



MARCH 24, 2022 - ONLINE

RECONCILIANDO VOCES



A Hispanic Studies
Graduate Symposium

DEPARTMENT OF LANGUAGES,
LITERATURES, AND CULTURES
MCGILL UNIVERSITY

KEYNOTE BY
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RECONCILIANDO VOCES

A HISPANIC STUDIES GRADUATE SYMPOSIUM

March 24, 2022
1 - 6 p.m. (EST)

Zoom link:
<https://mcgill.zoom.us/j/89527970583>
Please use this link for all panels and presentations.

EVENT PROGRAM

Abstracts and speaker bios can be found on page 3.

TIME	EVENT	MODERATOR & PARTICIPANTS
1-1:15 p.m.	Welcome & Opening remarks	Dr. Jesús Pérez-Magallón (Director of Hispanic Graduate Studies, McGill)
1:15-2:45 p.m.	Panel 1: Memory and Trauma	Moderator: Dr. José R. Jouve-Martín (McGill)
1:15-1:30 p.m.	« La voix de l'art, la voix dans l'art » : « Rescate por la memoria » ou la voix et la mémoire du peuple péruvien	Dr. Nelly André (Université de Bretagne Sud)
1:30-1:45 p.m.	<i>Memories of Underdevelopment</i> (1968): On the Filmic Imaginary of the Latin American Cold War	Daniel Orizaga Doguim (University of British Columbia)
1:45-2 p.m.	“Playing with the Past” : Desacralization and	Timothy Ostrom (McGill University)

2-2:15 p.m.	Profanation in the Narrative of Félix Bruzzone and Mariana Eva Pérez	
2:15-2:45 p.m.	The Construction of the “Female Mexican I” through the Feminist Discourse of “El Nueve Nadie se Mueve”	María Fernanda Guzmán (University of British Columbia)
2:45-3 p.m.	Questions	
2:45-3 p.m.	Coffee Break	
3-4 p.m.	Keynote Presentation <i>Old Forms, New Agents: Indigenous and Female Voices in the Contemporary Hispanic Bestiary</i>	Dr. Ailén Cruz (Australian National University)
4-4:15 p.m.	Coffee Break	
4:15-5:45 p.m.	Panel #2: The Body and Identity	Moderator: Dr. Alejandra Barriales Bouche (McGill)
4:15-4:30 p.m.	Quebec-Latino: Mapping Diversity in Novo-Quebecois Cultural Production	Carlos Antonio Pajuelo Jara (McGill)
4:30-4:45 p.m.	Reinventing a Past to Reconcile: A Study of Maryse Condé’s <i>Desirada</i>	Andisheh Ghaderi (University of British Columbia)
4:45-5 p.m.	La influencia del espacio en la identidad sexual, en <i>Temporada de huracanes</i> de Fernanda Melchor	Samuel José Aguayo Mejía (University of British Columbia)
5-5:15 p.m.	Mujeres del tercer mundo y su voz propia	Montserrat Escobar Maitrett (Universidad Nacional Autónoma de México)
5:15-5:45 p.m.	Questions	
5:45-6 p.m.	Closing remarks	Hispanic Studies Graduate Symposium Organizing Committee

ABSTRACTS AND SPEAKER BIOGRAPHIES

Keynote: Dr. Ailén Cruz (Australian National University), *Old Forms, New Agents: Indigenous and Female Voices in the Contemporary Hispanic Bestiary*

Abstract: The medieval bestiary was a didactic genre that used animals, beasts, and other aspects of the natural world to instruct members of European society on how to live a virtuous, pious life and the perils of sin and temptation. Although bestiaries included information from the East, the largely Christian, European context to which they belong and their consequence of subsequent mythology, society and imagination at large have earned them an undisputed place in the Western literary canon. As Chilean theorist Nelly Richard states, there are social agents in both the centre and the margins, and the resurgence of the medieval bestiary in contemporary Hispanic literature has attracted authors and artists from the margins, inviting new interpretations for a centuries-old genre. This talk will examine two trends in this phenomenon – female authors of the bestiary and indigenous authors of the bestiary.

