



## **MIFLC 2022, 71<sup>st</sup> Annual Conference “Exploring Language and Equity”**



**Thursday-Saturday October 20-22  
University of North Carolina Greensboro**

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## Special Events

### Keynote Address



**Dr. Glenn Martinez**, Dean of the College of Liberal and Fine Arts and Professor of Spanish at the University of Texas at San Antonio is our esteemed keynote speaker. Dr Martinez will give the keynote address *“Teaching Spanish for Health Equity and Justice in Latinx communities: Reflections on Spanish in healthcare in and beyond COVID-19,”* on Friday 6:00-7:30pm.

**Ulloa Award winner**, presented by Andrea Meador Smith, Friday 5:50pm

**MIFLC 2023, Shenandoah University**, Bryan Pearce-Gonzales, Friday 5:55pm

**Virtual Cocktail Hour** Friday 7:30pm

### **MIFLC Executive and Business Meetings**

#### **MIFLC Executive Committee Meeting**

Thursday, Oct. 20 at 5:30pm

#### **MIFLC Business Meeting**

Saturday, Oct. 22 at 12:00pm

## Special Sessions

**Mujer negra, raza y género: propuestas de comunicación descolonizadoras del Caribe Migrante. El proyecto La Güira**



Georgina Marcelino and Yania Concepción

Organized by Ana Hontanilla and Moderated by Anna Tybinko

Thursday, 12pm

#### Pre-Keynote Address

**Diversity without the Right Kind of Reflexivity Does not Yield Equity**

Nodia Mena

Friday 5:15-5:45

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**Business Meeting 12:00**

## Thursday Afternoon:

12pm

### Opening Remarks

Dean John Kiss, College of Arts and Sciences, UNCG

Roberto Campo, Head of Languages, Literatures, and Cultures, UNCG

Mariche Bayonas, President MIFLC 2022, UNCG

### Opening Session 12pm -1:00pm

Organized by Ana Hontanilla, University of North Carolina Greensboro

Moderated by Anna Tybinko, NEH Collaborative Humanities Postdoctoral  
Fellow Vanderbilt University

### **“Mujer negra, raza y género: propuestas de comunicación descolonizadoras del Caribe Migrante. El proyecto La Güira”**

[Black Women, Race and Gender: Decolonial Communication Proposals from the  
Migran Caribbean in Spain. La Güira Podcast]

Georgina Marcelino, MBA. Ph. D. Communications. Professor of Advertising and  
Communications with a focus on antiracism at Syracuse University NY.

Yania Concepción, MA. Psychology, Therapies and Sexual Education with an  
Afro Feminist and Antiracist focus.

### Session 1: 1:00 – 2:15

#### **1. Hispanic Studies I: Beyond Catching the Bad Guy: New Directions in Spanish and Latin American Crime Fiction**

Organizer and Chair: Leslie Maxwell Kaiura, University of Alabama in  
Huntsville: [lk0001@uah.edu](mailto:lk0001@uah.edu)

#### **Metafictional Detection and the Search for Identity in Carla Guelfenbein's *Contigo en la distancia***

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Chilean author Carla Guelfenbein began her literary career in 2002 with the publication of her first novel, *El revés del alma*. Since then, she has become one of Chile's most recognized authors, especially after her 2015 novel, *Contigo en la distancia*, was awarded the prestigious Premio Alfaguara. She continues her literary production and has drawn some critical attention, although her work deserves more as she is a key figure in contemporary Chilean fiction. This study will focus on *Contigo en la distancia*, which can be loosely identified as a crime novel in



that it begins with the discovery of a body, followed by an investigation. Nevertheless, the body is not dead, and the victim, Vera Sigall, a fictional author based loosely on Brazilian megastar Clarice Lispector, remains in a coma throughout the majority of the book. Vera does eventually die as a result of her injuries, but the criminal investigation takes on various new directions as the search for the possible criminal turns into a search for self-identity by all characters involved. Told by several narrators, one of whom turns out to be the fictional author-narrator who is writing the novel in the end, *Contigo en la distancia* uses metafictional strategies combined with investigative strategies to comment not only on the search for solutions, but also to comment metafictionally on the writing process and the state of literature, especially literature written by women in a world dominated by male authors and the injustices that take place in that male-controlled writing culture. Furthermore, the novel presents a personal side of literature and how the search for answers in texts can lead to revelations that are personal to the characters and reveal to them their own purpose and identity in life.

### ***Narcos vs. Fariña: banalización y explotación cultural de lo narco***

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**Palabras clave:** narcotráfico, Fariña, Narcos, Colombia, Galicia, Carretero

“[E]l narco latinoamericano ha llegado para quedarse. Y tiene cara de español”, lo decía Carlos Mejía en un artículo publicado en el diario español *El País*, para subrayar la cada vez mayor presencia de actores españoles en producciones cinematográficas y televisivas americanas, y cuyo papel se reduce a narcotraficantes latinoamericanos. Pues, la serie *Narcos*, que tristemente catapultó a Pablo Escobar a la esfera de la cultura popular mundial, en su tercera temporada, personajes como el del Contador del Cartel de Cali, el presidente de Colombia Samper o el hijo de un empresario colombiano con negocios turbios, son interpretados por actores españoles. Una metáfora, quizás, de la conexión transatlántica de españoles (gallegos) e hispanoamericanos (colombianos) en materia de narcotráfico, que recoge el libro de Nacho Carretero, *Fariña. Historia e indiscreciones del narcotráfico en Galicia* (2015). La banalización del término narco, convertido en objeto de rápido consumo mediático, es ya insuperable. Desde hace unos años, asistimos a una sobreexposición de todo aquello que lleva el sello “narco”; pues, vemos, escuchamos y leemos lo narco. Esta tendencia poco ética de comercializar un modelo (a)cultural (in)existente es muy cuestionada en los círculos académicos, ya que promueve el “mal” bajo distintas facetas, y (no) refleja una coyuntura social real en algunas regiones del mundo; en este caso, Hispanoamérica y España. La literatura, el cine, la televisión y, ahora, las plataformas digitales actúan como agentes culturales; transmiten ideas que alcanzan a un amplio sector social superando las barreras territoriales. Por lo tanto, ¿son estos canales culpables de banalizar el crimen y la violencia entorno al narco y en todas sus variantes; humanizar al asesino y convertir al espectador en cómplice de sus crímenes? O, por lo contrario, ¿actúan estos medios como agentes sociales de cambio que ayudan a concienciar y a hablar del problema del narcotráfico y su maridaje con la violencia;

derrumbar el tabú, para poder dar un paso adelante como sociedad? La presente comunicación propone contestar a estas y otras cuestiones entorno a la explotación cultural de lo narco.

### **Atheism and the Critique of Religion in Claudia Piñeiro's *Catedrales***

Leslie Maxwell Kaiura, University of Alabama in Huntsville:

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“No creo en Dios desde hace treinta años” is the opening line of Argentine writer Claudia Piñeiro’s most recent novel, *Catedrales* (2020). Known primarily as a writer of crime and mystery novels, Piñeiro nonetheless rarely remains within the genre expectations of the *novela negra*, instead producing complex works of fiction that interrogate social and political issues: gender roles, motherhood and abortion, religious ideology, disability, economic inequality, and police and government corruption. While a number of Piñeiro’s works expose the negative effects of religious ideology, particularly in regard to women and their choices, *Catedrales* goes a step farther, not only criticizing religion, but also plainly advocating atheism as a liberating alternative.

The first section of *Catedrales* is narrated by Lía, older sister the novel’s long-dead victim Ana, who died of a secret, botched abortion. It begins with an explanation and defense of Lía’s atheism, which began when Ana’s body was discovered dismembered and burned and which continues in the novel’s present, 30 years later, when the truth behind the death is finally revealed. Near the end of Lía’s narrative, Piñeiro also includes a reference to prominent evolutionary biologist and promoter of atheism Richard Dawkins’ 2006 book *The God Delusion*. Such a direct, first-person defense of atheism, a belief system that Lía shares with Piñeiro herself, may initially cause the reader to wonder if the text will devolve into a story that is a thin cover for the author’s editorializing on a pet topic, especially since the novel does indeed dwell upon several of Dawkins’ major arguments against religion. However, the novel goes well beyond direct commentary to create a multi-layered critique of religious belief and practice that echoes through nearly every aspect of the novel. Each key character demonstrates a flaw in the Catholic system within which they exist, or provides a foil through which the reader sees the system’s illogic and defects. While Lía’s narrative provides an unambiguous introduction to the novel’s point of view, the remaining six parts, each narrated by a different character, illustrate Dawkins’ and Piñeiro’s arguments against religion, sometimes overtly, and sometimes in sophisticated symbolism. The characters embody key problems: the religious indoctrination of children; absolute moral codes, sexual repression, fear, and guilt; the creation of comforting but ultimately damaging fictions; the rejection of evidence and inquiry in favor ancient and unreliable scriptures; and finally, Dawkins’ monstrous vision of the god of the Jewish and Christian scriptures.

## **2. Pedagogy I: Learning Spanish in Virtual Settings**



Chaired by Emilia Alonso-Sameño, Ohio University: [markse@ohio.edu](mailto:markse@ohio.edu)

### **Politeness Strategies of Foreign Language Spanish Learners in Virtual Educational Settings**

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**Keywords:** politeness strategies; greetings; virtual environments; foreign language learners; Spanish.

The present study investigates greeting strategies in two groups of college learners of Spanish as a Foreign Language (SFL), one group from a state college in India (IS) and the other from a state college in midwest United States (US). In particular, it compares non-native speakers' (NNS) production of semantic formulas in terms of their number and content using the widely used mobile-assisted language learning (MALL) platform, *WhatsApp* (Sun, 2014; van Compernelle & Williams, 2012; Martín-Gascueña, 2016; Shleykina, 2016). In order to elicit greetings, learners were asked to record a 1-minute introductory video of themselves to their peers and upload it to the class *WhatsApp* group. Then, after watching their peers' videos, students were asked to greet and welcome international members to their teams.

Results show that the learners from the IS group significantly used more greetings than the learners from the US group. In terms of content of greeting strategies, overall, learners from the IS group used welcome situational greetings that were highly empathetic in nature than those from the US group. In turn, learners from the US group seemed to be more concerned about behaving professionally and less preoccupied about their peers' well-being. While Indian students were inclined toward involvement, American students oriented themselves towards independence in the involvement/independence dichotomy (Félix-Brasdefer, 2006). Understanding how these politeness norms transfer would be an essential tool in facilitating intercultural exchanges and collaborations as students meet the socio-cultural demands of our globalized 21<sup>st</sup> century.

### **Using Virtual Exchange to Achieve ACTFL's Standards in The Foreign Language Classroom**

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**Key words:** virtual exchange, ACTFL standards, goal areas, curriculum development, NS-NNS interactions

Through the integration of Virtual Exchange into the curriculum of foreign language classes, we can offer students a comprehensible way to reach ACTFL's 5 goal areas (Communication, Cultures, Connections, Comparisons, and Communities) and the standards related to these areas. Thanks to these conversations with native speakers, students can compare cultures and learn

about cultural products, practices, and perspectives; they can make connections to different disciplines already present in the curriculum or that spontaneously come up in the conversations; they can use the language for authentic purposes with speakers outside of the classroom; and they can reflect on their own progress and the topics they are learning about. The simple addition of assignments connected to these video interactions can help integrate virtual exchange sessions into the curriculum seamlessly. Examples of this integration will be provided from a study that took place in the fall of 2021 in which 54 second-semester college students of Spanish participated. Data collected at that time includes pre-surveys, post-surveys, video recordings of the conversations, and written reflections. The presentation will be in English.

### **Foreign Language Teaching and Learning in an Online Context: A Comparative Perspective**

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Bernard Issa, The University of Tennessee: [bissa@utk.edu](mailto:bissa@utk.edu)

Foreign language (FL) teaching has dramatically changed in the last few decades. Most institutions in the US now embrace Communicative Language Teaching (CLT), guided by principles that underlie the goal of achieving communicative competence (Brandl, 2008), including such principles as: *promoting learning by doing, using meaningful, comprehensible and elaborated input, promoting collaborative learning and providing error corrective feedback*, among others. The goal of this study is to investigate how both instructors and students perceive the benefits and disadvantages of these principles in an online teaching context in higher education. Given the accelerated trajectory of online FL teaching in universities due to the COVID-19 pandemic, it is imperative to find the best approaches to FL online teaching and consider how CLT is implemented in this context.

Several recent studies investigate teacher and student attitudes about FL teaching and learning online with a focus on its advantages and disadvantages (e.g. Jansem, 2021; Alhamami, 2018; Choi & Chung, 2021), compare proficiency between F2F and online teaching (e.g. Goertler & Gacs, 2018; Moneypenny & Aldrich, 2016), or provide advice about the best practice in online teaching (e.g. González-Lloret, 2020; Gacs, Goertler, & Spasova, 2020). To our knowledge, no study investigates student and instructor attitudes and beliefs specifically related to the principles of CLT in an online context. Our study explores this gap in knowledge via a focus group and a set of questionnaires. Data collection and analyses are ongoing. Expected results will be informative for various stakeholders in the enterprise of university FL teaching.

### **3. German Studies: Fossils: Excavation and Memory in Interdisciplinary German Studies**

Chaired by Faye Stewart, The University of North Carolina Greensboro:  
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## **Reaching Out: The Lyrical Fossil as Catalyst for Thinking Beyond the Human**

Martin Dawson, Colgate University

**Keywords:** Annette von Droste-Hülshoff, Eduard Mörike, fossil, ecocriticism, memory, anthropocene

This paper examines how the fossil in the nineteenth century presents an opportunity to reach beyond the boundaries of human thought. I ask how the fossil, as represented in the poems of Annette von Droste-Hülshoff and Eduard Mörike, transforms the sublime encounter with prehistoric time into an intimate, hand-held object. The fossil – as the inorganic petrification of previously organic matter – has long been an object of fascination for those attempting to think beyond the confines of the human being. The discovery and dating of fossils over the eighteenth and nineteenth centuries and the absence of contemporaneous human remains brought Immanuel Kant, and many others, into contact with vast expanses of pre-human time. For Timothy Morton and Quentin Meillassoux, the fossil communicates one thing above all else: a form of being unknowable to the human mind. While there is a drama of the sublime in the fossil, they can appear as surprisingly intimate and tender objects – or at least, this is what the poets Mörike and Droste-Hülshoff would have us believe. The fossil indexes a terrifying possibility in which the human has become suddenly absent or extinct. However, such a violent or traumatic extinction – the traces of which are present in Droste-Hülshoff's and Mörike's poetry – is nevertheless marginalized by these poets. If the fossil posits a form of temporality outside the human, Droste-Hülshoff and Mörike place this temporality back into the hands of the amateur fossil collector, bringing together the incongruity of the inhuman and the intimate

## **Fossils of Forgotten Pasts: Emine Sevgi Özdamar and Zülfü Livaneli in Dialogue**

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**Keywords:** Emine Sevgi Özdamar, Zülfü Livaneli, *Struma*, forgotten/marginalized histories, interconnected pasts, literary interventions in dominant historical narratives

My paper investigates the emancipatory potential of art in processes of reshaping German and European memory cultures. Drawing upon Emine Sevgi Özdamar's recent novel, *Ein von Schatten begrenzter Raum* (A Space Bounded by Shadows, 2021), and Turkish author Zülfü Livaneli's novel, *Serenad* (Serenade, 2011), I ask how art and fiction allow tabooed histories to emerge. Özdamar's novel – published after a two-decade hiatus – is a theatrical memoir that recounts the theater scenes of Berlin and Paris in the 1960s and 1970s and recalls an era when art

claimed to offer an antidote to political violence. Alongside recollections of the narrator's theatrical endeavors, the novel also intertwines memories of disparate historical events such as the Armenian Genocide, the Holocaust, and the forced migrations of Greeks and Turks in the aftermath of the Ottoman Empire's collapse. In a similar vein, Livaneli's novel interweaves "touching tales" of the Armenian Genocide, the massacre of Crimean Turks during World War II, and the plight of German-Jewish refugees in Istanbul during the 1930s and 40s. My project seeks to juxtapose the two authors' different interventions in collective memory: Özdamar's novel – itself a work of art – memorializes artistic production in an era of social unrest, while Livaneli writes a novel in the guise of a popular page-turner in order to uncover shrouded memories. Both authors comment directly and indirectly on the unique role of literature in revealing marginalized or forgotten pasts.

**Fossils of Schnitzler and Hemingway: Queer Failure in Strubel's *In den Wäldern des menschlichen Herzens***

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**Keywords:** Antje Rávik Strubel, Ernest Hemingway, Arthur Schnitzler, Jack Halberstam, queer theory, desire, intimacy, misrecognition, incoherence, indeterminacy

*In den Wäldern des menschlichen Herzens* (Into the Forests of the Human Heart), the 2016 episodic novel by Antje Rávik Strubel, dramatizes and interrogates multiple queer failures. True to its title, the novel guides readers into jungle-like webs of desire and intimacy, but does not lead them out, withholding answers to its amorous mysteries. This study explores connections between queer embodiments and desires, transnational affiliations, literary fossils, and narrative indeterminacy in Strubel's fiction. I consider genre, gender, and geography in *In den Wäldern* and its interrogation of two pivotal intertexts, Arthur Schnitzler's *Reigen* (La Ronde, 1900) and Ernest Hemingway's *The Garden of Eden* (published posthumously in 1986). Like its literary predecessors, *In den Wäldern* explores "broken intimacies": each episode of Strubel's book "considers a moment of failed or interrupted connection" (Heather Love, *Feeling Backward* 24). In conversation with Jack Halberstam's *The Queer Art of Failure* and contemporaneous queer theory, I excavate queer failures in romance, recognition, and coherence. The intertwined episodes of Strubel's novel thematize the transformative and destructive potential of desire and intimacy, reminding us that "possibility and disappointment often live side by side" (Halberstam, *The Queer Art of Failure* 105). *In den Wäldern* plays with misreadings and indeterminacy by inviting readers to misrecognize, by encouraging reassessment, and by requiring readers to do the interpretive work of deciphering and assigning meaning. Strubel thus mobilizes queerness to subvert literary traditions, explore narrative possibilities, and question the roles of the reader, writer, and critic.

