



EXCHANGE AND COLLISION

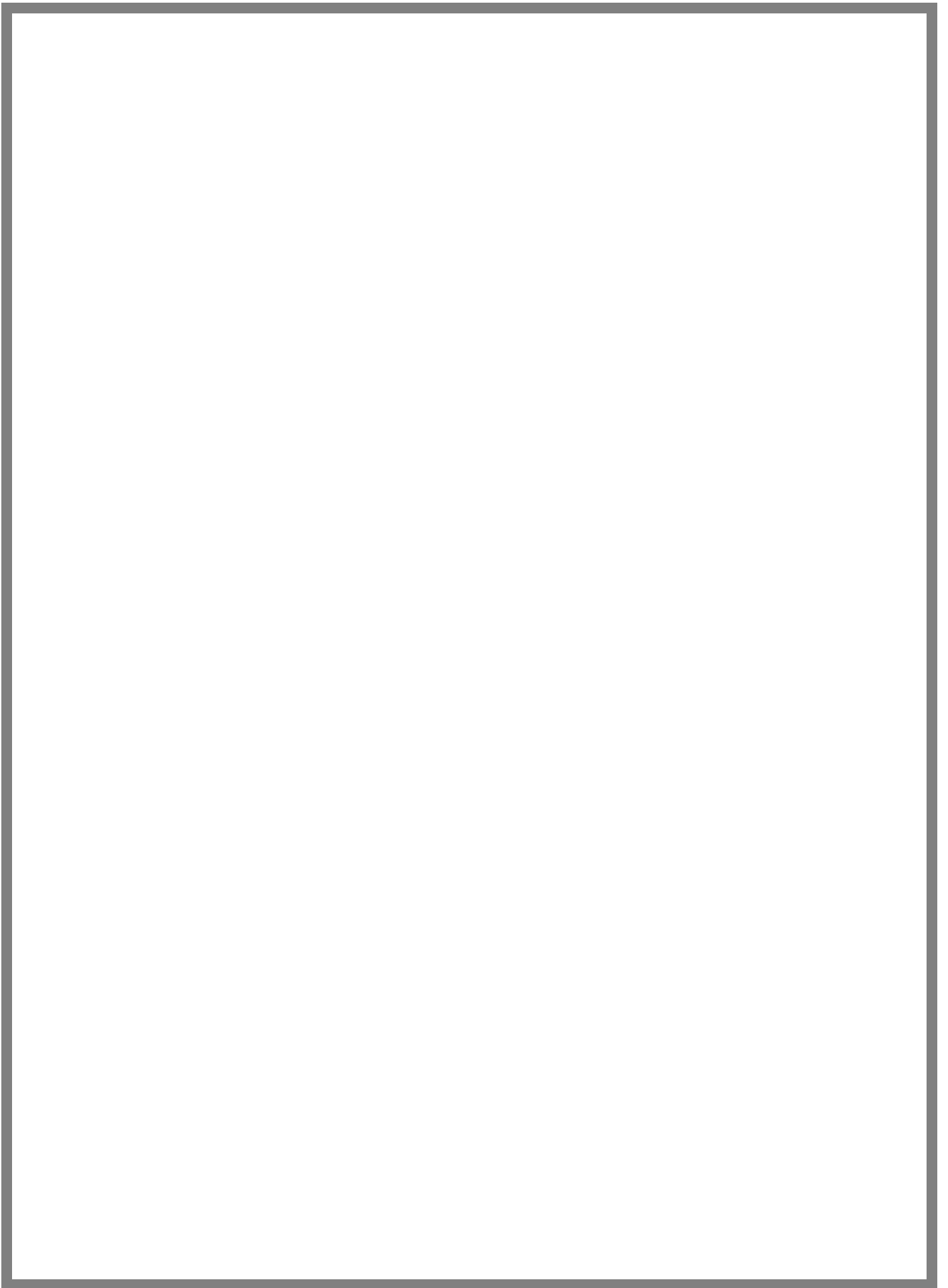
March 25-26, 2015

University of Minnesota

Department of Spanish & Portuguese Studies

Friday: Nolte Hall 140

Saturday: Folwell Hall 112 & 116



Friday, March 25, 2016

Volte Hall 140

- 8:00 – 8:45 Registration & Coffee
- 8:45-9:00 Welcome & Opening Remarks
Timothy Face, Department Chair
- 9:00-10:30 Panel 1
Ana Claudia dos Santos São Bernardo
Juliana Caldas
Kevin Huselid
- 10:30-10:40 Break
- 10:40-12:10 Panel 2
Ana Maria Anderson
Timothy Frye
Casey Monroe
- 12:10-1:30 Lunch (on your own)
- 1:30-3:00 Panel 3
Erma Nezirevic
Stephanie Laska
Felipe Hugueño
- 3:00-3:30 Break
- 3:30-5:00 Keynote Address

Patrick Dove, Indiana University-Bloomington

“The Secret of the World: Globalization, History, & Modernity in Roberto Bolaño’s 2666”

5:00-6:30 Wine Reception

6:30pm Film Screening

Testigos de un etnocidio: Memorias de resistencia

Saturday, March 26, 2016

Folwell Hall 112 & 116

- 8:30 – 9:00 Coffee
- 9:00-10:30 Panel 4
Natalia Defiel
Natalia Vargas Márquez
Katie Clarkson
- 10:30-10:40 Break
- 10:40-12:10 Panels 5 (Fol. 112) & 6 (Fol. 116)
Anshare Antoine Lily Frusciante
Larissa Higa Aline Novaise de Almeida
Brigitte Pfluger
- 12:10-2:00 Lunch (on your own)
- 2:00-3:30 Panels 7 (Fol. 112) & 8 (Fol. 116)
Juan Carlos Castro Baños Russell Simonsen
Sandra Chang Raak Doug Porter
Catalina Ahumada Escobar Mónica de la Fuente Iglesias
- 3:30-4:00 Break
- 4:00-5:30 Keynote Address
Almeida Jacqueline Toribio, University of Texas-Austin
“La mancha (negra?) del plátano: Language and self-/other-ascribed identity”
- 5:30-5:45 Closing Remarks
William Viestenz, Director of Graduate Studies
- 6:30pm Dinner at the home of Carol Klee & Luís Ramos García
2129 Folwell Avenue, Falcon Heights, MN