Where the matter of female authorship is concerned, the genre has been largely considered a male enterprise; virtually no scholarship exists on Spanish-speaking, female bestiary authors. The presentation will briefly delve into some common tropes of female understanding of the genre and some of the key differences with male authors. Works such as Joana Santamans' *Vida* (2016), Brianda Fitz James Stuart's *Mi universo re-creativo: curiosidades y otras bestias* (2019), Mercedes Bellido's *El libro oculto de los animales* (2019) and Virginia Navalón Martínez's *Bestiario* (2018), Luisa Valenzuela's *ABC de las microfabulas* and Guadalupe Amor's *El zoológico de Pita Amor* (1975) will be examined. The bestiary's distancing from its Christian, Eurocentric roots is particularly evident when authors use the form to showcase indigenous beasts and mythology. Claudio Romo's *Bestiario mexicano* (2018), Leo Baltic's *Bestiario mitológico: seres fantásticos de la Argentina* (2018), Alberto Moreno and Catriel Tallarico's *Bestiario de seres míticos de la Patagonia* (2014), and Norma Muñoz Ledo's *Supernaturalia* (2012) are among those who use the medieval form to disseminate Mapuche, Tehuelche, and Aztec mythologies. These exciting new interpretations of the bestiary usher the ancient form into contemporary literature, inviting new agents previously excluded from the centre to partake in re-inventing the genre.

Bio: Ailén Cruz is a Lecturer (Assistant Professor) of Hispanic Literature at the School of Literatures, Languages and Linguistics at the Australian National University. She has a wide breadth of research interests, but her focus is the resurgence of the medieval European bestiary in contemporary Hispanic literature. She has published on this topic in journals including the *Revista Canadiense de Estudios Hispánicos* and *Hispania*. Her forthcoming monograph on this topic, entitled *From the Griffin to the Axolotl: The Resurgence of the Medieval Bestiary in Contemporary Hispanic Literature* will be published by McGill-Queen's University Press. She also has a forthcoming edited volume with Lauren Beck, entitled *The Return to Medievalism in the 21st Century*.

Panel 1: Memory and Trauma

Moderator: Dr. José R. Jouve-Martín (Professor, McGill University)

1. Dr. Nelly André (Université de Bretagne Sud): « La voix de l'art, la voix dans l'art » : « Rescate por la memoria » ou la voix et la mémoire du peuple péruvien

Abstract/Resumen/Résumé: Le conflit que le Pérou connut entre 1980 et 2000 a laissé des traces dans les corps et dans les cœurs. Il est une présence latente dont les effets se font encore sentir aujourd'hui, une référence omniprésente à l'heure de proposer des mesures politiques et de faire un bilan social. Les discussions sur le devoir de mémoire ont surgi après la publication en 2003 du rapport final de la Commission de vérité et de réconciliation (CVR). Plusieurs projets artistiques ont ainsi vu le jour. L'Art, la culture ont alors ouvert des portes, offert de nouvelles possibilités puisque les projets de mémoire sont des actions de réparation et d'apprentissage collectifs. Révéler un pan de l'histoire passée sous silence, sauver la mémoire des invisibles, des populations marginalisées devient alors primordial.

En 2004, par exemple, le collectif Yuyarisun réalisa un concours intitulé « rescate por la memoria » dans la région d'Ayacucho afin d'offrir un espace d'expression aux personnes de tous âges et de tous sexes et leurs rendre leurs voix. Par le biais de différents moyens artistiques (contes, poésies, chants, bandes dessinées, etc.), ils ont révélé leurs perceptions du processus de vérité, justice, réparation et réconciliation, les expériences traumatisantes vécues par ces communautés durant cette époque de violence politique (1980-1992) que

ni les Forces de l'Ordre ni Le Sentier Lumineux ne reconnaissent comme des personnes de plein droit. Les travaux du muraliste Olfer Leonardo, et notamment la série *Huanta : murales por la memoria y la verdad histórica* en sont un autre exemple. Cet art de masse exposé dans l'espace public visibilise les voix marginalisées.

Bio: Nelly André est docteure en littérature hispano-américaine contemporaine de l'Université d'Orléans et membre associée du laboratoire HCTI (Héritages et Constructions dans le Texte et l'Image). Actuellement, elle est enseignante PRCE Espagnol à l'Université de Bretagne Sud, Lorient (France).

