am delighted to once again share with you a few of the accomplishments, projects, and plans that have engaged students and faculty members in Romance languages over the past months.

If I have to choose a watchword that characterizes RL, it might be collaboration—in team-taught courses, curricular design, creative scholarship, and the planning of interdisciplinary events. One team effort I’m especially proud of is the Spanish Heritage Language Program; program director Claudia Holguín Mendoza and the SHL team were honored in January with an Equity and Inclusion Innovation Award at the annual MLK award celebration. RL faculty members have been leaders in the development of the interdisciplinary graduate specialization in translation studies, just approved by the Graduate Council and ready to launch in fall 2015.

The number of distinguished visitors we have been fortunate to host in recent months is astonishing; writers, performers, and scholars—among them, Carmen Boullosa, Louise Dupré, Dolores Haydock, Roland Greene, David Castillo—have enriched the campus conversation, their visits a testament to the organizing energy of the RL faculty and to a invested community ready to make them welcome. Collaboration continues off campus as our students have traveled far and wide, to study and to work, returning to campus with new insights to share.

A note of thanks to some behind-the-scenes stars: huge thanks to our administrative staff, budget manager Linda León, undergraduate coordinator Zach Lazar, and graduate coordinator Kerry Schlicht, whose skill, professionalism, and patience keep the department running smoothly.

We are fortunate to have you in our circle. If you are an alum, I hope you will consider making a contribution, in any amount, to help support excellent instruction and continued innovation in programming.

You can find updates on current events at rl.uoregon.edu. Please share news of your own, as well! Let us know where your Romance languages have taken you.

Sincerely,

Amalia Gladhart
Department Head
Professor of Spanish
Equity and Inclusion Innovation Awarded to Spanish for Heritage Program

This year the University of Oregon Equity and Inclusion Innovation Award was presented to the Spanish Heritage Language (SHL) Program and its working and research group on January 21, 2015, at the annual Dr. Martin Luther King Jr. Award Ceremony at the University of Oregon. The program has been honored with this prize for its “outstanding work in transforming, recognizing, and streamlining the experience of the growing numbers of Latino students who pursue studies of Spanish at the University of Oregon.”

The program is an initiative of the UO Department of Romance Languages, an effort to meet the needs of the changing population of our university. This program is designed specifically for Spanish heritage language learners—students who have a personal, familial, or community connection to Spanish. It comprises a variety of courses at both the undergraduate and graduate levels, taught by a diverse cross-section of the faculty. The working and research group from program—led by its director, Assistant Professor Claudia Holguín Mendoza—is composed of a team of committed, enthusiastic and dynamic educators, scholars, and staff members. The working and research group focuses its efforts on the development of socio-linguistic and language-teaching theoretical approaches for the creation and development of innovative pedagogical methodologies that fully acknowledge the socio-historical contexts and realities of our Latino heritage learners. The program and curricula development are perceived as efforts toward social justice.

Join us in congratulating the Spanish Heritage Language Program working and research team: Rafael Arias Arrango, instructor; Amy Costales, instructor and advisor; Robert L. Davis, professor; Liliana Darwín-López, instructor; Claudia Holguín Mendoza, assistant professor; Kelley León-Howarth, senior instructor; Heather Quares, senior instructor; Sebastián Urioste Guglielmonio, adjunct instructor; Nathan Whalen, senior instructor; and Alex Zunterstein, senior instructor.

Transatlantic Symposium

The Iberian and Latin American Transatlantic Studies Symposium took place at the University of Oregon on November 1 and 2, 2013. This symposium brought together a group of 16 contributors who have been invited to publish an article in the Transatlantic Studies Reader: Latin America, Iberia and Africa, a collection of essays being edited with fellow colleague Sebastián Faber (Oberlin College) and Robert Newcomb (University of California at Davis). At the conference, all contributors presented their essays as papers and engaged in a creative academic conversation; they incorporated the ongoing discussions that took place in the symposium into the final version of their essays.

