

13TH INTERNATIONAL CONFERENCE ON CHICANO LITERATURE AND LATINO STUDIES

PILGRIMS ON THE WAY TOWARDS NEW MULTIDISCIPLINARY ENCOUNTERS

Universidade de Santiago de Compostela,
June 12th-14th, 2024

Organizers:



Collaborators:



GRUPO DE
INVESTIGACIÓN



DISCURSO &
DISCUSIÓN
E IDENTIDADE



13th International Conference on Chicano Literature and Latino Studies

Pilgrims on the Way Towards New Multidisciplinary Encounters

Universidade de Santiago de Compostela,

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For centuries, Santiago de Compostela has represented the goal of a Way travelled by millions of pilgrims moved by the purpose of reaching the redemption of their souls. Every stretch on the Way promises the discovery of new realities, new landscapes, new experiences and new faces. For many, this pilgrimage is also an unbeatable opportunity for introspection and self-encounter. The Way encourages us to look outward and inward at the same time, and thus invites us to rediscover ourselves through exposure to the external, the different, the alien, the unknown, the Other. Throughout history, whatever the difficulties of the journey, pilgrims' efforts and a desire to overcome have guided them to their destination, Santiago de Compostela, which in reality is not the end of the Way but the promise of a new beginning.

On June 12th, 13th and 14th, 2024, the 13th International Conference on Chicano Literature and Latino Studies, organized by HispaUSA and Universidade de Santiago de Compostela with the collaboration of Instituto Franklin-UAH, the Departamento de Filoloxía Inglesa e Alemá of the Universidade de Santiago de Compostela, the research group Discurso e Identidade, and Iberia, will be held at the Faculty of Philology of the Universidade de Santiago de Compostela.



@Hispausa

#LiteraturaChicana #EstudiosLatinos

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CONFERENCE VENUE

The conference will be held at the **Faculty of Philology at Universidade de Santiago de Compostela**, in the city of Santiago de Compostela, Galicia.

The **conference dinner** and dance will be held at **San Francisco Hotel Monumento**, 15 minutes away (walking distance) from the conference venue.

This map shows an accessible route for wheelchair users and people with reduced mobility from the Faculty to the hotel. You can also **scan the QR code** below to access the route on Google Maps.



Conference program

Wednesday, June 12th, 2024

10:00 h	Registration
Panel A: (Im)migration as a Cultural Trope Chair: Francisco Lomelí, University of California, Santa Barbara Room: D08	
	Herrera-Sobek, María University of California, Santa Barbara <i>Solito: Nature and Migration–A Memoir of a Child's Journey from El Salvador to the USA</i>
	Lomelí, Francisco University of California, Santa Barbara <i>Negotiating Immigration in the Metafictional Novel <i>Into the Beautiful North</i> by Luis Alberto Urrea: Realism as Spoof and Substance</i>
	Ciugureanu, Carmen Adina Ovidius University Constanta <i>The Road as (Reverse) Pilgrimage in Arias's <i>The Road to Tamazunchale</i> and Alejandro Morales's <i>The Rag Doll Plagues</i></i>
SESSION I	
10:30 h – 12:00 h	Panel B: Aproximaciones teóricas a la identidad chicana en la literatura Chair: Iria Gómez del Castillo Dávila, CSIC Room: D11
	Gómez del Castillo Dávila, Iria CSIC El horizonte que aún-no-llega: el impacto del pensamiento utópico de las mujeres chicanas en el sujeto feminista
	Maldonado, Lucía Idolina Texas A&M University Camino de la nueva mujer chicana
	Dánél, Edit-Mária Faculty of Foreign Languages and Literatures Doctoral School of Literary and Cultural Studies, Bucharest Mediation as the Road Towards Reintegration in Selected Plays by Carlos Morton
Panel C: El camino como paisaje natural Chair: Bertín Ortega, Texas A&M University Room: D10	
	Leen, Catherine Trinity College Dublin Food as a Road to New Beginnings: Chicanx and Mexican Food in Ireland
	Matousek, Amanda Wofford College The Triumph and Trauma of Islands in Latine Storytelling
	Ortega, Bertín Texas A&M University El retorno imposible: <i>The Guardians</i> de Ana Castillo
12:30 h – 14:00 h	Conference opening 6th D. Luis Leal Award: Manuel M. Martín-Rodríguez Plenary lecture "Los caminos de la literatura chicana: peregrinos, viajeros y lectores" Keynote speaker: Manuel M. Martín-Rodríguez , University of California, Merced Presenter: Isabel Durán , Universidad Complutense de Madrid Room: Salón de Actos
14:00 h – 15:00 h	Spanish wine reception (3 rd floor corridor)