2. Daniel Orizaga Doguim (PhD Student, University of British Columbia): “Memories of Underdevelopment (1968): On the Filmic Imaginary of the Latin American Cold War”

Abstract/Resumen/Résumé: The Cuban director Tomás Gutiérrez Alea was able to build a film legacy in which he took up topics such as machismo and bureaucracy, often with humor. *Memorias del subdesarrollo*, *Memories of Underdevelopment* (1968) is his fifth feature film. In a process of national reorganization, what new configurations of public morality and social responsibility are being constructed? Interwoven with the reading of *Bourgeois Moral and Revolution*, by one of the most important philosophers of Argentina, León Rozitchner, in the film there are fragments of two particular moments in the recent history of Cuba that call into question an ethical problem of that same Revolution: the role of violence. In the first place, photographs are displayed after the unsuccessful assault on the Cuartel Moncada in 1953, with scenes of repression and the corpses of those assassinated (and a sequel of a young Fidel Castro being arrested by Batista's forces), to put almost seamlessly the processes against traitors after the invasion of Playa Girón, in which the position of judge / court is reversed. Do the bourgeoisie dance to the sinister rhythm of the bullets? Is selfish happiness possible in the face of the nuclear destruction that surrounds us?

As a creative document in the hurricane of times of change, *Memories of Underdevelopment* is constituted precisely from the recognition of the limits of art, in the game of personal memory and imagination, its "inconsistency" and the dialectical clash with the memory archive of a nation.

Bio: Daniel Orizaga Doguim is a PhD Student in Hispanic Studies at the University of British Columbia. He holds a Master of Arts in Spanish from the University of Texas at El Paso, Estados Unidos. He is the author of *La escritura*

del pliegue Carlos de Sigüenza y Góngora: Ensayo de restitución. (Instituto Mexiquense de Cultura, México) and *La mesa del escribano. Ensayos sobre literatura mexicana.* (Universidad Autónoma de Querétaro/Instituto de Investigaciones Multidisciplinarias, México).

3. Timothy Ostrom (PhD Candidate, McGill): “Playing with the Past: Desacralization and Profanation in the Narrative of Félix Bruzzone and Mariana Eva Pérez”

Abstract/Resumen/Résumé: This presentation explores a recent development in Argentine post-dictatorship literature: the desacralization of disappeared persons. The narrative of Félix Bruzzone and Mariana Eva Pérez marks a substantial break with the production of the genre from end of the dictatorship to the early 2000s, which is characterized by the sacralization of the disappeared within a highly idealized and sentimental rendering of the political militancy of the 1970s. Through a playful poetics of irreverence, transgression, and profanation, Bruzzone and Pérez forge new modes of representing dictatorship at a moment when memory discourse is being appropriated by both the State and mass media.

Bio: Timothy Ostrom is a PhD candidate in Hispanic Studies at McGill University. He holds a combined degree in Spanish Linguistics and Literature from the Universidad Nacional de La Plata in Argentina (UNLP), having graduated first in his class and received the Joaquín V. González award, the highest GPA of the Faculty of Humanities. From 2009 to 2019, he worked as both a course lecturer and a faculty lecturer in literature and literary theory at the UNLP. In 2014 he was nominated to participate in a CONICET research project to investigate the relationship between defeat, melancholy, and Latin American post-dictatorship literature. Currently, his doctoral research focuses on emergent discourses within contemporary Latin American literature and culture concerning the assimilation of memory politics into State institutions and mass media in the period from 2003 to the present.

4. María Fernanda Guzmán (MA Student, University of British Columbia): “The Construction of the ‘Female Mexican I’ through the Feminist Discourse of ‘El Nueve Nadie se Mueve’”

Abstract/Resumen/Résumé: Last year, the feminist group Brujas del Mar from Veracruz called for a national strike on March 9, of all Mexican women, with the slogan "el nueve nadie se mueve," to make the Mexican population

see the importance of their women. It was the only day that women were not seen on the street or in public transport.

In Mexico, the wave of violence in recent years has mainly affected women. This essay seeks to analyze the formation of the Mexican female "I" forged by the violence surrounding it, in two aspects:

1.- Psychological violence: created by the Mexican social structure, which, in the context of Jacques Derrida, is *phallogentric*.