#### **4. Hispanic Studies II: The Traumatic Memory of the Spanish Civil War**

Chaired by Katrina Marie Heil, East Tennessee State University:  
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**Memory as a Collective Heritage from Trauma: A Confrontation with the Past in *El monarca de las sombras* (2017) by Javier Cercas**

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**Keywords:** Spanish Civil War; Javier Cercas, Trauma, Memory, History

In *El monarca de las sombras* (2017), Javier Cercas embarks in the search of the story about Manuel Mena, his great-uncle who fought and died in the Spanish Civil War as a nationalist and who has been the war hero and pride of his family since then. Similarly to *Soldados de Salamina* (2001) in relation to Rafael Sánchez Mazas, here, the character Cercas searches for the “true (Hi)story of Mena. Also, similarly to his previous work, he problematizes the idea of recuperating History in a truthful way and therefore his work become an exploration and questioning of the process itself that the reconstruction of History entails; especially taking into account the difficulty of accessing memories that stem from a traumatic event such as the war and its aftermath. In *El monarca de las sombras*, Cercas returns to the spaces lived by Mena, but from a different temporal space that now redefines this same space from the present. In this study, I propose to demonstrate how, through the collective heritage that the documents, photographs, spaces, and narrations that the character revisits entail, the present is confronted through the past, but always through an ‘other’. In this process, the past from others also emerge or are made visible and in this way, Mena also redeems Cercas’s present; all through the collective heritage that confronts the present through the past, but always in connection or through and ‘other’.

**The Tragedy of Memory: Authentic History in Buero Vallejo’s *La tejedora de sueños***

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The first two decades of the twenty-first century have seen a surge of public exhibitions and performances in Spain that aim to reassess society’s understanding of the Spanish Civil War, Franco’s dictatorship, and the transition to democracy that followed. As the exhumation of mass graves has increased throughout the country, the Spanish stage has enthusiastically participated in the effort to discover and establish a more authentic understanding of its history. At this moment of increased social activism in the theater, it is useful to look back to the representation of history in the Spanish theater under Franco. One of the earliest examples of post-war theater critical of Franco’s revisionist history is *La tejedora de sueños* (1951), written by Antonio Buero Vallejo. Reexamining this particular play within the context of the modern Historical Memory movement will contribute to a better understanding of, not only Buero’s theater, but the evolution of contemporary Spanish drama that is committed to uncovering the lies of the past

and preserving collective memory. In this play, Buero criticizes the official Falangist narrative of the war through the hubris of Ulises who, dissatisfied with victory alone, brutalizes the vanquished and creates a false myth from his own history. The present study will therefore analyze the arguments developed *La tejedora de sueños* to criticize the disfigurement of historical memory under Franco and, in so doing, celebrate the values of the Second Republic.

### **Spectral Poetic Voices of the Spanish Civil War**

Lynn Purkey, University of Tennessee at Chattanooga: [lynn-purkey@utc.edu](mailto:lynn-purkey@utc.edu)

Citing Jacques Derrida's *Specters of Marx*, Jo Labanyi asserts that "the whole of modern Spanish culture [...] can be read as one big ghost story" (1). For his part, Derrida wrote *The Specters of Marx* in the wake of the fall of the Soviet Union, the Berlin Wall, and the Iron Curtain. The title is a reference to the first line of the Communist Manifesto: "A specter is haunting Europe – the specter of Communism" (Derrida 2). Indeed, as Labanyi asserts, the Spanish Civil War has left an indelible imprint upon the field of cultural production as well as on the collective psyche of the nation. This is evident in the poetry of the Spanish Avant-Garde, especially poems that focus on death like Antonio Machado's "El crimen fue en Granada." While the Civil War gave rise to some excessively politicized romances of uneven quality, it also produced powerfully poignant works like Rafael Alberti's "Madrid-Otoño" and Vicente Aleixandre's "Oda a los niños de Madrid muertos por la metralla." This paper will examine 20<sup>th</sup>-century Spanish poetry of the so-called Generations of 1898 and 1927, and the post-war period through the lens of theories of specters and haunting (Derrida, Foucault, etc.).

### **Session 2: 2:30 – 4:00**

### **5. Hispanic Studies III: Music to Make it Through: Latin American Songs in Film and Video Narratives of Escape and Migration**

Chaired by Andrea Meador Smith, Shenandoah University:  
[asmith11@su.edu](mailto:asmith11@su.edu)

#### **"Some Dance to Remember, Some Dance to Forget": Nostalgia and *Fernweh* in the music of *La vida precoz y breve de Sabina Rivas* by Luis Mandoki**

Patricia Reagan, Randolph-Macon College: [patriciareagan@rmc.edu](mailto:patriciareagan@rmc.edu)

Luis Mandoki's 2012 film, *La vida precoz y breve de Sabina Rivas* features Sabina, (played by Greisy Mena) a 16-year-old protagonist from Honduras, who finds herself perpetually stuck



working in a brothel with the hopes of immigrating to the United States. Like many in the genre, the film is rife with a cast of unsavory characters who take advantage of young immigrants through gang violence, sex and drug trafficking, police, border patrol, and government corruption, as well as non-human evils such as the terrain and the dangerous migrant train, La Bestia. Unlike other films in the genre, *Mandoki* focuses on the border dangers at the Mexican-Guatemala border. This space, however, proves to be an equally if not more violent place for migrants than the more-oft portrayed Mexico-U.S. border. Sabina dreams of becoming a singer in the United States and sees her work in the sex trade as a means to that end. She faces the most difficulties when she tries to reestablish or assert herself as a singer rather than a sex worker. In the music of the film, composed by Pablo Valero, both in the song sung by Sabina, “Marea Baja” as well as the songs playing in the background including “Mi tierra querida,” “Hoy me desperté” and “El corrido de Tacha la teibolera” there is a strong sense of both nostalgia and *fernweh*. While the feeling of nostalgia could be likened to homesickness (*Heimweh*, in German), *Fernweh* in German can be loosely translated to “farsickness” or a longing to go far away from where you are. The music in the film underscores the fact that Sabina is trapped between these two emotions as she is neither home nor where she wants to be.

### **Cautionary Tale and Crucible: Persuasive Messaging of Migration *Corridos***

Amy Frazier-Yoder, Juniata College: [Frazier@Juniata.edu](mailto:Frazier@Juniata.edu)

The migration *corridos*, ballads telling of the migrant experience, comprise a sub-genre that has proliferated with music videos on YouTube garnering millions of views. The primary themes of migration *corridos* include reasons for leaving behind family and country, horrors and travails of the successful or failed migrant journey, work and economic outcomes, nostalgia and longing for lives and people left behind, and the narrated lived experiences of living undocumented in the U.S. This paper will contextualize the messaging in a selection of key *corridos*. As the genre's first-person testimonial style underscores, the migration corrido often portrays endearing, highly relatable protagonists who narrate hardship as cautionary tale or crucible (worthwhile suffering).

*Corridos* that negatively portray the travails of the voyage and experience of the migrant include Kanales' "Pua de Alambre," who narrates his own death in the desert. As this paper will explore, some *migra-corridos* are intentionally meant to dissuade would-be immigrants from attempting to make the journey into the U.S. In fact, some were produced with funding from the Border Safety Initiative. In many migration *corridos*, regret, nostalgia, and determination are comingled. For instance, the 2020 corrido, "La casita" by Banda MS nostalgically, yet proudly, tells of pursuit of economic success in the U.S. alongside determination to one day return home to dry the tears of those left behind after years of separation. Highly popular *corridos* like Calibre 50's "Corrido de Juanito" or Grupo Recluta's "El ilegal" recall harrowing journeys in which fellow migrants didn't make it, wistfully tell of missing country and family, and describe being looked down upon in the U.S., all while asserting pride for their accomplishments. As thousands of

YouTube comments indicate, the songs resonate with migrants who often respond with comments narrating their own similar experiences.

### **Vuelvo para vivir: Going Home Through Music in *Lina de Lima***

Andrea Meador Smith, Shenandoah University: [asmith11@su.edu](mailto:asmith11@su.edu)

In María Paz González's directorial debut, *Lina de Lima* (Chile, 2020), a Peruvian live-in domestic worker uses music to escape the challenges of caring for her employers' house in Santiago de Chile. As Lina's (Magaly Solier) problems escalate, she seeks solace and hope by imagining herself performing musical numbers in vibrant costume. In these songs, traditional Peruvian rhythms transform stories of her personal struggles, enabling her to flee the monotony of her daily chores and soothing her increasing desperation at being separated from her son, Junior (James González), in Lima. In this study, I examine six musical vignettes from the film, taking into account not only the lyrics that tell Lina's story but also the ways in which the director brings them to life on screen. I argue that these lyrical dream sequences serve as a sort of home-going and a lifeline for Lina, in much the way that Illapu's beloved anthem "Vuelvo para vivir" inspired Chilean exiles in the late twentieth century: "Vuelvo, amor, vuelvo / a saciar mi sed ti. / Vuelvo, vida, vuelvo / a vivir en ti, país."

### ***A cal y canto: The Use of Popular Songs in Diego Albala's Pacto de fuga***

Eunice Rojas, Furman University: [eunice.rojas@furman.edu](mailto:eunice.rojas@furman.edu)

Diego Albala's film, *Pacto de fuga* (Chile, 2020), offers a fictionalized account of the largest jailbreak in Chilean history, which took place during the final weeks of the Augusto Pinochet dictatorship. In both the filmic version and in real life, on January 29, 1990, 49 political prisoners, many of whom belonged to a subversive militant organization that had organized a failed assassination attempt on Chile's sitting dictator, escaped from the Santiago public jail through an 80 meter tunnel they had dug over the course of a year and a half. Focusing in large part on the collective effort of members of the *Frente Patriótico Manuel Rodríguez* to dig the tunnel and creatively hide the evidence of their actions, the film incorporates a series of popular songs, both diegetically and non-diegetically, to help mediate these scenes. The songs that form the soundtrack of *Pacto de fuga* include two by Víctor Jara, who was detained, tortured, and killed in the days after Pinochet's *coup d'état*, one by the dictatorship-era *Canto Nuevo* group Sol y lluvia, and Los prisioneros' emblematic pop rock anthem of disaffected youth, "El baile de los que sobran." In addition, a song written specifically for the film by hip-hop artist Ana Tijoux accompanies both the opening and closing credits and a montage scene in the lead-up to the film's climax. Drawing sociological social movement theory, in this paper I argue that the film's use of popular Chilean songs effectively constructs a cultural bridge that connects both the film's protagonists and its audience to past and future social protests in Chile.

## **6. Pedagogy II: Critical Perspectives in Spanish Heritage Language Education**

Organized and chaired by Kelly Lowther Pereira, The University of North Carolina Greensboro: [klpereir@uncg.edu](mailto:klpereir@uncg.edu)

### **Critical Service-Learning: Research and Practice in SHL Education**

Kelly Lowther Pereira, The University of North Carolina Greensboro:

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Spanish heritage language (SHL) pedagogy has taken a critical turn (Loza & Beaudrie, 2021), integrating social and political aspects of language (Leeman, 2018) into the curriculum. Critical SHL scholarship has centered on the role of language ideologies, including those pertaining to Spanish as a minority language, in general, as well as linguistic hierarchies of different Spanish language varieties, standard versus-non-standard language usage, translanguaging, and other bilingual practices (Martínez, 2003; Leeman, 2005, 2012, 2014; Lowther Pereira, 2010; Prada, 2019). Advocates of critical approaches have argued for the incorporation of sociolinguistics in the SHL classroom (Lowther Pereira, 2015, 2018; Leeman & Serafini, 2016) and have brought issues including student advocacy, linguistic agency, and the role of identity in language interactions to the pedagogical forefront. Several scholars intent on these sociopolitical issues have also shifted critical SHL instructional approaches beyond the classroom walls via CSL (Leeman, Rabin & Román-Mendoza, 2011; Martínez & Schwartz, 2012; Lowther Pereira, 2015, 2018). This presentation discusses how critical language awareness (CLA) intertwined with critical service-learning (CSL) can engage students in the critical analysis of language and power relations and enable students to take action against social inequities tied to language in their communities. The factors that distinguish CSL from traditional service-learning will be addressed along with current CSL research and pedagogical trends in the heritage language context. Finally, suggestions will be made for future directions of CSL research and practice in SHL education.

### **A Dynamic Approach to Assessing Critical Language Awareness (CLA) as Critical Language Educator Selves in a Mixed Service-Learning Setting**

Ellen J. Serafini, George Mason University: [eserafi2@gmu.edu](mailto:eserafi2@gmu.edu)

Under the critical turn in Spanish heritage language (SHL) education (Loza & Beaudrie, 2022), critical language awareness (CLA) has evolved as a core learning objective and pedagogical principle (Beaudrie & Wilson, 2022; Leeman, 2018). However, questions related to the assessment of CLA as a learning outcome have only recently gained traction (Beaudrie, Amezcua, & Loza, 2019, 2021; Gasca & Adrada-Rafael, 2021; Holguín Mendoza, 2018; Serafini, 2022). To measure the dynamic, localized nature of CLA development, the current work introduces the novel construct of *Critical Language Educator Selves* within a mixed service-learning setting in which heritage and second language (L2) advanced Spanish students served as literacy aides in dual language K-2<sup>nd</sup> grade classrooms over a semester. Critical task-

based principles guided course design (see Serafini, Accepted) and CLA was measured via a longitudinal mixed-methods assessment, which revealed rich insights into the dynamic interactions between contextual and individual factors and students' emergent sense of themselves as critical language educators. Findings underscore the need to develop locally grounded programmatic measures of CLA that not only assess students' critical awareness of sociolinguistic phenomena and sociopolitical dimensions of language variation, but that gauge their agency, or capacity to act in making linguistic (and other) choices in everyday life. Critical service-learning (Lowther Pereira, 2018, 2022) is argued to be an ideal environment to foster students' agency and vision of themselves as change agents in education, healthcare, and other sectors of society.

### **Teacher and SHL Student Beliefs about Oral Corrective Feedback: Unmasking Its Underlying Values and Beliefs**

Sergio Loza, University of Oregon: [sloza@uoregon.edu](mailto:sloza@uoregon.edu)

This presentation provides a critical discussion on oral corrective feedback (CF) in the Spanish heritage language context by analyzing the language ideologies of both teachers and students relating to this everyday pedagogical practice. Despite the undeniable relevance of oral CF within the SHL language classroom, it is an area mainly studied within the field of SLA and, thus, primarily grounded in cognitive perspectives of the individual L2 learner and their subsequent language development. Drawing on scholarship that has long contested the discrimination that U.S. Latinxs face at the macro, meso, and micro-levels of society, this study interrogates and presents the core beliefs and values that legitimize the underlying asymmetrical power relationships propagated by oral CF. As critical paradigms continue to gain currency in the field of SHL education (e.g., critical language awareness), unmasking the various ways by which monolingual ideologies operate within language education is key to developing pedagogy that promotes Spanish language maintenance and, ultimately, dismantling such structures of domination.

This study focuses on exploring the ideologies about oral CF by asking: 1) what language ideologies are prevalent in relation in participants' conceptualization of oral CF? and 2) What are the instructor's goals for oral CF? To answer these questions, this study analyzes interview data of a language instructor (n = 1) and SHL learners (n = 4) in an elementary-level, mixed Spanish course at a Hispanic-serving community college. The results show how the instructor utilized oral CF as a mechanism to enact dominant ideologies regarding SHL learners' non-prestige varieties, while simultaneously advocating for its appropriateness. The instructor grounded her corrective practices in beliefs and values regarding the "deficiency" of SHL learners' cultures and social categories that she considered to be the root causes of the "problem" that SHL learners spoke non-prestige variety of Spanish. This study sheds light on the need to reexamine current L2-based oral CF taxonomies and teaching principles that do not account for the wide-ranging ways that corrective feedback becomes entrenched in educators' culturally shared ideologies of

language, learning and the learners themselves, and as normalized by the programmatic context wherein such practices are embedded. Finally, the study concludes by proposing several guiding considerations based on CLA to develop reflective practices for pedagogues to promote consciousness of the ideologically charged nature of CF within the SHL learning context.

## **7. Hispanic/Italian Studies: Fairy Tales, Zombies, Pollution and Apocalypse**

Chaired by Greg C. Severyn, Susquehanna University: [severyn@susqu.edu](mailto:severyn@susqu.edu)

**Keywords:** maternity, Anthropocene, science fiction, Central America, post-apocalypse, cyborgs

In this presentation, I propose a critical analysis of maternity and its representation in Costa Rican Anacristina Rossi's short stories "Abel" (2013), "La incompleta" (2015), and "La inesperada" (2019), as well as Guatemalan Cristina Camacho Fahsen's poetry collection *Dimensión futura* (1989). I argue that these two Central American authors employ the notion of maternity in a post-apocalyptic setting as a strategy for decentering humanity in the Anthropocene. In Rossi's work, the protagonist, Lalia, questions societal norms that treat bodily ownership, reproductive capacity, non-heteronormative sexuality, and the notion of family, and she does so, in part, by murdering her brother, Abel, with whom she refuses to procreate and save humanity. For her part, Camacho Fahsen's poetry explores the (natural) evolution, or rebirth, of humans as metallic, cyborg beings, a new race capable of social equality and morality unimaginable for present-day humans. In order to consider these thoughts more fully, I turn to Mabel Moraña, who theorizes "the monstrous;" M. Elizabeth Ginway, J. Andrew Brown, and Donna Haraway and their distinct analyses of cyborgs, especially in the Latin American context; Renae L. Mitchell and her recent study *Maternity in the Post-Apocalypse* (2022); as well as feminist thinkers like Judith Butler and Lesley A. Sharp. My analysis, in combination with this theoretical framework, makes evident how these writers re-imagine a world beyond the Anthropocene and Capitalocene while demonstrating how the maternal body may ultimately eschew historically-imposed cultural and political inscriptions and lead such a powerful decentering of humanity, especially its patriarchal structures.

## **The Figure of the Zombie, across the Time**

Ricardo Sevilla, University of Tennessee Knoxville: [rsevilla@vols.utk.edu](mailto:rsevilla@vols.utk.edu)

Over time, the zombie, as a figure or his representation has been used in different fantastic and cinematographic productions, converting, and transforming it into an object without clear roots, a representation that follows continuous movements that accounts for a multiplicity of representations and interpretations. However, the zombie is a Caribbean product, specifically with Haitian roots, but, since its appearance in cultural or fantastic representations up to today, its figure

has undergone changed and adopted different roles and problems that have led to forgetting its cultural roots.

Due to the foreign influence and its implementation in *the fantastic genre* and *science fiction*, the zombie has received changes to its image and meaning, transforming itself into a vehicle that can be problematized different situations, making it alienated from its roots. The impact of this cultural mix places the figure of the zombie within everyone's reaches at the time of reinterpreting his figure, however, in that process, the principles and beliefs that created in its origin were destroyed.

After time and manipulation, the figure of the zombie became a cultural expropriation, something constant when different cultures are in contact. Therefore, in this work, I will intend to demonstrate how this cultural mix converted the zombie into a figure lacking a historical past, only to convert it into an image with a multiplicity of interpretation taking three fundamental perspectives to carry out an analysis: starting from a historical focus, their evolution within the cinema and the literature and the evolution of zombies nowadays.

