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JOSEPHINE LEE, *Suspicious Yankees and Unmanly Luxury: Racial Presence in Royall Tyler's The Contrast*

TAYLOR HAGOOD, *"On the Rocks of Nowhere": Impossible Staging in Harlem Renaissance Women's Drama*

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ANGELA DI MATTEO, *TeatroxlaIdentidad para público infantil: apuntes para una pedagogía teatral de la memoria*

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Pensare le Americhe a partire dalle loro espressioni ed esperienze drammaturgiche può anche significare portare alla ribalta le tematiche che, da un capo all'altro del Continente, percorrono la loro storia – o, meglio, le loro storie che, una volta rappresentate e messe in scena, si propongono quali ricostruzioni emblematiche delle questioni e dei problemi che attraversano le varie nazioni che compongono la “dimensione americana.” Il teatro è, perciò, un luogo privilegiato per interpretare la complessità dell'essere americani, dell'essere, cioè, portatori di istanze che legano l'universale al particolare e che, al contempo, li destinano a inscrivere situazioni che si presentano come eminentemente “locali” nel contesto di narrazioni globali di un mondo segnato, in modo indelebile, dalle differenze e dalle sperequazioni.

“MAKING UP THE WORDS OURSELVES.”
BUILDING A HOME AFTER IDENTITY POLITICS
IN *SATELLITES* BY DIANA SON

Introduction: Diana Son

The center of this essay will be a critical reading of the play *Satellites* (2006) by Diana Son. I will explore the ways in which the playwright responds to and rearticulates issues that are crucial to Asian American drama, and to contemporary US racial debate more broadly. On the surface, the play presents a typical contemporary New York social landscape in its diversity, inclusivity, as well as its racial conflict. However, I would argue that the note of optimism and possibility on which the play closes, and the questions it poses to an essentialist understanding of ethnic identity and ethnic theater, need to be contextualized as specific to a post-racial “era” (at the eve of the Obama presidency). 2006 was a time that today seems far removed from the contemporary explosion of racial hatred and the ensuing resurgence of identity politics and dichotomous understanding of racial conflict.

Diana Son was born in Philadelphia in 1965, from parents that had both recently emigrated from Korea. They moved to Dover, Delaware in 1967 where they owned a drug store, and where the playwright grew up and attended high school.¹ Her

¹ “Back to Work” (video), *The New York Times* (14 February 2008), <https://www.nytimes.com/2008/02/14/business/media/14strike.html> (retrieved July 14, 2020).

first theater experience, and a life changing experience in fact, was when her high school senior class went to the Public Theater, in New York in 1983, to attend a performance of *Hamlet* directed by the Public Theater founder Joseph Papp and starring a 31 year old Diane Venora in a gender bending performance.² That experience led the young Diana to enroll as a dramatic literature major at New York University, and eventually interning at the legendary off-off-Broadway theater space LaMama. Her professional training also included residencies at the Playwrights Horizon, and a 1993 participation at the Iowa Writers workshop.

Besides her career as a playwright, she taught playwriting at New York University and Yale University,³ and for the past several years, Diana Son has worked in television as a story editor for the shows: *The West Wing*, *Law and Order: Criminal Intent*, *Southland*, and *Blue Bloods*; she was executive producer of the Netflix series *Thirteen Reasons Why* and was Emmy nominated for her work as a co-executive producer of ABC's *American Crime* (2015). She lives in Brooklyn, New York, with her husband and three sons.⁴

Before her critical success of the past two decades, Diana Son wrote and produced several short plays in the downtown New York area: her first one being *Wrecked on Brecht* in 1987. In 1996, her play *BOY* was staged at La Jolla Playhouse in San Diego and was directed by Michael Greif, with whom she will work again over the following years. The story of this short play is loosely inspired by her mother's family history and their

² Diana Son, "Where Hamlet Leads," *American Theater* (January 2010): 88-93.

³ Jean Phillips, "Diana Son Biography. The Life of Diana Son (So Far)," *Asian American Theater*, University of North Carolina, Chapel Hill (14 February 2011); "Diana Son" <https://peoplepill.com/people/diana-son> (retrieved March 13, 2021).

⁴ Interview with Diana Son, *The Dramatist*, (July/August 2014): 46-51.

adoption of a male cousin in a family crowded with daughters, and it focuses on a young girl who is raised by her parents as a boy. The same year she staged the short play *R.A.W (Cause I'm a Woman)* directed by Roberta Uno, which explores stereotypes about Asian women (the title stands for "Raunchy Asian Woman"). The play was conceived at the Asian American Playwrights Lab, led by Chiori Miyagawa, at the Public Theater, which included six emerging Asian American playwrights.

In 1998, two of her plays premiered: *Fishes* and her first full-length play *Stop Kiss*, produced off-Broadway at the Public Theater (at the time under the artistic directorship of George C. Wolfe), which may well be considered both her professional school and home. *Stop Kiss*, which focuses on the story of two women who are assaulted in New York city after they kiss in a park, stars a non-defined diverse cast of characters – in its initial run, in fact, it starred Korean Canadian-American actress Sandra Oh and African American actor Kevin Carroll, who will later be the protagonists of *Satellites*. Since its debut, *Stop Kiss* has been produced widely worldwide (more than 100 productions, in fact), and, despite Son's clear stage directions about how the actors should reflect New York City ethnic diversity, it has mostly been performed by all-white casts, even in diverse metropolises like London.⁵

In an interview, the playwright confesses that:

What's crucially important to me is that actors of color get cast in this play, period. This is New York! I go to the theatre sometimes and I see plays that take place in New York and everybody's white. I think, 'What New York do you live in?' It's very different from the one that I live in.' So I

⁵ Terry Hong, "Diana Son: Back in Orbit," *American Theater* (May/June 2006): 60-63, here see p. 62.

want to present this image of New York with the same confidence as people who write about a New York in which everyone is white.⁶

Partially as a response to the whitewashing of her plays, she decided to be more racially specific in the characterization of her following play in 2006. *Satellites* was staged at the Public Theater, directed by Michael Greif, and starring as its two main characters, award-winning actor Sandra Oh and Kevin Carroll. *Satellites* focuses on an interracial couple, Korean American architect Nina and African American software engineer Miles, newly unemployed. Yet, Son decided to create characters that do not have an essentialist, or certainly unquestioned, sense of their own ethnic identities: Nina grew up in a family where Korean language, culture, or even cuisine was to be restricted and assimilation into white standards of beauty, integration, and success was the ideal aspiration. Miles on the other hand is an adopted son in a white family who grew up almost estranged by any significant black community. The couple, in their mid-30s, few weeks after the birth of their first child, decides to move from their flat in Manhattan to a renovated brownstone in a predominantly black neighborhood in Brooklyn, now in the middle of a massive gentrification. The play explores issues of racial identity, and more broadly transformations and transitions as these characters shape their new life as parents, as a family, looking for new professional opportunities, in a new home, and in a new neighborhood.