	Panel A: The Works of Carlos Morton: Three Different Plays Chair: Silvia Betti, Università di Bologna Room: D08	
SESSION II	Betti, Silvia Università di Bologna	Frontera sin fin de Carlos Morton y las complejas dimensiones de la migración mexicana a través de la metáfora del camino
	Brandani, Andrea Università di Bologna	
	Flores Hernández, Isabel Cristina Benemérita Universidad Autónoma de Puebla, México	El camino de la traducción de una obra de teatro para su puesta en escena y el proceso creador
	Skuza, Julia University of Gdańsk	Coming Back Home: On the Process of Translating Carlos Morton's Play <i>Trapped in Amber</i>
15:00 h – 16:30 h	Welizarowicz, Grzegorz University of Gdańsk	Chicano Theater in Gdańsk: Contested History in Carlos Morton's <i>Trapped in Amber</i>
	Panel B: Crecer como Chicana Chair: Mónica Bru, Universitat de València Room: D11	
	Bru Cantero, Mònica Universitat de València	<i>Guapa</i> (2012) de Caridad Sánchez: An Endless Open Road towards a Football Dream
	Carrión, Iraida V. University of South Florida	The Cancer Journey Among Older Latinos in Florida, U.S.: Cultural Values and Care Choices
	Torres, Theresa University of Missouri-Kansas City	Life is as Path to Understanding the Wisdom of Latina Leadership
	Panel C: Chicanas peregrinas/migrantes Chair: Tania Carrasquillo Hernández, Linfield University Room: D10	
	Carrasquillo Hernández, Tania Linfield University	Cisne en el trópico: el viaje trasatlántico como vía de retos y desafíos en la narrativa femenina de Rosario Ferré
	Giménez, María José Dalhousie University	La China Iron versus Martín Fierro
	Sokei, Lynn Stanford University	Seeking Sanctuary: The Heroine's Journey in the Stories of Sandra Cisneros
	Panel A: Migración en la literatura chicana I Chair: María Alonso Alonso, Universidad de Santiago de Compostela Room: D08	
SESSION III	Alonso Alonso, María Universidade de Santiago de Compostela	The Most Brutal of All Journeys: A Posthuman Approach to Jenny Torres Sánchez's <i>We Are Not from Here</i>
	Aperribay-Bermejo, Maite Universidad Del País Vasco	Caminos forzados o caminos prohibidos. Movilidad y justicia social en la literatura chicana
	Cantú, Irma Texas A&M International University	Caminos de la identidad migratoria y la resolución del duelo en el Camino: <i>Tus pequeñas huellas</i> (2023) de Oswaldo Estrada, entre los pasos de la migración y la errancia del peregrinaje
	Lunardi, Silvia Università Ca' Foscari di Venezia /Sorbonne Université de Paris	Rutas perdidas: viaje fronterizo hacia la decadencia del sueño americano. <i>Lost Children Archive</i> de Valeria Luiselli

	Panel B: Chicano Film Chair: Noelia Gregorio Fernández, Universidad Internacional de La Rioja Room: D11
	Gregorio Fernández, Noelia Universidad Internacional de La Rioja Lin-Manuel Miranda o el <i>color-blind casting</i> como cuestionamiento racial de los latinos en Hollywood
	Macías, Anthony University of California, Riverside Working "Miracles Out of Nothing": The Trailblazing Path of Lupe Ontiveros
	Rodríguez Calderín, Jesús Javier Instituto de Investigaciones Culturales-Museo, Universidad Autónoma de Baja California El camino como metáfora en la construcción de la otredad como representación de los espacios fronterizos en el cine chicano de ficción
SESSION III	
16:30 h – 18:00 h	Panel C: Identidad, raza, indigeneidad Chair: María Elena Fernández, California State University, Northridge Room: C11
	Calleros, Héctor American Studies Center, University of Warsaw El mestizaje según Samuel P. Huntington
	Fernández, María Elena California State University, Northridge Finding Mexico in Morocco: A Chicana Identity Travel Diary through Iberia and North Africa
	Quiñonez, Ernesto Cornell University <i>Aquí me quedo: Puerto Ricans' Long Road to the Taking Back of the New World</i>
Panel D: Teoría literaria chicana y latina Chair: Elizabeth Coonrod Martínez, Sonoma State University Room: D10	
	Coonrod Martínez, Elizabeth Sonoma State University Finding A Path Toward Chicano Literature in the Early 20 th Century: The Example of Mexican Folk Plays and Novels by Josefina Niggli
	Vila, Abraham UCM, UAH, Instituto Franklin-UAH Death as a Path of Liberation
18:00 h – 19:00 h	Roundtable discussion "Queer Corazón on the Way to Santiago" Presentation of <i>Camino Real. Estudios de las Hispanidades Norteamericanas</i>, 18 Participants: Alicia Gaspar de Alba , University of California, L.A. Brenda Lara , University of California, Santa Cruz Luisa Sánchez , Universidad Nebrija Alma López , University of California, Los Angeles Room: Salón de Actos
19:30 h – 20:30 h	Guided tour of Santiago de Compostela (Plaza del Obradoiro)