### **Fantasy and Fairy Tales in Fanny Buitrago's Señora de la miel (1993)**

Nancy Denisse Durán, Danville Area Community College:

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Fantasy and Fairy Tales in Fanny Buitrago's Señora de la miel (1993) Keywords: Latin American Literature, Colombian Literature, Women's Literature, Fantasy, Fairy Tales In this paper, I consider how fantasy is being used as a means to explore female identity and social conditioning in Fanny Buitrago's Señora de la miel (1993). I maintain, the Colombian author opts to include fairy tale archetypes in order to reinterpret women's experience within a patriarchal society in the late Twentieth Century. Buitrago writes a novel about romance and love—one of the main topics in fairy tales—which she will discuss far from the common idealized interpretation seen in the original stories. I analyze the importance behind the use of fantasy and fairy tales, which I propose is due to its unique space and structure, which places women as the main character in a story and allows the author to reinterpret it and rewrite it from a woman's perspective and desires.

### **Maternity in Post-Apocalyptic Science Fiction in Works by Costa Rican Anacristina Rossi and Guatemalan Cristina Camacho Fahsen**

Greg C. Severyn, Susquehanna University: [severyn@susqu.edu](mailto:severyn@susqu.edu)

**Keywords:** maternity, Anthropocene, science fiction, Central America, post-apocalypse, cyborgs

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apocalyptic setting as a strategy for decentering humanity in the Anthropocene. In Rossi's work, the protagonist, Lalia, questions societal norms that treat bodily ownership, reproductive capacity, non-heteronormative sexuality, and the notion of family, and she does so, in part, by murdering her brother, Abel, with whom she refuses to procreate and save humanity. For her part, Camacho Fahsen's poetry explores the (natural) evolution, or rebirth, of humans as metallic, cyborg beings, a new race capable of social equality and morality unimaginable for present-day humans. In order to consider these thoughts more fully, I turn to Mabel Moraña, who theorizes "the monstrous;" M. Elizabeth Ginway, J. Andrew Brown, and Donna Haraway and their distinct analyses of cyborgs, especially in the Latin American context; Renae L. Mitchell and her recent study *Maternity in the Post-Apocalypse* (2022); as well as feminist thinkers like Judith Butler and Lesley A. Sharp. My analysis, in combination with this theoretical framework, makes evident how these writers re-imagine a world beyond the Anthropocene and Capitalocene while demonstrating how the maternal body may ultimately eschew historically-imposed cultural and political inscriptions and lead such a powerful decentering of humanity, especially its patriarchal structures.

### **Military Activities in Times of Peace: Representations of Pollution**

Anna Chiafele, Auburn University: [azc0039@auburn.edu](mailto:azc0039@auburn.edu)

Together with Mama Sabot, Massimo Carlotto published *Perdas de Fogu* in 2008. In the same year, Eugenio Campus published *Il pettine senza denti*. These novels connects our contemporary Western lifestyle to the production of waste and unveils the troublesome ties between national security and toxicity, between pollution and colonialism. Especially, they expose the pollution of the soil, sea, and air around the military firing range of Salto di Quirra, called PISQ, in Sardinia. Here I would like to propose a close reading of *Perdas de Fogu* and *Il pettine senza denti* through the lenses of material ecocriticism and specifically Mediterranean ecocriticism. These novels narrates an intricate story of slow violence, power, and socio-ecological injustice taking place in a "pastoral" region of Sardinia. For years, locals living near the PISQ have denounced and reported troublesome cases of deformities among human and non-human beings. However, demonstrating a strong causality link between land toxicity and sickness/birth defects has been a challenge. Writers such Massimo Carlotto, the collective Mama Sabot, and Eugenio Campus offer inconvenient counter-information that is often disregarded and silenced. Moreover, their novels are an eco-prophetic lament, which confirms the crucial role of fiction narrating the Anthropocene. This essay uncovers some complex "wasting relations" on which the wasteocene (Armiero) is deeply rooted; these relationships produce and target a community that is deemed disposable. Along with their animals, the shepherds of Sardinia are the victims of both nanoparticles and toxic behaviors and discourses; they are the "indigenous people" who can be displaced for the safety of the nation. All this is unfolding during a time of peace: military activities pollute even when no wars are fought.

## 8. Hispanic Studies IV: Politics and Transgression in the Mexican Novel

Chaired by José Adrián Badillo Carlos, Queens University of Charlotte:

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### **Is Violence Necessary in a Patriarchal World? Female Transgression in *Las mujeres matan mejor* and *La ira de los murciélagos*.**

Andrea Garcia de las Bayonas Mayor, The University of North Carolina

Greensboro: [a\\_garcadela@uncg.edu](mailto:a_garcadela@uncg.edu)

This study interrogates the necessity of female violence in the Mexican patriarchal world, engaging Omar Nieto's novel *Las mujeres matan mejor* (2013) and Mikel Ruiz's novel *La ira de los murciélagos* (2011). I examine why it is sometimes necessary for women to take advantage of violence and why they cannot protest gendered violence and demand dignity and equality in a less aggressive way. To solve this problem, my analysis departs from the March 8<sup>th</sup> revolution. It is a day that could be powerful, but it always turns out to be violent. Patriarchy constantly reinterprets dissidence as a form of threat towards men. Therefore, males feel threatened, and they violently repress against females by reaffirming their masculinity. Throughout the narconovel, women's potential emancipation is explored. Sometimes, females are observed and recognized as dignified subjects when they utilize violence and illegal forms of rebellion. Using these two books, I argue that females in both novels use violence for reasons external to themselves to become visible and dignified subjects in a world that revolves around capitalism and patriarchy. On the one hand, Celeste in *Las mujeres matan mejor* employs violence to earn money and live. Money is essential in this capitalist society. On the other hand, Juana in *La ira de los murciélagos* uses violence to end her subordinate marriage. Men are a relevant factor in this usage. Finally, I contend that there is still an ongoing feminist struggle, especially in places such as Mexico.

### **Alegorías con ritmo nortño: Representaciones del sistema político mexicano en los corridos**

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**Keywords:** allegories, music, corridos, violence, corruption, cultural violence

Traditional Mexican *corridos* were ballads written to honor and to romanticize the anecdotes and the actions of the Mexican revolutionary leaders. In the last century, *corridos* have also functioned as an outlet for public opinion, ideology and values of the people. The increasing popularity of the *narcocorrido* (drug ballad) in the last couple decades has also become a social and political issue, especially for the Mexican government. The Mexican government has censored *corridos* and *narcocorridos* on radio stations in some states as a way to wage the War on Drugs. But this censorship is part of the political discourse, linking music with drug trafficking and trying to control the information and narratives that question or contradict the official ones. Although numerous bands have been affected by this censorship, Los Tigres del Norte, one of the most prominent *corrido* bands in México and the U.S., has recorded popular

songs criticizing the illicit enrichment of presidents and the mechanisms of corruption within the Mexican political system. This paper analyzes allegories in political *corridos* and how they function as counternarratives to the official discourse. The allegories navigate through censorship to denounce and criticize Mexico's political and social issues, specifically those related to violence, corruption, and drugs.

***Narcos* vs. *Fariña*: banalización y explotación cultural de lo narco**

Sabrina S. Laroussi, Virginia Military Institute: [laroussiss@vmi.edu](mailto:laroussiss@vmi.edu)

**Palabras clave:** narcotráfico, *Fariña*, *Narcos*, Colombia, Galicia, Carretero

“[E]l narco latinoamericano ha llegado para quedarse. Y tiene cara de español”, lo decía Carlos Mejía en un artículo publicado en el diario español *El País*, para subrayar la cada vez mayor presencia de actores españoles en producciones cinematográficas y televisivas americanas, y cuyo papel se reduce a narcotraficantes latinoamericanos. Pues, la serie *Narcos*, que tristemente catapultó a Pablo Escobar a la esfera de la cultura popular mundial, en su tercera temporada, personajes como el del Contador del Cartel de Cali, el presidente de Colombia Samper o el hijo de un empresario colombiano con negocios turbios, son interpretados por actores españoles. Una metáfora, quizás, de la conexión transatlántica de españoles (gallegos) e hispanoamericanos (colombianos) en materia de narcotráfico, que recoge el libro de Nacho Carretero, *Fariña. Historia e indiscreciones del narcotráfico en Galicia* (2015). La banalización del término narco, convertido en objeto de rápido consumo mediático, es ya insuperable. Desde hace unos años, asistimos a una sobreexposición de todo aquello que lleva el sello “narco”; pues, vemos, escuchamos y leemos lo narco. Esta tendencia poco ética de comercializar un modelo (a)cultural (in)existente es muy cuestionada en los círculos académicos, ya que promueve el “mal” bajo distintas facetas, y (no) refleja una coyuntura social real en algunas regiones del mundo; en este caso, Hispanoamérica y España. La literatura, el cine, la televisión y, ahora, las plataformas digitales actúan como agentes culturales; transmiten ideas que alcanzan a un amplio sector social superando las barreras territoriales. Por lo tanto, ¿son estos canales culpables de banalizar el crimen y la violencia entorno al narco y en todas sus variantes; humanizar al asesino y convertir al espectador en cómplice de sus crímenes? O, por lo contrario, ¿actúan estos medios como agentes sociales de cambio que ayudan a concienciar y a hablar del problema del narcotráfico y su maridaje con la violencia; derrumbar el tabú, para poder dar un paso adelante como sociedad? La presente comunicación propone contestar a estas y otras cuestiones entorno a la explotación cultural de lo narco.

**Session 3: 4:15 – 5:30**

**9. Pedagogy III: Promoting Inclusive Educational Outcomes of World Language Learning through Course Development, Extra-Curricular Design and Community-Engaged Learning**

Chaired by Meiqing Sun, The University of North Carolina at Greensboro:  
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### **Facilitating Critical Consideration of Language and Identity in Heritage Learners through Community-Engaged Learning**

Kun-Shan Carolyn Lee, Duke University: [kslee@duke.edu](mailto:kslee@duke.edu)

The diverse language learning backgrounds of heritage language learners (HLLs) and the various nationalities of HLL, which would significantly affect language acquisition and the development of cultural identity, posit that a separate curriculum or an individualized instruction needs to be created for them in or outside a foreign language program. To meet the complex needs of divergent groups of HLLs, this paper will examine and reflect on a pedagogical practice incorporating a series of community-engaged activities into the curriculum of the Beginning and Intermediate courses designed for bilingual learners in a Chinese language program at a private university in the southeastern United States. Four aspects this paper will discuss: (i) the relationship between the selected community-engaged activities with formal lessons learned in classroom, (ii) the cultural relevance of those activities, (iii) language use in and outside of classroom entailed by those activities, (iv) HLL variations and ideologies among different communities. Prior to the discussion, the learner profiles and learning motivations based on a survey and interviews in part of a placement assessment will be introduced.

Community-engaged learning enables HLLs to connect their growing-up experience with communities directly or indirectly relevant to their ethnic group and empowers them to explore their heritage and ethnic identities while advancing their linguistic knowledge of Mandarin Chinese and proficiencies through a variety of interactions with the community. Those activities provide a venue for HLLs to have real communication in the target language and offer enriching experiences of working with the community partner to solve a problem.

### **SoTL in Language & Culture Teaching and Learning**

Wen Xiong, Winston-Salem State University in North Carolina:

This presentation introduces a course development that pertain to the SoTL design at WSSU. SoTL, the Scholarship of Teaching and Learning involves faculty undertakes systematic inquiry about student learning, which can help faculty to maintain more reflective and scholarly teachers. The upper division course "Topics on East Asia Languages and Cultures in Contact," will examine the language and cultural connections among China, Korea, and Japan through the lens of social justice. This course presents an overview of the Chinese language in contact with the other two Asian languages globally, accompanied by information on geography, history, culture, etc. Students will learn how language and culture shape the views of people in the world and pertinent information on language-related social justice issues. The presentation will also include

information on how the language and culture course fits into and impact the interdisciplinary curriculum map of the university.

**Expand Students' Engagements: Using Co-Curricular Programs to Build Their Self-efficacy and Community Based Learning Environment**

Meiqing Sun, The University of North Carolina at Greensboro:  
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More immersive opportunities to learn language and culture can significantly improve students' acquisition results. The setting of real context and real cultural atmosphere provides students with a process of re-thinking what they have learned and enhancing their confidence to continue learning. Extracurricular activities play an important role in achieving these goals. The design and organization of extracurricular activities often have no necessary connection with curriculum design, and are relatively separated. If the design of extracurricular activities can achieve the combination of cultural and language elements, and take into account the acquisition of curriculum content and the realization of learning objectives in the planning stage, then all aspects of resources can be better integrated. This presentation demonstrates the strategies, benefits, and challenges of the above design, using the examples of the recent co-curricular, community-based, linguistically and culturally integrated activities organized by UNCG Chinese Studies Program as examples.

**10. Pedagogy IV: Roundtable, Mindfulness Practices in Language Teaching and Learning**

Moderated by Michelle Bettencourt, University of North Carolina at Asheville:  
[mbettenc@unca.edu](mailto:mbettenc@unca.edu)

**Michelle Bettencourt** [mbettenc@unca.edu](mailto:mbettenc@unca.edu)

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**Christine LaRocque Swoap** [cswoap@warren-wilson.edu](mailto:cswoap@warren-wilson.edu)

Warren Wilson College

This panel will discuss and engage participants in the use of mindfulness-based activities in the target language to assist with student transition to the classroom, reduce the impact of the affective filter and improve student focus. These activities also cultivate student intentionality and connection to themselves, the lexicon, and the classroom climate.

We employ mindfulness-based practices and activities to support students with grounding, transitions and language learning. The activities are implemented to increase focus and presence, simultaneously supporting self-compassion, patience, tolerance of uncertainty, and a connection to the material.

As a part of our conversation, we will highlight how our observations and student surveys and informal feedback indicate the positive impact of employing intention-setting activities.

During the panel discussion, participants will engage with:

1. intention-setting activities that can be used to improve classroom climate, student focus and motivation, and to lower the affective filter.
2. ideas for using the target language to implement techniques of mindfulness for their own classroom teaching.
3. mindfulness practices that connect students to the material as well as to themselves.

This session is meant for all levels of language instruction and all languages of instruction, although the presenters' experiences come primarily from higher education contexts.

**Keywords:** Pedagogy, Mindfulness, Meditation, Affective Filter, Contemplative Practice

## **11. Hispanic Studies V: The Work of Nona Fernandez in Light of Theories of Memory, Human Rights, Space, Contact Zones and Intertextuality**

Chaired by Jennifer Miller, Virginia Tech: [jenfmiller@vt.edu](mailto:jenfmiller@vt.edu)

### **Intertextuality and the Spell of the Magazine *Cauce* in *The Twilight Zone* by Nona Fernández**

Jennifer Miller, Virginia Tech: [jenfmiller@vt.edu](mailto:jenfmiller@vt.edu)

**Keywords:** Nona Fernández; Chilean narratives; post-dictatorship; intertextuality; testimony.

Since the end of Pinochet's regime and during the decades that mark the transition to democracy, Chilean writers have been preoccupied with the challenge of representing a traumatic history. Nona Fernández's complex approach with layers of narrative combining multiple strategies has garnered the interest of many literary critics. Luna Carrasquer argues that Fernández often intermixes genres in her work as a means toward reconstructing a fragmented memory. For her part, Antonia Torres Agüero proposes that Fernández's complex use of the testimonial figure helps to develop the question of moral indeterminacy that is prevalent in her work. While the body of criticism on *La dimensión desconocida* focuses on Fernández's treatment of memory, the figure of the witness, and the narrative structure, none of the analyses have adequately considered the testimony of the ex-intelligence agent Andrés Valenzuela, published in the magazine *Cauce*, as the primordial intertext of the novel; concomitantly, its central role in the construction of the narrative voice has gone largely unexamined. My paper analyzes how



Fernández dialogues creatively with the testimony of Valenzuela throughout the novel, with special attention to how this intertextuality influences the development of the narrative voice. Specifically, by comparing segments of the novel with extracts from the original testimony of Valenzuela published in *Cauce*, I examine how Fernández's literary manipulation of the source document generates a complex intertextuality with a bewitching effect on the narrative voice.

### **The Scope of Human Rights Discourse in *The Twilight Zone* by Nona Fernández**

Silvia Ranson, Virginia Tech: [silviar@vt.edu](mailto:silviar@vt.edu)

**Keywords:** Nona Fernández; human rights, violence; ideology; hegemonic neoliberal discourse; Chilean history.

The literature of the postdictatorship in Latin America has been deeply analyzed by scholars, who have usually focused on the recovery of memory of arrests, torture, and disappearance perpetrated during the dictatorial regimens. This is the case of *La dimensión desconocida* (2017) by Nona Fernández, which has been studied by Torres Agüero, Carrasquer and Barrientos in terms of its capability for rebuilding a fragmented memory. While there is no doubt that the memory of the past needs not only to be rebuilt but also maintained, in order to not be repeated, literary criticism has not addressed the causes of those atrocious deeds. Hence, my paper lends special attention to this issue, by examining the lack of a deep questioning throughout this novel, one that promises to explore more than what it ends up doing. Specifically, I will be observing three of the narrator's strategies, which will allow me to reveal that even when there exists a questioning of human conduct in Chilean history, the causes, in terms of their ideological motives, are not exposed. I argue that through the exploration of the figure of a repentant security agent, the remembrance of popular culture samples, and an attempt of questioning the official history, *La dimensión desconocida* only tries, but does not achieve a questioning on ideological grounds, remaining, thus, within the *status quo*. In conclusion, this project illuminates the causes of Latin American countries' violence that are not always acknowledged by human rights discourse, which judicializes politics and perpetuates a hegemonic neoliberal discourse.

### **The Spatiotemporal Transformations in the Representation of Nido 20 in Nona Fernández's *The Twilight Zone***

Ángela Rubio Coronado, Virginia Tech: [rcangela@vt.edu](mailto:rcangela@vt.edu)

**Keywords:** *Nido 20*, representations of the past, space, time, memory, imagination, contact zones, democracy.

In *The Twilight Zone*, Nona Fernández uses space and time as two resources that reflect that the transition to a democracy that was not fully successful as certain aspects and structures that belonged to the dictatorship remained in its aftermath. In this presentation, I will examine one example in the novel where Fernández reflects the persistence of the dictatorship after its end: the description of *Nido 20* and all the forms of torture that were experienced within. The

existence of *Nido 20* leads the reader to question representations of the past — where the house was a space of detention and torture against those who opposed dictatorial power — and whose role in the present and future of the story turns into that of a museum, thus capturing the meaning of violence during Pinochet's dictatorship. Using Mary Louis Pratt's idea of "contact zones" as social spaces where cultures meet, clash, and grapple, I argue that through the description of *Nido 20*, the layers of imagination, memory, and facts, and through the manipulation of spaces, the author manages to visualize the dictatorship's transformations in space and time showing that the dictatorial past events influence the present/future representations that occur within the period of transition towards a neoliberal democracy.