(Presenters are welcome to carpool with UMN students from the conference location)

Keynote Addresses

Patrick Dove, Indiana University-Bloomington

Friday, March 25th, 3:30-5:00pm

"The Secret of the World: Globalization, History, & Modernity in Robert Bolaño's 2666"

Robert Bolaño's novel *2666* is a literary reflection on how economic and technological globalization has transformed the social topography of northern Mexico and the Free Trade Zone along the Mexican/US border, coinciding with the emergence of new forms of exchange, trafficking, and accumulation while also intensifying experiences of precarity, fragmentation, and violence. This talk will pose the question of whether literature for Bolaño—but, by implication, for us as well—can still be conceived as possessing a critical potential that could respond to the violence of globalization and narcocapitalism, and if so what this response might have to say to us. The focal point will be the way in which narration and emplotment relate to literary history, and particularly the [neo] avant garde.

Almeida Jacqueline Toribio, University of Texas-Austin

Saturday, March 26th, 4:00-5:30pm

"La Mancha (negra?) del plátano: Language and self-/other-ascribed identity"

Over the past decades, the demographic composition of the United States has shifted towards a more linguistically, culturally, and racially diverse society. Immigrants from the Spanish-speaking Caribbean and their U.S.-born children figure centrally in this trend. Many preserve their distinctive ethnicities, based on shared language, traditions, and values, and many eschew categorization within the fixed U.S. black/white racial dichotomy. In this presentation I expand on the language situation of Caribbeans who navigate national-origin, indigenous, African, African-American, and Latino/Hispanic classifications, foregrounding the significance of self- and other-ascribed racial grouping in the linguistic enactment of identity among Puerto Ricans, Cubans, and Dominicans. I highlight my own individual and collaborative research in this area, particularly with reference to the language attitudes and behaviors of Dominicans, and report on related contributions from the literatures in linguistics, sociology, and cultural studies. As will be observed, the ideologies of race that shape Afro-Hispanic immigrants' beliefs about language and language use are altered with movement from the Caribbean to U.S., an adjustment that must be understood in interpreting their language practices. The larger aim of the presentation, then, is to exhort researchers in linguistics to an examination of the socio-historical contexts within which linguistic performances are embedded.

Screening of *Marta Rodríguez's*

Testigos de un etnocidio: Memorias de resistencia



Based on 40 years of documentary work, Marta Rodríguez, in *Testigos de un etnocidio: Memorias de resistencia* [*Witnesses to Ethnocide: Memories of Resistance*], will analyze the history of ethnocide against Colombia's indigenous peoples.

Through the testimonies of dozens of indigenous peoples' experiences during Colombia's 40-year armed conflict, the film demonstrates the urgent message that state- and para-state-led massacres, forced displacement, and economic marginalization have brought Colombia's diverse ancestral peoples to the brink of cultural and physical annihilation. Yet, amid this jarring and sinister portrait of ethnocide, the film depicts the voices, faces, visions, and actions of indigenous leaders who have risked their lives to demand an alternative, peaceful destiny for Colombia and its people.

Panel 1: Friday, 3/25, 9:00-10:30 in Nolte Hall 140

Ana Claudia Dos Santos São Bernardo, University of Minnesota, “Para Acordar a Casa-Grande”:
A Literatura Insubmissa de Conceição Evaristo em *Becos da Memória*

A escritora afro-brasileira Conceição Evaristo, afirmou em entrevista de 2015 que a escrita negra feminina é um ato de insubmissão que vai na contramão da literatura tradicional: enquanto esta serve para “adormecer os da casa-grande” a literatura feminina negra quer acordá-los. Proponho-me a analisar o romance *Becos da Memória* (2006) de Conceição Evaristo de forma a mostrar como o caráter de insubmissão se faz visível, e o que essa obra nos oferece de tão perturbador à ordem tradicional, ou seja, o que incomodaria o sono da sociedade branca, herdeira do colonialismo e maior beneficiada do sistema patriarcal no Brasil. Trata-se de uma luta por justiça social empreendida por meio da literatura e que, com frequência, ainda é negligenciada pela crítica literária e mercado editorial. Essa forma de “ativismo literário” feminino e negro é sintetizado em cinco aspectos estruturais que visam a desconstrução e subsequente recriação da personagem negra na literatura brasileira, especialmente da mulher negra. Essa reconstrução não se fixa apenas na imagem do negro, mas vai além ao representar com intuítos específicos também a intelectualidade e subjetividade de afro-brasileiras contribuindo para a reparação de injustiças raciais históricas que foram propagadas também por meio da literatura canônica.

Juliana Caldas, Universidade de Sao Paulo, “Poéticas em deslizamento: a ruptura estética de Hilda Hilst e Lygia Clark nos anos 1970”

Contemporâneas, apesar de não terem nutrido nenhum diálogo em vida, Hilda Hilst e Lygia Clark são tributárias de uma década de efervescência cultural, na qual a contracultura, no âmbito internacional, e o Tropicalismo, no cenário brasileiro, são exemplos marcantes das mudanças de paradigmas que estavam em voga. Nesse sentido, a proposta desta comunicação é situar ambas as artistas na perspectiva dos anos 1970, quando elas estavam realizando rupturas estéticas em suas obras. Para tal, consideraremos a transição de Hilda Hilst da poesia, tendo em vista sua passagem pela dramaturgia, para desaguar em sua prosa poética no livro *Fluxo-Floema*, bem como o deslizamento de Lygia Clark a partir dos quadros *Superfícies Modulares*, para suas experiências tridimensionais com os *Bichos*, desembocando finalmente nas suas proposições relacionais. Com esse recorte pretendemos traçar um panorama dessas rupturas estéticas inserindo-as no contexto das experimentações com as linguagens que marcam a segunda metade do século XX.