SESSION I 09:00 h - 10:30 h	Panel A: Latinx/Chicanx Music Chair: Franchesca Elena Rodríguez García, Universidad Complutense de Madrid Room: C09	
	Castañeda, Thomas American Academy in Berlin	The Sense of Selena: A Brown Study
	Rodríguez García, Franchesca Elena Universidad Complutense de Madrid	Vida y Muerte: una historia contada por Canserbero
	Panel B: Migración I Chair: Teresa Yugar, California State University, Los Angeles Room: C10	
	Avendaño, Nadia College of Charleston	Migration and Self-Discovery: Javier's Journey to the United States in <i>Solito</i> by Javier Zamora
	Yugar, Teresa California State University, Los Angeles	Sor Juana Inés de la Cruz: Frontera-Crosser Legacy in Spain and New Spain
	Estévez-Saá, José Manuel Universidade da Coruña	El fracaso de las políticas migratorias entre México y Estados Unidos, frente al exitoso camino transcultural recorrido por Julissa Arce
	Kevane, Bridget Montana State University	Heading North: Latino Migrant Labor in Montana
	Panel C: Educación I Chair: Cynthia García, University of New Mexico Room: D09	
	Burgo, Clara Loyola University Chicago	La creación de espacios seguros para los estudiantes latinx de las universidades americanas
	García, Cynthia University of New Mexico	How Chicana Curriculum is Shaping the Imagination and Identity of Contemporary Students in College and Universities
10:30 h - 11:00 h	Coffee break (3 rd floor corridor)	Gardens of Plenty Book presentation by Ron Arias Room: D09
SESSION II 11:00 h - 12:30 h	Panel A: Social justice and the spatial politics of U.S. Latinidad Chair: Ylce Irizarry, University of North Carolina at Chapel Hill Room: C09	
	Irizarry, Ylce University of North Carolina at Chapel Hill	The Road to Ecocatastrophe in Rita Indiana's <i>Tentacle</i>
	Machado Sáez, Elena Bucknell University	Songs of Solidarity: The Potential and Limits of Latinx Allyship
	Vázquez, David J. American University	Vermin, Space, and the Legacies of Coloniality: Human Agency, Resistance, and Futurity in Richie Narvaez's "Room for Rent"

SESSION II	Panel B: Identidades chicanas no-normativas Chair: Monika Dabrowska, Universidad Internacional de La Rioja Room: C10	
	Dabrowska, Monika Universidad Internacional de La Rioja	Una mirada a la figura de la abuela como metáfora del viaje hacia la identidad femenina en <i>Huizache Woman</i> de Estella González
	Martin, Desiree University of California, Davis	Body As Home: The Fat, Fly, Brown Poetry of Yesika Salgado
	Panel C: Memoria I Chair: Cándido González Pérez, Universidad de Guadalajara Room: D09	
	Adán-Lilante, Virginia University of California, Merced	Los caminos de la memoria en <i>Las madres de Esmeralda Santiago</i>
	Becher, Tatiane Cristina Unioeste	La imagen femenina de resistencia autóctone en la novela histórica <i>Anacaona: la última princesa del Caribe</i> (2017) de Jordi Diez Rojas
	González Pérez, Cándido Universidad de Guadalajara	El oficio de crear leyendas. El caso del famoso bandido social Joaquín Murrieta
	Zygadlo, Grażyna University of Łódź, Poland	In Search of Their Mother—The Ancestor in Cherrie Moraga's Memoir <i>Native Country of the Heart</i>
	12:45 h - 14:00 h	Plenary lecture "A Writer's Road" Keynote speaker: Ron Arias, writer Presenter: Francisco Lomeli, University of California Santa Barbara Room: Salón de Actos
	14:00 h - 15:00 h	Lunch break
SESSION III	15:00 h - 15:30 h	"Hybrid Roads in Chicana Lesbian Literature" Book presentation by Alicia Gaspar de Alba and Emma Pérez Room: Salón de Actos
	Panel A: Educación II Chair: Ito Romo, St. Mary's University Room: C09	
	Morales, Joseph California State University, Chico	Pilgrims in the Information Age: A History of the Chicano Database
	Romo, Ito St. Mary's University	Carlos III, the Enlightened, and the Road to Education in South Texas
15:30 h - 17:00 h	Wise, Cynthia New Mexico State University	Reclaiming Old Pathways: <i>Transfronterizos</i> in Education
	Bustamante, Manuel Western New Mexico University	

SESSION III 15:30 h - 17:00 h	Panel B: Identidad y reconciliación en la literatura chicana y latina	
	Chair: Carolina Núñez-Puente, Universidad da Coruña	
	Room: C10	
	Hudousková, Marta Czech University of Life Sciences in Prague, Czech Republic	Reconciliación de Ariel y Caliban en las protagonistas femeninas de la novela <i>Las Hermanas Aguero</i> (1997) de la autora cubano- americana Cristina García
	Núñez-Puente, Carolina Universidade da Coruña	Toward Reconciliation: (Re)Encountering the Other, the Self, with Carmen Rodríguez
	Quintana Millamoto, María Esther Texas A&M University	El viaje a la otredad y la transformación del ser en <i>Traveling Heavy</i> de Ruth Behar y en la filosofía de María Lugones
	Panel C: Migración en literatura chicana II	
	Chair: Amaia Soroa-Bacaicoa, Universidad del País Vasco	
	Room: D09	
	Calvo-Quirós, William University of Michigan	Saints of Despair: Miracles for Survival
SESSION IV 17:00 h - 18:30 h	Nowendztern, Bruno Arizona State University	Caminos de éxitos y fracasos: evolución familiar e inmigración en la narrativa chicana
	Rivera de la Vega, Antía Universidade da Coruña	Exploring the Realities of Migration through Luis Alberto Urrea's <i>The Devil's Highway</i>
	Soroa-Bacaicoa, Amaia Universidad del País Vasco	Multilayered, Multidirectional and Diverging Journeys in Karla Cornejo Villavicencio's Selected Works
	Panel D: Memoria II	
	Chair: Juan Antonio Sánchez Jiménez, Independent researcher	
	Room: D10	
	Mendoza, Louis Arizona State University	(Re)Constructing Memory, Place, and Identity: Migration, and the Search for Belonging in Houston, Texas
	Pedroza González, Patricia Keene State College, Keene New Hampshire	Relatos, epifanías y posmemorias de territorios habitados, vividos e imaginados
	Sánchez Jiménez, Juan Antonio Independent researcher	The Road Of No Return. From Andalucía To America: The Life Story Of Tana De Gámez
Panel A: Peregrinación en literatura chicana		
Chair: Nelson Reyes Otero, Universidad Complutense de Madrid		
Room: C09		
SESSION IV 17:00 h - 18:30 h	Jiménez Chacón, Mario Colorado State University	La morfología del peregrinaje como re-escritura de la historia en <i>Autobiografía del algodón</i> de Cristina Rivera Garza
	Reyes Otero, Nelson Universidad Complutense de Madrid	Rayuela y el camino de la vida: una novela en continuo movimiento
	Tabuena Córdoba, María Socorro The University of Texas at El Paso	El Camino: memoria, dilema y posibilidad en Norma Cantú, peregrina de Santiago