### **Executive Committee Meeting 5:30 - 6:30**

## **Friday Morning:**

### **Session 4: 9:00 – 10:30**

#### **12. Hispanic Studies VI: Representations of Latinx Identity: Gender, Sexuality and Being "In-Between"**

Organized by Kathryn Quinn-Sánchez (Georgian Court University) and Michele Shaul (Queens University of Charlotte). Chaired by Michele Shaul: [shaulm@queens.edu](mailto:shaulm@queens.edu)

#### **Making a Man: The Projection of Masculinity in Luis Alberto Urrea's *The House of Broken Angels***

Bryan Pearce-Gonzalez, Shenandoah University: [bpearceg@su.edu](mailto:bpearceg@su.edu)

In his novel *The House of Broken Angels*, Luis Alberto Urrea traces two days in the lives of the members of a Chicanx family as they come together to celebrate the last moments of the life of the family's patriarch - Big Angel. Throughout the novel, the family members' interactions reveal a strong, familial preoccupation not only with the idea of what a man ought to be, but also with the idea of who gets to legitimize the claim to the label "man." My reading will focus on the desire to "make a man" out of some of the more prominent male characters. Central to this analysis will be Alfredo Mirandé's thoughts regarding masculinity as a "projection," (or in my own terms, as a performance) one that is dependent upon "the response of the collective" (Mirandé).

**Traversing Difference in *Young Man of Caracas* by T. R. Ybarra**  
Michele Shaul, Queens University of Charlotte: [shaulm@queens.edu](mailto:shaulm@queens.edu)

Long before Gustavo Pérez-Firmat gave us the image of living on a tiny line and Gloria Anzaldúa talked about bridging differences, my mother, a Key West born Latina, introduced me to the book *A Young Man of Caracas*. She loved that book, relishing the author's descriptions of viewing both cultures simultaneously from without and within. She thought it hilarious. The book brings a different tone to the concept of living in between than more recent literature treating that theme. The author and his family not only lived between US and Venezuelan culture but between political beliefs, class differences, and gender expectations as well. This paper will examine the author's point of view of living between in Venezuela as well as the US and a presentation of what that meant to him.

### **A Chicana's Journey Back to the Source in Erlinda Gonzales-Berry's *Paletitas de guayaba***

Amrita Das, University of North Carolina Wilmington: [dasa@uncw.edu](mailto:dasa@uncw.edu)

**Keywords:** Hispanic Literatures and Cultures; Women's and Gender Studies; Latinx Studies; Chicanx Studies

*Paletitas de guayaba* (Academia/El Norte Publications, 1991), Erlinda Gonzales-Berry's only novel in Spanish is an important text of Chicana feminism of the 1980s era, which received a tepid response upon publication. The author attributes this to the language of the novel, and the radical content deconstructing patriarchy and female sexuality. The novel is the narrator-protagonist Marina's coming-of-age tale as a Chicana, rooted in a transnational experience. This paper looks at the travel motif, literally illustrated by the train journey the 23-year-old Marina takes from the US border to Mexico City. The narrator herself in a metaliterary interlude, divides the text into two sections—*la ida* (the journey) and *la estancia* (being there)—which are intertwined throughout the whole novel. These two sections of her life, as narratively implied are not separate, yet can be perceived as chapters. *La ida* centers on questioning her own prejudices and biases, and setting the tone and intention for *la estancia*, which on the other hand concentrates on her serendipitous education as a Chicana feminist. The return to the US and the present life of the narrator is deliberately excluded, except that it is expressed as the mature narrator, who gives organizational structure to the stream-of-consciousness style notebook entries written on the train journey and the memories of her stay in Mexico City. Using multiple narratorial voices and techniques, Gonzales-Berry presents the initiation of a Chicana feminine voice that is not solely based on the mythology of the Chicano cultural nationalism, rather constructed from the protagonist's Mexican and New Mexican identities of the past and the present.

### **Anzaldúa's Queer Joy**

Betsy Dahms, University of West Georgia: [edahms@westga.edu](mailto:edahms@westga.edu)

This presentation traces the multiple ways queer tejana writer Gloria Anzaldúa explores joy in her writing. Drawing on adrienne maree brown's 2019 *Pleasure Activism: The Politics of Feeling Good*, I propose an excavation of joy and pleasure in Anzaldúa's work. I argue that Anzaldúa

understood the material power of the imagination and the erotic as a tool of decolonization and although she did not use the term pleasure activism, that Anzaldúa's work highlights moments of joy while she also exposes layers of oppression. This presentation parallels brown's analysis of Octavia Butler's work in that I will detail both the actual sexy encounters Anzaldúa published and the role that sex, pleasure and relationship play in the author's work.

### **13. Francophone Studies I: Power and Female Resistance in Francophone Film and Literature**

Chaired by Viviane Koua, Auburn University: [vzk0006@auburn.edu](mailto:vzk0006@auburn.edu)

#### **The Political Power of Female Friendship in Radu Mihăileanu's *La source des femmes***

Sarena Tien, Cornell University: [sst72@cornell.edu](mailto:sst72@cornell.edu)

**Keywords:** Francophone studies; Francophone film; female friendship; feminism; justice

In Radu Mihăileanu's film *La source des femmes*, released in 2011, female friendship catalyzes a political movement, rallying women around a unifying cause that transforms a rural Moroccan village. The women lead a sex strike, trying to convince the skeptical and uncaring men to help them advocate for running water, and eventually the strike garners media attention that frightens the government into giving the village running water. Female friendship therefore holds the revolutionary potential to incite lasting, communal change through collective action. The men's and the government's responses also highlight that female friendship threatens the patriarchal order by demanding justice for women. My paper thus challenges classical and Western notions of friendship and justice, troubling in particular Aristotle's theory: whereas he posits that friendships necessitates community but that friends do not need justice, the women in the film become friends out of a desire for justice. I draw on Lizzelle Bisschoff and Stefanie Van de Peer's theory of female friendship as "positive and productive" as well as Hélé Béji's and Fatéma Mernissi's discussions of power and equality to argue that friendship defies institutional laws and hierarchies, catalyzing political acts that help people destabilize and survive structures of power.

#### **Eloquent Rage and Gendered Emancipation in Victor Séjour's "Le Mulâtre"**

Andia Augustin-Billy, Centenary College of Louisiana:  
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While racial strife consumed most of the American south during the 19<sup>th</sup> century, French-speaking Blacks in Louisiana developed an egalitarian ethos, partly due to their ties with Haiti and travels to France. Creole writer Victor Séjour and his contemporaries contributed a rich literature that remarkably has remained largely unexamined. In 1837, his published short story, "Le Mulâtre," shows the range of violence embedded in the colonial plantation and the familial repercussions of

slavery. Going beyond the masculine binaries of master/slave and master/son, this paper explores the ways in which the enslaved women in “Le Mulâtre” form a solidarity of feminine resistance and disrupt the plantation structure. I look at how they challenge directly or indirectly the oppressive regime of slavery and the way these pockets of resistance invite a humanizing reading of gendered black emancipation, albeit futile or fleeting.

### **Écriture féminine et la critique sociale dans *Le couteau brûlant* d’Hamitraoré**

Viviane Koua, Auburn University: [vzk0006@auburn.edu](mailto:vzk0006@auburn.edu)

**Mots clés:** Écriture féminine, critique sociale, la tradition, l’excision, l’injustice, la maltraitance, la prise de conscience.

Nombreuses sont les écrivaines africaines engagées qui cherchent à briser les tabous de la société à travers leurs plumes. Ces dernières critiquent et s’indignent contre toutes formes d’injustices, notamment, celles faites aux femmes qui traversent des situations dramatiques. Parmi ces écrivaines, on peut citer Hamitraoré qui, victime de l’excision dès son jeune âge, décide de parler ouvertement de son expérience malheureuse tout en dénonçant cette pratique abjecte. En effet, bien que plusieurs pays aient voté des lois interdisant la mutilation génitale féminine, il n’en demeure pas moins que ce phénomène perdure encore de nos jours. La persistance de la pratique de l’excision dans plusieurs parties du monde traduit bien le fait que nombreuses cultures refusent de voir l’ampleur de la tragédie de l’acte de l’excision et le tourment que vivent les filles excisées. Cette analyse nous permettra d’abord de montrer comment le poids de la tradition conduit à la victimisation des jeunes filles ; ensuite les conséquences de cette pratique séculaire ; et enfin l’engagement mené par l’écrivaine Hamitraoré, à travers son œuvre *le couteau brûlant*, afin de participer au réveil et à la prise de conscience.

### **14. Luso-Hispanic Studies: Ways of reimagining and redefining territory, culture, and politics in Latin America**

Organized and Chaired by Andreea Marinescu, Colorado College:  
[amarinescu@coloradocollege.edu](mailto:amarinescu@coloradocollege.edu)

**Raúl Ruiz y *La recta provincia*: Una reimaginación poética del territorio**  
Ignacio López Vicuña, University of Vermont: [ilopezvi@uvm.edu](mailto:ilopezvi@uvm.edu)

This paper discusses Raúl Ruiz’s TV series and feature film *La recta provincia* (2007) as a poetic reimagination of the national territory. Its title makes reference to the folklore of Chiloé in the south of Chile, but transports its myths to the central valley of Chile in an effort to reconfigure and defamiliarize a space traditionally understood as the ground of Chilean national identity. Folktales of witches and ghosts, taken from Chiloé mythology but also alluding to world traditions, introduce strangeness and mystery into the landscape, creating a dialogue between

popular imagination and surrealist cinematic and televisual styles. Reminiscent of what Ruiz calls “the world upside-down” (*el mundo al revés*), this territory of imagination makes it possible to view national and cultural identity as diverse and dynamic, subject to play and reinvention. Rather than expressing cultural authenticity, Ruiz mobilizes folklore as a space of play allowing for dialogism and resisting any final coherent unity, whether cultural or territorial.

### **“Fuera de ley y de hallazgo” las Guaitecas y la imaginación archipelágica**

Gonzalo Montero, Virginia Tech: [montero@vt.edu](mailto:montero@vt.edu)

In this work, I aim to analyze a specific area of Chilean Patagonia and the contradictory and tense ways in which certain hegemonic cultural products (travel accounts, maps, military and scientific reports) have tried to represent it. I am referring to the ‘Archipiélago de las Guaitecas,’ located on the north shore of Patagonia. Composed of more than a thousand islands, this archipelago was slowly and unsuccessfully populated at different moments in the 19th and 20th centuries. Thus, the discursive representations of this vast geography are discontinuous and fragmented. From the lens of Archipelago Studies, I seek to define how this space has tensioned the hegemonic discourses of population and territorial expansion articulated from the perspective of the nation state. Rather than conceiving the Guaitecas as a virgin territory in which human presence is non-existent, the archipelago is thus configured as a receptacle in which multiple visions of the territory are sedimented over time.

### **From the Wallmapu to the Mayab: Indigenous rearticulations of language and territory**

Andreea Marinescu, Colorado College: [amarinescu@coloradocollege.edu](mailto:amarinescu@coloradocollege.edu)

This presentation examines the ways in which contemporary Indigenous activists from Chile and Mexico employ indigeneity as a strategic category of critical analysis that interrogates the colonial underpinnings of the liberal Nation-State in Latin America. For example, Mixe linguist Yásnaya Aguilar Gil affirms “Un nosotrxs sin estado” (“Us without the State”), showing how Indigenous self-determination has been historically maintained outside of nationalist ideology through autonomous practices rooted in the specificity of one’s language and relationship to the land. Similarly, journalist Pedro Cayuqueo affirms his Mapuche (not Chilean!) nationality, tracking a cultural shift borne out of the revitalization of the Mapudungun language and territorial revindication. Alongside them, Pedro Uc Be’s bilingual poems and essays counterpose the extraordinary diversity of the Mayab’s natural world and break down the real-fantastic dichotomy, to delegitimize the Mexican State’s “modernizing” mega-projects such as the Tren Maya. Together and in conversation with each other, these Indigenous thinkers contribute to a flourishing transhemispheric discourse and political reconfiguration based in linguistic and territorial particularity, while also inviting an intercultural dialogue rooted in mutual respect and love.



**The *Moçambique Terno* in the Our Lady of the Rosary Party in Dores do Indaiá, Brazil: Preservation and Adaptation of Rituals in Religion from Congo to Minas**

Jeanine Lino Couto, Winston-Salem State University:

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The *Moçambique Terno* in the Our Lady of the Rosary Party in Dores do Indaiá, Brazil:  
Preservation and Adaptation of Rituals in Religion from Congo to Minas.

Lélia Gonzalez in *Primaveras para as rosas negras* argues that “The Afro-Brazilian parties are the symbolic effect of an extraordinary preservation effort of cultural forms brought from another continent and that, here [referring to Brazil], have been recreated under most adverse conditions” (298). In this presentation, I will discuss several aspects of the Group’s evolution [*Terno Moçambique*] in the city of Dores do Indaiá, to study African traditions being kept alive for over 200 years by Afro-Brazilians who participate in the festivities in that southeastern area of Brazil. Besides singing and dancing, the members also participate in crowning ceremonies that derive from the crowning of the Congo King in Portugal. I will also describe my own experiences attending the festivities for many years.

**Session 5: 10:45 – 12:00**

**15. Hispanic Studies VII: Diálogos sobre la construcción de una identidad Latinoamericana Transnacional en la producción literaria del siglo veintiuno**

Organizer and Chair: Lizely M. López, University of Tennessee in Knoxville: [llopez8@vols.utk.edu](mailto:llopez8@vols.utk.edu)

**La dualidad identitaria en *Smoking Mirrors***

Federico González-Rivera, University of Tennessee in Knoxville:  
[fgonzal4@vols.utk.edu](mailto:fgonzal4@vols.utk.edu)

**Literatura transfronteriza centroamericana: la nostalgia de exilio en las obras de Eduardo Halfón y Jacinta Escudos**

Sara Rico-Godoy, Eastern Kentucky University: [sara.ricogodoy@eku.edu](mailto:sara.ricogodoy@eku.edu)

***Shadowshaper*: espacialidad y su conexión con la libertad social**

Morgan Schneider, University of Tennessee in Knoxville:  
[mschne19@vols.utk.edu](mailto:mschne19@vols.utk.edu)

La idea de este panel nace de los respectivos trabajos de investigación que tanto esta servidora como mis colegas Federico González-Rivera, Sara Rico-Godoy y Morgan Schneider iniciamos

tocante a las definiciones y construcciones de la identidad transnacional centroamericana y caribeña. Como se verá en a vuelo de pájaro en los resúmenes de cada ponencia, los ponentes se alejan de definiciones monolíticas de identidad impuesta a actores de herencia puertorriqueña y mexicana en los Estados Unidos y de herencia indígena y judía en Centroamérica. Cada ponencia explora diversas formas en las que se construyen las identidades transnacionales latinoamericanas. Por ejemplo, el análisis de Federico González-Rivera, "La dualidad identitaria en *Smoking Mirrors*" del escritor México-americano David Bowles, Gonzalez-Rivera explora la identidad de género y la subalternidad. Por otro lado, Sara Rico-Godoy examina la búsqueda y el recuento de la identidad indígena y judía en "Literatura transfronteriza centroamericana: la nostalgia de exilio en las obras de Eduardo Halfón y Jacinta Escudos" Este trabajo de Godoy-Rico, es parte de un proyecto extenso de investigación. Godoy-Rico enmarca el análisis de los textos de literatura experimental en los conceptos de la nostalgia de Svetlana Boym y Adam Muller. Por último, Morgan Schneider se centra en el estudio de los espacios en particular la liminalidad en su análisis de la novela juvenil de José Older, *Shadowshaper*. En su ponencia "*Shadowshaper*: espacialidad y su conexión con la libertad social", Schneider explora los espacios por donde la protagonista, Sierra, una adolescente de ascendencia afro-puertorriqueña en Nueva York se desplaza. En su análisis Schneider presta particular atención a la categorización de tres tipos de espacios: el mundo natural, el mundo fantástico, y el mundo intermedio. Schneider sostiene que, dentro de estos tipos, cada uno revela una parte de la manera en que Sierra, la protagonista llega a conocer su propia identidad, y por ende la de su comunidad.

## **16. Pedagogy V: Teaching Japanese Culture and Traditional Chinese with Technology**

Chaired by Chiaki Takagi, The University of North Carolina Greensboro:  
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### **Designing Good Culture Courses: Teaching Japan in English**

Chiaki Takagi, The University of North Carolina Greensboro:  
[c\\_takagi@uncg.edu](mailto:c_takagi@uncg.edu)

This presentation is based on my experience in developing culture courses that I teach in English. The culture courses serve as a gateway to further interest in the Asian Studies program and promote study of the Japanese language. For that purpose, it is critical to choose thought provoking course topics and materials. I have so far developed four culture courses. These courses are designed for all students who are interested in Japanese culture, and they have been successfully attracting a broader student population. I choose the course topics that help students deepen their understanding of Japanese society and culture and design the coursework that challenges their critical thinking while offering them opportunities to engage in intellectual conversation. In addition, I think it is very important to incorporate language elements that stimulate students' interests in learning the language. Teaching these topic-oriented courses is

challenging and requires constant research. In this presentation, information and topic examples are mainly drawn from the 300 level culture courses I teach. These are discussion-oriented courses, and the course materials include literary works in English translation as well as films. The guided research projects are designed to strengthen students' research, writing, communication, and presentation skills. I will share course topics, class activity ideas, and other useful tips. I have learned a lot from several failed experiences which I will be happy to share.

### **Teaching Chinese through Literature: Approaches to Using Literature with Novice-to-Intermediate Learners**

Laura Xie, Virginia Military Institute: [xief@vmi.edu](mailto:xief@vmi.edu)

With roots in late 18<sup>th</sup> century China, the traditional form of Chinese theatre, known as Jingju, has been entertaining audience for hundreds of years. The traditional Chinese stage was bare. Its scenic decoration was usually limited to a carpet, a wooden table, and two chairs. In the 21<sup>st</sup> century, Jingju is embracing cutting-edge technology to open new frontiers and make the traditional Chinese theatrical art form accessible to a wider audience. One company which has played an important role in keeping the art of Jingju alive is the Contemporary Legend Theatre. This paper examines how the Contemporary Legend Theatre sought to develop new aesthetic possibilities for Jingju through digital performances in partnership with tech companies. Focus will be on tracking the company's ambitious journey from the 2013 *Metamorphosis* to the 2021 *108 Heroes III*.

