, and, more importantly, makes evident the intertwined network of commercial and moral transactions upon which the social bonds of favor and honor are built in early Rio society.

Alessandra Luiselli, “*Vacío* de Carmen Boullosa y Sylvia Plath: performatividad, textualidad y adaptación”

This article analyses *Vacío*, an unusual play that Mexican dramatist Carmen Boullosa created in collaboration with Julio Castillo and Jesusa Rodríguez while rehearsals of “Three Women,” a dramatic poem by Sylvia Plath, were taking place on the stage. The play is studied within the context of such binaries as authorship versus adaptation, performance versus textuality, and repertory versus archive. The author also focuses on the dark and emotional content of this collaborative play, particularly the feelings of an extremely tormented maternal desire experimented by Plath at the time of her suicide.

Armín Gómez Barrios, “Estructuras dramáticas y zoomorfismo en *Los gatos* de Jesús González Dávila”

Mexican author Jesús González Dávila shows in his *Los gatos* a primitive world wherein irrationality prevails and the ideals of civilization and progress are destroyed. In this dramatic representation of the slums of Mexico, children learn to act pragmatically, discarding their dreams and aspirations in order to obey their instincts. González Dávila grew up in the rugged landscape of Sabinas, Coahuila, and later worked with street children in Mexico City, an experience from which he captures in his drama the vulnerability of childhood. The play was written in the 70's and reworked in 1999, but its subject remains valid. The author retains a mysterious, poetic spirit in the representation of Mexican children, especially Polo, his iconic character. The main dramatic structures of the play are studied through the lens of Dramatology, while that of Ethology provides a zoomorphic perspective of the characters.

Antonio César Morón Espinosa, “El teatro escrito en español en la Ciudad de Nueva York: búsqueda y generación de identidad(es) desde la dramaturgia”

The theatre written in Spanish in New York City is experiencing a rapid rise due to growth in the use of the Spanish language not only in the city but throughout the country during the past several decades. This surge has led dramatists to find alternative channels through which to express the way that speakers of Spanish feel and see the city, as well as a collective identity through a shared language. This article discusses the theatre scene, focusing on different theatrical companies and spaces and on the various playwrights who offer a unique representation of life, in Spanish, in New York City.