Friday, October 20th, 2017
12:00 PM – 5:30 PM
Chiles 128

The Department of Romance Languages
at
The University of Oregon
presents

The MA Fall Forum
Schedule

Session 1 | 12:00PM-1:00PM  
Chair | Natalie Brenner

Yasmin Portales Machado | A Culture Opposed to Geography? What Cuban Cyberpunk Reveals of Cuban National Identity

Stacey Christian | Weaving Autonomy: The Dynamic Myth of Penelope in the Spanish Poetry of Rosalía de Castro (1837-1885) and Francisca Aguirre (1930- )

Lingheshwari Kakkanaiah | A Way with Words: Reading the Rhetoric between Christine de Pizan’s La Cité des Dames and Niccolò Macchiavelli’s Il Principe

~* Reception 1-2 PM *~

Session 2 | 2:00PM-3:00PM  
Chair | Betsy Cogan

Kiana Youssefzadeh | Lautréamont’s Violent Intervention on the Problem of Morality in Les Chants de Maldoror (1874)

Laurel Sturgis O’Coyne | L’aller et le vire: Repetitions and Multiplicities in Gisèle Pineau’s Creole Garden

Rafael NuñezRodríguez | Informal Economies and the Rhetoric of Silence in La de Bringas (1884) and Blanca Sol (1889)
~*15 Minute Intermission*~

Session 3  |  3:15PM-4:15PM   Chair  |  Macarena Tejada-López

**Miki Krason** | The Creation of “le Roi Soleil”: Literature and Painting in the Service of the Sun King in Seventeenth-Century France

**Riccardo Samá** | Voicing the Forgotten: Language and Memory in Laura Pariani’s *La Signora dei Porci* (1999)

**Lara Boyero Agudo** | Two Worlds, Two Treatments: Contrasts Between Discourses on Immigrants in the U.S. and Spain

~*15 Minute Intermission *~

Session 4  |  4:30PM-5:30PM   Chair  |  Jon Jaramillo

**Austin Vander Wel** | Power Trips: Travel, Vulnerability and Gendered Space in María de Zayas’s XVIIth Century *Desengaños amorosos*

**Peter Kinzig** | That’s How They Do It in Modena: Carnivalesque and Non-normative Performance in *Gl’ingannati* (1532)
Yasmín Portales Machado | A Culture Opposed to Geography? What Cuban Cyberpunk Reveals of Cuban National Identity

In this essay I discuss the value of cyberpunk (a science fiction subgenre) for social denunciation, and the uses that Cuban science fiction writers have made of this genre to describe the social and economic challenges of Cuba at the end of the twentieth century. This use of cyberpunk texts to conceal social warnings in Cuba has been studied by Juan Carlos Toledano Redondo, Emily Maguire and Alan West-Duran. What I propose is to look at Cuban cyberpunk through the cultural references used in the texts. A close reading of two Cuban cyberpunk writers, Michel Encinosa Fu and Erick Mota Pérez, reveals that their cultural dialogs are mostly with extra-continental entities: Africa, Europe and the USA. I explore what can be inferred from this evidence in terms of differences in the national Cuban cultural identity in regard to Latin America.

Stacey Christian | Weaving Autonomy: The Dynamic Myth of Penelope in the Spanish Poetry of Rosalía de Castro (1837-1885) and Francisca Aguirre (1930-)

The myth of Penelope emerges in the absence of Ulysses, isolated in Ithaca, both figuratively and literally: trapped between being a faithful wife and protective mother, keeping suitors at bay with the machination of weaving a shroud. Rosalía de Castro (1837-1885), a Galician critic of so-called modern progress and its lack of space for women, and Francisca Aguirre (born in 1930), a critic of the female role within the context of Francoist society both adopted the mythical figure of Penelope in their poetry because of her portrayal as a strong, self-sufficient woman who uses her shrewdness to survive. I will compare two poems using the myth of Penelope’s isolation and weaving to address the imperative for autonomous space within a patriarchal Spain of different eras. Both authors discuss tireless work and cathartic isolation, finding a bleak melancholy in the loneliness experienced by women in 19th century Galicia and Spain as well as in those living under the dictatorship of Franco. They both self-create unique identities through the myth of Penelope, yet they question whether this female individuality is sustainable. Is it possible to create a future without forced patriarchal social norms, where women can create not just art, but their own destiny and weave a better future?