### **17. Hispanic Studies VIII: 20th and 21st Century Fiction in Argentina and Chile**

Chaired by Magdalena Maiz-Peña, Davidson College:  
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### **Generational Discord and Moral Degradation Seen Through Two Contemporary Argentine Novels**

Jason Youngkeit, Claflin University: [jyoungkeit@claflin.edu](mailto:jyoungkeit@claflin.edu)

Martin Kohan's *Cuentas pendientes* (2010) and Federico Jeanmaire's *Más liviano que el aire* (2014) both present vivid and lifelike depictions of a diverse assortment of comportments by Argentina's youth that arguably many would consider unethical or immoral in very recent years. Essentially, both works offer a series of anecdotal portrayals of circumstances and events that are in many instances highly analogous to their nonfictional counterparts, that is to say, both narratives achieve a compelling verisimilitude that despite their hypothetical natures serve to illustrate factual matters that stand out for their adverse ramifications on Argentine society at large. Furthermore, both novels capitalize on the respective protagonist's advanced age to

propose an intriguing generational perspective to the moral questions delineated in the texts. The viewpoint of that of an older and apparently more socially conservative generation constitutes a key focal point for the polemical Argentine issues that visibly emerge from both narratives. Both Kohan and Jeanmaire employs the generational mind-set and perception of their elderly main characters to endow their novels with a marked denunciatory overtone in view of the pernicious social occurrences portrayed therein.

### **Traces of Jorge Luis Borges and Philip K. Dick in the Fictional Worlds of Roberto Bolaño**

Timothy Ambrose, Indiana University Southeast: [tjambros@ius.edu](mailto:tjambros@ius.edu)

Roberto Bolaño was an outspoken admirer of both Jorge Luis Borges and Philip K. Dick. He placed Borges alongside Cervantes and Quevedo and stated that Dick was one of the ten best American authors of the 20<sup>th</sup> century. Considering how radically different Borges and Dick are as writers, Bolaño's admiration for both may pique our curiosity. The lapidary quality of Borges's sentences contrasts with Dick's often unpolished prose. Borges was fundamentally a poet; his essays and stories reveal this as much as his poetry. Dick, on the other hand, was a pulp fiction writer specializing in science fiction. Borges wrote carefully crafted fiction, poetry, and essays while Dick wrote quickly and obsessively, more than forty novels, over 100 short stories, and a great deal of non-fiction. Borges is revered within the limited purview of the literary cognoscenti while Dick's fiction has been extensively popularized through movies like *Blade Runner*, *Minority Report*, and the Amazon series, *The Man in the High Castle*. In spite of these differences, Borges and Dick do share a number of recurring themes: the question of what is real and what is an illusion, the problem of personal identity, the importance of dreams, the problem of time, the transcendence of time and space, and the convergence of art and life. In my paper, I will explore the varying ways in which these themes, common to both Borges and Dick, as well as the differences I have mentioned, may be located in three of Bolaño's novels, *El espíritu de la ciencia ficción*, *Los detectives salvajes*, and *2666*.

### **Urban Neogothic Aesthetics, Ghostly Staging, and Visceral Social Horror: *La casa de Adela* de Mariana Enriquez**

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**Keywords:** new latin american weird, neogothic feminista, visceral haunted spaces

As Olivia Vazquez Medina states on her outstanding essay "Ugly feelings in Mariana Enriquez' Short Fiction," (2021) critics have defined the Argentinean Mariana Enriquez as a writer of gothic feminism (Ana Gallego Cuiñas), political horror (Fernanda Bustamante), and weird literature (Lorena Amaro). This research paper focuses on Enriquez's aesthetics of political horror as she materializes the new weird femenino incarnating horror as affect in her short story

Adela's house (2017)\*. This study centers on the analysis of displaced subjectivities, affective textures, eerie & disturbing tones, delirious narrative layering, elusive performativities, and metafiction in this contemporary neogothic short narrative.

Considering the theoretical frameworks on *The Weird and the Eerie* (2017) by Mark Fisher, *Why Horror Seduces* (2017) by Mathias Clasen, *Horrorism: Naming Contemporary Violence* (2011) by Adriana Cavarero, and *The Cultural Politics of Emotion* (2014) by Sara Ahmed we concentrate on the reader's visceral experientiality, identifying narrative fractures, queer spatial-temporalities, affective resonances, and metafictional propositions.

## **18. Francophone Studies II: Tales of Revolution and Wisdom: Marie de France and Beauvoir**

Chaired by Vincent Grégoire, Berry College: [vgregoire@berry.edu](mailto:vgregoire@berry.edu)

### **Sisterly Wisdom: Echoes of Hildegard of Bingen in the work of Marie de France**

Ellen Thorington, Ball State University: [emthorington@bsu.edu](mailto:emthorington@bsu.edu)

**Keywords:** Medieval French Literature, medieval women, Marie de France, Hildegard of Bingen, Scivias, Fables, Gender studies, literary tradition, wisdom literature.

**Sisterly Wisdom: Echoes of Hildegard of Bingen in the work of Marie de France** The identity of the 12th-century writer known as Marie de France remains somewhat of a mystery to us. Although several historical figures have been considered as possibilities, none has been unmistakably identified as Marie de France. Carla Rossi's work (2009) provided effective arguments against previous historical identifications and proposed that Marie de France was Thomas Becket's sister and Abbess of Barking Abby. Although even Rossi's careful scholarship cannot draw the defining line between Marie, Abbess of Barking, and Marie de France the poet, she comes as close as is humanly possible. If we accept this identification as the most logical possibility, this places Marie within intellectual and scholarly circles in which she likely knew of and may have been influenced by Hildegard of Bingen. In this paper, I will show that the intellectual circles surrounding Marie and Thomas Becket during Thomas's exile to France, placed Marie in a position where she would have known of Hildegard. While the entirety of Hildegard's vast opus likely never reached her, I argue that textual evidence from Marie's *Lais* and *Fables* supports a connection to Hildegard's *Scivias* and that Marie's work demonstrates a similar understanding of a feminine wisdom tradition to that evinced by Hildegard. Further, like Hildegard, Marie uses the feminine wisdom tradition, particularly in her *Fables*, to authorize her work as a female poet and transmitter of wisdom.

## **Beauvoir Silenced in Quebec in 1959**

Vincent Grégoire, Berry College: [vgregoire@berry.edu](mailto:vgregoire@berry.edu)

On Sunday, November 8, 1959, at 10:30 p.m., the program "Premier Plan" was to present on Radio [Television]-Canada an interview with Simone de Beauvoir conducted in France a few months earlier by the journalist Wilfrid Lemoyne. The televised interview was cancelled at the last minute following a phone call from the archdiocese to the director of the Public Affairs Department informing him that the highest religious authorities were opposed to the broadcast and were ready to protest officially if the television station did not comply.

Because of the pressure, Radio-Canada suspended the program, had it evaluated three days later, and accepted the decision not to broadcast the "controversial" program. The state television company justified the decision in a statement published on November 14 in the newspaper *Le Devoir*: "Simone de Beauvoir expresses opinions that are bluntly opposed to the beliefs of our population concerning the existence of God, the institution of marriage and other major realities. [... Her ideas] violate the deep convictions as well as the intellectual habits and emotional dispositions" of the French Canadian population. The interview was not broadcast in its entirety on Canadian television until May 25, 1986.

My presentation will develop the following points: how is it that Simone de Beauvoir was perceived as a threat to traditional Quebec values and morality just before the "Quiet Revolution" was about to radically change the Quebecois culture, a radical cultural "evolution/revolution" that was actually already informally underway? How did the Church succeed in convincing the Radio Canada authorities to deprogram the interview, particularly when these same authorities were originally satisfied and congratulated the "Premier Plan" team for their good work?

**Lunch 12:00 – 1:00**

**Session 6: 1:00 – 2:15**

**19. Hispanic Studies IX: Mexican Writers in the US or How to Spot a Mexican**  
Chaired by Krysheida Ayub Unzon, The University of Tennessee, Knoxville:  
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**The "Patriot Bodies" in the Campus Novels of Mexican Writers in the United States: Deserted Cities by Agustín and the Woman of the Novelist by Urroz**

Raúl Carrillo Arciniega, College of Charleston: [carrilloarciniega@cofc.edu](mailto:carrilloarciniega@cofc.edu)

In this presentation I will explore the vision that contemporary Mexican writers have of the American society and the mental constructions that they must confront in their writing as privileged migrants. For this I will use two fundamental authors José Agustín with his novel



Ciudades desiertas (1980) and Eloy Urroz with his novel *La mujer del novelista* (2014). In both novels we find the reflections on what it is to be a "first class" Mexican within the American academic spaces and the conflicts that they as narrators enunciate of their own Mexicanness. This clashes with the stereotyped vision of what a Mexican is for American standards. In this way, two realities within the national bodies and minds are revealed. These narratives claim another version of Mexican more sanitized that tries to establish a dialogue in which the whiteness, as a Western construction, only operates as a form of exception to maintain the status quo of "the patriot body". The otherness, that is to say "the writers' bodies", lies on the construction of the symbolic and phenomenological contents to relocate the Mexican intellectuals within a racial and cultural *criollismo*.

### **The Construction of Mexican Identity in The Southern United States in the Novel *Tenesí River* by Raúl Carrillo Arciniega**

Krysheida Ayub Unzon, The University of Tennessee, Knoxville  
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In this paper I will explore the way in which Raúl Carrillo Arciniega, as part of contemporary Mexican writers living in the US, addresses the phenomenon of the construction of identity in his novel *Tenesí River* (2016). I will analyze, from the reflections of the protagonist, how Mexican identity is constructed within the cultural context of the southern United States. In this way, I make an approach to the theme of identity from what is narrated by the character Santiago who explores the implications of being Mexican in an American academic environment. I also will study the difficulties of acculturation processes based on his behavior, and the relationships that he establishes.

### **Self-Objectification in the Novel *Hotel Francés* by Raúl Carrillo Arciniega**

Federico González Rivera, The University of Tennessee, Knoxville:  
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In this paper I will analyze the protagonist Ricardo in the novel *Hotel Francés* (2021) by Raúl Carrillo Arciniega. In this text I argue that the character observes himself as a sexual object. To demonstrate the ways of objectification of the body I will explore its way of relating to the female characters with whom he interacts. I will consider the descriptions that he himself narrates during his encounters with the characters. To support my argument, I will use self-objectification theory as a theoretical framework. The purpose is to demonstrate that there is an inversion of internal gender objectification by the protagonist.

## **20. Pedagogy VI: Teaching Language, Literature, Culture, and Identity through Food**

Chaired by Claudia Valdez, Wake Forest University: [valdezc@wfu.edu](mailto:valdezc@wfu.edu)

### **Teaching Language, Literature, Culture, and Identity through Food in the Novice-Level Language**

Claudia Valdez, Wake Forest University: [valdezc@wfu.edu](mailto:valdezc@wfu.edu)

Given the centrality of food and language as central anthropological markers of identity, food culture can play an important role in developing intercultural competency in the language classroom when implemented with specific pedagogical goals in mind. We consider how these activities can be meaningfully connected to intercultural learning, the practice of particular target grammar structures and vocabulary, and the development of level-specific communicative goals. One of the main components of the novice-level language class is to identify the general topic and some basic information in short texts or conversations, to communicate in spontaneous spoken or written conversations—using simple sentences and appropriate follow-up questions—, and to identify some basic practices in the student’s own culture and in the target culture in order to make comparisons and promote critical thinking. In this session, we explore exercises we’ve designed for novice-level language classes whose content relates to culinary traditions and cultural practices among different cultures related to the target language.

### **Teaching Language, Literature, Culture, and Identity through Food in the Intermediate-Level Language Classroom**

Alison Atkins, Wake Forest University: [atkinsah@wfu.edu](mailto:atkinsah@wfu.edu)

Food is never just food; the study of culinary traditions and practices can be revealing of cultural identity and can serve as a lens through which to study cultural, political, and economic topics. In this talk, I will share concrete ways of including food-related topics in the intermediate language classrooms and beyond the classroom. I will offer concrete approaches to integrating food culture-related activities into the intermediate language classroom. In particular, the activities shared in this presentation will focus on the following approaches: the study of the history and origins of particular ingredients, dishes, and culinary practices, the study of representations of food in cultural productions such as short films, and participation in more experiential, hands-on activities that engage the senses and involve more active learning “by doing”. This talk will also explore ways of integrating the practice of grammar structures into these activities, for example through the practice of commands in recipe instructions and of the past tense in discussions of the connection between food and memory.

## **Teaching Language, Literature, Culture, and Identity through Food in the Advanced-Level Language Classroom**

Silvia Tiboni-Craft, Wake Forest University: [tibonis@wfu.edu](mailto:tibonis@wfu.edu)

In this presentation, I talk about food as a sociocultural construct that highlights important local aspects such as family, community, customs, history, geography, and identity. I believe incorporating food practices in the classroom promotes social justice, dialogue, and learning. Food is a relatable, accessible, and ever-evolving cultural product and practice that allows students to develop intercultural competency at all levels of the language sequence. Regarding the advanced level classroom activities, I provide ideas and class dynamics related to food to instruct in both culture and language topics. Through fictional stories and films, this talk will provide participants with activities created to aid students in their acquisition of culture and language through the medium of food. These activities are scaffolded to accompany students into subsequent levels of proficiency by implementing and encouraging writing, speaking, and listening skills.

### **21. Hispanic Studies X: Poetry and Editions as Collaboration**

Chaired by Rudyard J. Alcocer, The University of Tennessee, Knoxville:  
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#### **Solitude in the Americas: "Mi vida con una ola" by Octavio Paz**

Rudyard J. Alcocer, The University of Tennessee, Knoxville:  
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**Keywords:** Spanish-American literature, poetry, Octavio Paz

This presentation examines the work of the Mexican poet and essayist Octavio Paz (1914-1998). Of particular interest is his understanding and use of the concept of solitude: a concept that in many respects has become emblematic of the Latin American condition and to some extent of the Latin American region as a whole. Solitude, for Paz, was not a static term: it evolved over the course of his career; similarly, his usage of the term takes on different meanings when refracted through his own changing biography and with changes in his cultural and historical milieu. This short presentation can at most allude to the various layers associated with Paz's deployment of "solitude," let alone the ways in which other Latin American intellectuals have engaged with the concept. Instead, I will focus primarily on a single short story by Paz, "My Life with a Wave" ("Mi vida con una ola"), from his collection *Águila o sol* (1951). This short story can serve as a springboard toward a more general view of Paz's understanding of solitude.

#### **José Miguel Ibáñez and the Poetics of Dogma**

Adam Glover, Winthrop University: [glovera@winthrop.edu](mailto:glovera@winthrop.edu)

**Keywords:** José Miguel Ibáñez, poetry, dogma, Catholic, Chile

There are surely few words in the Spanish language less sexy than “dogmático” and few poetic enterprises ostensibly less promising than the Chilean poet José Miguel Ibáñez’s 1971 collection *Poemas dogmáticos*. Arguably contemporary Chile’s most eminent religious poet, Ibáñez is a theologically conservative theologian and priest whose verse reflects a commitment to an unapologetically traditionalist brand of Roman Catholicism. The general contours of that traditionalism are on full display in *Poemas dogmáticos*, where, taking his cues from the culture wars of the 1960s and 1970s, the poet inveighs spiritedly, sometimes caustically, against abortion, birth control, moral relativism, liberation theology and the Cuban Revolution, among other things. And yet Ibáñez is no mere social reactionary, nor are his “dogmatic” poems clumsily versified snatches of religious doctrine. Rather, with something of the acid wit of the Roman epigrammatists, and generous helpings of the humor and colloquialism of his compatriot Nicanor Parra (1914-2018), Ibáñez presents in the *Poemas dogmáticos* a vision of the relationship between his theological convictions and his poetic practice for which I shall have to justify the phrase “a poetics of dogma.” What I will suggest is that Ibáñez sees his theological commitments not simply as central to his own practice as a poet, but also as conditions of the possibility of poetic meaning-making as such. Taking a short but dense poem about birth control as a case study, I try to show how, by forging a symbolic link between poetic creation and biological procreation, Ibáñez suggests that to practice contraception is, however implicitly and symbolically, to deny the creative, procreative impulse upon which poetry rests.

### **Ediciones\*, Editorial Project as Archive and Collaboration**

Gretel Acosta, Tulane University: [gacosta@tulane.edu](mailto:gacosta@tulane.edu)

This presentation is part of our interest in not only studying but also collaborating in the promotion of the independent Cuban publishing project Ediciones\*. These intentions respond to two of the main objectives of the publishing house outlined in its manifesto “For an art-action of publishing”: the construction of the archive or memory (historical and contemporary) and collaboration. Ediciones\* is a project of Cuban artist Yornel Martínez in which a group of his friends and collaborators also actively participate. The publishing house emerged in 2015 and up to this moment, April 2022, its catalog has 12 publications. This paper studies Ediciones\* as a project, as a total artistic proposal, which develops over time as is the focus of Aarons, Philip. et al. *In Numbers: Serial Publications by Artists Since 1955* (2009). This involves exploring the publisher’s relations with its context (that of the Cuban publishing system’s crisis of promotion, circulation and sales, as well as its ideological centralization) and, in the face of that context, both the decisions of what content to publish and the choices of format, typography, materials and other aesthetic decisions that are always conceptual and political choices. In addition to its immediate context, we analyze to what extent Ediciones\* approaches or dissociates itself from the contemporary Latin American/Latin American universe of artist’s books and publications made by artists.

## Session 7: 2:30 – 3:45

### **22. Translation Studies: Experiential Learning and Translating Neruda**

Chaired by Monica Rodríguez-Castro UNC Charlotte:

[Monica.Rodriguez@uncc.edu](mailto:Monica.Rodriguez@uncc.edu)

#### **‘Parlaying my Internship into a Job Offer’: Curricular Design of a Graduate Internship Course in Translation and Interpreting Abstract**

Monica Rodríguez-Castro UNC Charlotte: [Monica.Rodriguez@uncc.edu](mailto:Monica.Rodriguez@uncc.edu)

The purpose of this paper is to demonstrate the implementation of experiential learning in an online professional internship course for graduate students in translation and interpreting. The value of experiential learning is widely recognized in undergraduate as well as graduate translator training and education. This presentation outlines a novel curricular design for the graduate course TRAN 6480: Professional Internship that was offered online asynchronously. This course allows students to build on previous knowledge acquired through coursework while reinforcing translation and interpreting practice and focusing on industry projects. A professional internship in translation and interpreting is crucial in the curriculum in order to (i) comprehend the translation and interpreting professional pathways and (ii) “support a broad, intellectually driven approach to teaching language and culture in higher education” (MLA 2007). The novelty of the proposed course lies in blending theory and practice with specific modules that include (i) determining career goals; (ii) working with a supervisor (e.g., feedback and job expectations); (iii) developing self-awareness as an asset (e.g., proactivity, emotional intelligence, motivation); (iv) strengthening team collaboration skills (e.g., virtual team communications, conflict resolution, progress reporting); (v) understanding career pathways (e.g., ATA Code of Professional Conduct, interpreting certifications); and (vi) developing self-leadership. Additionally, the internship course highlights the application of translation and interpreting technologies and their crucial role in ensuring terminological consistency and overall quality. A culminating internship report is required to allow students to reflect on their learning while understanding the intricacies of translation and interpreting challenges and general industry expectations. Preliminary assessment data indicate that while employers seem satisfied with progressive development of translation and interpreting skills, there is need for improvement in students’ ability to find creative solutions, communicate professionally with clients, and interact collaboratively in a team environment. This presentation discusses the implementation of successful elements from this course that could be incorporated in other translation and interpreting courses.

