The Hispanic Studies Program
The Spanish Ministry of Culture
Office of the Associate Deans
The Humanities Program
Multicultural Student Services
and
The Latin American Studies Program

V Spanish Matters Colloquium
Generously Funded by

The Hispanic Studies Program
The Spanish Ministry of Culture
Office of the Associate Deans
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April 22-23, 2010
Thursday—April 22, 2010

- 9:00 McCormick Room (Library)  
  Coffee and Pastries

- 9:30 McCormick Room (Library)  
  Opening: Dr. Ron Thomas, President

- 9:40–10:50 am – McCormick Room (Library)  
  SESSION 1 – Latin American Literature  
  Perla Gamboa (moderator)  
  Giovanna Urdangaray, Pacific Lutheran University: Dolor ilustra 
  do: el caso de Álvaro Rodríguez/El Manco/2333  
  Marisela Fleites, Green River CC: “Posesas” contra la 
  literatura “light”: Las mujeres en la novelística de Teresa Do 
  valpage.  
  Pepa Lago, University of Puget Sound: “El eco de Galicia”:La prensa 
  gallega en Cuba y el desarrollo del nacionalismo gallego

- 11:00–12:10 pm – McCormick Room (Library)  
  SESSION 2 – Argentine Literature in krisis  
  Brendan Lanctot (moderator) and students in Spanish 480  
  Megan Starr: Reacting to Crisis: The”desaparecidos” and Coping Mechanisms in 
  Post-Dictatorial Argentine Literature  
  Katelyn Stinde: Distorted Mirrors: Identity, Fiction and Postdictatorial Politics 
  in Argentina  
  Amory Genter: The Progression of Violent Themes in Argentine Literature

- 12:15–12:45 pm – Murray Boardroom Lounge (WSC)  
  Refreshments and Appetizers

Participants, Titles, and Abstracts:

SESSION 9: Argentine Literature in krisis

Miya Burke: Los sobrevivientes argentinos: La multiplicidad y reconstrucción de la memoria  
This paper is about the multiplicity of the memories formed by survivors after a traumatic event. 
More specifically, how their memories are fabricated from the memories of others in order to 
bear the traumatic experiences they’ve survived.

Charlie Guiguet: "Como no olvidar": a paper on Argentine national collective memory and how it is portrayed in the arts, especially literature

Becca Snell: César Aira: Interpretations of a Novelist’s Use of Organizational Structure  
An analysis of the organization of César Aira’s writing and its artistic meaning, particularly within the 
context of his novels Los fantasmas and Como me hice monja
Tamara Williams: A Resistant Ode: Is It Praise of the Contemporary Indigenous in Alfonso Reyes’s ‘Yerbas de Tarahumara’?

Grounded in a post-colonial framework, this study examines Alfonso Reyes’s ‘Yerbas de Tarahumara’, his only poem dealing with the topic of a contemporary Mexican indigenous group, as a cultural production that manifests ambiguity, instability, and contradiction regarding the inclusion of the Tarahumara in the post-revolutionary Mexican nation-building project of the 1920s and 1930s. Ultimately, the poem reveals, and predicts, the challenges—or the impossibility—inherent in the attempts to produce a homogeneous and totalizing discourse that supports the symbolic order of Mexican nationhood.

Brendan Lanctot: Representaciones inmigratorias, mercado y orden (neo)liberal en la escritura de Washington Cururto

This paper examines how Washington Cucurto’s novel 1810: La Revolución de Mayo vivida por los negros employs a hodge-podge of public discourses—popular and populist, publicity, tourism, and popular history—in order to perform a corrosive pastiche of nationalist narratives that posit a stable, progressive relationship between past and present.

John Lear: La Brocha y el Martillo: Workers into Artists in Post-revolutionary Mexico’s Centros de Enseñanza Artística Popular

This presentation will look at one of several attempts by officially sponsored vanguard artists in the 1920s to not only incorporate “the people” as essential national actors represented in their murals and prints, but also to turn peasants and workers and the images they produced into the paradigmatic artists and art of “Revolutionary Mexico.” My focus will be on the largely forgotten urban experience of workers and their children in Mexico City’s Centros de Enseñanza Artística Popular.

Jacki Ward: In the Street, the Community, and the Circus Tent: Non-Traditional Chilean Theatre

In this study, I examined three genres of non-traditional theatre to understand how these artistic ventures explored and addressed concepts of national identity and community. I found that in all three genres, the artists aspired to reconstruct the past as a means for healing. Street theatre companies performed pieces that incorporated recognizable figures and events in Chilean history as a way of reconstructing a healthy national identity. Playback Theatre performed personal stories as told by the audience members as a means of creating community and personal healing. Circus Theatre in Chile evoked the communal past of childhood to explore themes of connection and relationships.
## SESSION 6: Spanish Literature

**Mark Harpring**, University of Puget Sound: *Blanco y Negro: Depicting Race in Late Nineteenth-Century Spanish Periodicals*