Kevin Huselid, University of Minnesota, “Towards a Pluralist Spanish Cultural Studies and Equatorial Guinea”

This paper presentation is an exploration of Spanish Cultural Studies with attention towards the meaning of culture in Hispanophone Africa in the 20th century. In this early stage of research I hope to generate a discussion around what an Equatorial Guinean Cultural Studies might offer to grasp a peripheral Spanish Cultural Studies and better understand Hispanophone African Studies. I explore the different structures of meaning and cultural capital in Equatorial Guinea from the Spanish Civil War through national independence and contemporary regional integration efforts. In this paper I would like to open up economic categories such as infrastructure, deterritorialization and re-territorialization in the study of cultural practices of institutions that force recognition of particular identities entangled in capitalist economic development. In order to destabilize economic terms that use pseudo-scientific truths such as growth, natural resources and development I am looking for modes of reading expressionism in cultural texts that help make visible the politics and ethics of a universal right to belong with particular attention to the context of intersectional social inequalities in education and mobility. The temporality of these practices is equally important and in order to juxtapose the critique of representation in cultural studies with national history, I hope to identify some future research avenues that might offer ways to rethink African histories and geographies that narrate multiple modes of contingent regional integration. The consequences of the efforts to destabilize capitalist economic categories through cultural studies will also be addressed.

Panel 2: Friday, 3/25, 10:40-12:10 in Nolte Hall 140

Ana Maria Anderson, University of Minnesota, "*Compremos como galegos: Commercial success through portrayal of a timeless Galician identity*"

This work investigates a place of intersection between advertising and politics in Galicia, namely the series of television spots created by the supermarket chain GADIS under the title *Vivamos como galegos*. Most studies of this series have focused exclusively on the first spot and have argued that the success of the ad is due primarily to the way it makes Galician identity attractive. While agreeing that this factor is important, the present analysis expands on previous studies by analyzing rhetorical devices in and intertextual relationships between five ads in the series to argue that these spots discursively create an imaginary world in which Galician language and culture are timeless and will not be lost. This ideal characteristic responds to a current concern of Galician society, namely, the decreasing use of the regional language among youth. In creating this Galician world, GADIS discursively paints itself as a defender of all things Galician, which has led it to become "a campaña de maior éxito do momento" (Souto 2008, 199).

Timothy Frye, University of Minnesota, "Constructing Canal Aesthetics in *Las novelas canaleras*."

Panamanian photographer José Castrellón says that Panama, since 1903, has not been a part of Central America or South America, that it is more like an island. This is due in large part, to the construction of the Panama Canal. Tim Frye's research studies questions of ecology and space in texts that relate directly to the Panama Canal and other megaprojects in the Americas. And while scholarship has narrowly focused on Panama's distinct and complex racial dynamics as a result of the U.S. sovereign Canal Zone, new readings of these Canal Texts provide us with a unique inquiry of spatial and environmental crisis in the isthmus. Three texts, *Los forzados de Gamboa* (Beleño, 1960), *Pueblos perdidos* (Tijeiras, 1962), and the photographic series "Zoned Out" (Castrellón, 2008) point to phenomena that can be traced in the U.S. built environment of the Canal Zone, and the environment which it tames, creates or helps to destroy. These are readings that have not been previously elaborated, and as the Canal grows wider through expansion projects, Tim's work engages Panamanian aesthetics pointing directly or indirectly to powerful fluctuations in space and the environment and the aesthetic representations that have manifested since the Canal's construction. In these three works, we can see throughout history distinct modes of conceiving the canal, and are pointed to how innovative ways of interpretation continue to be negotiated.

Casey Monroe, Tufts University, "A Vision of Empire: William Henry Jackson and the Mexican Railroad"

Throughout the nineteenth century, the United States made concerted efforts to acquire territory, expand its borders, and reach the Pacific Ocean. Predicated upon the notion of Manifest Destiny, these expansionary ambitions provoked bloody territorial conflicts between the U.S. and Mexico and brought about such dramatic annexations as the Mexican Cession. In the final quarter of the nineteenth century, under the regime of President Porfirio Diaz, Mexico sought to modernize--a process, it was believed, that would accompany the construction of a railway system throughout the country. In this fervent desire to modernize, President Diaz and his regime sold a great deal of valuable Mexican territorial assets to industrialists and capitalists from the United States. Consequently, foreign investors came to own much of the Mexican railway, as well as a large portion of Mexico's economic capital.

In 1883 William Henry Jackson--a photographer who had worked for U.S. geological surveys and railroad companies--was commissioned by the Mexican Central Railway to capture images of their locomotive in Mexico, ultimately for advertisement and promotional purposes. By working in this capacity, this paper argues that Jackson and his photographs served as instruments of U.S. expansionist aspirations southward, as his Mexican photographs were captured through a characteristically hegemonic lens that was attuned to the landscape as a subject to be conquered, controlled, and possessed. He portrayed Mexico in much the same way he portrayed the frontier of the United States during previous expeditions: a land to be tamed, transformed, and ultimately owned. Thus, his depictions of Mexico imply a sought-after economic and political ownership of the country by U.S. industrialists. Whether consciously or unconsciously, Jackson worked to help formulate this perception of Mexico as a subject of the United States. His Mexican photographs disseminated a damaging portrayal of the country and functioned in collusion with imperialist and expansionary U.S. ambitions.