Before we dive into a critical exploration of this play, its representation of social and psychological dynamics, and its overall significance within the contemporary dramatic landscape, let me take a couple of steps back. In order to fully

⁶ Jennifer Tanaka, "Only Connect," *American Theater*, vol. 16, n. 6 (July/August 1999): 27.

appreciate Son's dramatic (and cultural) strategies, in fact, we need to contextualize *Satellites* within the tradition of Asian American drama, first, and then put the play into dialogue with the contemporary debate surrounding post-racial aesthetics.

Three generations of Asian American Theater

Asian American literary and dramatic creativity has traditionally been committed to the exploration and articulation of contemporary Asian American life experience and subjectivity in the face of an ongoing tradition of racist stereotyping and paranoid fears of the alien/exotic Asian. It counters a racializing, exoticizing tradition that may date back to as far as the 1834 display of the "Chinese Lady" (Afong Moy) at the American Museum of Natural History in New York and in tour across the country, brought to North America by traders Nathaniel and Frederich Carne.⁷

Roberta Uno reminds us that the publication of ethnic theater typically follows ethnic prose and poetry because in drama you do not really just need an audience, but a whole production: performers, directors, costumes designers, props, and a physical location to rehearse and eventually make a play live off the page. One of the very first experiences of playwriting by American citizens of Asian descent took place between 1920s and 1950s: Willard Wilson, Professor at the Department of English at the University of Hawaii encouraged a young

⁷ The story of Afong Moy echoes, despite several significant differences, that of South African Saartje Baartman (Sarah Baartman). Afong Moy was spectacularized for her elaborate silk clothes, for her bound feet, and her "exotic complexion," and she is believed to have been a member of a rich family in Guangzhou (Canton), China.

generation of Asian American playwrights through his playwriting classes and the publication of *College Plays* (in ten volumes).⁸

Because theater presents visions of communities, and it helps build and develop a shared sense of identity in those communities, the birth of Asian American theater coincided with the emersion and development of an Asian American cultural identity in the middle of the 1960s.

The first generation of Asian American playwrights gravitated around five theater companies, established between the mid-1960s and the early 1970s.⁹ In 1965, the first Asian American theater, the East West players, was founded in Los Angeles: one of the catalysts was the frustration of a group of Asian American actors regarding the limited opportunities offered by the mainstream theater, Hollywood, and by the television industry. The actor Mako was, in fact, one of its founders. At the time, Asians were barely 0.5% of US population. The East West players was a home for what we later came to understand as the first wave of Asian American dramatists in the 1960s and 1970s.¹⁰ In 1971 in Honolulu, Professor Dennis Carroll from the University of Hawaii at Manoa established the Kumu Kahua Theater, which will play a central role in the promotion and production of both Local Asian American and Native Hawaiian playwrights. In 1973, Frank Chin founded the Asian American theater workshop in San Francisco (later Asian American Theatre Company) together with Eric Hayashi. In 1974, Bea Kiyohara contributed to the

⁸ Roberta Uno, ed., *Unbroken Thread* (Amherst: U. of Massachusetts P., 1993), p. 5.

⁹ See Esther Kim Lee, *A History of Asian American Theater* (Cambridge, UK: Cambridge U.P., 2006).

¹⁰ David H. Hwang "Foreword," *Version 3.0, Contemporary Asian American Plays*, ed. Chay Yew (New York: Theater Communications Group, 2011), p. X.

foundation of the Theatrical Ensemble of Asia at the University of Washington in Seattle (then it became, in 1976, the Northwest Asian American theater). Finally, in 1977 in New York City, Tisa Chang founded the Pan Asian repertory theater.

Quite often, the first generation's main cultural intervention was associated with the assertion of racial pride and the "claiming of America" and Americanness for Asian Americans. In 1968, a two-year Ford Foundation Grant launched a national playwriting contest for Asian American playwrights, and some of its participants will become the founders of Asian American playwriting: they include authors like Wakako Yamauchi, Edward Sakamoto, and Frank Chin. Influential works include Frank Chin's *The Chickencoop Chinaman* (1972) and Momoko Iko's *The Gold Watch* (1970).

The second generation of Asian American playwrights included celebrated and award winning author David H. Hwang (whose 1988 play *M. Butterfly* remains a landmark in American theater, the first Asian American play to be produced on Broadway), Philip Kan Gotanda, Genny Lim, Jessica Hagedorn, and Velina Hasu Houston. The 1990s witnessed a boom of productions and publications of Asian American plays, as well as of literature more broadly, the academic establishment of Asian American Studies programs and a plethora of groundbreaking academic publications in the field.

What the second generation highlighted was that Asian America was a uniquely American construct, and people of heterogeneous cultural, racial, linguistic heritage came to understand themselves as members of a "coherent" community in the US. These playwrights often searched for the holy grail of authenticity, and a cultural battle on the meaning of cultural truth was at the center of the 1980s and early 1990s.

What followed, in the late 1990s, was a third generation of Asian American playwrights who were not interested in "ethnic" authenticity per se and did not share the previous gener-

ation's obsession for defining themselves as Americans. They grew up taking the idea of Asian America for granted, regarding ethnicity as simply one piece in a much more complicated mosaic of identity.¹¹ Therefore, these playwrights are generally less focused on race, they are often interested in exploring complex relationships with communities outside of Asian America, and on a formal level, they show a less stringent commitment to the structures and formal devices of realistic drama. Some of these award-winning plays may include *The Theory of Everything* (2002) by Thai-American author Prince Gomolvilas, *36 Views* (2003) by Asian Latina playwright Naomi Iizuka, *Kimchee and Chitlins* (1996) by Elizabeth Wong, and other critically acclaimed playwrights like Julia Cho, Han Ong, Sung Rno, Chay Yew, Rick Shiomi, and Diana Son, at the center of this article.

The fourth generation of Asian American playwrights, who are active mostly in the 21st century and were born after the mid-1970s, includes writers as Rajiv Joseph, Young Jean Lee, Michael Lew, Kenneth Lin, and Qui Nguyen.¹² They are continuing the conversation of the third generation on the possibilities of Asian American theater, challenging our understanding of what it means to be Asian American, often questioning and pushing the boundaries of our expectations of "Asianness." What is Asian American theater? Does it include any play written by an American citizen who identifies as racially Asian? Does it need to focus on Asian American characters in order to be understood as a contribution to Asian American playwriting? Would it need most Asian (American)

¹¹ *Ibidem*, p. XII.