2.- Physical violence: created by the growth of drug trafficking and criminality that led to Mexican gore capitalism, as Sayak Valencia understands. Here, Rita Segato's term *femigenocide* will also be examined because this violence "has a public character and is not a matter of personal relations" (203).

Subsequently, the actions caused by "El nueve nadie se mueve" will be investigated, because many rapists and stalkers are exhibited on social media with great support from local women. I will use Instagram publications mainly. Studying these events will answer the following question: Does the movement of "el nueve nadie se mueve" achieve a de-hierarchization of the Mexican phallogentric centre? I use *de-hierarchization of the centre* as the term created by Nelly Richards: the redistribution of values between canonical and anti-canonical Mexican culture, that always leaves something discarded or diminished, the woman.

Bio: Maria Fernanda Gúzman was born in Orizaba, Veracruz, Mexico, and has loved to write since she was little. She studied literature at the Universidad de las Américas Puebla and had two academic exchanges at City Beijing University (China) and the University of Salamanca (Spain). She is currently an M.A. student in Hispanic Studies at the University of British Columbia. She has worked as editor of books published by the Management of the Historic Center of Puebla. She was also a high school teacher at Prepa Anahuac Puebla, where she taught various subjects, including Advanced Placement Spanish literature and culture for the College Board. Her tastes are diverse: she likes to stream video games, read historical novels and write fantasy. She recently published her first book, *Arcángel: los niños elegidos*.

Panel 2: The Body and Identity

Moderator: Dr. Alejandra Barriaes-Bouche (Senior Faculty Lecturer, McGill)

1. Carlos Antonio Pajuelo Jara (PhD Student, McGill): “Quebec-Latino: Mapping Diversity in Novo-Quebecois Cultural Production”

Abstract/Resumen/Résumé: Canadians of Hispanic origin are facing a complex challenge in the third millennium: (re)interpreting, (re)constructing, and representing their cultural reality, identity, and experience across Canada, particularly in Quebec. But how are Canadian-Hispanic authors identifying and representing themselves in the new millennium? Is there a Quebecois-Hispanic aesthetic? This presentation will attempt to answer these questions by analyzing the analogue and digital works of Flavia Garcia (*Partir ou mourir un peu plus loin; Fouiller les décombres*), Juan Carlos Garcia (*Refugees*), Gloria Macher (*Protocol 48; Displacements*), and Alejandro Saravia (*Lettres de Nootka; L’homme polyphonique*).

This paper will focus on how these authors play an essential role in the development of new Quebecois aesthetics as they challenge the boundaries of normative Canadian cultural standards. Likewise, this project will analyze the identitary reimagination of Novo—Canadians as they become part of Canada, and Quebec’s culture and society. It will also observe how these new aesthetics interact with fundamental topics such as indigenous acknowledgement and reconciliation, LGBTQ2+ rights, gender equity and equality, as well as mapping the formal elements, literary, and ideological themes that characterize Quebecois-Hispanic oeuvre. Although analogue cultural production has played a fundamental role in the process of national literary construction and modernization, I intend to demonstrate that digital cultural production has also been closely linked in the process of modernization of Canadian—Hispanic cultural production.

Bio: Carlos Antonio Pajuelo Jara es estudiante del doctorado en estudios hispánicos en la Universidad McGill. Su investigación se centra en literaturas hispanas transnacionales con un énfasis en las producciones culturales analógicas y digitales de autores hispanos residentes en Quebec. Carlos Antonio posee una maestría en estudios hispánicos de la Universidad de la Colombia Británica y una licenciatura con honores en literaturas y culturas hispánicas de la Universidad Concordia. Su trabajo académico ha sido apoyado por SSHRC, el McGill Graduate Achievement Award (Ph.D.) y la beca Gordon J.A. Whitehorne (Ph.D.) y ha presentado sus investigaciones en la Asociación Canadiense de Hispanistas, el

Simposio Levy-Wasteneys, y la Conferencia de Estudiantes de Posgrado de UBC. Antes de instruir en McGill, enseñó en la Universidad de Toronto, la Universidad Nacional Mayor de San Marcos, la Universidad de la Colombia Británica y la Universidad Concordia. Asimismo, es mentor en la *Office for Students for Disabilities* (OSD) de la Universidad McGill.