Panel 3: Friday, 3/25, 1:30-3:00 in Nolte Hall 140

Erma Nežirević, University of Minnesota, “The Death of Excalibur: A Case of Biosecurity”

In 2014, Teresa Romero, a nursing assistant at Carlos III Hospital in Madrid, became the first Westerner to be infected by Ebola outside of Africa [1], after contracting the virus by cleaning the room of a missionary who had been infected in Western Africa. While Romero and her husband, Javier Limón, were quarantined, the sanitary authorities of the city of Madrid obtained a court order to put down their dog, Excalibur, as a precaution. This paper examines the portrayal of the euthanizing/execution/sacrifice of the dog and the apparent exaltation of human exceptionalism by Spanish authorities despite a large social campaign and organized protests to prevent the dog’s death. The Ebola outbreak in Spain exposes the tension between the human understanding of the dog as a companion animal versus a companion species, one that deconstructs boundaries between human and animal, self and the other, as Donna Haraway defines it. In order to declare itself free from the virus, Spain found itself having to exterminate a potential parasite and kill a ‘friend’. Ultimately, this paper explores the politics of modernity surrounding the death of Excalibur by looking at him as a member of a species that has grown alongside his owners, embedded within the political system which exterminated, and ultimately replaced him. This case of so-called biosecurity exposes a continual return to old authoritarian tendencies in the public sphere that overtake the public attempts at a grassroots democratic approach to dealing with a disease threat.

[1] Catalan daily newspaper *La Vanguardia* described her as “la primera occidental infectada por el virus del ébola fuera de África” (June 26, 2015).

Stephanie Laska, University of South Dakota, “Possibilities and Problems of Progress and Pregnancy: Technology Induced Miscarriages, Abortion, and Botched Surgery in John Dos Passos’ *The U.S.A. Trilogy* and *Manhattan Transfer*”

Many twentieth century inventions center on the reproductive ability of technology such as the telegraph, radio, and phonograph. As these innovations created reproductions of messages and sound, reproduction as a constituent of technology took on a new role within the reproduction of humanity. Presumed progress in female healthcare became prominent as female reproduction changes in the earlier part of the twentieth century, and the shift often creates a physical collision between women and the science-centered discourse, which appears in literature surrounding the time of change. Reproductive technology, the societal stigmas associated with pregnancy, and the medical discourse of obstetrics change from a natural view of reproduction and the female body to a highly technological and science-driven female body, and by default, a body that technology alone can control. By analyzing *Manhattan Transfer* and *The USA Trilogy* by John Dos Passos, one can witness the gendered dynamics of the medical field and technology and their effects on female reproduction and body. An examination of Dos Passos’ characters Woman of *Manhattan Transfer*, Margo Dowling of *The Big Money*, and Anne Elizabeth Trent or “Daughter” of *1919* shows the collision of technology and the female body and the change it causes in the lives of the women. In addition, each character’s pregnancy can be viewed in relation to a male controlled process that allows female access to technology, but a not *power over* technology as pregnancy and women’s health moves from natural to technological as reproductive technologies are forced into female lives.

Felipe Hugueño, University at Buffalo, NY, “*La Estrella Distante* de Bolaño está más cerca de lo creído: un estudio biopolítico de la novela”

Estrella distante de Roberto Bolaño busca estremecer la conciencia lectora con respecto a la violencia de la crisis institucional de Chile, al representar una radical ideología política. La encarnación de esta ideología fascista produce una conmoción inesperada porque el protagonista aprovecha de su oficio de poeta para comunicar su intolerancia hacia los “enemigos del Estado”. A veces su intolerancia culmina en homicidios perturbadores que después son exhibidos artísticamente al público. En este presente trabajo pretendo analizar la personificación del fascismo y su propósito literario en la obra. Acudiendo a Elaine Scarry en *The Body in Pain*, se hace evidente que Bolaño intenta aproximarnos a la violencia llevada a cabo durante la dictadura para que podamos simpatizar más adecuadamente con las víctimas y/o sus familiares. Intenta alcanzar esta meta al aludir a la visibilidad de esta violencia. La hace visible al personificar a un poeta, cuyo estilo artístico es complementar su poesía escrita con fotografías grotescas de sus matanzas. Sin duda, esta poetización de estos modos de arte es problemática porque convierte al arte en un arma política que intimida e identifica a los enemigos del estado.

Panel 4: Saturday, 3/26, 9:00-10:30 in Solwell Hall 112

Natalia Defiel, University of Minnesota, "Lord Byron through Spanish Eyes: A study of a translation of Childe Harold's Pilgrimage"

During the 1800s it was an ongoing tradition for young European aristocracy to explore the world before them as part of their personal enrichment. Lord Byron was among this group of travelers. As a result of his journey, he created a wonderful piece of literature, Childe Harold's Pilgrimage. The poem led to tremendous fame and fortune for Lord Byron in his home land and in the rest of Europe.

Almost a century later, in 1886, a Spanish translator known by Don de la Peña immersed himself in the mission of translating Childe Harold's Pilgrimage. I demonstrate how his extremely subjective work affected the translation of Lord Byron's writing, especially in canto 1, where he refers to Spain. In the quest of fighting stereotypes that still existed at that point in his country, Don de la Peña didn't hesitate to elevate the positive opinions of the young Lord, nor did he shy away from diminishing the negative opinions written by Lord Byron. In my article, I focus specifically on the section that refers to Spain and I explore the introduction that de la Peña wrote to introduce himself, his work and his intentions. Additionally, I analyze the three areas that Lord Byron concentrates on in Childe Harold: women, bullfighting and the rural man.