#### **Technics & Techniques in Translating Select Passages of Neruda’s *Veinte poemas de amor***

John E. Cerkey, Virginia Military Institute: [cerkeyje@vmi.edu](mailto:cerkeyje@vmi.edu)

An earlier work focused on the translation of Neruda's "Poema 1." This study extends some of those findings, via the geneology of translation theory as we see it passed down from Ortega y Gasset, to Roman Jakobson, to Octavio Paz, and finally, to Gregory Rabassa. These scholars represent a consistent line of development beginning with Ortega's famed 1937 essay, "Miseria y esplendor de la traducción," to Gregory Rabassa's 2005 memoir, *If This Be Treason: Translation and Its Dyscontents*. The presentation will highlight the most significant dynamics of these theorists, apply them to select passages that pose challenges to translators, and illuminate weaknesses in what has been the "canonical" translation for many decades. This study is part of a broader project with the intent to publish a new translation with commentary, of this early work of Neruda's love poetry.

### **23. Hispanic Studies XI: Psychology, Social Instability and the Mind**

Chaired by Alan G. Hartman, Mercy College: [AHartman@Mercy.edu](mailto:AHartman@Mercy.edu)

#### **Héctor Abad Faciolince's Voicing Trauma in *Testamento Involuntario***

Alan G. Hartman, Mercy College: [AHartman@Mercy.edu](mailto:AHartman@Mercy.edu)

Writing is a creative exercise that allows authors to channel their unconscious "inner voice" through accessing, restoring, or speaking about traumatic memories and experiences. Recent scholarship in Trauma Studies also shows that trauma can become multigenerational and latently affect victims for generations. In Héctor Abad Faciolince's only poetic work, *Testamento involuntario*, we find a novelist turned poet whose text's 2011 and 2015 editions of the poetic work show a writer coping with and healing from trauma stemming from Colombian narco-terror, including the 1987 assassination of his father. In *Testamento involuntario* Abad voices previously unspeakable happenings and experiences and shows that literature may serve as a powerful healing agent for writer and reader alike. In this presentation, I will show how Abad uses poetry to manifest previously unspeakable traumatic experiences and heal from the scars of Narcoterror that in many ways are shared by most Colombians today.

#### **"Hijos del cañaveral:" Refashioning Puerto Rico's Transnational Identity**

Lizely López, University of Tennessee Knoxville: [llopez8@vols.utk.edu](mailto:llopez8@vols.utk.edu)

Reggaeton, like many post-colonial and diasporic African rhythms have the dual function of subverting and inverting the marketed identities that have been imposed by economic global systems. This diasporic music genre mediates between the local and the global image of postcolonial colonies like Puerto Rico. Unlike the reggaeton party hit and "visita a Puerto Rico"



(visit Puerto Rico) anthem "Despacito," "Hijos del cañaveral" is heavily charged with a political message. Its performance in the space provided by the Latin Grammy Award, a franchise that contributes to the import and export of Latin American cultural identity tailored to the homogenizing global American market, acts as a counter-discourse to the idealized, racialized, and sexualized identity of Puerto Rico marketed in "Despacito". In addition, elements that conform the infrastructure of this performance such as the overture, the selection of musical instruments symbolic to Puerto Rican culture and identity, the fusion of rap with the Afro-Puerto Rican tradition of *Plena* and the Spanish tradition of *La décima* encapsulates the complexities of Puerto Rico's identity as a nation in the era of Post-María.

In this descriptive analysis of "Hijos del cañaveral," I aim to explore the role of the symbolic aspect and social discourse in the performance of "Hijos del cañaveral" as a response to destabilizing events like the hurricane María (2017). I argue that the performativity of cultural productions like Residente's "Hijos del cañaveral" in the Latin Grammy Award in 2017 act both as counter-discourse of the transnational identity of Puerto Rico exported through commercialized hits like "Despacito" while at the same time attempts to unify the collective consciousness of Puerto Ricans in the Island and in the Diaspora. I will refer to George Lipsitz Popular Music, *Postmodernism and the Poetics of Space* to expound on the symbolic aspect of culture as well as the social discourse embedded in the artist's act. I will also complement this analysis with Arjun Appadurai's model of global cultural flow to elaborate on the transnational aspect of this performance and its symbolical connection to a new Puerto Rican identity.

### ***El Doppelgänger como síntoma de la enantiodromía en Tres tristes tigres de Guillermo Cabrera Infante (1965)***

Charles B. Moore, Gardner-Webb University: [cmoore@gardner-webb.edu](mailto:cmoore@gardner-webb.edu)

Classical rhetoric used the topic of enantiosis to juxtapose the ironic differences of two contrary ideas. As an adaptation from Greek, Carl Jung introduced the term "enantiodromia" (from enantios [opposite] and dromos [route, way]) to modern philosophy to explain contrary emotions or the emergence of the unconscious opposite through time. He defined it as the final result of a superabundance of any extreme force that inevitably produces its opposite to restore the natural and inherent equilibrium of an organism or condition. This enantiodromia is typically accompanied by sharp neurosis or serious mental disorders of maladjustment and anxiety that frequently anticipate a total change of personality or body (into or from a dwarf). The early works of Onetti, Borges, and Cortázar in the 1940s and 50s lay the groundwork for Guillermo Cabrera Infante, José Lezama Lima, Severo Sarduy, and other postmodernists of the 1960s and 70s. Constructed randomly, their often-times inaccessible and hermetic novels continue to challenge the psychic unity of the individual subject, as well as the concept of character, the role of the reader, the function of language, and the linear narrative in general. In this presentation, I will examine the term *Doppelgänger*, which is used by one of the characters, as a symptom (or

explanation) of the underlying enantiodromia which provokes the disconcerting mental and physical instability of the characters in Cabrera Infante's *Tres tristes tigres*.

### **Spanish: El *Doppelgänger* como síntoma de la enantiodromía en *Tres tristes tigres* de Guillermo Cabrera Infante (1965)**

La retórica clásica utilizaba el tópico de la enantiosis para yuxtaponer las diferencias irónicas de dos ideas contrarias. Del griego romanizado Carl Jung le introdujo el término "enantiodromía" de enantios (opuesto) y dromos (carrera) a la filosofía moderna para explicar emociones contrarias o el surgimiento del "opuesto inconsciente" a lo largo del tiempo. La definió como el resultado final de una superabundancia de cualquier fuerza extrema que inevitable produce su opuesto para restaurar el equilibrio inherente y natural de un organismo o condición. Esta enantiodromía se acompaña típicamente por una aguda neurosis o serios trastornos mentales de inadaptación y ansiedad que frecuentemente anticipan un cambio total de personalidad o de cuerpo (en o de un enano). Las obras tempranas de Onetti, Borges y Cortázar de los 1940 y 50 sientan las bases para Guillermo Cabrera Infante, José Lezama Lima, Severo Sarduy y otros novelistas postmodernos de los 1960 y 70. Al construirse aleatoriamente, estas novelas, muchas veces inaccesibles y herméticas, siguen desafiando la unidad psíquica del sujeto individual de la novel tradicional tanto como el concepto de personaje, el rol del lector y la función del lenguaje y la narrativa lineal. En esta presentación examinaré el término "Doppelgänger," usado por uno de los personajes, como un síntoma de la subyacente enantiodromía que provoca la desconcertante inestabilidad mental y física de los personajes en *Tres tristes tigres* de Gabriel Cabrera Infante.

## **24. Linguistics I: Spanish Linguistics**

Chaired by Luis Mora, Georgia Gwinnett College: [lmora@ggc.edu](mailto:lmora@ggc.edu)

### **On the Role of Entrenchment and Conventionalization in the "Intransitivization" of Certain Verbs in Spanish**

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**Keywords:** entrenchment, conventionalization, semasiological profile, transitive verbs, semantic domains

A number of transitive verbs in Spanish allow for an intransitive reading, where the direct object is implied (e.g. *afeitar(se)* 'to shave [one's face/beard]', *ahorrar* 'to save [money/resources]', *beber/tomar* 'to drink [alcohol]', *tocar* 'to play [music]'). This study accounts for the availability of such readings through a historical socio-cognitive lense, wherein cognitive entrenchment—and, ultimately, conventionalization across a speech community—involves the incorporation of a specific direct object (chosen from the full range of possible direct objects that could be

associated with a given verb) into the semasiological profile of the transitive verb, resulting in a higher frequency of intransitive usage events. That is, the collocational relationship between the semantic domain expressed by the verb and the domain expressed by the direct object become increasingly ontologically salient, and its corresponding linguistic unit is conventionalized as a (partially, but primarily) intransitive verb.

The focus of this study is the historical development of the verbs *manejar/conducir* ‘to drive [a vehicle]’. Data drawn from corpora suggest that the process of intransitivization appears to be nearing completion (in recent texts, *manejar* and *conducir* are used intransitively 91% and 87% of the time, respectively). The analysis is used as a basis for generalization across other verbs. The theoretical approach responds to multiple studies undertaken from a formal, syntax-based perspective, and adds an explanatory element to the discussion.

### **Cross-Linguistic Influence in L2 Explicit Word Syllabification**

Juan Garrido-Pozú, Furman University: [juan.garridopozu@furman.edu](mailto:juan.garridopozu@furman.edu)

Previous research shows that L1 speakers of languages like English struggle establishing syllable boundaries of a L2 like Spanish presumably because English intervocalic consonants can simultaneously pertain to two adjacent syllables, resulting in variable syllabification possibilities (e.g., bal.ance/ba.lance/bal.lance). The present study investigates how L1 phonological structure and L2 proficiency influence learners’ intuitions about L2 word syllabification of Spanish and English. 74 L1 English-L2 Spanish learners and 54 L1 Spanish-L2 English learners completed two auditory Syllable Judgment Tasks (SJT), in Spanish and English. Each SJT had two parts. First, participants listened to isolated words (e.g., palmera) while they saw two fragments on the screen (e.g., PA, PAL) and selected the fragment that corresponded to the first syllable of the word they heard (e.g., PAL for pal.me.ra). Second, participants listened to isolated words (e.g., paloma) while they saw two fragments on the screen (e.g., LOMA, OMA) and selected the fragment that corresponded to the ending of the word without including the first syllable (e.g., LOMA for pa.lo.ma). Additionally, participants completed the LexTALE (Lemhöfer & Broersma, 2012) and LexTALE-ESP proficiency tests (Izura, Cuetos, & Brysbaert, 2014). The results revealed that syllabification varied based on L1 type, target language, and L2 proficiency. L1 English subjects exhibited variable syllabification of Spanish and English, but with higher Spanish proficiency, variable syllabification decreased. L1 Spanish subjects exhibited consistent syllabification in Spanish and English and showed preference for CV syllables across languages. This study highlights cross-linguistic interactions in syllabification and analyzes how syllabification changes as L2 acquisition progresses. Keywords: L2 Phonology, syllabification, segmentation, L2 acquisition.

## **Spanish Idioms Related to Body and Face Vocabulary**

Luis Mora, Georgia Gwinnett College: [lmora@ggc.edu](mailto:lmora@ggc.edu)

**Keywords:** Spanish expressions and idioms, body and face

Every language has their own expressions and idioms unique to the culture. Many are the same across languages, some change a few words, and some completely change the expression. I would like to present some popular Spanish idioms with body and face that are very important in the Social and cultural aspects of language.

## **25. Hispanic Studies XII: Women's Artistic and Intellectual Networks**

Chaired by Verónica Grossi, University of North Carolina Greensboro:

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### **Rebeldes en red: condiciones y efectos del pensamiento radical feminista**

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**Palabras claves:** feminismo, redes, historia intelectual, escritoras

Esta presentación se propone reflexionar en torno a los discursos “radicales” del cuerpo, la sexualidad y el género en siglo XIX. En el contexto de mi trabajo actual sobre redes desde una óptica feminista y queer, propongo leer las ideas radicales de escritoras como Juana Manso de Norhona, Pepita Guerra, Virginia Bolten y Flora Tristán, entre otras, como el resultado -en parte- del intercambio y circulación transnacional de ideas y cuerpos por medio de viajes, lecturas y de diálogos que abren realidades y posibilidades de pensamiento. Parto de la base de que uno de los mecanismos de control de la sociedad patriarcal y del poder la colonialidad de género (de acuerdo al concepto de Lugones) es uniformar el pensamiento de la mujer con respecto a sus posibilidades y su rol social (de acuerdo a su clase y raza), instalando un control social en base a ideas de moralidad, respetabilidad y -hacia fines del XIX- progreso y desarrollo. Una estrategia de represión y censura del pensamiento disidente es entonces aislar a quien cuestiona el sistema y dar la ilusión que nadie más comparte esa visión (en el caso de la mujer se emplea mucho la acusación de locura, herejía o inmoralidad). Es por eso que resulta fundamental trazar las redes de intercambio entre pensadoras disidentes, así como su dimensión internacional. En muchos casos, su impulso inicial de rebeldía y resistencia se ve nutrido y reafirmado por viajes y diálogos con otras pensadoras que resultan fundamentales en su capacidad de resistir los ataques que sufren por “remar contra la corriente”. Para fines de este trabajo, considero como discursos radicales, ideas que cuestionan los modelos e ideales sobre los que se construye el control patriarcal, la modernidad y el sistema capitalista, tales como la heterosexualidad compulsiva, la maternidad, la dependencia económica, la explotación, la monogamia (el matrimonio) y el estricto control de la sexualidad y el placer de la mujer. Finalmente, voy a trazar algunos modos

en que estos discursos radicales influyen los discursos feministas de las primeras décadas del siglo XX e incluso entran en diálogo con debates actuales acerca de género y sexualidad.

### **Autoría colectiva de los *Enigmas* de Sor Juana Inés de la Cruz**

Verónica Grossi, University of North Carolina Greensboro:

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*Los Enigmas ofrecidos a la discreta inteligencia de la soberana Asamblea de la Casa del Placer por su más rendida y aficionada Soror Juana Inés de la Cruz, Décima Musa* (Lisboa, 1695), dirigidos a un público femenino religioso, además de culto y cortesano, pues incluye a la Condesa de Paredes y a la Duquesa de Aveiro, ofrecen una clave primordial de lectura de la obra de la monja novohispana. Los *Enigmas* destacan dentro del corpus de la monja mexicana por ser una obra de carácter profano y de autoría tanto individual como colectiva. La obra inédita se constituye como homenaje transatlántico desde el espacio conventual portugués a la fama internacional de Sor Juana por parte de un grupo de lectoras amigas que contribuyen a la composición e interpretación del libro, cuyos poemas conceptistas de alto ingenio apelan al uso del entendimiento. En nuestra presentación nos aproximamos a esta obra manuscrita para analizar las redes transatlánticas de apoyo e intercambios femeninos desde el espacio conventual portugués y novohispano del siglo XVII y para también así investigar y contrastar los códigos y prácticas, es decir, la cultura material, por los que las monjas portuguesas y Sor Juana desarrollaron un espacio de autoridad por medio de su escritura, su diálogo y su colaboración tanto intelectual como creativa.

### **El programa político, artístico e intelectual de Antonieta Rivas Mercado**

Leslie Daniel, University of North Carolina Greensboro: [ljdaniel@uncg.edu](mailto:ljdaniel@uncg.edu)

**Keywords:** Antonieta Rivas Mercado en diálogo, Antonieta Rivas Mercado y los Contemporáneos, Antonieta Rivas Mercado y el Vasconcelismo, Antonieta Rivas Mercado y Alfonso Reyes.

El fin del régimen porfirista a través de la Revolución Mexicana trajo consigo otra revolución en el arte. Luego del triunfo de la Revolución, el nacionalismo inundó el arte. Las discusiones incluyeron temas como el nacionalismo, la definición de lo "puramente mexicano" en el arte y la cultura, el catolicismo, la intervención extranjera, entre otros. Antonieta Rivas Mercado nació en medio de esta revolución. Fue hija de Antonio Rivas Mercado, arquitecto encargado de llevar a cabo algunas de las obras más importantes y representativas del Porfiriato como lo fue el Ángel de la Independencia en la Ciudad de México. Se ha escrito acerca de la labor de Antonieta Rivas Mercado como mecenas de los Contemporáneos y de sus relaciones personales con grandes personalidades de su época. Su suicidio en 1931 en París contribuyó a la creación de un mito sobre el trágico fin de la amante más célebre de José Vasconcelos. Sin embargo, queda todavía

por investigar las aportaciones intelectuales, literarias y culturales de la escritora que tuvieron peso y trascendencia, más allá de la decisión de vivir una vida que no era aceptada para las mujeres de principios del siglo XX. Rivas Mercado fue un personaje activo como mecenas, pero también y sobre todo como escritora, pensadora y como personaje político de su tiempo. En mi presentación busco resaltar este aspecto polifacético de la escritora hasta ahora no estudiado que la coloca no solo como promotora de uno de los movimientos más importantes de la modernidad en México, el de los Contemporáneos, sino como pensadora de gran originalidad que formuló su propio programa artístico, político e intelectual tanto nacional como universalista para nutrir a través de un intenso diálogo el de otros escritores, artistas e intelectuales destacados de su época como Alfonso Reyes, José Vasconcelos y Manuel Rodríguez Lozano.

### **Session 8: 4:00 – 5:15**

#### **26. Hispanic Studies XIII: Migration, Disaster and Ecopoetry**

Chaired by Adrienne Erazo, Appalachian State University:  
[erazoad@appstate.edu](mailto:erazoad@appstate.edu)

#### **Hurricane as feminine power in the work of Ana Lydia Vega, Mayra Santos Febres and Frances Gallardo.**

Gretel Acosta, Tulane University: [gacosta@tulane.edu](mailto:gacosta@tulane.edu)

This presentation starts from the double essence of the hurricane in the Caribbean, meteorological and symbolic condition, natural and supernatural, that seduced pre-Hispanic, colonial, contemporary, popular, discursive and artistic imaginaries. Among the senses with which this “real” and symbolic force of the Caribbean has been filled is the identification between hurricane and woman. When at the end of the 19th century the British meteorologist Clement Wragge began to give female names to hurricanes, he continued a similar imaginary (although of opposite sign) to the one recorded by Friar Ramón Pané in the Tainos of the 15th century with *cemí* Guabancex “el cual *cemí* es mujer” (...) “Y dicen que cuando Guabancex se encoleriza hace mover el viento y el agua y echa por tierra las casas y arranca los árboles”. The association that lead Wragge's nineteenth-century “witticism” predates him by centuries, and after 1979 (the year in which American feminists succeeded in changing the naming law), it continues. In this presentation we study how three Puerto Rican women creators destabilize the Caribbean macho imaginary between woman and natural disaster from an affirmation of a positive sign between the feminine and the power of the hurricane. The ways in which they carry out this vindication do not respond to a theoretical program but to dissimilar operations related to the means of expression that each one handles, their contextual circumstances and styles. The creators and genres studied are: Ana Lydia Vega (from the short story “Letra para salsa y tres soneos por encargo”, 1981), Mayra Santos Febres (from poetry, in her book *Huracana*, 2018) and the visual artist Frances Gallardo (from the openwork of her Series “Huracán”, 2010-present).