¹² See also the excellent experience of Asian American theater workshops in the Twin Cities, away from the cultural centers of the West Coast and New York, and partially exemplified in the collection *Asian American Plays for a New Generation*, eds. Josephine Lee, Don Eitel and R.A. Shiomi (Philadelphia: Temple U.P., 2011).

characters? What kind of Asian American life experience would these characters need to embody? One may wonder whether the category of ethnic theater itself will eventually vanish or become fundamentally just one component in more multilayered and intersectional articulations of cultural identification and social identity (think for examples of Jewish American theater, Italian American theater, or gay theater). Or, on the other hand, whether a new social and political landscape will catalyze the reemergence of race as a primary avenue of identification and cultural activism.

Post-Racial Drama

The issue of post-race has developed and circulated in the 21st century and gained some cultural currency particularly during the years of the Obama administration. Despite the fact that it evokes a dismissal, or an overcoming, of race as a fundamental category of identity and identification, this controversial term more accurately points to an aesthetic and historiographical designation. It may, in fact, be understood as the result of a post-identity-politics cultural landscape; therefore, a post-racial writer, or playwright, seems to be interested in redefining complex notions of race and challenging essentialist ideas surrounding ethnic identity.

In the 2012 anthology *The Methuen Drama Book of Post-Black Plays*, in which significantly Diana Son's *Satellites* was published, the editors Harry J. Elam and Douglas A. Jones, Jr. write that:

The post-black, in our view, does not simply identify those who 'do not feel obliged to refer to ethnicity or racial history in their work' as art critic Holland Cotter suggests. Rather, the term designates an artistic and cultural moment and movement with its own historicity, a set of shared aesthetic and ideological sensibilities that, tautologically, came

after a previous set. [These plays] incorporate but also diverge from what have become normative dramaturgical formations of black drama.¹³

The set of sensibilities that post-black comes *after*, according to the editors, is in fact defined by identity politics and the cultural nationalism of the 1960s and 1970s, the racial pride and race consciousness of cultural projects like the Black Arts Movement (BAM) or the cultural nationalism behind the *Aiiieeeee* landmark collection in the case of Asian American literature.¹⁴ Identity politics theater, in particular, was conceptualized mainly as a mechanism to achieve a social end, aimed at redressing and defying racial stereotypes and aspiring to obtain political change. It was typically a separatist theater: it is well known the attempt by the Black Arts Repertory Theater in Harlem, New York, to prevent white patrons from attending their shows in 1965.¹⁵

Certainly, the example of African American theater is not only the blueprint for much of the cultural activism of the late twentieth century, but serves as an eloquent case study to explore the significance of identity politics in drama, and both its empowerment and limitations for the community and the intellectuals that embrace it. Already in 1926, W.E.B. Du Bois wrote that a real Negro theatre must be “about us, by us, for us and near us.”¹⁶ But the realization that black theater required black producers, black venues, and black audiences

¹³ Harry J. Elam and Douglas A. Jones, Jr., *The Methuen Drama Book of Post-Black Plays* (New York: Methuen Drama, 2012), p. XI.

¹⁴ *Aiiieeeee: An Anthology of Asian American Writers*, eds. Frank Chin, Jeffery Paul Chan, Lawson Fusao Inada, and Shawn Wong (Washington D.C.: Howard U.P., 1974).

¹⁵ Elam and Jones, Jr., *The Methuen Drama Book of Post-Black Plays*, cit., p. XIX.

¹⁶ W.E.B. Du Bois, “Krigwa Little Theatre Movement,” *The Crisis*, n. XXXII (July 1926): 135.

was famously articulated by celebrated African American playwright August Wilson in his 1996 speech to the Theater Communication Group, *The Ground on Which I Stand*.¹⁷ Wilson calls for the establishment of a culturally specific black theatre in order to catalyze the development of black playwrights: not just having white plays and white characters performed by black actors, but a more systematic approach to encouraging playwrights of color and to provide more opportunities for minority actors and directors. He famously required black directors for the staging (and adaptations into films) of his plays – a condition recently and posthumously satisfied by Denzel Washington’s cinematic adaptation (2016) of Wilson’s play *Fences* (1983). An analogous separatist concept was articulated by scholar Harold Cruse with his notion of “black particularism,” as a strategy of situational separatism, a response to a society that dismisses and marginalizes other kinds of cultural values.¹⁸

During the 1980s and 1990s, regional theaters like Arena Stage in Washington D.C., the Mark-Taper Forum in Los Angeles, or the Public Theater and the New York Theater Workshop in New York City, have created workshops and training programs for playwrights of color. Their goal is to partially redress the imbalance in the mechanism of power that regulates (overtly or covertly) access to opportunities on the mainstream stage for non-white theater practitioners. With increased opportunities for a new generation of playwrights, with their disparate life experiences and artistic sensibilities, the plays being produced defy easy categorization, debunking

¹⁷ August Wilson, *The Ground on Which I Stand*, Theater Communications Group, 1996. <https://www.americantheatre.org/2016/06/20/the-ground-on-which-i-stand/> (retrieved July 14, 2020).

¹⁸ Harold Cruse, “The Integrationist Ethic as a Basis for Scholarly Endeavors,” quoted in Elam and Jones, Jr., *The Methuen Drama Book of Post-Black Plays*, cit., p. XX.

notions of essential Blackness or Asianness. An example may be the award winning play that I mentioned above by Diana Son *Stop Kiss*, which focuses more on an episode of gay bashing rather than on a distinctly “Asian American” experience, and where the ethnicities of the characters are in fact non-specified. Or again, the critical and commercial success of Young Jean Lee’s *Straight White Men* (2014) which explores issues of whiteness and masculinity.

Young Jean Lee, an established although younger playwright than Diana Son, who could be associated to the 4th generation of Asian American playwrights, in an interview with the *New Yorker* stated that “it’s almost become part of the dominant white power structure to have identity-politics plays about how screwed-over minorities are. It’s such a familiar, soothing pattern. It’s become the status quo.”¹⁹ According to Young Jean Lee, the paradigms of identity politics may paradoxically be, in the 21st century, stultifying and reactionary, reinforcing the status quo and satisfying the expectations of the mainstream audience. These post-identity-politics playwrights often “incorporate but also diverge,” to borrow again from Elam and Jones quoted above, the tropes and the issues of the representational politics of the previous generation, and often through parody subvert our assumptions about the solidity and coherence of minority culture and racial identification.