SESSION IV 17:00 h – 18:30 h	Panel B: Estudios de literatura chicana desde distintas perspectivas	
	Chair: Maria Antònia Oliver Rotger, Universitat Pompeu Fabra	Room: C10
	Fernández García, Andrea Universidad de Oviedo	A Journey of Personal Growth and Solidarity in Pam Muñoz Ryan's <i>Esperanza Rising</i> and <i>Mañanaland</i>
	Oliver Rotger, María Antonia Universitat Pompeu Fabra	The Road as Mediating Space: Narrative Hospitality and Translation in <i>Lost Children Archive</i> (2019)
	Ponce, Eric University of Texas at El Paso	Conviviendo: Living and Writing Together as Mexicans
	Panel C: Infancia chicana	
	Chair: Amaia Ibarraran-Bigalondo, Universidad del País Vasco	Room: D09
	Durán, Isabel Universidad Complutense de Madrid	The Journey towards Adulthood in Two Coming-of-Age Composite Novels
	Ibarraran-Bigalondo, Amaia Universidad del País Vasco	Not a Kid's Story/Not a Kid's Road: Two "Camino al Norte" (Road) Movies
	Mejía García, Rocío Irene University of Texas at El Paso	Pulgarcito y las migajas de pan: 120 años de migración infantil
Tribute and Performance: "The Route towards Decolonization: The Heritage of Gloria Anzaldúa"		
Organized by Imelda Martín Junquera and Norma E. Cantú		
Participants:		
18:30 h – 19:30 h	Alicia Gaspar de Alba , University of California, Los Angeles	Alma López , Universidad de California, Los Angeles
	Omar González , Cal State University Northridge	Carolina Núñez-Puente , Universidade da Coruña
	María Herrera-Sobek , University of California, Santa Barbara	María Antonia Oliver Rotger , Universitat Pompeu Fabra
	Amaia Ibarraran-Bigalondo , Universidad del País Vasco	Amalia Ortiz , independent researcher
	Catherine Leen , Trinity College Dublin	
	Room: Salón de Actos	
	Conference dinner and dance	
San Francisco Hotel Monumento		

Friday, June 14th, 2024

Panel A: The Road of Autobiography: A Way of Life

Chair: Norma E. Cantú, Trinity University in San Antonio, Texas

Room: C10

Cantú, Norma E

Trinity University in San Antonio,
Texas

Chicana on the Camino de Santiago: Reflections on Walking
and Writing

Velasco, Juan

Santa Clara University

Writing the Total Self in Lifewriting

Ortiz, Amalia

Independent researcher

An Excerpt from *Punkera Diatribes*

Panel B: Arte y performance

Chair: Eduardo Barros Grela, Universidade da Coruña

Room: D09

SESSION I

09:00 h
–
10:30 h

Barros Grela, Eduardo

Universidade da Coruña

Cartografías territoriales de *La Pocha Nostra*: Chicana
Futurist Performances

Cervantes Figueroa, Ana Silvia

Arizona State University

La muerte como camino de vida en *Cemetery Boys*

Elipe Gutiérrez, Lena

Universidad de Oviedo

Art on the Crossroads: Forced Im/Mobility along the
U.S.–Mexico Border

Lucero, Yolanda

Universidad de Nuevo México

Martinez, Ashley

Universidad de Nuevo México

La Receta: Pedagogies of Chicana Aesthetics

Panel C: Frontera en la literatura chicana

Chair: Adrianna Santos, Texas A&M University–San Antonio

Room: D10

Antoszek, Ewa

Maria Curie-Sklodowska University

The Border in Ana Teresa Fernández's "At the Edge of
Distance" (2022): The Beginning or the End of an Immigrant
Journey?