2. Andisheh Ghaderi (PhD Candidate, UBC): “Reinventing a Past to Reconcile: A Study of Maryse Condé’s *Désirada*”

Abstract/Resumen/Résumé: Memory, identity, and trauma are intrinsic to Maryse Condé’s literature. In her novels, she sheds light on the importance of life narratives in the survival of traumatized subjects. In *Désirada*, she portrays how contradictory narratives of an event could co-exist and that, regardless of the multiplicity of narratives, the reality could remain unknown forever. Through the life of the main character of *Désirada*, Marie-Noelle, she showcases that a traumatized subject might never find the truth, but they could decide to accept one version of their past that allows them to reconcile with their identity and move towards a future. Finally, in *Désirada*, we come across the importance of a narrative of “hope, happiness, and freedom” – regardless of its attainability – embodied in the American Dream’s promises. The author shows that the truth is not necessarily the best possible narrative and sometimes belief in a myth is key to survival and reconciliation.

The paper discusses that postcolonial Guadeloupe, having lost its autonomy and local father figures, is left with irreplaceable fatherlessness that its people are deprived of any desire and happiness. *Désirada*, or “the one who desires” is the story of generations of women whose life turmoil takes root in the absence of a nurturing father figure and consequently is displaced in geographical spaces in search of freedom and happiness. The paper explores the ideas of happiness, dream, and desire in Guadeloupean women’s life in the diaspora through Maryse Condé’s *Désirada* (1997). It will trace how issues of race and gender inherited from the colonial past create a complex psychological condition and a life void of desire and happiness. Accordingly, I will look at the American Dream as a narrative that embodies a father figure from whom the female postcolonial subject expects a life of freedom and happiness and will look at the colonial past adopting a psychoanalytical standpoint. Finally, I will explain that in order for the postcolonial femininity to attain her desire, she needs to come to terms with the trauma of the past, and reconstruct her subjectivity through a narrative that, however imaginative, eases the pain.

Bio: Andisheh Ghaderi (Andi) is a PhD Candidate in the French department at the University of British Columbia. Her research focuses on the representation of the U.S. and the American dream in Francophone writings. She specializes

in African and Caribbean literature and culture and owns two graduate certificates in African Studies and African American Studies from the University of Kansas. She holds an MA in French literature from Michigan State University. Her most recent publications appeared in the *MLA South Atlantic Review*, *Mouvance Francophone*, *The Journal of Social Psychology*, and *Springer*. She has been nominated for several prestigious grants and awards such as *Immigration Studies*, *Society of Historians of American Foreign Affairs (SHAFRE)* and KU's Hall Center and Graduate Student Summer Fellowships.

3. Samuel José Aguayo Mejía (MA Student, UBC): “La influencia del espacio en la identidad sexual en *Temporada de huracanes*, de Fernanda Melchor”

Abstract/Resumen/Résumé: En la presente ponencia me propongo analizar al espacio como un factor que es determinante en la formación de la orientación sexual de un personaje en la novela *Temporada de huracanes* (2017), de Fernanda Melchor. En ésta, se nos describen las historias de los actores que participaron en el asesinato de La Bruja, un personaje acaudalado y con supuestas habilidades para preparar brebajes mágicos. Uno de los involucrados en este crimen es Brando, un joven adolescente con muchas inquietudes sobre su identidad y sus preferencias sexuales. Analizaré cómo el espacio es un factor determinante en la configuración de la identidad sexual de este personaje: en los lugares públicos, como plazas, Brando, bajo la influencia de sus amigos y familia, tiene interacciones con mujeres, sus preferencias son heterosexuales; en lugares privados, como la casa de La Bruja o el cuarto de uno de sus amigos, Brando experimenta con otros hombres. Esta investigación, por tanto, se centra en el último capítulo de la novela, donde se nos describe esta historia, y no se centra en el personaje de la Bruja, como ya lo han hecho ciertas tesis de grado y artículos académicos.

Bio: Samuel Josué Aguayo Mejía es licenciado en Lengua y Literaturas Hispánicas por la Universidad Nacional Autónoma de México (UNAM). Es actualmente estudiante de segundo año de la Maestría en Estudios Hispánicos en la Universidad de Columbia Británica (UBC), con especialización en literatura mexicana contemporánea, oralidad, ficción y memoria histórica.