As mentioned above, unlike *Stop Kiss*, *Satellites* presents characters that are racially defined, but the two protagonists look at their own racial identity from a liminal position, defying what the audience expects to see in an Asian American drama, and from non-white characters. However, the play is

¹⁹ Young Jean Lee, quoted in Hilton Als, “By the Skin of Our Teeth: Young Jean Lee’s Irreverent Take on Racial Politics,” *The New Yorker* (January 26, 2009).

not some postmodern parody of race, and does not promote a neoliberal dismissal of racial oppression or an erasure of the history and persistence of racism in the United States. On the contrary, with its specific setting in a gentrifying multicultural Brooklyn in the 21st century, and with a fast-paced psychological realism that is surely indebted to the playwright's expertise with television screenwriting, *Satellites* engages with the specificity of history and race as they become lived experience.

The ways in which external expectations interact with internal awareness are indeed one of the most fascinating focuses of Son's plays. In an interview conducted a few years after the debut of her first full-length play, Diana Son said that "I'm consistently interested in the conflict between how other people identify you and the more complex way in which you know yourself."²⁰ As members of the audience, we are encouraged to interpret (and quite often misinterpret) characters based on our own set of assumptions and various false impressions that the author is willing to provide throughout the play. Therefore, she challenges us into thinking how racial identification works on both the observer and the observed, and eventually she pushes the audience to consider the characters and their motivations through a much more complex, intersectional, perspective. Son continued in that interview:

when I'm in an audience, I really want to feel that I'm doing something, that I'm not just there to indulge the writer's need to impress me with the use of language or with one-liners that can make me laugh. I always appreciate it when the writer asks me to put things together myself, or to have an opinion about a character that may not be the writer's opinion.²¹

²⁰ Tanaka, "Only Connect," cit., p. 27.

²¹ *Ibidem*.

In the last section of this essay, I will build upon both the awareness that the early 21st century witnessed a heated debate on post-racial aesthetics (and a post-racial society indeed) and the knowledge that this debate intersected with a tradition of Asian American theater that was simultaneously exploring issues of intersectionality and challenges to essentialism. Let us go back to the play itself and let us investigate the ways in which these cultural tensions were articulated by Diana Son.

Building a New Home

Like some of the most celebrated American plays of the 20th century, *Satellites* is set in a home, and the home itself is a central part of the play, not merely the location where the events unfold but a powerful symbolic presence. Theater scholar Una Chadhuri writes that “the privileged setting of modern drama is the family home. The domestic interior contains the history of a process, begun in the nineteenth century [...] a way of filling the signifying space of theater with an *environment*.”²² As a recurrent element in American theater, homes materialize the aspirations of the American dream, the embodiment of individual economic success as well as the location of affective stability: both the bright dream of a possible future and the burden of a conflicted past. As a primary locus for family drama, homes may also display intergenerational conflict and the struggle and abrasiveness of dysfunctional families, and in the ways one family confronts the outside world, homes may become a favorite location to evoke issues like racism, gentrification, and urban segregation.

²² Una Chadhuri, *Staging Place: The Geography of Modern Drama* (Ann Arbor: U. of Michigan P., 1995), p. 6.

Many of these issues emerge in *Satellites*. The play is a One-Act in twelve scenes. Two weeks after the birth of their first daughter Hannah, the interracial couple Nina, who is Korean American, and Miles, who is African American, move from their small flat in Manhattan to a renovated four-story brownstone house in a formerly predominantly black neighborhood in Brooklyn. After a few minutes from the beginning of the play, we are introduced to a Caucasian man in his late 30s, Eric, that we learn to be Miles's brother, just arrived back to the States after several months in Malaysia allegedly for work. A Caucasian woman enters soon after, Kit, Nina's best friend and colleague in their own architectural firm. Complete the cast Reggie, an African American man in his mid-forties who lives in the neighborhood, at his mother's home with several other relatives, and who is apparently very friendly and helpful and occasionally serves as a historical conscience of the neighborhood. Like Eric, Reggie is initially surrounded by an aura of untrustworthiness: in different ways, the two men appear at the "right moment" like ghosts. Eric just knocked at the door, straight from Asia, when no one was expecting him, and apparently, no one had even informed him of the new home's address.

Eric has ostensibly returned from Kuala Lumpur with a decent sum of cash, allegedly earned by reselling rickshaws. We learn that in the past the couple used to make fun of Eric and his aimless wandering around the globe, and in general they seem to have little trust in his ability to make a living. Nina says of him, interestingly enough with some anti-Asian racist undertones, "He just goes to these Western-worshipping little Asian countries with his all-American good looks and he bamboozles them. He sells them shit" (304). We don't really see the cash if not for a fleeting moment at the beginning of the play, when he is flashing a bunch of ringgit strapped around his legs, but, for as much as we know, that could be part of its con man *mise en scène*. Eric persuades his brother to join him

and use the money to open up a store, an upscale grocery store to suit the need of the gentrifying neighborhood. Like Nina and her friend Kit, the audience is given no reason to trust Miles's white brother, and when the money mysteriously disappears, and we learn that he even asked Kit to borrow it from her, the credibility of the young man has vanished as well and our perception of his parasitical presence becomes clear. Nonetheless, we understand white privilege in the story of his life: of how he could navigate successfully his almost forty years of life with no real expertise or direction, despite his privileged family background. His brother Miles had used that background to excel in education and in his career, possibly to compensate for his feeling of inadequacy and for what we later understand to be his fear of rejection. Nina believes that Miles is "emotionally enslaved to Eric" (316) because, as simplistically as she utters it in a moment of rage, as a bigger brother he protected him from racist attacks by various bullies through his school years. On the other hand, in a later conversation between the two brothers, we sense that Eric has been nurturing an inferiority complex toward his ever-successful black brother:

Eric: [...] You're going to have it all, like you always do – why do you have to deny me a piece of it?

Miles: Man, I've earned what I have. This is what I have always worked for. But you've been flitting around the world, cobbling together this little job with that one, never building anything, never digging roots, and now you're looking at me and saying 'I want some of that'?²³

²³ Diana Son, *Satellites*, in Elam and Jones, Jr., *The Methuen Drama Book of Post-Black Plays*, cit., p. 333. All citations from the play are from this edition and will henceforth be included parenthetically in the text.

Reggie, on the other hand, appears at the door just moments after somebody threw a rock into a hand-made expensive window, and he volunteers to find someone he knows to replace it. The perception that the audience has of these two men as (unrelated to each other) con men, parasitical figures and intruders is reinforced throughout the play, and despite being occasionally questioned, it hovers until the end.