Natalia Vargas Márquez, University of Minnesota, "The Dream of Chuquillanto. Framing and Translation in a Colonial Andean Manuscript"

In the late Sixteenth century Martín de Murua, a mercedarian friar constructed two of the remaining manuscripts of the colonial Andean context. One of those, the *Historia y Genealogia de los Reyes Ingas del Piru* intended to be a comprehensive record of the history and habits of the Inca population in Precolumbian times. For that he used the service of a native artist: Felipe Guaman Poma de Ayala who, alongside Murua illustrated the manuscript.

The final four folios of the manuscript contain the illustrated love story of the *ñusta* Chuquillanto and the shepard Acoitrapa. In that section there are two images-one signified to be made by Murua and one attributed to Guaman Poma- who exemplify a particular moment in the story, that involved religious beliefs, territorial conceptualizations and the overall Inca cosmology.

In this paper I focus on those two illustrations as ways to exemplify the practices of translation and interpretation as representations of the dynamics of coercion and hierarchization of knowledge. By focusing on these two specific images I address the process of the framing and definition of native practices and beliefs in relation to book culture, and the systems of transmission of the colonising enterprise of the New World in Europe, and how those mechanisms are inherently related to the practices of violence and coercion of the invasion and colonization process.

Katie Clarkson, Temple University, "La nación re-imaginada en El Periquillo Sarniento de Fernández de Lizardi"

En su obra pionera, *Imagined Communities*, Benedict Anderson presenta la idea de que la formación de naciones ocurre a través de una imaginaria colectiva compartida por las masas. Según él, esta comunidad imaginada emerge después de la caída del poder eclesiástico en la vida pública que antes había sostenido la comunidad y la identidad de la gente. La posibilidad de conectar a un grupo colectivo para formular una nación imaginaria se debía a "two forms of imagining which first flowered in Europe in the eighteenth century: the novel and the newspaper. For these forms provided the technical means for 're-presenting' the *kind* of imagined community that is the nation" (Anderson 25). La novela, *El Periquillo Sarniento*, publicada en 1916 y considerada la primera novela latinoamericana cabe dentro del ámbito de ambas producciones literarias ya que fue publicada por entregas, tres de las cuales se publican en 1916, y la última, víctima de la censura española no hasta 1930-31 (Casas de Faunce 33).

A pesar de que México no lograría tener la independencia hasta 1821, cinco años después, la novela presenta una visión para la futura nación mexicana por medio de ver la cultura asiática como modelo nacional y contrastarla con la realidad de la Nueva España de aquel entonces, con su desorden, corrupción, e inestabilidad. A mí me interesa examinar cómo el libro se sitúa dentro del concepto de la formación de naciones imaginarias y cómo, tras la crítica de varios sistemas de poder, el autor logra demostrar su visión de forma concreta a pesar de la censura de prensa.

Panel 5: Saturday, 3/26, 10:40-12:10 in Folwell Hall 112

Anshare Antoine, University of Central Florida, "The Rhetorical Language of the Harlem Renaissance and the Feminist Movement"

All major historical events that have changed the landscape of our society has been based on a need for power or survival. Those who have the power control everything and those who do not, fight to survive under the weight of oppression. However, over the course of history, there are groups of people who have succeeded in changing their oppressive circumstances. African Americans once enslaved in the New World have been American citizens for over fifty years. Women, who had been subjugated to the will and desires of a patriarchal society, now have the liberating freedom of equality and respect. But if one was to measure the success of the movements that played a monumental role in the liberation of African Americans and women, then one could hardly call these movements a success. If both groups are still fighting various forms of oppression today, what did these movements actually achieve? In order to understand what was at play during the Harlem Renaissance and Feminist movement, I will explore the type of rhetoric utilized by the Harlem Renaissance and Feminist movement, specifically in literature, to destabilize the oppressive system of power. Furthermore, this paper will discover the inherent flaws of each movement's rhetoric but also challenge ideas of failure by offering a counter argument suggesting that the movements' success was rooted in their ability to use a combination of the oppressor's language, and their own specialized language of events, to begin reclaiming their subjectivity and humanity.

Larissa Higa, Universidade de São Paulo, "Imagens da Violência Sexual em Narrativas Brasileiras Contemporâneas"

A tensão entre sexualidade e violência – e uma das configurações criminosas que essa relação toma no corpo social, o *estupro* – aparece de forma constante na literatura brasileira contemporânea. Este trabalho objetiva a análise e a interpretação da imagem da violência sexual em contos de importantes autores brasileiros: "Debaixo da Ponte Preta" (*O Vampiro de Curitiba*, 1965), de Dalton Trevisan; "A língua do P" (*A Via Crucis do Corpo*, 1974), de Clarice Lispector e "O Monstro" (*O Monstro*, 1992), de Sérgio Sant'Anna. A despeito das diferenças estilísticas e dos problemas éticos próprios à obra de cada autor, a ocorrência do *estupro* – ou sua iminência – é elemento central dos enredos e tópico motivador da construção dessas narrativas. Em "Debaixo da Ponte Preta", a violência sofrida por Ritinha da Luz é contada repetidamente, de diversos modos. Em "A língua do P", Cidinha protege-se de uma tentativa de *estupro* por reconhecer a língua utilizada pelos perpetradores. Em "O Monstro", o narrador-agressor reconta, em entrevista, os crimes de *estupro* e homicídio cometidos contra Frederica Stucker. Para compreensão da violência sexual nesses contos, esta apresentação abordará aspectos específicos da linguagem (vocabulário e sintaxe), do enredo (em seu diálogo com conflitos inerentes ao campo social) e do foco narrativo. A análise da narração é imprescindível na literatura sobre violência, em geral (Ginzburg, 2013) e sobre violência sexual, em específico (Higgins e Silver, 1991). Isso ocorre porque, como acontece nos contos em questão, o *estupro* não é só tema, mas se apresenta como problema fundamental de linguagem.