Lingheshwari Kakkanaiah | A Way with Words: Reading the Rhetoric between Christine de Pizan’s La Cité des Dames and Niccolo Macchiavelli’s Il Principe

Rhetoric was gendered in the fifteenth and sixteenth centuries and so was power. In this paper, I discuss La Cité des Dames and Il Principe. I will look at La Cité des Dames and Il Principe with attention to rhetorical strategies. Pisan uses an intimate and domestic language whereas Macchiavelli takes on a more elaborate and virile style. Interestingly despite her apparent modesty and femininity, Pisan advocates female strength and agency. At moments, her advice brings her closer to Macchiavelli’s virtue. Both texts encourage the traits necessary to attain personal greatness.
Abstracts — Session 2

Kiana Youssefzadeh | Lautréamont’s Violent Intervention on the Problem of Morality in *Les Chants de Maldoror* (1874)

Discussions about morality and empathy force their way into public discourse under the pressure of current events. To be or not to be a bystander in the presence of violence, this question is not solely a constant of our XXIst century. The provoking text *Les Chants de Maldoror* (1874) sheds light on the question of what it is to be morally good. In this work, Isidore Ducasse, the self-proclaimed Comte de Lautréamont, intervenes in the moral hierarchy of the Romantic movement in nineteenth-century France, whose ethical structure is based primarily on empathy over reason. Ducasse leads us down a shocking road in his presentation of the differences (or lack thereof) between good and evil. In this project, I examine the disorienting nature of the text in which Ducasse challenges the notion that there is necessarily a difference between good and evil. With violent images of blood, incest and pedophilia among others, Ducasse asks us what we would do in the face of evil. Ultimately, *Les Chants de Maldoror* leads readers to the stark possibility that good or evil are one in the same, each an attempt at attaining a sense of control amidst the random chaos of the world.

Laurel Sturgis O’Coyne | *L’aller et le virer*: Repetitions and Multiplicities in Gisèle Pineau’s Creole Garden

In her 1996 autobiography, *L’Exil selon Julia*, Gisèle Pineau retells the story of exile experienced by her grandmother Julia, who was transplanted from her native Guadeloupe to 1960s France. By reviving the orality of her creole roots and revalorizing semiological and sensorial multiplicities, Pineau challenges the purported evidence—the apodicity—of persistent colonialist regimes of representation, by assembling spaces and times in a kaleidoscopic sensoriality embodied in Julia’s beloved creole garden. I read Pineau’s text alongside Bernabé, Chamoiseau, and Confiant’s *Éloge de la Créolité* (1989) to raise vital questions regarding representational modes that advance the ongoing project of decolonization. In what ways does her text expose instabilities in tautological discourse? How does the relationality between personal and collective histories constructively support Pineau’s project? And to what degree does the author’s writing controvert regimes of perceptions and experience? In this essay, I propose that Pineau liberates a spatial-temporal relation that disrupts hegemonic regulatory fictions—which persist in modern ‘post’-colonial experiences—through the effects of repetitions in the text, the recuperation of oral traditions and language practices, and the writing of Julia’s histories and of her creole garden in Guadeloupe.

Rafael Nuñez Rodríguez | Informal Economies and the Rhetoric of Silence in *La de Bringas* (1884) and *Blanca Sol* (1889)

This presentation explores the symbolic function of silence in the novels *La de Bringas* (1884) by Benito Pérez Galdós and *Blanca Sol* (1889) by Mercedes Cabello de Carbonera. I propose that in both novels, the rhetoric of silence (ellipsis, a dotted line, abruptly interrupted by sentences, etc.) encodes the informal economies that financially sustain both protagonists, Blanca Sol and Rosalia Pipaón (later Bringas). Calling into question Silvia Nagy-Zekmi’s 1999 article, which analyzed the function of silence in *Blanca Sol* in relation to the oppressive patriarchal system, this presentation rethinks the rhetoric of silence as an element of resistance in the crafting of a model of female agency which not only participates, but most importantly develops its own self-sustaining informal economy. Finally, following Jo Labavini’s (1997) approach, who develops an economic reading of *La de Bringas* based on the idea of economic debt, I will propose an analysis of the informal economies in both novels and their relation to the concepts of trauma (Cheah 2018). My approach not only reconfigures the role of the female protagonist in nineteenth-century novels as productive, against her traditional characterization as an unproductive consumer, but also suggests a different model of thinking about the role of female writing vis-à-vis masculine production in the context of a capitalist economy.
Abstracts — Session 3

Miki Krason | The Creation of “le Roi Soleil”: Literature and Painting in the Service of the Sun King in Seventeenth-Century France

King Louis XIV was known for establishing an opulent court at the palaces of Versailles and creating a gilded image for himself as le Roi Soleil (the Sun King). What contributed to his great fame as a ruler that extends into the modern era? I argue that one of the most important elements in the response to this question is his integration and prioritization of the fine arts at his court and palace at Versailles. This paper will focus on Louis XIV’s use of painting and literature to promote his reign. I will discuss the role of a few particular members of Louis XIV’s court who helped him glorify his rule with these arts: the minister of finances Jean-Baptiste Colbert, the court painter Charles Le Brun, the dramatist Jean Racine and the author Charles Perrault. This paper questions the interaction between politics and art and between art and politics during Louis XIV’s reign and draws support from Jean-Marie Apostolidès’ *Le Roi-Machine*.