Moreover, in these two characters, as in the protagonists, the issue of race is just one element in a much more nuanced characterization, which includes age, educational background, language, and most importantly gender and class. An intersectional understanding of identity is therefore necessary to begin to make sense of the social dynamics within the play.

As a partially black interracial couple, Nina and Miles could claim to belong to the black neighborhood in a way their white counterparts in theory cannot. However, by class they are no less “intruders” than any other gentrifying element. Moreover, like the first dialogue between Miles and Reggie reveals, Miles does not fulfill Reggie’s expectation about a hypothetical black brotherhood:

Reggie: and you ain’t hardly even moved in yet – that ain’t a way to welcome a brother to the neighborhood.

Miles (*a small reaction to ‘brother’*)

[...]

Reggie: We got all kinds of people up in here now, building new condos and renovatin’ these old brownstones...you see that house over there? Two homosexuals bought that, fixed it up to historical accuracy and all that. I’m glad you came to the neighborhood. What do you do you a lawyer or something?

Miles: I’m...an interactive producer.

Reggie: A producer! You know Biggie grew up two blocks from here, right? [...]

Miles: Actually I produce websites and DVD ROMs for corporate clients. But, I like Biggie. (284)

In this scene, we see how expectations play a crucial role: Miles's expectations about this neighbor who just appeared suspiciously when the window broke, Reggie's expectation about the black "brother" who just moved to the neighborhood, and of course the audience's expectations about both characters, which we are just now beginning to know. The reference to the two homosexuals in the gentrifying neighborhood seems to foreshadow some homophobic comments (stereotypes about black homophobia, but also expectations elicited by the use of the less common designation, that seems to betray a less than familiar relationship with the LGBT community) but remains eventually unspoken.

What is more visible is Reggie's distance and apparent hostility toward Nina, when she joins the two men. Reggie does not interact with her, not even when Miles introduces her, and keeps talking to Miles only. Is this the product of a deeply rooted sexism (we have here two men talking about what to do with the window, so the issue may be gendered as a D.I.Y. house renovation) or racism toward the Asian woman? Or again, some combination of the two mixed with the awareness that Nina is an architect, so not only someone with a higher educational background but an expert who could easily detect a possible attempt at scam? Nina on the other hand, controls the conversation about the replacement of the broken glass, and professionally, albeit out of context, asks for the business card of Reggie's glazer friend.

The racialized and gendered solidarity that Reggie seems to be expecting from Miles is stifled by the complicity between Miles's wife on the one hand, and by Miles's own resistance toward the rhetoric of black brotherhood on the other, in what seems to be a tricky interest-motivated inter-class encounter. Later in the play, after Reggie volunteers to provide other support for the couple and effectively penetrates the domestic space, the two men have an explicit contrast about both the role of Nina in the decision making process about the house

(and in the couple) and more subtly about race:

Reggie: Cuz I noticed how you talk to your female, see what I'm saying. Cuz you always saying 'I gotta ax Nina this' or 'I can't till I ax Nina' – and I've been thinking, 'What is this brother; hen-pecked or some shit?' But now I know that's how you do her to do you right. I'm'a try that shit myself./

Miles: Man, Nina's done this before.

Reggie: I done this before! I keep telling you!

Miles: Nina's done this hundreds of times before. Not just once in her mother's house. Anyway, why are you still living in your mother's house?

Reggie seems troubled by the fact that he cannot establish some level of trust and male-bonding with Miles, and attempts to appeal to the younger man's sense of masculine pride, through a fake praise about how Miles would require Nina's approval only as a self-interested strategy. Miles, who may not be exceptionally literate in the language of black brotherhood as he suggests later, but is certainly no stranger to the performance of masculinity, counter-attacks rhetorically, with a reference to both Reggie's "mother's home" and to his actual lack of professional expertise, as a way to emasculate the emasculator and possibly to divert the conversation. After a few moments, Nina joins the two men in the living room.

Miles: I've been telling you since the minute I met you that she's an architect. But you keep treating her like she doesn't know anything.

Reggie: (to Nina) Is that true? That ain't true. You the one who act like I don't know anything. I done did this before and you ain't. But you gotta be like one of them new niggas who always think –

The baby starts crying upstairs. Nina can't decide whether to get the baby or stay with Miles.

Miles: No man. No. I'm not any kind of nigger. You hear me?

Reggie: Man, I ain't mean it like that. Over here when somebody say new nigga we mean somebody who turn they nose up at something 'cause it ain't new or good enough –

Miles: I don't care what you say it means, man. I don't want to hear it in my house. (319; 321-322)

The N-word is among the most divisive words in the US context, and the use of it is regulated and restricted primarily according to the racial affiliation of the speaker, but also in relation to class and educational background (and of course it varies greatly across history and geography). In the above quotation, furthermore, it is used paradoxically to distance Miles from the black community, or this is the way the adopted man perceives it. We understand that this is one of the central traumas in Miles's upbringing, and the relocation into the black neighborhood could have been seen as an attempt to finally belong to the community, even though it was paradoxically framed through a gentrifying perspective of upper-middle class family moving into a working class neighborhood.

In many ways, the house that Miles and Nina are trying to build, is a utopia where their experiment of peaceful multiracial coexistence is supposed to unfold, and where each one of its members is supposed to find a safe shelter from the outside world. An outside world that cannot be prevented from infiltrating the bricks, and the windows, of this new home.

Another minor character that enters the home is Mrs. Chae, an older nanny newly hired to take care of Hannah and to teach her Korean. Here the story of Nina becomes clearer: she grew up in a family of Korean immigrants in a white town (autobiographical aspects abound in the play, and this certainly resonates with the Delaware of Diana Son's own childhood). Nina's parents, in a dramatically assimilationist move, disavowed all things Korean and fully embraced everything white American, to the point of forbidding their daughter to eat kim-

chee (otherwise they believe she would never find a – white – boyfriend). Nina’s mother dies at a young age. In her search for a Korean-speaking nanny, Nina is ostensibly looking for a substitute mother figure (a scene in which Mrs. Chae is actually spoon-feeding the grown up woman is more than self-explanatory). But she is also looking for a nostalgic idea of cultural and ethnic belonging: she wants to provide her daughter with a Korean (cultural) home where she can seek refuge from American racism. When she realizes that Mrs. Chae’s comments may (or may not) have racist anti-black undertones, she promptly fires her, in what seems to be an abrupt gesture of removal of a perceived racist threat to the balance of the new home. It is not easy to understand Mrs. Chae’s intentions or to assess her comments on how “clean and smart” Miles grew up to be (316), or of how “Hanna is not black. If you look at her, maybe you cannot tell. People cannot tell the daddy is black. She is just beautiful baby” (317). The audience is perhaps torn between the possibility that a Korean older woman may indeed be a racist (the history of interracial conflict in the US could likely confirm this stereotype) or whether she lacks the cultural sensitivity (and the language proficiency) to realize that her words may sound offensive. Especially for the hypersensitive Nina (like her friend Kit and Miles himself seem to believe). Our understanding of the characters, and the same applies to all the minor characters in *Satellites*, complicates as the play progresses, and as our interpretations of their motivations and personalities prove to be wrong, especially with regard to our understanding of racial identity. In the case of Mrs. Chae, for example, we learn that her own Korean American corporate daughter hires a British nanny instead of running the risk that her own mother may teach broken English to the baby.