This essay collection emerges from and contributes to ongoing intellectual and academic debates about the intertwined cultural histories of these diverse transnational spaces. The Transatlantic Studies Reader seeks to conceptualize how postcolonial Latin American, Iberian and African studies consider the historical, aesthetic, economic, social, and political factors that underlie the processes of cultural production. This reader will also tackle some of the contentious questions that arise from new ways of comparing Iberian and Latin American literary and cultural traditions. One of its aims is to become a pedagogical tool to be used in undergraduate and graduate courses in the US and beyond. Among the many scholars who came to the University of Oregon are: Mario Santana (University of Chicago), Ana Corbalán (University of Alabama), Francisco Fernández de Alba (Wheaton College), Lisa Sunwill (Stanford University), Kirsty Hooper (University of Warwick, UK), Linie Miller (University of Oregon), Josoba Gabibondo (Michigan State), Aurailie Viallet (Ohio State University) and Pedro Pereira (Ohio State University).

Department News

Laxalte Manuscripts: A Critical Edition

Agore Sedano, a second-year PhD student in the Department of Romance Languages, is currently working on a critical edition of the unpublished manuscript of Basque American Terese Laxalt. This summer, Nagore plans to return to the Center for Basque Studies at the University of Nevada at Reno to finalize this collaborative project by fall 2015. Thanks to the Global Oregon Translation Studies Award and the Bogota Aretxaga Travel Stipend, she was able to conduct summer research at Reno’s Basque library and present her work in progress at UN Reno as part of the 2014 Basque Lecture Series. This short summer stay also allowed her to meet Monique Urza, writer and granddaughter of Terese Laxalt. During December, Nagore visited Reno to interview Urza, who granted her access to the private personal collection of the Laxalt family.

In 1920, Terese Laxalt, who is often referred to as mother of former senator Paul Laxalt and Pulitzer-prize winner Robert Laxalt, emigrated from the French Basque Country to the American West. After marrying a Basque shepherd and working on various ranches, Terese decided to purchase and manage a Basque Hotel in Carson City, Nevada. Prior to her death in 1979, Laxalt had been twice awarded the title “Mother of the Year” (by the American Mothers Committee). She had also been recognized as a talented entrepreneur and businesswoman in Basque American literature. Nonetheless, her passion for the arts had only been indirectly acknowledged as part of her devotion to the education of her offspring.

Her unpublished manuscript, a repertoire of approximately 20 old French and Basque poems, was laid in Nagore’s hands in the summer of 2012, after PhD candidate Iker Saitua found it in the archives of the Laxalt family in the Basque library. This summer, with the aid of Basque poetry collection and databases, she located the origin of these compositions and translated them into English and Spanish. After five weeks of research at this institution, Nagore ruled out the preliminary hypothesis of Terese Laxalt being the author of some of the songs. However, Laxalt’s repertoire presents the reader with different (shorter, longer, contended on page 11)

Cine-Lit VIII a Hit

Cine-Lit VIII, a conference that brought together international scholars and Hispanic filmmakers, took place in Portland, Oregon, on February 19–21. Faculty members and graduate students from Romance languages—including many former RL graduates (MA and Ph.D)—participated in three days of filmgoing and conference panels. Invited award-winning filmmakers included Javier Corcuera (Peru), Mariana Chenillo (Mexico), Cellina Murga (Argentina), the UO’s own Gabriela Martínez, Carlos Marques-Marcet (Spain, 2015 Goya for best director), and Juan Carlos Valdivia (Bolivia).

Gina Herrmann, in collaboration with Guy Wood of Oregon State University and Isabel Jaen Portillo of Portland State University, is directing Cine-Lit VIII, the most important academic meeting about Hispanic cinema and literature held in the US. Some 12 of our graduate students and four faculty members presented papers at the conference February 19–21, 2015, in Portland, Oregon. The conference is folded into the annual Portland International Film Festival, and this year featured screenings of approximately 20 old French and Basque poems, was laid in Nagore’s hands in the summer of 2012, after PhD candidate Iker Saitua found it in the archives of the Laxalt family in the Basque library. This summer, with the aid of Basque poetry collection and databases, she located the origin of these compositions and translated them into English and Spanish. After five weeks of research at this institution, Nagore ruled out the preliminary hypothesis of Terese Laxalt being the author of some of the songs. However, Laxalt’s repertoire presents the reader with different (shorter, longer, contended on page 11)

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How the Spanish Language Heritage Program Classes Enriched my Collegiate Experience Jasmin Jiménez, BA 14

I never would have anticipated just how much I would uncover about my heritage while at Oregon. I acquired more information about my heritage and language, even more than I ever received by living with my own Spanish family! Spanish was my first language. As ages progressed, my fluency and language skills grew weak and unimpressive, while my English proficiency continued to flourish. At Oregon I met instructors Heathen Quarles and Lillian Darwin López. The manner in which they always greeted me, how invested they were in the students and the work, was incredibly profound. No matter how unimpressive my Spanish was, both Heather and Lillian were passionate about my learning, and they helped me press onward with my Spanish.