## **The Making of Monsters: Intersections of Injury and Stigma in 21<sup>st</sup>-Century Migration Narrative**

Adrienne Erazo, Appalachian State University [erazoad@appstate.edu](mailto:erazoad@appstate.edu)

**Keywords:** migration narrative, disability, injury, stigma, trauma, identity, Latin America

Central American immigrants of the 21<sup>st</sup>-century are surrounded by rhetoric that refers to monstrosity and dehumanization. The train they oft ride to cross Mexico's vast length is called the *Bestia*, Mexican gangsters insult them and label them as merchandise, and United States' media and politicians dub them as criminals and rapists, among other unsavory terms. Immigrants come to represent something horrific, to be treated with disdain and often disgust. Contemporary migration narrative grapples with this popular representation, depicting immigrant characters who struggle to navigate their sense of self and relationship to others after confronting the physical dangers and challenges that characterize the undocumented journey north. For example, in Alejandro Hernández's *Amarás a Dios sobre todas las cosas* (2013), the Honduran migrant Walter refuses to return home to his family after losing both legs in a fall from atop the train. Similarly, an unnamed character in Graciela Limón's *The River Flows North* (2009) undergoes a comparable accident and injury, and becomes such a source of disgust for his wife that she decides to immigrate to the United States to escape him. Disability becomes, then, a symbol of cultural stigma surrounding the "unsuccessful" migrant. This study of migrant injury and related stigma will draw upon the Health Humanities to revisit and reframe popular themes of migrant identity, health, and cultural violence, thereby adding a unique layer to the analysis of identity politics in relation to Central Americans' transnational relocation.

## **Singing the Triumph of Earthly Things: The Mexican Ecopoetry of Efraín Bartolomé**

Jason Pettigrew, Middle Tennessee State University:

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**Keywords:** Mexican ecopoetry, ecocriticism, biocentrism

Ecocritical approaches to studying literature have been steadily gaining in popularity and importance since their inception in the 1970s and are perhaps more relevant than ever given the alarming findings of the U.N. Intergovernmental Panel on Climate Change's 2022 report. However, Environmental Criticism just recently had its "shaky beginnings" in Spanish American literary studies, around the turn of the century (Marrero Henríquez 193), and a relatively small number of studies with an ecocritical approach have started to appear (Heffes 43). No doubt, we have much to glean from Spanish American ecological poetry about our interconnectedness with nature and about the particularities of the environmental crisis in the developing world. In this paper, I will explore the ecopoetry of the Mexican author and environmental activist Efraín

Bartolomé, whose work often has a primary concern with building eco-consciousness among the reading public. Specifically, I will explore the issues of deforestation, habitat loss, endemic species endangerment, and the environmental impacts of coffee production and human encroachment in wilderness areas as reflected in *Cantando El Triunfo de las cosas terrestres* (2011), which is based on the author's experiences in El Triunfo Biosphere Reserve in the Sierra Madre de Chiapas. Throughout the book, Bartolomé reveals a materialist spirituality that roots his biocentric ecopoetics in the harmonic beauty of the natural world. The work displays a clear social commitment to environmentalism and denounces the master mentality and anthropogenic environmental impact of human civilization, which endangers the biodiversity of protected wilderness reserves like El Triunfo.

## **27. Pedagogy VII: Pedagogical Activities and Open Educational Resources**

Chaired by Mariana Stone, University of North Georgia:

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### **Project-Based Learning Activities and Assessments in Literature Survey Courses**

Harrison Meadows, University of Tennessee, Knoxville:

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As instructors, it is always our objective for our students to be engaging meaningfully with course materials. In my literature survey courses, over time I found that traditional academic essays were not achieving those aims as effectively as I thought was possible, no matter how carefully I scaffolded them. In recent iterations of my third-year Spanish literature survey courses, I have begun implementing group and individual projects for assessments, supplemented by guided reflection assignments to ensure that students are thinking critically about their own work with sufficient opportunities to improve writing proficiency in the target language. From fabricating a Twitter account and posting as Don Quixote to creating a playbill for a modern theatrical adaptation of María de Zayas' *Novelas amorosas y ejemplares*, carrying out these projects always constitutes a process of analysis, translation, and creative engagement that first requires students to understand the salient features of the original text in order to adapt it in such a way that it speaks to the world they live in today. In this presentation, I will outline the activities that I have developed over three semesters along with assessment rubrics and examples of student work to demonstrate the learning outcomes when students are given the opportunity express themselves creatively in media they are proficient using. During the Q&A, my goal is to provide a space to hone the delivery of this methodological approach and think collaboratively about its adaptability for audience members' courses as well.

## **A Theme Based Conversation Class: Using OER to Teach a Conversation Class Themed Around Murder Mysteries**

Mariana Stone, University of North Georgia: [Mariana.stone@ung.edu](mailto:Mariana.stone@ung.edu)

**Keywords:** conversation, crime, open educational resources

The trend to resort to open educational resources (OER) for our language classrooms is becoming more prevalent and language teachers are feeling the pressure to move in that direction. Designing these courses is time consuming and labor intensive. To that end, I designed an upper-division Spanish conversation course themed around crime using OERs. In this presentation, I will share the approach to building a language course using OERs and share the finished conversation course for attendees to adopt as well as lessons learned from the innovative experience.

## **Linguistic Landscapes: Pedagogical Tools for the L2 Classroom**

Lisa Wagner, University of Louisville [lisa.wagner@louisville.edu](mailto:lisa.wagner@louisville.edu)

**Keywords:** linguistic landscapes, pedagogy, applied linguistics authentic input, proficiency

**ABSTRACT:** Current linguistic landscape studies explore how language varieties are displayed throughout the world, and how these multimodal displays reflect, negotiate, construct, and delineate communities and their linguistic and cultural practices. To date, most of these investigations have focused on traditional language contact situations such as diglossia and bilingualism, with discussion centering on the sociopolitical implications of linguistic landscapes for identity construction, social relationships, and public policy (Gorter, 2006, Leeman & Modan, 2010, Bloomaert, 2013, Wu & Huebner, 2020, among others). Other scholars, however, have suggested linguistic landscapes as catalysts for connecting students to their communities (Cenoz & Gorter, 2008; Sayer, 2010, Rowland, 2013, and Tie & Buckingham, 2021, among others). In this presentation, I will present linguistic landscapes in Louisville KY as sources of authentic linguistic and sociocultural input for teaching L2 Spanish. I will demonstrate how instructors can use linguistic landscapes as pedagogical tools to promote language proficiency and cultural awareness in accordance with ACTFLs (2012) beginning, intermediate, and advanced levels of language proficiency. Through intentional applied linguistic scripting, I offer examples of the use linguistic landscapes in oral and written activities that focus on both L2 linguistic forms and communicative functions. References “ACTFL Proficiency Guidelines”: <https://www.actfl.org/resources/actfl-proficiencyguidelines-2012>. Bloomaert, J. (2013). Ethnography, super diversity and linguistic landscapes: Chronicles of Complexity. Bristol: Multilingual Matters: <https://doi.org/10.21832/9781783090419>.

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## **28. Hispanic Studies XIV: Society and the Novel in Cuba and Bolivia**

Chaired by Lori Oxford, Western Carolina University: [lfoxford@wcu.edu](mailto:lfoxford@wcu.edu)

### **Fiction, History, and Memory in the contemporary Bolivian novel.**

Jaime Salinas, University of North Georgia: [Jaime.SalinasZabalaga@ung.edu](mailto:Jaime.SalinasZabalaga@ung.edu)

**Keywords:** Novel, Memory, History, Family, Nation

In this article, I explore how the novel "Los afectos" (2015) by Rodrigo Hasbún proposes new forms of signification and the representation of reality in the Bolivian novel tradition. Based on a hypothesis that identifies the narrative strategies that the novel uses to fictionalize the family memory and national history, I argue that "Los afectos" redefine the connections between aesthetics and politics that have characterized the historical Bolivian novel. In this article, I discuss the role of the plurality of narrative voices, that at first glance, seems to suggest a critical reading of the national history. Nevertheless, even though the novel stands out for its polyphonic structure and for a plurality of modes of enunciation, this innovative aesthetics proposal is limited by forms of control over the family memory that closures any possibility to imagine new forms of connections among history, narrative, and memory. I conclude that unveiling the ways in which the novel has control over the polyphonic narrative structure challenges us to think of other, more democratic, alternatives to build shared memories.

### **Allegories of Consumption in Pedro Juan Gutiérrez's Special Period Narrative**

Lori Oxford, Western Carolina University: [lfoxford@wcu.edu](mailto:lfoxford@wcu.edu)

**Keywords:** dirty realism, hunger, excrement, Cuban narrative, Special Period, Pedro Juan Gutiérrez

Although Cuban novelist Pedro Juan Gutiérrez's dirty realism is usually associated with sex as a narrative device, his emphasis on digestive processes is used just as often. The narration of his "dirty" settings manages to sidestep criticism and avoid inspiring pity, revealing instead a different side of society. To this end, Eva Silot Bravo states: "Gutiérrez [...] re-imagine[s] the

social body of the Cuban nation” (127). I shift her focus from the social body to the individual ones, whose owners seek to satisfy their basic needs. Hunger/scarcity, digestion/aftereffects: in Gutiérrez’s hands these do more than illustrate Special Period shortages: the search for food and need to dispose of waste become a way of life for his characters. Indeed, in *El Rey de La Habana* (1999), hunger is so ubiquitous that it becomes as much a part of the novel’s setting as Havana itself. What is so surprising is that despite the lack of food, excrement is everywhere. Ironically, since food is so scarce, Gutiérrez includes as many references to excrement as to hunger throughout his novels, sometimes in metaphorical senses but most often in literal ones. The presence of both elements appears to be a contradiction in terms, since it is not hunger but its opposite—the consumption of food—that leads to excrement; nevertheless, both dominate Gutiérrez’s narrative. In this paper, I examine what the absence of one and the excess of another means for the individual as well as for Special Period Cuba.

### **Intellectual Rebellion of Gertrudis Gómez de Avellaneda the Other Face of *Sab* (1841)**

Geser Samuel Sosa Gálvez, University of Tennessee, Knoxville:  
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**Keywords:** social denunciation, intellectuals, slavery, whitening

In the following work we intend to analyze the rebellious traits of the Cuban writer Gómez de Avellaneda, a writer who was one of the first female representatives of the Spanish-American novel. It will also be contrasted with the opinion expressed by José Gomáriz on the reformist intellectuality of Cuba after the progressive whitening of Cuban slaves. For the purposes of this paper, we will focus specifically on the ideas presented by Gomáriz and one of the possible interpretations of Avellaneda's novel.

It is intended to analyze several aspects of the social denunciations and injustices of the time presented through the prose of Gómez de Avellaneda's hand and his messages between lines denounces immoral and unworthy aspects of the Spanish colony.

Cuban colony, since it is known that most of the colonial territories under the Spanish flag had obtained their freedom. Avellaneda in *Sab* shows us the vision of an intellectual woman from the point of view of her privileged situation.

The situation in Cuba with respect to the construction of the identity as it can be read intended to eliminate all vestige of the black presence in this region, to whiten and de-Africanize a society that for hundreds of years has been impregnated with people from West Africa. Also, something very important to consider or think about is whether the thinking of Cuba's intellectuals represented the entire worldview of the Creole people at that time.

## **29. MIFLC Review Informational Session: Q/A about Submitting and Publishing in the journal**

Moderated by Andrea Smith, Shenandoah University

**Andrea Smith**

Shenandoah University

**Eunice Rojas**

Furman University

**Bryan-Pearce Gonzales**

Shenandoah University

### **Pre-Keynote Address**

**5:15 – 5:45**

**Nodia Mena**

*"Diversity without the Right Kind of Reflexivity Does not Yield Equity"*

### **KeyNote Address**

**6:00-7:30**

**Dr. Glenn Martinez, PhD MPH**

Dean of the College of Liberal and Fine Arts

Professor of Spanish, Bicultural/Bilingual Studies, and Public Health

Stumberg Distinguished University Chair

**The University of Texas at San Antonio**

*"Teaching Spanish for Health Equity and Justice in Latinx communities:  
Reflections on Spanish in healthcare in and beyond COVID-19."*

The field of teaching Spanish for health professionals has grown considerably over the past two decades. From its beginnings in the 1970s as a “boutique-style” offering molded in the ESP tradition, Spanish for health professionals has blossomed into a multi-disciplinary educational enterprise that spans the medical education pipeline from the undergraduate level through to professional school programs and residencies across the health care disciplines. The National Association for Medical Spanish (NAMS) founded in 2018 reflects the progress and growing interest in the field. In this talk, I will reflect on the growth of the field and consider the ways in which the simultaneity of a global pandemic and a racial reckoning in the US have fundamentally altered its course of development. After describing these changes, I will outline a model of teaching Spanish for health equity and justice that emphasizes ethical listening,



raciolinguistic perspectives, and continuous critical reflection. I will provide examples of how this model is put into practice and highlight outcomes in multiple educational settings.

Immediately following these sessions, all participants are invited to enjoy a virtual networking cocktail hour from 7:30 – 8:30

## Saturday Morning:

### Session 9: 9:00 – 10:15

#### 30. Hispanic Studies XV: Crisis, Revolution, and Exile

Chaired by Alvaro M. Torres-Calderón, University of North Georgia:

[Alvaro.TorresCalderon@ung.edu](mailto:Alvaro.TorresCalderon@ung.edu)

#### **Encuentros postcoloniales en el exilio republicano en México en *Los rojos del ultramar* de Jordi Soler**

Adriana Rivera Vargas, Asbury University: [adriana.rivera@asbury.edu](mailto:adriana.rivera@asbury.edu)

**Palabras clave:** Literatura del exilio republicano en México, mexicanos de ascendencia catalana, literatura mexicana del siglo XXI, colonialidad del poder, autoficción, desarraigo.

Al perder la Guerra Civil, miles de republicanos españoles y catalanes abandonaron España y continuaron su vida en el exilio en México. Lo que en un principio parecía ser una estancia de unos cuantos meses, terminó superando las tres décadas por lo que los exiliados terminaron estableciéndose permanente en México, teniendo hijos y nietos en el exilio, siendo éste el caso del escritor mexicano de ascendencia catalana Jordi Soler (1963- ). En este trabajo me propongo demostrar que la novela *Los rojos de ultramar* (2004) enlaza el legado de La Conquista Española en México a la experiencia de alienación derivada de la herencia del exilio familiar en la formación de la identidad del personaje-narrador al ser descendiente de exiliados catalanes. Al establecer esta conexión como una doble causa del desarraigo, esta novela pone en primer plano la complejidad de la interacción entre los refugiados catalanes y los habitantes mexicanos de la selva veracruzana donde se establecen. Tomando como base el concepto de la colonialidad del poder de Aníbal Quijano, demostraré que las oportunidades de progreso de los personajes dependen de su raza, clase social y género como sucedió a partir de La Conquista de México. Como consecuencia del resentimiento que generan estas interacciones durante la infancia del personaje-narrador y del constante deseo de regresar a Cataluña de su familia, el personaje-narrador desarrolla un sentimiento de alienación y desarraigo a pesar de haber nacido en México.

## **Memories Documented: Image and Narrative in the Film *Memorias de un mexicano* (1950)**

Maria Zalduondo, Independent Scholar: [zalduondo85@gmail.com](mailto:zalduondo85@gmail.com)

**Keywords:** Mexican film, Mexican Revolution of 1910, Documentary studies.

Salvador Toscano's *Memorias de un Mexicano* (1950) limns the boundaries of categories as it is visual memoir, archive, and documentary. The film provides rare footage of the Mexican Revolution of 1910 as well as striking images of its main actors. Eschewing categorization the film intersperses images with narratives that conflate fact and fiction. Now readily available on Youtube, the film was entered into the 1954 Cannes Film Festival. This presentation will address some of the slippages of the film and grapple with its status as a "documentary."

## **Internal Space, Change and Politics in Laura Esquivel's *Pierced by the Sun***

Alvaro M. Torres-Calderón, University of North Georgia:  
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Lupita, a policewoman who also deals with personal problems, survives in an environment in which abandonment and injustice prevail.

Ironing becomes not just only an activity but a space and moment in which her mind relaxes and can see through aspects of her life, her job and the world, searching for a way to put everything in order. Ironing those wrinkles turns into a symbol of fixing her personal life and her corrupted society. Space and time also are crucial as she ends up involved in a crime. She will need to solve the mystery around it that is reflected as the labyrinth formed by the wrinkles on clothes. The purpose of this essay is to establish a parallel of her individuality and her society, how both are affected by political interests, corruption, and drugs. Despite all of that, her hope stands as a solid strength. The author establishes a parable with accessible and captivating language, in which we will be able to discuss a world in crisis from moral, philosophical, and psychological perspectives. This novel poses the question about where we are going as a society and individuals.

## **31. Pedagogy VIII: Second Language Acquisition**

Chaired by Emily Claire Krauter, Furman University:

### **Does Language Matter? Investigating the Connection Between Linguistic Knowledge and Cultural Awareness in Short-Term Study Abroad**

Emily Claire Krauter, Furman University [emily.krauter@furman.edu](mailto:emily.krauter@furman.edu)

Study away has changed dramatically in recent years, with universities and programs shifting to shorter term programs to meet the needs of students who cannot spend full semesters or years abroad due to personal, financial, or academic commitments (*Open Doors*, Institute of International Education, 2020). These new programs, deemed “short-term” programs, range in duration from one week to an entire summer and present researchers with provocative research questions to consider, namely, is time abroad, regardless of how short, always beneficial to learners’ cultural awareness (Martinsen, 2010, p. 505)? Further, does prior knowledge of the target language (L2) increase cultural awareness during these shorter programs, or can transformation occur regardless of linguistic knowledge? The current study investigates these questions by analyzing a data set from students who completed one of these so-called short-term programs.