Santos, Adrianna

Texas A&M University–San Antonio

Shakespeare Fronterizo and the Way of Resistance

Vaquerá-Vásquez, Santiago

University of New Mexico

Memorias From A Migrant Writers Notebook Of Wandering

10:30 h
–
11:00 h

Coffee break (3rd floor corridor)

**Juan Felipe Herrera: Migrant, Activist, Poet Laureate; Zapote
Tree; The Place of the White Heron; A Critical Collection on
Alejandro Morales: Forging an Alternative Chicano Fiction**
Book presentations by Francisco Lomelí

Room: D09

SESSION II 11:00 h - 12:30 h	Panel A: Son Jarocho as a Bridge: A Road/A Way of Return in Albuquerque, New Mexico	
	Chair: Froilán Orozco, University of New Mexico	
	Room: C10	
	Arellano, Carlos University of New Mexico	Orozco, Froilán University of New Mexico
	Careaga-Coleman, Doris University of New Mexico	Rebollosa Cuellar, Laura University of New Mexico
	Dueñas-Flores, Leila University of New Mexico	Vásquez, Elias University of New Mexico
	Panel B: Peregrinación en literatura chicana II	
	Chair: Isabel Díaz Sánchez, Universitat d'Alacant	
	Room: D09	
	Díaz Sánchez, Isabel Universitat d'Alacant	His Way: Crossing Memories and Crossing Dreams in Javier Zamora's <i>Solito</i> (2022)
	Hao, Shuyuan Shandong University	Pathless Path: Female Life Narratives in Demetria Martínez's <i>Mother Tongue</i> from the Perspective of "Tao"
Panel C: Análisis de la obra de Reyna Grande		
Chair: Andrea Bernal Lozada, Arizona State University		
Room: D10		
Bernal Lozada, Andrea Arizona State University	Fronteras culturales e identitarias: cruzando fronteras más allá de lo geopolítico en el viaje de Reyna Grande, una lectura a su autobiografía <i>La distancia entre nosotros</i>	
Flores, José R. Cerritos College	En Route to Creating Home and Belonging in Reyna Grande's Memoirs <i>The Distance Between Us</i> and <i>A Dream Called Home</i>	
McNichols, Amy C. McDaniel College	Migration, Identity, and Healing in <i>A Ballad of Love and Glory</i> by Reyna Grande	
Panel D: La Frontera		
Chair: Daniela Sandoval Fierro, Universidad Complutense de Madrid		
Room: D11		
Barreiro, Emma Julieta Universidad Nacional Autónoma de México	El camino de Mayra Luna como escritora de frontera: abriendo brecha entre la traducción y la curación	
Calvo-Quiros, William University of Michigan	Santa Olguita: Border Femicides, Cruel Modernity & Sacred Rocks of Migration	
Sandoval Fierro, Daniela Universidad Complutense de Madrid	Analyzing Gloria Anzaldúa's Journey to Nepantla	
12:45 h - 14:00 h		
Plenary lecture "Pilgrimages: World-Travelling and Solidarity in Latinx Migration Narratives" Esther Álvarez López, Universidad de Oviedo		
Presenter: Patricia Fra López, Universidade de Santiago de Compostela		
Room: Salón de Actos		
14:00h - 15:00 h		
Lunch break		

15:00h

-

15:30 h

"A Reading of Two Plays"

Book reading by Carlos Morton

Room: Salón de Actos

Panel A: A sense of place in Chicana literature

Chair: Marina Bernardo Flórez, Universitat de Barcelona

Room: C10

Bernardo Flórez, Marina

Universitat de Barcelona

Ni de acá ni de allá: Movement and Transient Subjectivities
in Chicana Children's Picturebooks

Guerra De Charur, María Magdalena

Texas A&M University

Del sótano a la casa: trayecto en la apropiación del
espacio simbólico en *Our House on Hueco*

Panel B: Chicana gender identity

Chair: Francisco Carrillo González, Arizona State University

Room: D09

Carrillo González, Francisco

Arizona State University

La mariposa: vehículo representativo del sujeto chicano
Queer

Fernández, Salvador

Occidental College

Trans/Artistic Journeys: Nahui Olín and Mexican/American
Gender Identities

González, Omar

Cal State University Northridge

The Red Ribbon en la encrucijada: How HIV-themed Queer
Chicana Literature Represents an Anzaldúan Arrebato
towards a Different Path of Study

Panel C: Análisis de la obra de Norma Cantú

Chair: Juan Ignacio Oliva Cruz, U. La Laguna/GIECO-Instituto Franklin-UAH/Ratnakara