Graduate Program News

Slave to be Published in Excavatio

Alexandra Slave has a forthcoming article in the June issue of the journal Excavatio, titled “La Lucidité somnambule’; Zola’s Allegorical Depiction of Paris in L’Œuvre.” Her work examines the textual rendition of Claude Lantier’s painting of the Île de la Cité seen from the Pont des Saints-Pères in Emile Zola’s novel L’Œuvre as an illustration of Edmond de Goncourt’s notion of “lucidité somnambule.” Slave argues that Goncourt’s apparently contradictory phrase mediates a self-imposed penchant for objectivity with a subjective approach that can be traced in Zola’s allegorical image of Paris as a nude, bewitched goddess, dominating the prosaic backdrop of the bustling metropolis.

Doctoral Student Earns Grant

RL doctoral student Macarena Tejada-Lopez is the recipient of a grant from the US Holocaust Memorial Museum, where she will attend a seminar training this summer in how to use the International Tracing Service (ITS).

RLGSA Celebrates Fourth Year of Recognition

The Romance Languages Graduate Student Association (RLGSA) is enjoying its fourth year of recognition as an official student organization on the University of Oregon campus. This academic year, the RLGSA welcomed incoming master’s and doctoral students with an orientation week “Grad School Survival Panel” and a welcome party after the panel. At the end of fall term, the RLGSA worked collaboratively with several faculty members to organize and host two professional development workshops: one focused on how to apply for scholarships as a graduate student in the humanities, the other focused on navigating the academic job market. Both workshops were a success. This winter, the RLGSA is organizing a “Works in Progress” event, featuring faculty members and graduate students who will present their current research projects in a very informal and collaborative setting. The RLGSA also hosts regular meetings, coffee hours, and happy hours, open to all graduate students in the RLL department to help foster a strong sense of professional and social community. We look forward to another such event in the spring, as well as planning the next Romance Languages Graduate Student Conference.

Wednesdays in Lyon: Memories of Wednesdays at Flanigan’s

Thank you, Flanigan’s. Wednesdays are when I tend to get nostalgic: now. Particularly on Wednesday evenings these days, I find myself oddly lost in blissful reminiscence. I let all of my senses return to Wednesday nights at Flanigan’s, a routine so engrained in me now that it’s easy to close my eyes and be transported back there. The taste of frothy Guinness and salty nachos; the crowded flurry of motion and pulsating clatter and buzz of jazzy, animated conversation; the enchantingly cluttered walls of the dimly lit pub; the intercissing scents of cigarette smoke and greasy appetizers; the feel of the polished wooden elbows and tattered cardboard coasters between our fingers, being decimated into a thousand pieces as we happily chatted away, leaning in to hear and nearly shouting to be heard.

Early in the year, before we got to know each other so well, we would sat dinner chez nous and then venture out by metro or bus or bike and cross the place between the imposing shadows of the hôtel de ville and the opéra to gather outside our cozy little bar on the steeply climbing, narrow cobblestone street, sharing space with the smokers under its green and gold awning. Typically the bouncer recognized us and tipped his cap. We huddled in dusty corners until enough tables opened for the part of the room fans. We huddled in dusty corners until enough tables opened for the part of the room.
### Camino Reflection: An Unbelievable Journey

In spring 2013, Gina Psaki team-taught an RL 407/507 seminar with Loel Kruckenberg and Aaron Cain of the School of Music and Dance. The seminar, Performing Pilgrimage, blended literary and historical texts with music, in the various Romance languages and Latin, to explore the medieval experience of pilgrimage. All of the students had different backgrounds and different levels of interest and expertise, but all of them were game and all of them made a valuable contribution. One Spanish major, Dylan Gustafson, took away from the course an intention to walk the Camino de Santiago. This is his reflection after his fall 2014 walk.