4. Montserrat Escobar Maitrett (MA Student, UNAM): “Mujeres del tercer mundo y su voz propia”

Abstract/Resumen/Résumé: ¿Qué tipo de escritura necesitamos explorar en la actualidad en América Latina? Siguiendo a Audre Lorde, respondemos que

Ninguna que acuda con las mismas armas del amo a desmontar su casa: la romantización, la exotización, la fetichización; es decir, la despolitización, no solo de otras identidades y sus escrituras creativas. Partimos de que nadie le da la voz a nadie, que la filantropía y el discurso de derechos humanos tienen que dejar de infantilizar a las mujeres, y de que despatriarcalizar no solo el discurso, sino las conductas y las prácticas entre mujeres es urgente. Desde nuestro punto de vista, estamos en un momento histórico donde no basta con señalar la diferencia sexual o las diferencias entre mujeres, sino que necesitamos reflexionar individual y colectivamente, sin fines persecutorios ni acusatorios punitivistas sino autocríticos, sobre que pugnar por la liberación de la objetivación histórica significa asumir la identidad de sujeta dentro de una estructura social sistémica en la que los privilegios de unas son las opresiones de otras; solo asumiendo que colaboramos de maneras específicas en ese sistema de opresiones múltiples podemos pensar que lo que ocupamos es dejar de encarnar al sujeto opresor de otras mujeres. Resulta mejor apostar por escribirnos, que también es cuestionarnos y despojarnos del agente vigilante interno opresor de nosotras mismas y de otras, desde una responsabilidad ética y política como potencia de acción subversiva favorable para que otras, quienes lo deseen, hagan de la escritura y la literatura su espacio propio, su ejercicio emancipatorio.

Bio: Montserrat Escobar Maitrett es licenciada en Ciencias Políticas por la Universidad Nacional Autónoma de México (UNAM). Es estudiante de la Maestría en Literatura Hispanoamericana, con especialización en el estudio de la literatura de mujeres, desde una perspectiva feminista.

ORGANIZING COMMITTEE

Jerikho Ezzekiel Amores

Ezzekiel is a doctoral candidate of Hispanic Studies. He pursued a Bachelor of Arts with Joint Honours in Classics and Hispanic Studies and a Masters in Spanish at McGill University. He has participated in summer schools at the University of Barcelona, Utrecht University, and the University of Groningen. His research interests include the Golden Age to contemporary literatures and cultures of Spain, humour and satire studies, urban studies, narratology, geocriticism, and pluriculturalism through the work of Eduardo Mendoza.

Lara Bourdin

Lara Bourdin is a doctoral student in Hispanic and Lusophone Studies, completing a Cotutelle at McGill University and Sorbonne-Université. She holds an M.A. in Portuguese, Brazilian and Luso-African Studies from Sorbonne-Université and an M.A. in Art History from the Université de Montréal. Her SSHRC- and FRQSC-funded research centres on questions of migration and displacement in contemporary Latin American art and culture. She is the author of a forthcoming book on the theme of migration in the work of Brazilian artist Paulo Nazareth (Edições Carolina, Brazil). <https://www.larabourdin.com/>

Samantha Penina Ruckenstein

Samantha is a SSHRC funded doctoral Candidate in Hispanic Studies at McGill University with a focus on Contemporary Spanish Literature. Samantha completed her Master's in Hispanic Literatures and Cultures with a specialization in Medieval studies at the University of Toronto, in addition to her Undergraduate degree in Hispanic Studies at Queen's University. She is a TA and Course Lecturer at McGill University and the assistant to the secretary for the Canadian Association of Hispanists. Along with her research position at the Centre for Early Modern Visual Culture at Mount Allison University as their Digital Humanities Scholar, she has a forthcoming book chapter to be published under the University of Toronto Press. For more information see <https://www.samanthapenina.com/>.

Mira Witczak

Mira is a first-year doctoral student in Hispanic Studies at McGill University. She completed her Master's degree in Modern Languages (Spanish) at the University of Oxford (2021) and holds an undergraduate degree in Spanish and Portuguese Studies from the University of Gdansk (2020). Her main research interest is contemporary Latin American literature, with a focus on the late 20th-century Peruvian novel.

Special thanks to Lidia Ponce de la Vega for creating the beautiful symposium poster.