Room: D10

Castillo Aguirre, Nora Lizet

Universidad Autónoma de Nuevo
León

La magia al trascender las fronteras en *Cabañuelas de Norma*
Cantú

Villar Argaz, Jesús Eloy

Universidad de Granada

Escritura y autotraducción como viaje de ida y vuelta: *Canícula* de N.
E. Cantú

Errico, Elena

Università di Genova

"On Her Way Home": Material Paths in Norma Elia Cantú's
Confessional Writing

Oliva Cruz, Juan Ignacio

U. La Laguna/GIECO-Instituto
Franklin-UAH/Ratnakara

SESSION III

15:30 h

-

17:00 h

Closing ceremony

Room: Salón de Actos

ABSTRACTS

Adán-Lifante, Virginia

University of California, Merced

Los caminos de la memoria en *Las madres* de Esmeralda Santiago

En algunas de las entrevistas que ha concedido, la escritora Esmeralda Santiago defiende su puertorriqueñidad, el no poder dejar de sentirse boricua a pesar de vivir en Estados Unidos. Su preocupación por mantener la identidad puertorriqueña donde quiera que viva se manifiesta también claramente en su obra. Su novela más reciente, *Las madres*, no es una excepción. En esta presentación se analiza cómo Santiago utiliza el recurso de la pérdida de la memoria y la incertidumbre sobre los orígenes para reflejar los caminos que existen para aquellos que viven fuera del país con el que se identifican y lo quieren mantener vivo dentro de sí. En *Las madres* una de sus protagonistas, Luz, representa al puertorriqueño que vive fuera de Puerto Rico y debe luchar contra el olvido. Su presente está marcado por un peregrinaje hacia el pasado con un desfile constante de hechos, objetos, personas que la ayudan a entender quién es y quién fue, aunque sea por un instante. La fotografía, la escritura, el relato de los otros son caminos hacia el pasado que forman un collage que representan los diferentes trazos de la historia y la identidad de una de las protagonistas de la novela. El deseo de encontrar los pedazos de una identidad oculta se representa también en la novela a través del viaje que los personajes, tres madres y dos hijas, realizan a Puerto Rico desde los Estados Unidos. Allí, sin embargo, la travesía hacia el conocimiento y el reencuentro no es tan apacible como esperaban, si no que los retales del ser perdido se encuentran y juntan a través del trauma, pero también de la comprensión y la solidaridad.

Alonso Alonso, María

Universidade de Santiago de Compostela

The Most Brutal of All Journeys: A Posthuman Approach to Jenny Torres Sánchez's *We Are Not from Here*

This paper offers an approach to Latina author Jenny Torres Sánchez's 2020 novel *We Are Not from Here*, a young adult text that follows the

journey of three adolescents from Guatemala to the United States on top of La Bestia, the train that goes across Mexico. The aim of this talk is to apply Posthuman Theory (Braidotti, Ferrando, Karkulehto et al., among others) to an analysis of the different narrative techniques that Torres Sánchez utilises to cover the themes and topics that structure the novel, which focuses on the network of altruistic solidarity that has bloomed all over Mexico to assist migrants. *We Are Not from Here* is an interesting case study because it is a young adult novel which deals with the dangers of child precarious migration to the United States in an eye-opening and thought-provoking way. The text illustrates the brutality of an exhausting journey towards the north, a fact connected to the theoretical framework used to approach the text. Accordingly, Diaspora Theory (Bromley, Ashcroft et al, Brah, Fuentes Kraffczyk) will play a fundamental role in said analysis while exploring the way in which trauma, vulnerability and affect (Pollock, Tal, Butler, Ganteau, Thirlkill) complement each other in the text, and how the Latin American Gothic (Casanova-Vizcaíno and Ordiz) juxtaposes moments of magical realism (Di Iorio Santín and Pérez, Murwood) in certain episodes. *We Are Not from Here* is a novel that creates an immediate response on its readership and it does so at a time when migration is put in the political spotlight.

Antoszek, Ewa

Maria Curie-Sklodowska University

**The Border in Ana Teresa Fernández's "At the Edge of Distance" (2022):
The Beginning or the End of an Immigrant Journey?**

The situation of Latinx immigrants in the U.S. can be in most cases described by Jacques Derrida's concept of hostipitality. Hostipitality points to the interdependence of hospitality and hostility, particularly in relations with the Other. In the 21st century the Other can be a migrant or a refugee and hostipitality reflects an ambivalent attitude of host societies towards newcomers. Hospitality is often temporary, conditional and can quickly turn into hostility towards *los atravesados*.

Those who cross the border *al otro lado* in search of a better life oftentimes think that the border will be the end of their perilous journey and the beginning of a new. Nevertheless, as it often appears, border crossing leads to the crossings of subsequent literal and metaphorical

borders that Latinx experience when in the U.S. (or, as Mike Davis argues, they encounter the third border that haunts them throughout their lives). In other cases the border constitutes a literal end of the journey, particularly for those who are either caught and detained on the road or die somewhere along this trip.

The purpose of this presentation is to analyze how Ana Teresa Fernández in her recent project, "At the Edge of Distance" (2022), addresses those multiple roles of the border and illustrates the complex situation of Latinxs in the U.S. Apart from that, this paper analyzes how artivism can turn a contested space of the border into a contact zone where multiple and diverse stories of the borderlands cross and come to light.

Aperribay-Bermejo, Maite

Universidad del País Vasco/Euskal Herriko Unibertsitatea

Caminos forzados o caminos prohibidos. Movilidad y justicia social en la Literatura Chicana

En un mundo en el que la libertad de movimiento es cada vez mayor para parte de la población, otra parte de la población mundial se encuentra con cada vez más restricciones de movimiento. El sentimiento de aporofobia, es decir, el rechazo al pobre, es un sentimiento del que muchos se valen para legitimar sus políticas, y es al mismo tiempo uno de los mayores desafíos de los sistemas democráticos. Es la narrativa del miedo, la semilla de los mensajes xenófobos y racistas con los que se construyen no solo muros físicos sino también mentales e ideológicos. En la lucha en contra de esta xenofobia y aporofobia, la literatura puede resultar una herramienta indispensable para construir puentes y al mismo tiempo denunciar las limitaciones de movimiento y/o de oportunidades a las que son sometidos los menos favorecidos. La Literatura Chicana refleja a menudo las dificultades a las que los chicanos se enfrentan, su falta de posibilidades, la carencia de oportunidades en el camino para alcanzar ese tan ansiado estado de bienestar. En una sociedad en la que la movilidad es símbolo de éxito, en muchos casos la población chicana ve limitadas sus oportunidades o se ve obligada a moverse en contra de su voluntad. Mediante el análisis de diversas obras chicanas (como *Circle in the Dirt: El Pueblo de East Palo Alto* de Cherríe Moraga o *Their Dogs Came with Them* de Helena María Viramontes por mencionar alguna), se ejemplificarán

situaciones de falta de movilidad o de desplazamientos forzados de sus protagonistas, y por ende de la sociedad chicana en general.