Dylan Gustafson: Camino Reflection, November 2014

Remember sitting on the train from Paris to Bordeaux, slowly making my way to Saint-Jean-Pied-de-Port, and having serious doubts. I was not in great shape, I had zero physical preparation, I hated hiking, and I don’t think I’d ever walked more than a few miles in a day. But there I was, about to embark on an 800-kilometer pilgrimage across Spain. Part of me wondered what I was thinking or what I was doing. Did I have any real expectations for my walk, mainly because I didn’t know what to expect. I didn’t expect to have any life-changing epiphanies or become closer to God, but I was hopeful. I knew from what I had learned in school and heard from fellow pilgrims that I wouldn’t be the only person in four weeks, and that was an exciting thought.

The first day was easily the hardest day of physical exertion of my life. I even took the easier of the two routes across the Pyrenees, and by the end of the day it was purely about survival. I was out of water, had at least five kilometers left to go, and had absolutely no energy left—not to mention it was a steep uphill climb. I couldn’t make it more than 20 or 30 yards without having to stop and catch my breath. Eventually though, I had reached the peak of my day’s hike and began the slow descent to Roncesvalles, where I would stay for the night. The hardest day of my life was coming to an end, and I couldn’t have been happier.

Not every day on the Camino consists of climbing a mountain, but there are plenty of ups and downs to tire out even the most physically fit individual. Navarra and Galicia (the first and last stretches, respectively) are easily the most mountainous, but also the most picturesque. The baguette and cheese portion through Castro and León is flat and monotonous, consisting of nothing more than plains as far as the eye can see with little to no shelter from the elements.

Most people will say that the first week will make or break the pilgrimage. If you can make it past week one, you can make it to Santiago. Needless to say, I was pretty proud of myself when I made it through the first week feeling surprisingly energized and well. I was in much better shape than some of my fellow pilgrims, who had to call it quits or whose feet were already bloody and covered in blisters.

After about a week’s time, you also get the hang of the Camino, so to speak. You develop your routine; you know (more or less) what to expect that day, where you’ll stop for lunch and for the night, who you’ll walk with (or without), and so forth. My typical day started between 6:30 and 7:30 in the morning (although as the weeks passed the sun would rise later and later, delaying my starting time). I would wake up, pack my gear, eat breakfast if it was available, and start walking. Most days, however, I would walk for about two hours before stopping in a small one-restaurant village for my first meal of the day.

On average I ate two meals a day, which was much less than most. Most nights I would take advantage of any restaurant offering a pilgrim’s menu, which was a three-course meal including wine and dessert for 10 euros. Other times I would cook if I was able, and start walking. Most days, however, I would walk for about two hours before stopping in a small one-restaurant village for my first meal of the day.

Dylan Gustafson

—Dylan Gustafson
iPads Center of Language-Teaching Curriculum
Claudia Ventura

Gina Herrmann, in collaboration with Guy Wood of Oregon State University and Isabel Jaen Portillo of Portland State University, is directing Cine-Lit VIII, the most important academic meeting about Hispanic cinema and literature held in the US. Some of our graduate students and four faculty members presented papers at the conference February 19–21, 2015, in Portland, Oregon. The conference is folded into the annual Portland International Film Festival, and this year featured screenings from invited filmmakers from the Spanish-speaking world, including Javier Curcueras (Peru), the UO’s own Gabriela Martinez (Peru), Javier Corcuera (Argentina), Celina Murga (Argentina), and Mariana Chenillo (Mexico). Alicia Luna (Spain), and Manuel Barroso (Spain). For more information, visit cineLit.org.

Herrmann has published A Critical Companion to Jorge Semprun: Buchenwald, Before and After (Palgrave 2014). It explores the life and work of Spanish Buchenwald survivor, author, and communist leader-turned-apologist Jorge Semprún (1923–2013). Semprún led an extraordinary and risky life, he suffered and actively fought against Stalinism, Nazism, and Fascismo. As a novelist, autobiographer, screenwriter, playwright, and essayist, his oeuvre grapples with the responsibility that surviving and deciphering paradigm-shifting historical events entails. This volume explores his cultural production in all its manifestations, across diverse languages and genres.