Riccardo Samà | Voicing the Forgotten: Language and Memory in Laura Pariani’s *La Signora dei Porci* (1999)

“Forse dovrei dirglielo: non credo che la storia di un paese di poche anime nel millecinquecento possa suscitare interesse nei lettori di oggi” (193). Pariani’s story takes place between 1561 and 1562 in Magnágu, today known as Magnago, near Busto Arsizio, which in the 16th century was just a little rural village in the north of Italy. In this brief presentation, I will describe some of the ways in which this novel enacts a process of recovering or re-imagining historical and cultural memory, with a particular attention to the role of language(s) and female subjectivity. Pariani makes us look at the past through the eyes of those who were excluded from the dominant narratives of History, thus reshaping a discourse of power that desires, but inevitably fails, to represent the totality of human experience. With a rich linguistic texture, a multilingualism that involves the use of standard and regional Italian, dialect, and Latin, Pariani’s style plays a prominent role in the attempt to recover (or imagine the recovery of) the memory of the inhabitants of a village almost 500 years ago.

Lara Boyero Agudo | Two Worlds, Two Treatments: Contrasts Between Discourses on Immigrants in the U.S. and Spain

Latin American immigration to the United States remains a controversial issue studied by scholars in the Social Sciences. Like the US, Spain too is a country that has experienced a significant rise in Latin American immigration since 2000. In both geopolitical contexts, dominant scholarly discourse has tended to perpetuate criminalized images about Latin Americans. Given this trend, in this paper I explore how Latin American immigrants are portrayed and treated within US and Spanish linguistic discourses of scholarly articles and publications, by contrasting linguistic features within their respective sociocultural contexts. Central to this paper is an analysis of linguistic mechanisms utilized by both Spanish and US scholars, particularly in terms of how these mechanisms express—or do not express—the subjective agency of Latin American immigrants. I base my analysis on current theories of cognitive linguistics and a sociolinguistic discourse analysis methodology. Through this study, I aim to expose the significant impact of the ways in which we frame complex immigration debates on public opinion and perception of immigrants. Ultimately, at stake are the lives of millions of immigrants around the world, lives that are directly impacted by national/public immigration policy often informed by such popular perceptions of immigrants.
Abstracts — Session 4

Austin Vander Wel | Power Trips: Travel, Vulnerability and Gendered Spaces in María de Zayas’s XVIIth Century Desengaños amorosos

In the context of XVIIth century Spain’s shifting political alliances and imperial borders, María de Zayas’s Desengaños amorosos (1647) challenges the invisible borders of gendered space. I argue that in these ten novellas the very nature of space comes into question as travel itself is revealed to be just as gendered as the Spanish national narrative. In Desengaños amorosos, travel is transformed into a socially constructed territory in which select gender expressions are welcome while others are excluded or oppressed. In this way, Zayas reconceptualizes travel as gendered and controlled by the social barriers of the dominant masculine narrative. Zayas’s constructivist defense of women demonstrates that these social barriers cause undeniable discrepancies between the travel experiences of masculine and feminine characters. While masculine characters travel to negotiate power, feminine characters travel as objects to be negotiated. By demonstrating the vulnerable position of the feminine in travel, Zayas reveals power paradigms that are still relevant today, urging us to reconsider our understanding of the word “space” in the term “gendered space.”

Peter Kinzig | That’s How They Do It in Modena: Carnivalesque and Non-normative Performance in Gl’ingannati (1532)

Many Renaissance Italian playwrights borrowed much from their Romance forebears to create their opere buffe (comic operas), including themes of mistaken identity, sexual humor, and crossdressing. The Plautine trope of long-lost twins weighs heavily in the Accademia degli Intronati’s play Gl’ingannati (The Deceived), but the Accademia teases expected gender roles through its portrayal of transvestism and blurs the lines between what may be “normal” and what may be labeled otherwise. Yet, does a carnivalesque atmosphere undermine or bolster the status quo? Is identity malleable insofar as it remains comic relief? I will discuss how a themative queering of the protagonists compels the spectator and the modern reader to question the position of male-female relations and the roles of non-normative expressions of identity and sexuality in 16th century Italian operas.
Notes

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