Arellano, Carlos

University of New Mexico

Careaga-Coleman, Doris

University of New Mexico

Dueñas-Flores, Leila

University of New Mexico

Orozco, Froilán

University of New Mexico

Rebollosa Cuellar, Laura

University of New Mexico

Vásquez, Elias

University of New Mexico

**Son Jarocho as a Bridge: A Road/A Way of Return in
Albuquerque, New Mexico**

The late A. Paul Ortega, a former Mescalero Apache President, says as a person travels songs are sung "to have a safe journey" to where they are "going and to return home safe all as one." At the University of New Mexico, students, faculty, and community members engage in a Chicanx-informed Son Jarocho culture that builds upon roads previously traveled by Son Jarocho musicians from Veracruz to New Mexico and back. In the Department of Chicana and Chicano Studies, Son Jarocho serves as a *praxis* for generating creativity, *convivencia*, and joy across diverse community spaces from the university to community centers to schools. The panelists will speak to and demonstrate how Son Jarocho springs from multi-ethnic rhythms and melodies. At the heart of Son Jarocho are vibrations that travel and move people to connect to their intercultural heritage rooted in the Iberian Peninsula, Africa, the Gulf Coast of Mexico, and the river valleys of New Mexico. Each speaker represents a positionality within the University of New Mexico Chicanx-informed Son

Jarocho culture such as administrator, teacher, student, and community members. All have found a way to engage in collective cultural practices that nurture inclusivity, intercultural understanding, and social justice. Each panelist will offer a *testimonio* of their musical journey with Son Jarocho as a form of self-discovery that allows them to return home safe all as one or to strengthen their spiritual center to find peace.

Avendaño, Nadia

College of Charleston

Migration and Self-Discovery: Javier's Journey to the United States in *Solito* by Javier Zamora

Stories of unaccompanied minors traveling to the United States from Central American countries such as Guatemala, Honduras, and El Salvador, and more recently from South America consistently make the news headlines. These minors are fleeing due to violence, poverty, political instability in their countries, or seeking reunification with family members already in the United States. Rarely do we hear their stories. Books like journalist Sonia Nazario's *Enrique's Journey: The Story of a Boy's Dangerous Odyssey to Reunite with his Mother* made strides in giving voice to unaccompanied minors and their harrowing journey to attempt to reunite with their families in the United States. Despite these attempts to document the journey of these children, first-hand accounts of the journey rarely are told by the immigrants themselves. There are excellent accounts about being undocumented in the United States, such as Julissa Arce's *My (Undocumented) American Dream* and Reyna Grande's *The Distance Between Us*, but these memoirs focus more heavily on life after the journey north rather than the journey itself. This paper will focus on Javier Zamora's *Solito* and his gripping recounting of his 3,000-mile journey from his hometown of La Herradura, El Salvador, to his eventual reunion with his parents in Arizona. The presentation will focus on Javier's journey as a place of self-discovery and how the memoir reads as a coming-of-age narrative. The journey provides Javier with identity exploration, life lessons, personal growth, numerous rites of passage, challenges, and obstacles as well as interactions with various people that serve as mentors that help shape his development.

Barreiro, Emma Julieta

Universidad Nacional Autónoma de México

**El camino de Mayra Luna como escritora de frontera:
abriendo brecha entre la traducción y la curación**

Mayra Luna ha sido descrita como una escritora híbrida, quizá por ser transfronteriza o haber sido bloguera o dialogar entre la literatura y la psicología en su obra y su vida cotidiana. Esta ponencia se interesa en explorar el camino que traza entre los límites de la mutación a través de sus roles como autora, traductora y psicóloga. Desde el punto de vista de la traducción como construcción y reconstrucción del lenguaje y la cultura, se analiza en su obra la propuesta de que traducir es regenerarse (un proceso de curación) en otra lengua. La consideración de este caso particular permite ver cómo las condiciones de manipulación y emancipación del lenguaje a través de la traducción y agencia política y psicológica adquieran importancia en el contexto social y cultural de la literatura latina fronteriza actual y su bilingüismo e identidad cultural.

Mayra Luna (Tijuana, México, 1974) escribe prosa, ensayo, es catedrática de Psicología en Tijuana y traduce de inglés a español. Varias antologías han incluido sus textos, entre las que destacan *El hacha puesta en la raíz. Ensayistas mexicanos para el siglo XXI* (2006), *Usted está aquí* (2007), *Grandes Hits. Nueva generación de narradores mexicanos* (2008), *Speaking desde las heridas. Cibertestimonios Transfronterizos/Transborder* (2008); es autora de *Lo peor de ambos mundos. Relatos anfibios* (2006); algunos de sus textos han sido incluidos en *Contraensayo. Antología de ensayo mexicano actual*, (coordinador, Álvaro Uribe, selección y prólogo, Vivian Abenshushan, UNAM, 2012), *Cruzando del otro lado del milenio* (2014) y *Los cuentos en la mano* (2017).

