



EDITOR'S NOTE

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Editor's Note

Andrea Casals-Hill

Dear Readers,

This fall-winter semester in the Southern Hemisphere brought the joy of in person academic life after two years of online teaching because of the Covid 19 pandemic. The *patios* packed with first, second, and third-year students, many of whom had never been in a university classroom, filled our hearts and their presence also elicited thoughts about the importance of human encounters and the impact of living in such a globalized world. *ESLA's* Issue 23 features two articles and one essay that ponder upon these impacts.

Nathan King's article, "The Symphony, Rhythm, and Identity in *The Kingdom of This World*", which inspires this issue's cover*, closely relates to *ESLA's* mission, "reflecting on cultural productions that connect the human experience through the language [of music, in this case], allowing people to read each other beyond [time and borders and illuminating both the] bright and the dark side of globalization and colonization". The article reflects on how Alejo Carpentier's novel negotiates between the classical European symphonic structure and the Cuban rhythms marked by the Vodou drums and syncretic chants.

*Our cover illustration is inspired by a photo published by *The Guardian* in an article titled "Haiti's heartbeat", dated March 3, 2010.

The second article included in this issue is a timely ecocritical discussion that brings us to the contemporary ecological crisis. Marianela Mora analyzes Ian McEwan's novel *Solar* which she understands as *Cli-Fi* (Climate fiction). Mora highlights the tensions between politics and scientific knowledge and denial, showing how bluntly literature can mirror our cultural dilemmas and stagnation.

Last, but not least, we are happy to publish an essay by María José Cornejo that brings us back to Caribbean waters. While King's article mentioned above negotiates between the European musical structures and the Cuban rhythms that structure Carpentier's 1957 novel, Cornejo's essay analyzes the appropriation of the Shakespearean play by Cuban playwrights in 1967. The essay "Theatricality and Race in William Shakespeare's *The Tempest* and Raquel Carrió and Flora Lauten's *Otra tempestad*" compares both plays, focusing on the subversive decolonial interpretation and rewriting of the classic play, a transculturation act that negotiates between cultures.

This issue features a diversity of literary works, set in different times and places, broadening our ideas of globalization and the encounter between cultures across time. We hope these articles and essay are inspiring, and that this assemblage of academic texts is stimulating for all our readers.

Abrazos,

Andrea Casals-Hill
ESLA Editor