David Wacks published two articles in edited volumes, “Yidiel Benvenisti’s Efev ve-Dinah between Hebrew and Romance” in A Sea of Languages: Literature and Culture in the Pre-modern Mediterranean (ed. Suzanne Cincklin Akbari and Karla Mallette, University of Texas Press, 2013), and “Reading Amadís in the Key of Diaspora” in In and of the Mediterranean: Medieval and Early Modern Iberian Studies (ed. Núria Fernández-Silleras and Michelle M. Hamilton, Vanderbilt University Press, 2014). He was invited to speak at the Centre for Medieval Literature at Southern Denmark University, the New York University Abu Dhabi Institute, the University of California at Berkeley, and the Centre for Medieval Literature’s Interfaces Workshop at Fondation les Trelles in Provence. In addition, he delivered conference papers at the annual meetings of the Rocky Mountain Modern Language Association, the Modern Language Association, the Medieval Academy of America, and the Pacific North West Renaissance Society. In August 2014, he piloted a new advanced Spanish literature and culture-study-abroad program, designed for UO Spanish majors and minors, at AIAH International’s site in Oviedo, Spain.

Evelyn Gould received a 2014 Faculty Research Award for summer travel and study in the preparation of a book-length manuscript tentatively titled Salons and Cinémaux in Fin-de-Siècle Paris. With particular attention to the poetry and essays of editor Catulle Mendès and hermeneutic poet Stéphane Mallarmé, this aspect of the larger project considers the diffusion of mystical Jewish texts and Kabbalah among the French symbolist poets of the day. In the study of these two major fin-de-siècle figures, Gould argues that the period’s fascination with Jewish mystical teachings was more prevalent than previously believed and that it had the effect of revamping modernist poetic expression in the 1890s at exactly the same time that French culture also rejected the growing power of Jewish financial, political, social, and intellectual influence.

With a view to airing what Hannah Arendt has called a fetish for “fashionable Jewishisms” at the end of the century in France, Gould spent four weeks in Paris at the Grand Orient library and archives in Paris, home to a long-standing tradition of Freemasonry. She has written two essays as a result of this research: “Mystical Maneuvers in the Fin-de-Siècle: Catulle Mendès’s Transmission of the Zohar” and “Mallarmé between Law and Order.” These were in turn delivered at the 19th Century French Studies annual colloquium.

Gould is also a recipient of this year’s Ernest G. Moll Faculty Fellowship in Literary Studies, and will compose another aspect of the project titled “Salons et Cinémaux: The Théâtres of Sarah Bernhardt.” In addition, she is the author of “Carmen Dancing” (Dance Chronicle 2:37 [July 2014] 359–62) and a review of Kenneth Women’s Voices (Eugene, Oregon: Skipping Stones, 2014). In October 2014, Gould accompanied two advanced doctoral students on a trek to the University of San Juan, Puerto Rico, to present a panel on 19th-Century French studies. Titled “Fêtes du Positivisme,” the panel included three papers, one by Gould (“Mystical Maneuvers in the Fin-de-Siècle: Catulle Mendès’s Transmission of the Zohar”), another by Betsy Cogan (“Positive Means to Decadent Ends”), and a third by Alexandra Stave (“La Lucidité somnambule in Zola’s Oeuvre”). The panel interrogated efforts in art, science, and religion to escape from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. It was well received and the visit was balmy from the rigors and constraints of positivism as described by August Compte. 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Camino Reflection

continued from page 7

Out on the Camino, though, that was my time. I didn’t want to be on anybody’s schedule but my own. I wanted to walk and take breaks at my own discretion without feeling slowed down or obligated to anyone else. It was extremely liberating, in a way, as was the simple living that I had become accustomed to. My only worries were where I would eat and sleep that day.

On the Camino, people come and go rather quickly. I walked the first few weeks with a group of girls I had met in Saint-Jean, but then after almost a week, split off from them to go on my own. We would run into each other from time to time, though, sometimes every few days and sometimes every week or longer. Some people I hadn’t seen since day one, then reunited with them in Santiago. It really is strange how you can be walking toward the same end goal as someone else and not see them once, while other people you see almost every day. It goes to show that there is no one way to walk the Camino, people go at their own pace, have their own deadlines and their own challenges.