Brigitte Pfluger, University of Florida, "Collective Action and the Gendered Dimensions of Networks: Improving Women's Voice from Coffee in Colombia"

Research agrees that women who organize have more opportunities to improve their socioeconomic situation. This is largely due to the fact that group participation facilitates overcoming gender-based inequalities through information sharing, support, greater resource access, and the means through which they can voice their opinions and exercise their rights. Collective action could also provide individuals with a sense of self-worth, which has the potential to bring about changes and empowerment in women. Participation in both the labor force and her household's decision-making process regarding the allocation of funds and resources could enhance a woman's economic empowerment. Additionally, having access to assets, such as property, can often expand the opportunities available to a person and these assets can become more readily available via collective action.

This research examines the impact of collective action on household gender relations and how women's membership in an organization is associated with access to more resources, which, in turn, can potentially enhance women's empowerment. To support this hypothesis, I carried out a case study in the Upper Popayán region of Colombia of a predominately women's association of specialty coffee producers called Agriculture, Industrial and Commercial Association El Danubio (AGRICOD), that is conserving the environment while narrowing the gender gap through women's empowerment and participation. The goal of my research is to contribute towards a better understanding of the gendered dimensions of how collective action and women's involvement in organizations can play an important role both in generating more rights and decision-making power for women members.

Panel 6: Saturday, 3/26, 10:40-12:10 in Folwell Hall 116

Lily Frusciante, Northwestern University, "Scenes of Writing and Collision in Roberto Bolaño's *Estrella distante* and Alejandro Zambra's *Formas de volver a casa*"

Roberto Bolaño's *Estrella distante* (1996) revolves around the social and political collisions that occur during Salvador Allende's last years in power and Augusto Pinochet's regime. The novel's narrator pays particular attention to those collisions that take place in the writers' workshops he attends. This narrator focuses on the power dynamics that develop within the workshops and suggests that such power dynamics mirror the social and political climate of the time. He ultimately turns to writing as the means to disrupt those unequal power structures and enact social and political change.

In Alejandro Zambra's *Formas de volver a casa* (2011), similar questions regarding writing's role in enacting social and political change arise. Through a series of flashbacks, the novel's protagonist revisits his youth during Pinochet's regime. As an adult, this protagonist seeks to understand his complicated youth through writing. He soon finds that writing the story of his former self is difficult, for it questions his relationships, his beliefs, and even his memories. But it is only through writing that he may reckon with the social and political repression of his past.

This paper will further analyze the above-mentioned representations of writing within Bolaño and Zambra's novels. It will seek to understand the role writing plays not only in the plots of the two novels but in the questions they raise regarding truth, memory, and political oppression.

Aline Novais de Almeida, Universidade de São Paulo, "A dimensão erótica d'A gramatiquinha da fala brasileira: um catálogo da fala brasileira"

Nesta comunicação, será apresentada *A gramatiquinha da fala brasileira*, manuscrito inacabado e inédito de Mário de Andrade (1893-1945) que está preservado e salvaguardado, no Instituto de Estudos Brasileiros, da Universidade de São Paulo, juntamente com outras peças que compõem o grande acervo do escritor. O manuscrito d'A *gramatiquinha da fala brasileira* é formado por uma documentação heterogênea e de variadas fontes (literatura brasileira e estrangeira, estudos filológicos, gramáticas, estudos etnográficos, canções populares, pesquisa de campo) que sinaliza um projeto bastante distante de uma gramática tradicional, já que não há prescrição de normas ou regras. De fato, o que se configura é um estudo que visa reunir e compreender aspectos linguísticos, psicológicos e poéticos da língua portuguesa falada no Brasil. Vislumbra-se a construção de um catálogo de estruturas da fala brasileira, coligidas a partir da leitura e da oitiva de Mário de Andrade. Nesse sentido, caberá delinear uma concepção erótica d'A *gramatiquinha* que se assenta não apenas no vocabulário obsceno localizado em algumas notas de pesquisa recolhidas, mas também reside neste inventário de formas (lexicais, morfológicas, semânticas e sintáticas) que congrega os desvios da fala que fora, historicamente, rebaixada no Brasil. Mário de Andrade acumula e sistematiza as constâncias da fala no intuito de estilizar a linguagem literária brasileira e assim subverter o gênero gramática muito impregnado pela lógica lusitana. Nessa medida, é possível encontrar a materialização de gestos, sons, performances, ritmos e vozes que dilatam a dimensão corpórea deste projeto escritural do autor de *Macunaíma*.

Panel 7: Saturday, 3/26, 2:00-3:30 in Solwell Hall 112

Juan Carlos Castro Baños, Multiversidad Mundo Real Edgar Morin de México, Colombia, “La exclusión de lo local en la toma de decisiones políticas: Los procesos de Paz en Colombia”

De acuerdo a Gloria Juárez Alonso, lo local es de gran importancia, por ser “El lugar donde debe comenzar a solucionarse los problemas para conseguirlo de manera efectiva a escala global. Es la parcela en la que los esfuerzos de planificación y organización deben ser aplicados”[1], por lo tanto, lo local debe ser tenido en cuenta en los procesos de toma de decisiones políticas de una nación.

Una de las problemáticas que ha permanecido por más de cuatrocientos años de dominación extranjera en América Latina y el Caribe es el método o modelo de imposición; pero ya no ejecutado directamente por los actores extranjeros sino por sectores de la población vinculados a la administración pública y/o a fuerzas organizadas.

