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TINTA (ISSN 0739-7003) is a research journal published by the graduate students of the Department of Spanish and Portuguese at the University of California, Santa Barbara. The journal is dedicated to the publication of research representing significant contributions pertaining to the literature, language and culture of the Hispanic and Lusophone worlds. We also publish book reviews, interviews, and welcome the works of faculty members and creative writers. Please visit our website at <http://orgs.sa.ucsb.edu/tinta> for information regarding our upcoming Call for Papers. Send correspondence and submissions to:

TINTA

Dept. of Spanish and Portuguese
University of California, Santa Barbara
4206 Phelps Hall
Santa Barbara, CA 93106

Submissions and correspondence may also be received electronically. Please contact the editors at tinta@lsit.ucsb.edu.

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Performance and Spectatorship in Film and Literature

Volume 7

2003

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Foreword

This year's edition of *TINTA*, "Performance and Spectatorship in Film and Literature," is an interdisciplinary publication informing the contentious space of identity in Hispanic and Lusophone film and literature. The articles published in this volume are, in themselves, a polyphonic performance dealing with issues of gender, class, race, sexuality, memory, and the representation of history.

We are honored to open the volume with excerpts from Suzanne Jill Levine's widely acclaimed biography of Manuel Puig, *Manuel Puig and the Spider Woman: His Life and Fictions* (2000). We also pay tribute to our resident expert on cinema, Professor Victor Fuentes, on the occasion of his retirement in Spring 2003, with highlights from an interview that Alicia Rueda Acedo and Ignacio Ruiz Pérez have graciously conducted and assembled.

The six articles at the core of this volume are the result of a rigorous selection process carried out by our editorial team, and subsequent correspondence with the authors. The selections presented were chosen for the originality and innovation they contribute to multiple fields of study, beyond our original focus of performance and spectatorship in Hispanic and Lusophone Studies. Marisa Estelrich's suggestive analysis of Argentinean writers and artists Alicia Partnoy, Raquel Partnoy and Ruth Irupé Sanabria's works, stands out not only for its interdisciplinarity, but also for its theoretical approach by emphasizing the performativity implied in testimonies, and the need to make women's voices be heard. Stephanie Slaughter's article explores the representation of masculinities in Mexican culture, including the analysis of different roles played by Pedro Infante, one of the most relevant and sometimes mystifying male figures of Mexico's Golden Age Cinema. In his study of the Brazilian novelist, poet and academic Silviano Santiago's novel *Stella Manhattan*, Danny Mendez explores the figure of the transvestite, highlighting the convergence of race, class and sexuality, and contributing to the inclusion of Hispanic and Lusophone cultural products in the field of queer studies. Karen S. Goldman's article on Luis Buñuel's *Viridiana* and *Tristana* offers a meticulous and fresh analysis of women characters in relation to sexual violence and desire.

In connection with current critical trends, it was evident that the link between performativity and gender was to inform the majority of the studies in this volume. However, two articles particularly stand out as a complement to performativity: Natalia Jacovkis's exploration of the tensions between the global and the local in contemporary Argentinean cinema, which gives a good overview to the criticism in the field; and finally, Pedro Miguel Reboredo Marques's comprehensive study of Angolan writer José Eduardo Agualusa's novel, *Nação Crioula*, which offers, among other things, a serious reflection on canonization within Lusophone literary studies.

This issue of *TINTA* is a product of many meetings, correspondence, and invaluable support we have received from various departments and academic programs on campus. Producing a journal during a year in which budgets have been squeezed throughout the Division of Humanities and Fine Arts would not have been possible without the generosity of the Department of Spanish and Portuguese, the Latin American and Iberian Studies Program, the Comparative Literature Program, the Department of History, the Department of Chicana and Chicano Studies, the Department of Film Studies, and the Graduate Student Association.

We are especially grateful to the individuals who have graciously volunteered their time and wisdom: the 2002 *TINTA* editors for their guidance; Professor Timothy McGovern, Silvia Oliveira, Gustavo Nanclares, and Robert Levine for contributing as readers and advisors during the editorial process; Professor Sara Poot-Herrera for assuring *TINTA*'s continued livelihood; and Blanca Nuila for keeping us afloat.

We are indebted to all the members of our Editorial Board for their commitment and vision which have been essential to the production of a journal whose articles make an important contribution to an ongoing dialogue with regard to performance and spectatorship in film and literature. The cohesion we have nurtured among such an interdisciplinary cluster of articles embodies our many voices and ability to work as a team. Finally, we would like to thank Professor Harvey Sharrer and Professor Eduardo Raposo for their encouragement throughout this editorial journey.

The Editors In Chief