After about two weeks on the Camino, I stopped following my guidebook because I realized it was foolish to be following someone else’s journey. I used it for nothing more than to see what towns lie ahead of me that day, but as far as where to stop and where to sleep and eat, I figured out that on my own based on how I felt and what my body was telling me. That was one of the greatest benefits to coming to Spain on a one-way ticket: I could take as much or as little time as I wanted. It was a little sad to talk to pilgrims who had to walk 30 or more kilometers a day so they could get to Santiago and catch a flight. That just didn’t sound enjoyable to me. The Camino was a race for couples who walked the Camino together, it was not uncommon for them to split up for a couple of days if they were walking at different paces. Your journey should never be on someone else’s schedule; that’s not what it’s about.

I averaged about 20 to 25 kilometers per day—sometimes more sometimes less. It would take me about seven hours (including breaks) to reach my destination for that day. I arrived in Santiago de Compostela in 35 days with one rest day in León. While climbing the Galician mountains, I could tell how much I had conditioned my body since the first day in the Pyrenees. Over the course of my Camino, I lost 25 pounds—roughly five pounds per week—and am now in much better shape overall than I was when I started.

On my final day of walking, I started at 6:00 a.m. and walked for two and a half hours in darkness. I arrived in Santiago at about 10:30 a.m. with enough time to find a place to stay and attend the pilgrim’s mass at noon. It was an extremely moving experience. I had attended mass and other pilgrim’s services along the way, but being in Santiago and realizing that I had completed my pilgrimage was a huge moment for me, personally and spiritually.

I spent three days in Santiago celebrating with fellow pilgrims. Many pilgrims choose to walk an additional 90 kilometers to Finisterre on the Galician coastline. The Romans once believed this point to be “the End of the Earth,” the westernmost point in Europe. I myself took a bus out there for the day instead of setting off on an additional four days of walking. The town itself about two kilometers from the Cape and lighthouse where pilgrims participate in a ceremonious burning of their boots, clothes, and other Camino possessions. It was a fitting end to an unbelievable journey.

Dylan Gustafson

Our Journey in Lyon: An Enriching, Cultural, and Professional Experience

I had the incredible privilege and opportunity to spend the Fall Term of 2014 in Lyon, France with the help of the Boeil Scholarship. I arrived in Lyon in late August and spent the first few weeks of my time exploring the city and helping the University of Oregon, Oregon State, Portland State, and Saint Louis University students who came to Lyon through the IE3 Global study abroad program get settled. During this orientation period, I worked closely with Laurie Wilson, the on-site program director, to provide extra support for students, and to help Laurie with logistical details, such as helping students get cell phones, helping direct exchange students choose their classes, and providing other such support when needed. Laurie had organized a series of orientation meetings and outings that I attended with the students.

These outings included a walking tour of Vieux Lyon (“Old Lyon,”) featuring beautiful 15th and 16th century architecture and a uniquely Lyon feature: traboules, or “secret” passageways inside buildings to connect parallel streets; a visit to Bernachon Chocolate Shop, one of Lyon’s finest culinary institutions; a visit to the Centre d’Histoire de la Résistance et de la Déportation, a museum and documentation center focused on the history of Lyon and France during the Second World War; and a visit to the spectacular Institut Lumière, a cinematography museum located in the Lumière brothers’ (the inventors of cinematography) father’s early 20th century mansion. The Lumière Brothers’ factory, located just across the street from the Lumière Brothers’ mansion, is now this amazing experience. The time I spent in Lyon, and elsewhere in France, has helped me to further my research for the dissertation, and will continue to enrich and inform my teaching.

— Natalie Brenner

Living in Lyon also allowed me to travel to Paris and visit several important museums, memorials, and documentation centers, such as Le Mémorial de la Shoah, La Cité nationale de l’histoire de l’immigration, Le Mémorial de la Guerre d’Algérie, and Le Musée d’art et d’histoire du Judaïsme. I also had the unique opportunity to meet and interview Annie Cohen, one of the writers who figures in my corpus for the dissertation. I visited and conducted research at the Institut Mémoires de l’Édition contemporaire (IMEC), a literary and press-related archive located at the Arcdnne Abbey in Normandy. I would like to thank the Romance Languages Department for the generous support I received that afforded me this amazing experience. The time I spent in Lyon, and elsewhere in France, has helped me to further my research for the dissertation, and will continue to enrich and inform my teaching.