Lo anterior ha ido en detrimento del bienestar local/municipal a pesar de lo expresado en el artículo uno de la constitución de 1991, que establece que Colombia es una República Unitaria, descentralizada, con autonomía de sus entidades territoriales, democrática, participativa y pluralista. Para entender los *Procesos de Paz* en Colombia incluyendo el actual con las *Fuerzas Armadas Revolucionarias de Colombia – EP*, mostraré la exclusión de lo local por parte de los niveles nacionales, a partir de la experiencia en los municipios de Pradera y Florida en el departamento del Valle del Cauca (Colombia).

Sandra Chang Raak, Western Michigan University, “La vacilación en “*De noche soy tu caballo*” y “*El centerfielder*” como crítica política”

“De noche soy tu caballo” de María Luisa Valenzuela y “El centerfielder” de Sergio Ramírez son dos cuentos que fueron escritos durante un periodo de dictadura militar en América Latina; “De noche soy tu caballo” se sitúa durante la dictadura de Jorge Rafael Videla en Argentina y “El centerfielder” durante la dictadura de Anastasio Somoza Debayle en Nicaragua. En el relato de Valenzuela, Beto y su amada se encuentran y hacen el amor apasionadamente, pero como siempre, Beto, un enemigo del gobierno, se retira antes de que la protagonista despierte. Al levantarse, la protagonista recibe una llamada de Andrés diciéndole que Beto ha muerto. El relato oscila entre la narración de la protagonista y la tortura que sufre durante su estadía en la cárcel. El centerfielder es un beisbolista amateur y preso político que es arrestado por supuestamente haber colaborado con su hijo, quién habría pertenecido a la oposición del gobierno de Somoza. Al igual que en “De noche soy tu caballo”, el relato oscila entre los recuerdos del centerfielder durante sus días de gloria con el equipo nacional de Nicaragua y su estadía en la cárcel. Finalmente, en la cárcel, agentes lo ejecutan. Lo fantástico en estos dos cuentos aparece de distintas maneras pero las más importantes son la oscilación entre lo real y lo irreal, el terror que produce en el lector y la vigilancia en la que viven los protagonistas.

Estos temas hacen posible escribir sobre la tortura y la represión bajo una época de censura al mismo tiempo que subvierten y denuncian el orden establecido, en este caso las dictaduras militares de la época.

Catalina Ahumada Escobar, University of Minnesota, “Los ‘otros’ en el mundo andino peruano.”
Lectura de la novela *Los ríos profundos* de José María Arguedas.

En la historia de la literatura latinoamericana, la novela *Los ríos profundos* del escritor peruano José María Arguedas, publicada en 1958, ha sido reconocida como una de las obras representativas de mediados del siglo XX, caracterizada especialmente por un estilo y unas estrategias narrativas propias en las que se hace evidente un diálogo importante entre la Literatura y la Antropología. En esta relación, a la que Amy Fass Emery define como una “imaginación antropológica” (1996), se descubre la apropiación y recodificación de algunas ideas teóricas y metodológicas para la reflexión sobre la sociedad latinoamericana en los diferentes géneros literarios. Sin embargo, la novela, entendida como un proyecto experimental y en construcción, se constituyó en un espacio significativo para plantear, explorar y cuestionar las formas de concebir la identidad latinoamericana a partir de la reflexión de la “otredad” (Emery 1-23).

Panel 8: Saturday, 3/26, 2:00–3:30 in Folwell Hall 116

Russell Simonsen, University of Minnesota, “Variable Future Expression in Bilingual Texas between 1822 and 1836”

From both synchronic (e.g. Orozco 2007) and diachronic (e.g. Aaron 2007) perspectives, the study of future expression in Spanish has largely been focused around the distinction between the morphological (*cantaré*) and periphrastic structures (*voy a cantar*). The present study adds to what is known about verbal development in the Southwest by analyzing the contexts in which these two future constructions are used between the years 1822 and 1836 in Texas, a period with massive Anglo-American immigration in the region. Intense contact with English was considered as a possible motivator of change in Spanish future expression since it has been claimed that this contact is responsible for the rise in frequency of the periphrastic future in Spanish in bilingual communities (Gutiérrez 1995; Orozco 2007).