In a revealing dialogue with her best friend Kit, we can see that the whole utopian project of building this new home is threatening to come crumbling down:

Nina: it won't take long this time, I'm not going to hold out for a Korean woman. I'll take anyone who isn't going to poison my baby with racist thoughts.

Kit: I think you're blowing this whole thing out of proportion.

Nina: I'm not. I know that as sure as someday Hannah's going to fall off her bike and scrape her knee, that someone is going to call her a chink, and a nigger –

Kit: Cover her ears!

Nina: I can't stop it. I can't protect her from it – I can't stop it from happening to me as a grown woman. Last month, I was standing in front of my childhood home, where I used to play cowboys and Indians, and ride my banana seat Schwinn, and eat Creamsicles from the ice cream man, and some teenager shouted from a car, "Go back to Vietnam–"

Kit: It's horrible, it's embarrassing, but I still think that's completely different from what Mrs. Chae–

Nina: My whole bright idea about hiring a Korean nanny was to give Hannah a reason to be proud to be Korean. I thought if she could, I don't know, speak the language, have some sense of belonging – it would help those names bounce off of her. We had the same reasons for wanting to raise Hannah in a mostly black neighborhood.

Kit: Look, you guys are making great choices for her –

Nina: No we're not. We're failing in every way. The Korean nanny denying her blackness, the black neighbors are throwing rocks through our window... (325)

What is really fascinating and powerful about this play is that it simultaneously articulates a post-identity-politics discourse, with its radical questioning of essentialist paradigms of race identity and race solidarity, while it also stages the centrality of race itself, arguing that this post-racial home is in fact not an island and it is saturated with history. History that cannot be kept outside of expensive windows by sheer will power, individualist determination, and self-reliance. The title of the play refers in fact to an artificial or a celestial body that does

not have its own gravity and that revolves around another bigger body or planet. This idea of (inter)dependence points to the limit of one's own "gravity" and self-definition, it marks the limit whereby we do not make, and cannot make all of the rules we live by. The bigger planet may be our community of choice, the society we live in, the very history we inhabit. The play, however, does not end on a deterministic note that dismisses individual agency.

On the contrary, toward the very end of the play, in a hilarious climax where everything seems to be going the wrong way and all the characters crowd the living room each in its own idiosyncratic way, we see Nina smashing what remains of her precious window with a pry bar in a liberating gesture. A few moments later we see Miles singing a lullaby to his daughter, who he is finally holding in his arms in a symbolic embracing of his own new status and emotional responsibility as a father. The final dialogue between the two new parents reverses our previous interpretation of the central catalyzing event of the play, the breaking of the window.

They stop at the window. They look out into the street for a while. We start to hear the sounds of the neighborhood. Indeterminate voices in conversation. A basketball being bounced, music from a car stereo.

Nina: you know what I think that rock coming through our window was?

Miles: What?

Nina: A Meteorite. A chip off of some billion-year-old comet that came crashing through here to let out all the ghost, all the stories, all the history...to let us know...we can make up the words ourselves.

The sounds from the street swell as Nina and Miles look out.
(341)

Now, the breaking of the window, rather than representing a menace, a violent outside penetrating the safe space of domesticity, is reframed and appropriated as an opening *out*

from the inside. At the same time, this opening up does not mean disavowing one's own agency: "to make up the words ourselves" evokes an act of self-invention, an act of creation that is possible now that the ghost and the history are on the surface, finally visible and now free to leave. A catharsis in the future that can take place now that the past and its ghosts are out, a post-identity-politics that has its roots deep into a current and intersectional understanding of racial politics. It is the empowerment that comes with lowering one's own barriers and defenses, the balance that we seem to reach when we let go of our desire to control and define, the self-knowledge that rises when we look outside of ourselves, out of our broken windows.

SUMMARIES

1) JOSEPHINE LEE, *Suspicious Yankees and Unmanly Luxury: Racial Presence in Royall Tyler's The Contrast*.

Royall Tyler's play *The Contrast* (1787), thought to be the first comedy to be professionally produced in the United States, imagines a new post-revolutionary American identity that resists the aristocratic culture of Britain and Europe. Through allusions to Indians, African Americans, and oriental travels and objects, *The Contrast* signals how non-white presence is consistently imagined in radical contrast to whiteness. These moments of song, offstage characters, and conversational references suggest how the play sought to interpolate spectators into a shared sense of racial as well as national commonality.

2) TAYLOR HAGOOD, "On the Rocks of Nowhere": *Impossible Staging in Harlem Renaissance Women's Drama*.

One-act plays by Harlem Renaissance women writers often feature seeming impossibilities in staging. Many scholars see these ostensible deficiencies as results of the writers' lack of formal training in drama. But read a different way, these "deficiencies" may be understood not as accidents but intentional efforts to embody the persistent impossibilities of solving race problems in the United States. This article examines impossibility and staging in plays by Zora Neale Hurston and Marita Bonner.

3) ROBERT J. CARDULLO, *The Nature of Drama, or Drama and Nature: Notes on Notable American Plays*.

This essay attempts to answer the question, "What is the relationship between scripted drama and nature?" The author argues that there is not much of a relationship between drama

and the natural world because drama deals essentially with the relationships, or conflicts, between people; it cannot realistically depict nature. He goes on to discuss five well-known plays from the repertoire of the American theater that treat the theme of alienation or divorce from nature.

4) BEATRIZ RESENDE, *Nelson Rodrigues, a Global Dramaturgy*.

Among Brazilian playwrights, Nelson Rodrigues (1912-1980) remains not only the greatest, but also the most translated and performed abroad. His strong writing, innovative theatrical proposals, and structures (modelled on tragedy) reveal a rare ability to provoke – even in the 21st century – spectators and readers on a worldwide scale. This essay analyzes the dramaturgical characteristics that guarantee the diffusion of Nelson Rodrigues in other countries and other languages.