The racial other is nearly absent in Spanish fiction of the final decades of the 19th century. While the figure of the Moor plays a small role in literature of the period, the black African is virtually absent, despite active colonization efforts further south than Morocco into the African continent. The debate surrounding Spain’s colonizing project was alive, and Spain still considered itself an imperial power after the loss of most of its ultramarine colonies. Popular periodicals highlighted Spain’s colonizing presence in western Africa with depictions of the native inhabitants of this region. On the surface, illustrations of Africans were meant to be received as mere comic depictions of a racial other inferior to Spaniards in appearance, intellect, imagination and level of civilization. However, they also solidified the mythical construction of the colonized as savage, uncivilized and lazy, incapable of progress. These depictions ultimately justified the colonizers’ presence in foreign lands in order to further the Spanish colonizing enterprise.

**Carmiña Palerm**, Pacific Lutheran University: *Gender, Liminality and the Migrant Experience in Ovejero’s Short Story “El hombre de la casa.”*

This paper argues that Juan Ovejero’s short story “El hombre de la casa” subverts the traditional travel writing narrative by focusing his story on a young migrant woman from Senegal who travels to Spain in order to find a better life for her unborn child.

**Paloma Martínez-Carbajo**, Pacific Lutheran University: *Rosa Chacel ante el exilio: Peregrinaje y circunstancia*

In this paper, I comment on some examples of exile, and its consequences, in the works of Chacel. Additionally, and intrinsically related to the above mentioned, I analyze the autobiographical character of the Spanish writer’s work, about which critics are in agreement, although never admitted openly by Chacel.

**Curtis Wasson II**, University of Puget Sound: *Urbanity and the Peripatetic Poet: José Zorrilla’s *Drama del alma* (1867) and Joaquin Guadalajara y Cosío’s *Carta a Don José Zorrilla* (1868)*

José Zorrilla’s *Drama del alma* (1867) is fruit of the poet’s eleven-year stay in Mexico. It is also the result of the news that Maximilian I had been shot in 1866, shortly after the poet’s return to Spain. The picture of Mexico that is presented in *Drama* is both lively and colorful, but the poetic voice also cries the incivility and barbarity of the Mexican people. In doing so, Zorrilla employs models of civility to mark Mexico as a deficient nation. Guadalajara y Cosío’s reply to Zorrilla (1868) also invokes civility, but uses discourses of civility as a means of criticizing Zorrilla’s depiction of Mexico.
Participants, Titles, and Abstracts:

Liz Hirschl: *Una diferencia de clase: Ursula y Pilar, las madres de Cien Años de Soledad*
This paper compares Ursula Iguarán and Pilar Ternera, two of the mother characters in the novel. While there are many differences between the two women, such as the portrayal of their sexuality and their relationships within the Buendía family, both women play a crucial part in the family and the community. They both serve as mothers and female historians, but they concentrate on these roles from their place in the society. The biggest difference between the two women is a societally constructed one: they are from different classes. But they play equally important roles in the Buendía family and in Macondo.

Becca Rosenberg: *Mujeres de Venus, hombres de Marte: Los espacios condicionados por el género en Cien años de soledad*
My essay examines the gendered spheres of Gabriel García Márquez’s *Cien años de soledad*. It is possible to argue that the novel overcomes the notion of machismo by presenting a handful of strong, stubborn female characters; but even these characters are confined to a distinctly feminine space. Their sphere is limited to the home and the family, and exists solely to support the masculine world of history, politics, and discovery. The female characters that manage to obtain power only obtain power within the confined feminine sphere.

Stephen Webber: *Un científico emocional: innovación y bananeras en “Cien años de soledad”*
Throughout history technology has given humans the ability to create both marvels and terrors. The Modernist literary perspective is marked by a regression from technology and a focus on the primitive human instinct. Much of this is due to modernist writers observing the destructive powers technology unleashed during the First World War. In his novel "Cien Años de Soledad" Gabriel García Márquez uses a modernist perspective in order to highlight the destructive capacity of technology when it is combined with basic human instincts. This relationship is emphasized through historical allusions to the United Fruit Company and Colombia in the novel.

Friday– April 23, 2010

- **12:00-12:50 pm – Murrary Boardroom**
  **SESSION 8 – Art and Theatre in Latin America**
  Mark Harpring (moderator)
  John Lear, University of Puget Sound: "La Brocha y el Martillo: Workers into Artists in Post-revolutionary Mexico’s Centros de Enseñanza Artística Popular (1920s)"
  Jacki Ward, University of Puget Sound: "In the Street, the Community, and the Circus Tent: Non-Traditional Chilean Theatre"

- **12:50-2:00 pm - Murray Boardroom (WSC 106)**
  Refreshments and Appetizers

- **2:00pm -2:50pm –  Murray Boardroom**
  **SESSION 7 – Argentine Literature in krisis II**
  Brendan Lanctot (moderator)
  Miya Burke: *Los sobrevivientes argentinos: La multiplicidad y reconstrucción de la memoria*
  Charlie Guiguet: "Como no olvidar" - a paper on Argentine national collective memory and how it is portrayed in the arts, especially literature
  Becca Snell: *Interpretations of a Novelist's Use of Organizational Structure*