Laxale Manuscripts: A Critical Edition

continued from page 3

There is overwhelming evidence that the Laxalto family exchanged letters during their travels in the Basque country. Did it serve Terese to pass on Basque language and/or modified versions of popular songs in her Basque dialect (from the French Pyrenees)? In collaboration with Iker Saitua, Nagore is also preparing an introduction to the translated manuscript that expresses the transatlantic journey that this document traveled, following the journey of its author. Therefore, this study initially approaches this text as one pertaining to the Basque American literary corpus and, overall, the Basque diaspora. When was the manuscript exactly written and for what purpose? Did the text undergo any alterations during its stay in the host country? Did it serve Terese to pass on Basque legacy or simply as a personal souvenir that would help her feel closer to her native Basque country? Does it challenge widespread notions about the role that Basque women played in Basque American communities? These are some of the enigmas that Nagore will try to decipher next summer by examining the letters that the Laxalts exchanged with their relatives in the Basque country and by interviewing members of the family.

Tanese Laxalt

Ipad Center of Language-Teaching Curriculum

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Faculty Notes

• “Sardinia: The ‘Greatest Poem’ and its Maritime Face,” Ecozon@,
  European Journal of Literature, Culture, and Environment, Vol. 4
  http://www.romlang.uoregon.edu

• “Sicilian Ruins from Vittorio De Seta’s Documentaries to Vincenzo
  Petrarca’s Cosmographia,” Common Knowledge Symposium, Saving the
  Forest and the Trees: Culture, the Environment, and Labor, May 14,
  2014, University of California at San Diego.

• “Natures paranoes from Bernardino Strozzi’s Cosmographic to
  Petrarch’s Caravanes,” Renaissance Society of America, New York,
  March 29, 2014.

University of Oregon

College of Arts and Sciences

DEPARTMENT OF ROMANCE LANGUAGES
The history of modern Nicaragua is populated with leaders promising a new and better day. Inevitably, as Nicaragua and the Politics of Utopia demonstrates, reality casts a shadow and the community must look to the next leader. As an impoverished state, second only to Haiti in the Americas, Nicaragua has been the scene of cyclical attempts and failures at modern development. Author Daniel Chávez investigates the cultural and ideological bases of what he identifies as the three decisive movements of social reinvention in Nicaragua: the regimes of the Somoza family of much of the early to mid-twentieth century; the governments of the Sandinista party; and the present-day struggle to adapt to the global market economy.

For each era, Chávez reveals the ways Nicaraguan popular culture adapted and interpreted the new political order, shaping, critiquing, or amplifying the regime’s message of stability and prosperity for the people. These tactics of interpretation, otherwise known as meaning-making, became all-important for the Nicaraguan people, as they opposed the autocracy of Somocismo, or complemented the Sandinistas, or struggled to find their place in national, ethnic, and religious backgrounds. A pregnant woman’s swollen belly was covered by a shirt that read “Je serai Charlie” (I will be Charlie). A distinct current of calm and pride flowed through the crowd. And what a pleasant novelty it was to see demonstrators applaud the police and chitchat amicably with officers.

At Place de la République, young people had scaled the monument to the French Republic, a colossal bronze mighty pen and the sweet sting of humor can win the day. France on pedestalal flanked by her 3 matronly allegories of liberté, égalité, fraternité. Perched on massive stone arms and laps, young men and women waved flags of different nations, sang La Marsillaise (the French national anthem), and shouted “Vive la République!” (Long live the Republic!)

Among the most common signs on display, besides the ubiquitous JE SUIS CHARLIE (I am Charlie), were variations of lists such as “Je suis juif, je suis flic, je suis musulman” (I am a Jew, I am a cop, I am a Muslim). Participants were of all ages and represented a wide swath of national, ethnic, and religious backgrounds. A pregnant woman’s swollen belly was covered by a shirt that read “Je serai Charlie” (I will be Charlie). A distinct current of calm and pride flowed through the crowd. And what a pleasant novelty it was to see demonstrators applaud the police and chitchat amicably with officers.

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