5) MARIA SÍLVIA BETTI, *Authoritarianism and Political Struggle in a Fundamental Play of Brazilian Theatre: Papa Highbirte by Oduvaldo Vianna Filho*.

This essay analyzes some of the dramaturgical resources used in the play *Papa Highbirte*, by Oduvaldo Vianna Filho, in relation to the historical and political context of Latin America in 1968 – the year in which it was written. These resources are: the use of sometimes parallel and sometimes consecutive plans of space and time, the construction of contrasting nexuses implied between the times represented, the dramatic irony used to characterize the two dramatic threads of conflict and the construction of Highbirte as protagonist without protagonism.

6) VINCENZO BAVARO. “*Making Up the Words Ourselves.*” *Building a Home after Identity Politics in Satellites by Diana Son*.

This essay examines Diana Son’s 2006 play arguing that it

re-articulates and questions issues regarding race and Asian American culture. Starting from an overview of four generations of Asian American playwrights and an introduction to the post-Black cultural politics, the author highlights how *Satellites* may be understood intersectionally and as a post-identity politics play.

7) EMANUELA JOSSA, *Desire on Stage: Claudia Eid Asbún's Desaparecidos and Princesas*.

In the years 2000s, Bolivian theater has undergone a great expansion thanks to several factors outlined in the first part of this essay. The study focuses on two works by Bolivian playwright Claudia Eid Asbún, protagonist of new theatrical challenges in Bolivia: *Desaparecidos* (2005) and *Princesas* (2014). The essay analyzes the former's screenplay, paying special attention to the construction of dialogues, and the latter's staging, suggesting how the characters of both plays are dominated by internalized desires which prevent them from recognizing each other and undertake, with difficulty, a process of transformation.

8) ANGELA DI MATTEO, *TeatroxlaIdentidad for Children: Notes for a Theatrical Pedagogy of Memory*.

The *TeatroxlaIdentidad para público infantil*, founded in 2020 as a new militant space of the Teatro por la Identidad, extends the research of the grandmothers of Plaza de Mayo to their great-grandchildren, the fourth-generation victims of the last military dictatorship in Argentina. Starting from what here takes the name of 'theatrical pedagogy of memory,' this essay introduces a reflection on the new staging strategies for the education and dissemination of identity rights in the face of the new generational change/turn.

RESÚMENES

1) JOSEPHINE LEE, *Yanquis ambiguos y lujo afeminado: la presencia racial en The Contrast de Royall Tyler*.

La comedia de Royall Tyler *The Contrast* (1787), considerada la primera comedia producida de forma profesional en los Estados Unidos, imagina una nueva identidad americana posrevolucionaria que se resiste a la cultura aristocrática británica y europea. Las alusiones a los nativos americanos, a los afro-americanos, a los viajes hacia Oriente y a los souvenirs orientales demuestran cómo en *The Contrast* la presencia no-blanca sea constantemente pensada en fuerte contraposición con la blanquitud. Las escenas de canto, los personajes fuera de la escena y las referencias coloquiales sugieren cómo la comedia busca involucrar a los espectadores dentro de un sentimiento de hermandad racial y nacional.

2) TAYLOR HAGOOD, *“On the Rocks of Nowhere”*: la imposibilidad de la puesta en escena en el teatro de las mujeres del Renacimiento de Harlem.

Los actos únicos de las autoras integrantes del Renacimiento de Harlem a menudo presentan aparentes dificultades en la puesta en escena. Varios investigadores han identificado dichas deficiencias como el resultado de la falta de una adecuada formación teatral por parte de las escritoras. Sin embargo, si leídas desde una perspectiva diferente, esas “deficiencias” se podrían entender no como accidentales sino como esfuerzos intencionales para encarnar las imposibilidades persistentes en solucionar los problemas relacionados con el racismo en los Estados Unidos. El presente artículo analiza la imposibilidad de la puesta en escena en las piezas de Zora Neale Hurston y Marita Bonner.

3) ROBERT J. CARDULLO, *La naturaleza del drama o el drama y la naturaleza: apuntes sobre algunas célebres piezas estadounidenses*.

El presente artículo trata de responder a la pregunta: ¿qué relación existe entre un guion y la naturaleza? El autor sostiene que no hay mucha vinculación entre teatro y mundo natural porque el teatro se ocupa esencialmente de las relaciones, o conflictos, entre las personas y no puede representar la naturaleza de manera realista. El autor sigue con el análisis de cinco piezas muy conocidas del repertorio teatral estadounidense que tratan el tema de la enajenación o separación de la naturaleza.

4) BEATRIZ RESENDE, *Nelson Rodrigues, una dramaturgia global*.

Entre los autores que en Brasil se han dedicado al teatro, Nelson Rodrigues (1912-1980) sigue siendo no sólo el mayor dramaturgo, sino también el más traducido y representado en el extranjero. La escritura sólida, las propuestas teatrales innovadoras, las estructuras diseñadas sobre la tragedia revelan una capacidad rara para desafiar, incluso en el siglo XXI, a los espectadores y lectores de todo el mundo. En este artículo se analizan las características dramáticas que garantizan la difusión de Nelson Rodrigues en otros países y otros idiomas.

5) MARIA SÍLVIA BETTI, *Autoritarismo y lucha política en una obra fundamental del teatro brasileño: Papa Highirte, de Oduvaldo Vianna Filho*.

Este artículo analiza algunos de los dispositivos dramáticos utilizados en *Papa Highirte*, de Oduvaldo Vianna Filho, a la luz del contexto histórico y político de América Latina en 1968, año en el que se escribió la obra. Estas estrategias son: el uso de planos espaciales y temporales a veces paralelos y a veces consecutivos, la construcción de

contrastes implícitos entre los tiempos representados, la dramática ironía que caracteriza las dos líneas dramáticas del conflicto y la construcción de Highirte como protagonista sin protagonismo.

6) VINCENZO BAVARO, “*Making Up the Words Ourselves.*” *Construirse un hogar después de las políticas de identidad en Satellites de Diana Son.*

El presente artículo analiza la pieza de Diana Son de 2006 subrayando cómo la obra vuelve a articular y cuestionar asuntos relativos a la raza y la cultura asiático-americana. Tras presentar una panorámica sobre cuatro generaciones de dramaturgos asiático-americanos y una introducción a la política cultural de las formas artísticas “post-Black,” Bavaro evidencia que *Satellites* podría leerse desde una perspectiva interseccional y como una obra representativa de la pospolítica de la identidad.