- **3:00pm- 4:00pm – Murray Boardroom**
  SMC Executive Session

- **Evening –**
  V SMC CLOSING RECEPTION – Pearson-Lago Residence
SESSION 1: Latin American Literature

Giovanna Urdangarain. Dolor ilustrado: el caso de Álvaro Rodríguez / El Manco / 2333
Uruguay still struggles with the consequences of the dictatorship of 1973-1985. Part of this process includes the negotiation of the inclusion of diverse voices in the configuration of the social memory. Álvaro Rodríguez’s Los desastres de la cana, a compilation of visual testimonies, challenges previously-established generic characterizations in relation to literary registers of violence. Testimonies of this type give shape to the interpretation of state terrorism, and they collaborate with the registers of prison experiences and their transfer to future generations. Additionally, they are of special relevance given that Uruguay has rejected twice through referenda (1989 and 2009) the possibility of annulling the law which safeguards from prosecution those in the military involved in crimes committed before 1985.

Marisela Fleites. “Posesas” contra la literatura “light”: Las mujeres en la novelística de Teresa Dovalpage
This essay examines the critical dialogue between Dovalpage and women’s literature of the 1980s (in which women seem to form communities of mutual support). The mothers/aunts/ grandmothers/ home/island/nation in the works of Dovalpage, in contrast, do not understand each other; they oppress, mistreat, and blame each other, coming together because of the violence associated with daily life. They are a metonymy for the nation unified by “the failure of utopia,” by the decadence of physical and spiritual space.

Pepa Lago. “El eco de Galicia”: La prensa gallega en Cuba y el desarrollo del nacionalismo gallego
This study analyzes the effects of Galician emigration to Cuba in the 19th century on the development of Cuban nationalism during the period of the Cuban wars for independence. In particular, I study the impact of Galician poets such as Rosalía de Castro and Manuel Curros Enríquez in the creation of an Galician nationalist identity. This study also explores the role of the written press, in particular the many publications—many in Galician—from Havana dedicated to matters which affected the Galician population in Cuba, as well as the influence of these publications on the development of Cuban nationalist ideas and the evolution of the war years later in the creation of the Cuban nation.

SESSION 2: Argentine Literature in krisis

Megan Starr. Reacting to Crisis: The “desaparecidos” and Coping Mechanisms in Post-Dictatorial Argentine Literature
I will investigate the reactions to los desaparecidos in Argentine literature through examining testimonials and fiction written in post-dictatorial Argentina. These reactions to crisis can take the form of mourning or melancholy, as described by Freud. Mourning is the more general reaction, whereas melancholy involves a rejection to the outside world and a numbness of emotions due to the inability to overcome the pain.

Katelyn Stinde. Distorted Mirrors: Identity, Fiction and Postdictatorial Politics in Argentina
I will explore the theme of identity within contemporary Argentine literature and its transformation over the last thirty years. During the time of the military dictatorship, authors’ work demonstrates a clear theme of national identity. In more recent years, we see authors abandon a collective identity for an individual or uniquely personal identity. I believe the country’s contemporary literature reflects the changes that have come about in the lives of individuals after the nation’s large-scale political reform.

Amory Genter. The Progression of Violent Themes in Argentine Literature
From the middle of the 19th century to the present day, violence has been an extremely prevalent theme in Argentinean literature. The most memorable works written by Argentine authors have integrated violence in different manners ranging from the gunfights of Facundo Quiroga to the detailed gore of Cesar Aira. I will interpret how violence has changed throughout, and as a result of, Argentinean history.

SESSIONS 4 and 5: Latin American Microcosm: One Hundred Years of Solitude

Jenny Anderson: La pérdida de la memoria en Cien años de soledad
This paper discusses the impact of memory loss in Cien Años de Soledad by Gabriel García Márquez. The effects this trend has on the growth of the town of Macondo and the lives of its citizens are shown using three specific instances in the novel: the insomnia plague, the banana massacre, and the loss of the entire town history.

Reid Carley: El concepto del tiempo en la novela “total” Cien años de soledad
This paper examines the conception of time in García Marquez’s novel, as well as some of the literary tools used to effectively convey his idea of time. The paper asserts that Marquez successfully incorporates into his novel elements of both the eternity as well as the linearity of time in an impressively unique was as a part of his overall goal to re-create reality through the writing of fiction.

Miya Burke: Pilar “Ternura”: La personificación de la diosa tierra Gea y el dios amor Eros en Cien años de soledad
This paper is about the character Pilar Ternera from Gabriel Garcia Marquez’s book One Hundred Years of Solitude. Critics call Pilar Ternera a prostitute and a character bound by patriarchal conventions. However I am arguing that she breaks loose from those conventions and is a combination of the Greek goddess Gaia and the god Eros through her fertility, eroticism and clairvoyance.