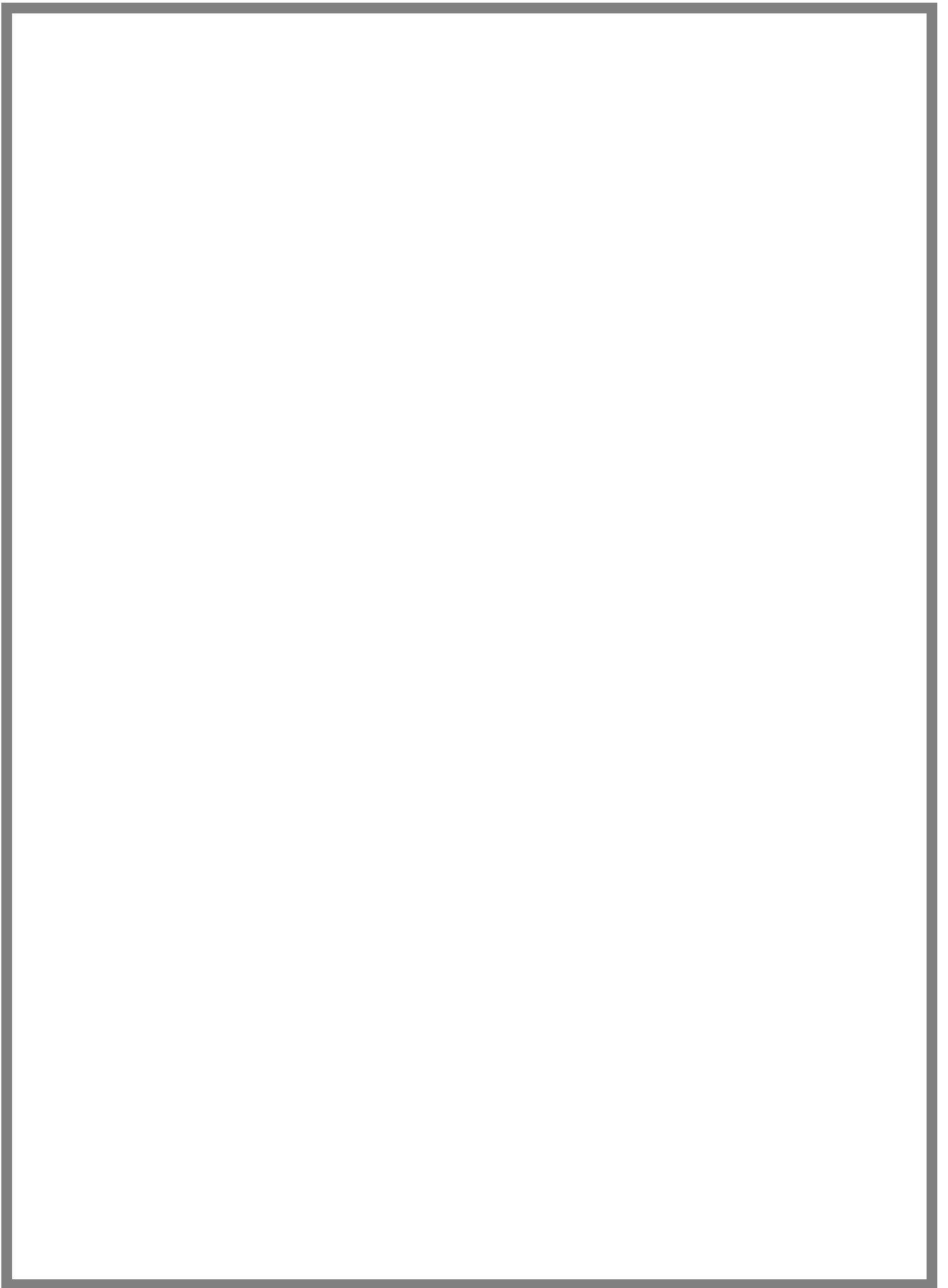
The results confirm general patterns of pre-20th-century future expression in Spanish (Aaron 2006b; Aaron 2007): the morphological future is most common overall, and the periphrastic future is favored with dynamic and movement verbs. Differing from Gutiérrez (1995) and Orozco (2007), this study suggests that contact with English was not the catalyst for the higher rates of periphrastic future in Southwest Spanish. The analogous “go” structure of futurity in English (“I’m going to sing”) was not found in 32 letters written in English during the years 1822-1836. Based on the historical evidence, it seems more likely that the gradual increase of the periphrastic future in Spanish was an internally-motivated change, and the current high rates in Southwest Spanish are a result of incomplete acquisition and/or linguistic simplification.

Doug Porter, University of Minnesota, “North v. South: Perceptions of Spanish in contact in Mexico”

The field of perceptual dialectology—which examines popular beliefs about language variation— provides important insights into the subjective reality within which speakers make choices regarding language use. Gaining a clear vision of those popular beliefs/attitudes can shed light on many phenomena (e.g., language change, language planning, the teaching/acquisition of second languages), and is especially useful in approaching speakers’ linguistic identities and ideologies. Perceptual dialectology methods have been successfully applied in several Spanish-speaking areas (e.g., Alfaraz, 2002; Martínez, 2003; Moreno Fernández & Moreno Fernández, 2002; Moreno Fernández, 2015); however, there is still much work to be done. One especially pertinent—and underexplored—topic for many Spanish contexts is the role of language/cultural contact in conditioning perceptions of linguistic variation. This paper investigates attitudes and beliefs regarding two contact zones in Mexico: the North, where Spanish is in close contact with English, and the South, where Mexican Spanish comes into contact with other Spanish varieties as well as a multitude of indigenous languages. In order to examine this question, recorded interviews, mental maps (see Preston, 1999), and attitude questionnaires were obtained from a sample of 50 native speakers of Mexican Spanish. The resulting data were subjected to quantitative and qualitative analyses. Preliminary results indicate that— despite significant differences in perceptions of the two areas—language contact does play an important role in conditioning language attitudes/beliefs in Mexico (see Stockler, 2015).

Monica de la Fuente Iglesias, University of Minnesota, “¿Fui, fuera, he ido o había ido?: Variación en la expresión del pasado en el español hablado en Galicia”

El presente estudio analiza el cambio inducido por el contacto en los tiempos de pasado del español de Galicia, un dialecto del español hablado en el noroeste de España, que ha estado en contacto con el gallego durante siglos. La preferencia por las formas verbales simples, en lugar de las compuestas, en el español de Galicia se ha atribuido a la interferencia con el gallego, dado que esta lengua carece de formas verbales compuestas (Cotarelo Valledor, 1927; García González, 1976; Álvarez Caccamo, 1983; García González & Blanco, 1998; Pollán, 2001, 2003). Este estudio se enfoca en cuatro tiempos verbales (pretérito perfecto simple, pretérito perfecto compuesto, pluscuamperfecto de indicativo e imperfecto de subjuntivo), puesto que ocurren en el habla informal del pasado de participantes de una zona semi-urbana en la que existe un intenso contacto de español y gallego y en la que el 55% de los residentes de la zona hablan más gallego que español (Instituto Galego de Estatística, 2013). Basándome en el modelo desarrollado por Pollán (2001, 2003), analizo los tiempos verbales de pasado, así como los factores sociales que pueden explicar la variación, a través de datos que proceden de conversaciones informales de grupo y cuestionarios lingüísticos de catorce hablantes bilingües de español y gallego. Los resultados muestran diferencias generolectales y genolectales, así como inseguridad lingüística en cuanto al uso de los diferentes tiempos, al observarse diferencias importantes entre la lengua oral y la escrita.



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