This study consists of 18 participants (N = 18) from a small liberal arts college in the Southeast. These participants completed a short faculty-led study abroad program (17 days) in the Rhine Region located in Germany and France. The program focused on the culture, language, and history of this area and gave the students the possibility to interact with and interview local residents. Before departure, every student completed a short “crash course” in the languages of French and German, but N = 8 already had novice (A1-B1) knowledge of German. The data analyzed for this study is qualitative and quantitative and consist of a combination of pre- and post-surveys testing cultural sensitivity and graded journal entries.

The projected results from these data suggest that although cultural awareness is possible across all language abilities, students with prior of the L2 (German) showed more nuanced and significant awareness which led to greater growth. These data support language instruction and sojourns abroad, regardless of how novice the learner or how short the trip. Further, this study adds to the growing research on short-term study abroad programs which currently outnumber the once popular “Junior Year Abroad” and are thus beneficial to the academy, institutions, study abroad offices and any organization with similar programs.

### **Interaction Opportunities in the Classroom: An Overview of a 4yr. Program**

Tiffany Robayna, Samford University: [trobayna@samford.edu](mailto:trobayna@samford.edu)

Laura Gil, Florida State University: [alg15b@my.fsu.edu](mailto:alg15b@my.fsu.edu)

**Keywords:** target language output, second language learning, second language pedagogy, input flood

An area of interest in second language acquisition is the amount and the quality of output opportunities students have at the collegiate level to practice their L2. Lee & VanPatten’s (1995) structured output strategies indicate that for students to gain fluency and accuracy in an L2 they must have opportunities to produce output. A lot of research has been done about the benefits of teaching content in the L2 (Donato & Brooks, 2004; Frantzen, 2002; Krashen, 1998; Mantero,

2004 & 2006; Swain, 2014; Weber-Fève, 2009), but very few investigations have been done on the opportunities students have in the classroom to use their linguistic skills to accomplish different communicative goals. Donato and Brooks (2004) report that the area of language acquisition in the context of teaching literature has not been widely researched.

Therefore, we compare data from 16 undergraduate classes at a public university in Florida. We analyzed differences between and within levels in order to predict if there is a progression or regression of opportunities for output as students move up in their language classes. Results showed that there was a relationship effect between opportunities for student interaction and the level of class. However, the more proficient advanced students had less opportunities to interact in the class than the less proficient beginning students. This study reveals the necessity of having output opportunities to help process the input that students are receiving in the classroom, especially at the higher levels of language classes.

### **La nostra impresa: Mock Products and Companies in the Business Italian Classroom**

John Welsh, Wake Forest University: [welshja@wfu.edu](mailto:welshja@wfu.edu)

In order to facilitate opportunities for project-based learning and authentic information exchange, students in my Business Italian course are asked to create fictional products marketed by mock companies. This component of the course is governed by a language pledge, in which students sign a document promising to conduct all “company business” in Italian. Over the course of the semester, small groups of students collaborate inside and outside classroom sessions to complete a series of tasks: they choose an industry, design a product, and create advertisements and press releases featuring a company name, logo, and slogan. During the most recent semester, one company – which chose to go by the highly literary name *Sprezzatura* – is marketing a new kind of perfume marketed using an appeal to tradition and prestige. Another group, *La Dolce Vita*, is touting a pastry-delivery app with vegetarian and vegan options, also branding itself as female owned and operated. The proposed presentation will take a closer look at this component of the course in order to share my experience with this approach and solicit feedback about how it could be improved or adapted to different contexts. We will take a look at some of the work students produced and talk about their perceptions of the project as well as the effectiveness of the language pledge.

## **32. Linguistics II: Bilingualism and Codeswitching**

Chaired by Bryan Koronkiewicz, The University of Alabama:  
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### **Codeswitching and Language Use in Bilingual Catholic Masses**

Kristi Hislope, University of North Georgia: [Kristi.Hislope@ung.edu](mailto:Kristi.Hislope@ung.edu)

**Keyword:** Linguistics

The Roman Catholic Mass is divided into four parts: Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, and Concluding Rites. These major divisions have subparts. The Mass normally employs formal speech registers given that much of the Mass, including the prayers, the Biblical readings, and communion parts, are prayed universally, in every Roman Catholic church around the world. Parts of the Mass that have less structure and unity within them are the greetings, the homily (sermon), and the concluding remarks. This paper will investigate language usage in several Spanish- English bilingual masses in a parish in an area of north Georgia with a large Hispanic population. Among three parish priests, one Hispanic bilingual, one non-Hispanic bilingual, and one with very limited Spanish-language skills, what language do they use to perform the different parts of the Mass? Do they use intersentential and/or intrasentential codeswitching? Are some parts of Mass fully in one language while others are in another language? Do the priests take into account the language abilities of whom they believe their audience will be? Are parts of the Mass translated into both languages or do they switch between the two? What language do informal versus formal parts elicit? These questions will be addressed by viewing Facebook Live videos of the Easter Vigil Mass (Saturday night before Easter) where new Catholics are received (confirmed) into the church and other Masses that are listed as bilingual in the church bulletin.

***Ella se mordió her tongue: Inalienable possession in Spanish-English code-switching***

Bryan Koronkiewicz, The University of Alabama: [bjkoronkiewicz@ua.edu](mailto:bjkoronkiewicz@ua.edu)

**Keywords:** Bilingualism, code-switching, Spanish, heritage speakers, syntax

English uses a possessive determiner to show inalienable possession (e.g., *he washed his face*) (Pérez-Leroux et al., 2004), while Spanish marks it with a definite determiner, often with a preverbal clitic (e.g., *él se lavó la cara* ‘(lit.) he to himself washed the face’) (Guéron, 2006). This asymmetry creates a conflict for bilinguals, as it is unclear how inalienable possession is manifested in code-switching. For example, with a Spanish verb, should one use a definite or possessive English determiner? And is the clitic still required? Giancaspro and Sánchez (2021) found that although heritage speakers of Spanish retained systematic knowledge of inalienable possession in a monolingual receptive task, they produced variable forms due to English-to-Spanish influence. To test if this extends to code-switching, an acceptability judgment task and an elicited production task were completed with 23 heritage speakers of Spanish. The results similarly show significant variation in production, mixing the structures from both languages (e.g., *ella (se) lavó su/her face, she washed su/her face, she washed la cara*, etc.); however, they diverge in that there was not systematic knowledge maintained in the receptive task, as the

Spanish possessive determiner was just as acceptable as the definite. Additionally, the two tasks complement each other in that the English definite determiner was essentially ruled out in all contexts, and there was a strong preference for a preverbal clitic with a Spanish verb. More broadly, these results suggest that English-to-Spanish influence at the level of bilingual alignments (Sánchez, 2019) can extend to code-switching.

### **Simultaneous Spanish English bilingualism**

Daniel J. Smith, Clemson University: [daniels@clemson.edu](mailto:daniels@clemson.edu)

**Keywords:** Spanish English language contact, codeswitching, simultaneous bilingualism

Children learning both Spanish and English simultaneously as first languages show patterns of preference for either of the two languages at different stages of their acquisition. They also demonstrate levels of comprehension and ability to translate from one language to the other while at the same time preferring to speak all or mostly only one of the languages. Reading and writing patterns in both of the languages are also briefly noted. The grammatical structure of speech patterns are analyzed within Myers-Scotton's (2002 *Contact Linguistics: Bilingual Encounters and Grammatical Outcomes*. Oxford University Press) Matrix Language Frame model and 4-M (Morpheme) model of language contact. Social factor and grammatical patterns of simultaneous Spanish English acquisition are also compared with social factor and grammatical patterns of sequential Spanish English bilingualism among children. Grammatical patterns include noting which types of morphemes from one language are used in sentences which consist mostly of morphemes from the other language. Social patterns include noting the first language of the parents of the children observed, amount of exposure to each language inside and outside the home, and country of origin of the parents.

### **Session 10: 10:30 – 11:45**

### **33. Pedagogy IX: Acquisition of Intercultural and Pragmatic Competence, and Grammatical Gender**

Chaired by Valerie Wust, NC State University: [vawust@ncsu.edu](mailto:vawust@ncsu.edu)

#### **Ramifying Medical Spanish Pedagogy: Toward Pragmatic Competence and Cultural Humility**

Michael J. Menzies, The University of Texas at San Antonio:  
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**Keywords:** language pedagogy, Medical Spanish, semantics, pragmatics, cultural humility, sociolinguistics, epistemic injustice, raciolinguistics



Language and culture form a symbiotic relationship within a speaker and their speech community, and language is central to a speaker's system of values and beliefs (Peled, 2016). Medical interactions are sites of cultural exchange as much as information exchange where entitlement and authority (Shuman, 1993) and cultural awareness and humility (Foronda et al., 2016) mediate and are mediated by linguistic and cultural factors. In this presentation, I will use my experience teaching medical Spanish and reviewing medical Spanish textbooks in order to parse the current pedagogical strategies underlying the instruction of medical Spanish at the university level and show that the paradigm of focusing on syntactic and semantic competence (vocabulary and grammar) poorly prepares students to facilitate positive and meaningful interactions with patients. I will also elucidate how viewing the "problem" of language barriers in medical care through the lens of interpretation belies the complexity of the interaction and tends to facilitate a linguistic/cultural deficit perspective that de/undervalues a speaker's linguistic competence and epistemic resources (Flores & Rosa, 2017; Fricker, 2007). Lastly, I will seek to delineate the characteristics of a pedagogy for medical Spanish focused on cultural humility and pragmatic competence, allowing patients' epistemic resources to be heard and heeded.

### **Developing Intercultural Competence through Perspective-Taking**

Rachel Krantz, Shepherd University: [rritterb@shepherd.edu](mailto:rritterb@shepherd.edu)

As foreign language educators, we try to do justice all five Cs of the ACTFL World-Readiness Standards. Perhaps the most elusive of these goal areas is no doubt culture. How do we present culture in general, and history in particular, in a way that fosters deep understanding rather than superficial knowledge? How do we ensure that our students are developing not only communicative competence in the target language but also the critical thinking skills they need to navigate our increasingly complex world?

Helping students to develop intercultural competence is a challenging for several reasons. First, most of our students are physically, temporally, linguistically and psychologically removed from the cultural experiences we want them to explore. In addition, it is hard for them to connect with these events because they are limited by their own cultural frames and values. Nonetheless, these obstacles can be surmounted through perspective-taking, i.e. having students explore another's point of view, see the world through culturally different eyes.

In my presentation, I will explain in practical terms how to implement this technique, using France's *mission civilisatrice* in Indochina in the last 1800s as an example. We will see that, no matter what the cultural focus is, instructors must present students with compelling, authentic documents in a wide variety of formats. They must also model the desired critical stance for students, leading them from literal comprehension of these documents to a deeper metaphorical/ideological understanding. They can also use "voicing" as a way of helping

students understand the material. Finally, students will demonstrate (through creative writing, acting or filmmaking) their intercultural competence by assuming the perspective of a participant in the event.

### **34. Hispanic Studies XVI: Narratives of Defiance: Women, Violence and Power**

Chaired by Xabier Granja, The University of Alabama

#### **Justicia sangrienta: la función literario-legal de la efusión sanguínea en las novelas de María de Zayas**

Xabier Granja, The University of Alabama: [xgranja@ua.edu](mailto:xgranja@ua.edu)

The importance of blood, as a sociopolitical tool for identity creation, for legal regulation, and religious realization evolved throughout Early Modernity. Its relevance was extensive, marked by religious beliefs that connected it not just with the body, but with class, nationality, and race. Sociopolitical and religious ideals in Spain regarding an individual's honor often were articulated in terms of blood purity and enforced by well stipulated legal codes. Blood led early modern legal authorities to ensure one's lineage was as traditionally Spanish and free from non-sanctioned bloodlines as possible. This supposed cultural homogeneity through blood in early modern Spain did not come without complications: given the assumed 'natural' discrepancies between males and females, blood established judicial practices that were particularly influenced by gender identity. In this essay, I analyze how María de Zayas's heroines represent these tensions when they interact with malicious men in violent ways throughout her collections of *novelas*. These brief and sporadic relationships often involve bloodshed that ranges from minor wounds to grave injuries, in line with the author's aim to denounce women's suffering at the hands of harmful men. Zayas's mentions to blood are frequent, but her treatment of the legality of bloodshed does not always follow sociopolitical expectations. In this paper I explore how Zayas uses blood to create connections that cross gender, nationality, and racial boundaries, in order to act as a tool that complicates the tensions inherent to the societal divisions in Spain and determines poetic justice in her stories.

#### **Ana María Martínez Sagi's Poetry in Exile**

Francisco Javier Sánchez, Stockton University: [javier.sanchez@stockton.edu](mailto:javier.sanchez@stockton.edu)

My presentation provides an analysis of the poetry written by Ana María Martínez Sagi in France and the United States during her forced exile from Spain after the end of the civil war (1936-1939). The coup d'état against the democratically elected government led by General Franco brought a long dictatorship (1939-1975), politics of isolationism, repression, censorship and an ultra-conservative regime which ended with the nascent era of social and political advancement for women. As a poet gaining literary recognition, an accomplished athlete, a feminist and a journalist, Sagi was participating in society on equal terms to men. Facing jail or execution after the Nationalist victory, she left Spain in 1939. Although Sagi's exile writing is of

historical, cultural and philosophical value, she remained forgotten until author Juan Manuel de Prada wrote her biography *In Search of Ana María Martínez Sagi* (2000). Moreover, Prada collected many of her poems in *The Lonely Voice* (2019). My work on Sagi's poetry identifies forms of expression (octosyllabic verses, assonant alternating rhymes, descriptive impressionism) and recurrent themes: the dehumanization and horror of war, the questioning of Christian values, solidarity with democracy in addition to exile, nostalgia and the absence of one's country. The power of her poetry is presented in poems such as "The War," "The Winds of Hate," "Disheartened Professor," "Vertical Death," "Dread," "Give me Time," "Self-Portrait," "Crying for my Lost Land," "Hope" and "Return of the Exile." My essay is a tribute to her exilic poetry.

### **35. Hispanic Studies XVII: New Approaches to the Spanish Early Modern Canon**

Chaired by Lourdes Albuixech, Southern Illinois University:  
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#### **Turning the Old Don Quixote into Kid Stuff**

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**Keywords:** Don Quixote, old age, children's attitudes towards old age, *Don Quixote* for children

According to Samson Carrasco, the plainness with which the printed story of Don Quixote is composed makes it possible for even children to flip through its pages (II, 3). Interestingly, however, the children who come across the Knight of the Sad Countenance in his wanderings across different parts of Spain do not seem to know who he is, nor do they show any particular interest in the story of the transformation of an old hidalgo from La Mancha into an old knight errant. Similarly, even though *Don Quixote* has been part of the Spanish curriculum for a long time, it is continually necessary to adapt the work to children's and youth's tastes, especially at a time when technology rises as the biggest windmill Don Quixote has ever had to face. My work focuses not so much on the different (and abundant) mutations that the work has undergone as a whole in order to adapt it to the palates of the youngest, but rather on the small yet telling surgeries that the character himself has involuntarily sustained in different renderings of the story in an attempt to bring old age closer to youth.

#### **A Biblical Analysis of Wealth and Power in the poem *Poderoso caballero es Don Dinero* de Francisco Quevedo**

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The Bible has been one of the main resources in Spanish and Latin American literature. Actually, the presence of the Bible in Cervantes is as a source of inspiration when writing his great work *Don Quixote*, Sor Juana Ines de la Cruz, among others. Consequently, there are many critical works regarding the Bible in Spanish and Latin American literature. However, an analysis of the biblical context is needed in the work *Poderoso caballero es Don Dinero* de Francisco Quevedo. The author presents us with one of the greatest biblical themes and evils of the human being “the love of money”. The poem *Poderoso caballero es Don Dinero* presents us with one of the dilemmas of the time, the search for money and power. What does the Bible present to us on the subject? What is the human being capable of for the love of money? The purpose of this work is to make a biblical analysis of the theme of the power of money in *Poderoso caballero es Don Dinero*.

### **Approaches to Teaching Garcilaso de la Vega: Reimagining Canonical Writers in the Spanish Mediterranean**

Casey R. Eriksen, Independent Scholar: [cre4hf@virginia.edu](mailto:cre4hf@virginia.edu)

### **36. Study Abroad I: Roundtable, DEI and Study abroad in the time of COVID 19**

Moderated by Caroline Fache, Davidson College [cafache@davidson.edu](mailto:cafache@davidson.edu)

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On August 19, 2020, the Commission on Race and Slavery, chaired by alumnus and former U.S. Secretary of Transportation Anthony Foxx, released its report in which it sought “to frame conversations and inspire initiatives through which the college [would] do the work of truth-seeking, demonstrating accountability, and building a just campus community over the years and decades to come.”

Following the report and a thorough assessment of its offerings, the F&FS department decided to de-center (and decolonize) its curriculum and reflect and honor the diversity and the contributions of people of color from former colonies and indigenous peoples to the global Francophone cultural, intellectual, artistic and literary landscape, which affected both its curriculum and its study abroad program.

Since 2020, our study abroad program has been postponed and will resume in its new iteration in the fall 2022. Fortunately, Carole Kruger and Amanda Vredenburgh were able to lead study/research trips with students to Québec and to Paris respectively, and include DEI outcomes and strategies, while overcoming COVID 19 challenges.

The department proposes a roundtable where each faculty will do a short presentation of their contribution to the changes. The objective of this conversation is to engage with important questions around Diversity, Equity and Inclusion in the language curricula and to share strategies to make minor and major changes towards a more inclusive world languages and cultures curriculum.

Florin Beschea, assistant professor of the practice, will introduce the new study abroad program designed around the theme of Black France.

Caroline Fache, professor, will introduce the new Francophone curriculum.

Carole Kruger will talk about her study trip to Québec with students.

Sokrat Postoli will present the Black France course designed for the study abroad program.

Amanda Vredenburgh will give closing remarks on the research trip to Paris on the theme of immigration.

**12:00**

### **Business Meeting**

All members welcome and encouraged to attend

## **Acknowledgments**

### **Land**

We acknowledge that the land we are gathered on has long served as the site of meeting and exchange amongst a number of Indigenous peoples, specifically the Keyauwee and Saura.

Additionally, North Carolina has been home to many Indigenous peoples at various points in time, including the tribes of: Bear River/Bay River, Cape Fear, Catawba, Chowanoke, Coree/Coranine, Creek, Croatan, Eno, Hatteras, Keyauwee, Machapunga, Moratoc, Natchez, Neusiok, Pamlico, Shakori, Sara/Cheraw, Sissipahaw, Sugeree, Wateree, Weapemeoc, Woccon, Yadkin, and Yeopim.

Today, North Carolina recognizes 8 tribes: Coharie, Lumbee, Meherrin, Occaneechi Saponi, Haliwa Saponi, Waccamaw Siouan, Sappony, and the Eastern Band of Cherokee.

We honor and respect the diverse Indigenous peoples connected to this territory on which we gather.

### **Acknowledgments**

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