

Sample Abstract

<Your Name>
UCMLA 2023 Abstract
<your email address>

<Insert Paper Title>

Mexican culture, as with other paternalistic cultures, femininity is often performed through gentle and passive caregiving, which defines a woman's role within the family structure, as amplified in the typical Mexican telenovela. While men are presented as hypermasculine providers who make the decisions for the rest of the family. *La Casa de las Flores*, a 2018 Mexican telenovela on Netflix, often disrupts these cultural norms by featuring principal drag characters who queer dominant notions of gender. *La Casa de las Flores* follows the de la Mora family as they learn that Ernesto, the head of the household, has a second family after his mistress, Roberta, whom he housed in a drag cabaret, commits suicide. The two family structures collide, and eventually become one after they learn to depend on each other while rearranging familial roles. Roberta's death in *La Casa de las Flores* sets in motion a new complex family structure that resembles a neo-colonial structure; one that forces drag queens into the roles typically assigned to dependent "female" members of the family. The de la Mora family places the queens in these roles in order to make the queens more palatable to the de la Mora family; subsequently the queens queer gender roles for all. While keeping the queens at a distance, as employees, and simultaneously taking advantage of the emotional support, los de la Mora establish a neo-colonial structure that is disguised as family.

Identifies the topic

Identifies the text

States the argument