7) EMANUELA JOSSA, *El deseo en el escenario: Desaparecidos y Princesas de Claudia Eid Asbún.*

En los años 2000, el teatro en Bolivia ha experimentado una gran expansión gracias a varios factores que se esbozan en la primera parte de este artículo. El estudio se focaliza en dos obras de la dramaturga boliviana Claudia Eid Asbún, protagonista de los nuevos desafíos del teatro en Bolivia: *Desaparecidos* (2005) y *Princesas* (2014). De la primera obra, el artículo analiza el texto dramático, prestando especial atención a la construcción de los diálogos, mientras que de la segunda analiza en detalle la puesta en escena, mostrando cómo los personajes de las dos obras están dominados por deseos internalizados que les impiden reconocerse y emprenden, con fatiga, un proceso de transformación.

8) ANGELA DI MATTEO, *TeatroxlaIdentidad para público infantil: apuntes para una pedagogía teatral de la memoria.*

El *Teatro la Identidad para público infantil*, fundado en 2020 como nuevo espacio de militancia del Teatro por la Identidad, extiende la búsqueda de las Abuelas de Plaza de Mayo a los bisnetos, la cuarta generación de víctimas de la última dictadura militar argentina. A partir de la que aquí toma el nombre de pedagogía teatral de la memoria, este artículo propone una primera reflexión acerca de las nuevas estrategias escénicas de educación y difusión del derecho a la identidad frente al nuevo giro generacional.

RESUMOS

1) JOSEPHINE LEE, *Yankees ambíguos e luxo efeminado: a presença racial em The Contrast de Royall Tyler*.

Considerada a primeira comédia produzida profissionalmente nos Estados Unidos, *The Contrast* (1787), de Royall Tyler Tyler, imagina uma nova identidade americana pós-revolucionária que resiste à cultura aristocrática britânica e europeia. As alusões aos nativos americanos, aos afro-americanos, às viagens ao Oriente e às lembranças orientais mostram como em *The Contrast* a presença não-branca é constantemente pensada em forte contraste com a branquitude. As cenas de canto, as personagens fora do palco e as referências coloquiais sugerem como a comédia tenta envolver o público em um sentido de comunidade racial e nacional.

2) TAYLOR HAGOOD, *“On the Rocks of Nowhere”: a impossibilidade de encenar no teatro feminino da Renascença do Harlem*.

Os atos únicos das escritoras do Harlem Renaissance frequentemente apresentam aparentes dificuldades na encenação. Vários estudiosos atribuíram essas deficiências à falta de uma adequada formação teatral das escritoras. Entretanto, lidas de uma perspectiva diferente, essas “deficiências” poderiam ser interpretadas não como acidentais, mas como tentativas deliberadas de representar a contínua incapacidade de resolver os problemas do racismo nos Estados Unidos. Este artigo examina a impossibilidade da encenação nas peças de Zora Neale Hurston e Marita Bonner.

3) ROBERT J. CARDULLO, *A natureza do drama, ou o drama e a natureza: notas sobre algumas célebres peças americanas*.

O ensaio tenta responder à pergunta: qual é a relação entre uma peça teatral e a natureza? O autor argumenta que a relação entre o teatro e o mundo natural não é contemplada porque o teatro se preocupa principalmente com as relações ou os conflitos entre as pessoas e dificilmente consegue representar a natureza de uma forma realista. O autor então analisa cinco peças conhecidas no repertório dramático americano que tratam do tema da alienação ou separação da natureza.

4) BEATRIZ RESENDE, *Nelson Rodrigues, uma dramaturgia global*.

Dos autores que se dedicaram ao teatro no Brasil, Nelson Rodrigues (1912–1980) permanece sendo não apenas o maior de todos os dramaturgos, mas também o mais traduzido e encenado no exterior. A escritura forte, as propostas teatrais inovadoras, a estrutura tributária das tragédias evidenciam capacidade rara de provocar, mesmo no século XXI, espectadores e leitores em escala mundial. Investigamos aqui as propriedades da dramaturgia do autor que garantem sua recepção em outros espaços e em outras línguas.

5) MARIA SÍLVIA BETTI, *Autoritarismo e luta política na pauta de uma peça fundamental do teatro brasileiro: Papa Highirte, de Oduvaldo Vianna Filho*.

Este artigo analisa alguns dos recursos dramatúrgicos utilizados na peça *Papa Highirte*, de Oduvaldo Vianna Filho, em relação ao contexto histórico e político da América Latina em 1968, ano de sua elaboração. Esses recursos são: o uso de planos ora paralelos ora consecutivos de espaço e tempo, a construção de nexos contrastivos subentendidos entre os tempos representados, a ironia dramática utilizada para a caracterização dos dois fios dramáticos de conflito e a construção de *Highirte* como protagonista sem protagonismo.

6) VINCENZO BAVARO, “*Making Up the Words Ourselves.*” *Construir-se uma casa após a política de identidade de Diana Son em Satellites.*

Este ensaio propõe uma análise da peça *Satellites* (2006) de Diana Son, destacando a forma como ela rearticula e questiona a raça e a cultura asiático-americana. Após uma panorâmica de quatro gerações de dramaturgos asiático-americanos e uma introdução à política cultural das formas de arte “post-Black,” o autor destaca a interseccionalidade de *Satellites* lida como um trabalho representativo da pós-política da identidade.

7) EMANUELA JOSSA, *O desejo no palco: Desaparecidos e Princesas de Claudia Eid Asbún.*

Nos anos 2000, o teatro na Bolívia passou por uma grande expansão graças a vários fatores que são delimitados na primeira parte deste artigo. O estudo se concentra em duas peças da dramaturga boliviana Claudia Eid Asbún, protagonista de novos desafios do teatro na Bolívia: *Desaparecidos* (2005) e *Princesas* (2014). Da primeira peça, o artigo analisa o texto dramático, prestando especial atenção à construção dos diálogos, enquanto da segunda analisa em detalhes a encenação, mostrando como as personagens das duas obras são dominados por desejos internalizados que os impedem de se reconhecerem a si mesmos e, assim, empreendem um laborioso processo de transformação.

8) ANGELA DI MATTEO, *TeatroxlaIdentidad para público infantil: notas para uma pedagogia teatral da memória.*

O *TeatroxlaIdentidad para público infantil*, fundado em 2020 como um novo espaço de militância do Teatro por la Identidad, estende a busca das Avós da Plaza de Mayo aos bisnetos, a quarta geração de vítimas da última ditadura militar argentina. Começando pelo que aqui é chamado de pedagogia teatral da memória, o artigo propõe uma primeira reflexão

sobre as novas estratégias cênicas de educação e difusão do direito à identidade diante da nova guinada geracional.

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