Barros Grela, Eduardo

Universidade da Coruña

**Cartografías territoriales de La Pocha Nostra:
Chicanx Futurist Performances**

En 1993, Guillermo Gómez Peña fundó La Pocha Nostra en Los Ángeles para reunir a artistas y ciudadanos con el fin de crear comunidades

efímeras e itinerantes. Su proyecto se inspiró en la imaginación —y la construcción— de una espacialidad futura que no solo cuestionara la demografía asimétrica y la disposición política de los chicanxs en Estados Unidos, sino que también las invirtiera. En su obra, Gómez Peña ha dialogado transversalmente con otros artistas chicanxs interesados en la experimentación con la ciencia, la tecnología y la ciencia ficción desde una postura no imperialista y postcolonial. Su apropiación de los discursos artísticos de la tecnología y la ciencia a través del mestizaje y la política radical ha vigorizado la necesidad de reformular tanto los discursos populares como los académicos del espacio, el arte y el progreso. Pero también ha contribuido a construir nuevas sedes discursivas que interrogan las definiciones de lo humano, proyectando deconstrucciones desfamiliarizadas del cuerpo.

Este artículo examina el poder performativo de La Pocha Nostra en su camino para construir un espacio alternativo transnacional para las comunidades desatendidas. Dicho espacio representa, a través de políticas radicales, una migración de epistemologías invertidas y cuerpos desidentificados para crear nuevas formas de sociedad basadas en una estética posthumana. En sus performances pedagógicas, La Pocha Nostra ha peregrinado por todo el mundo para desplazar las fronteras culturales "while the alleged mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience members and readers in the position of foreigners or minorities" (LA Laboratory). Este análisis del proyecto de Gómez Peña también visitará otras narrativas chicanxs que manifiestan esa movilidad conceptual a partir de la pintura mural, las producciones de video, la literatura, el cine y la performance (Amalia Ortiz, Ernesto Hogan o Adelina Anthony, entre otros).

Becher, Tatiane Cristina

Unioeste

**La imagen femenina de resistencia autóctone en la novela histórica
Anacaona: la última princesa del Caribe (2017), de Jordi Díez Rojas**

En esta ponencia se presenta el análisis de la novela histórica *Anacaona: la última princesa del Caribe* (2017), escrita por Jordi Díez Rojas, a partir de una perspectiva decolonial sobre la colonización de América. Esa obra amalgama historia y ficción para reconfigurar la historia de una figura

femenina del pasado latinoamericano llamada Anacaona, cacica taína que murió ahorcada por colonizadores españoles en 1503 en la isla Guanahani, nombrada La Española por Cristóbal Colón y actual territorio de las naciones de Haití y República Dominicana. Esa autóctone fue uno de los pocos personajes femeninos de resiliencia frente a la colonización sobre los que hay algún registro. Sin embargo, poco se conoce acerca de sus hechos, pues los registros que tenemos sobre ella fueron escritos mayoritariamente por hombres europeos. Se demuestra en este estudio que la obra de Díez Rojas (2017) abre espacio a posibles reconfiguraciones ficcionales, a partir de una perspectiva decolonial, sobre esta mujer histórica cuya imagen fue subjugada en la historiografía oficial europea. Para eso, nos basamos en autores como Dussel (1977), Silviano Santiago (2000) y Fernández Prieto (2003), sobre la Teoría Decolonial; Genette (2007), sobre el discurso de la narrativa; Aínsa (1991), Esteves (2007) y Fleck (2017), sobre la novela histórica; y Federici (2017), sobre la Teoría Feminista. Además de los teóricos apuntados, hacemos un análisis comparativo con registros historiográficos como la *Brevísima relación de la destrucción de las Indias* ([1552] 2011), de fray Bartolomé de las Casas, sobre la masacre de Xaraguá, la comunidad liderada por Anacaona. Este estudio hace parte del conjunto de acciones del grupo de investigación "Resignificaciones del pasado en América: procesos de lectura, escritura y traducción de géneros híbridos de historia y ficción —caminos hacia la descolonización".

Bernal Lozada, Andrea

Arizona State University

Fronteras culturales e identitarias: cruzando fronteras más allá de lo geopolítico en el viaje de Reyna Grande, una lectura a su autobiografía *La distancia entre nosotros*

La autobiografía de Reyna Grande presenta al lector varios tipos de viajes y desplazamientos a lo largo de su vida. La autora nos describe su proceso de crecimiento, sus muchas mudanzas entre las casas de sus abuelas en México, su viaje a los Estados Unidos y el cambio de su vida al cruzar la frontera de Tijuana para llegar a Los Ángeles. Todos estos desplazamientos están marcados por múltiples cruces fronterizos físicos, culturales e identitarios, reforzando la diferencia de su vida en México y en

los Estados Unidos. Reyna Grande nos demuestra que al cruzar no solo se cambia de espacio geopolítico, sino que hay otros factores que crean conflictos internos en la persona que cruza, es decir, otro tipo de fronteras no visibles que las personas deben atravesar durante su peregrinaje. Para este trabajo, dialogando con las teorías de Ramón Saldivar, Josue Cisneros y Gabriela Almendarez, el argumento de esta presentación consiste en señalar las fronteras transnacionales y culturales presentes en la autobiografía de Reyna Grande y que se perciben en su viaje a los Estados Unidos a través del cruce físico de la frontera. Para el desarrollo de este argumento, se abordan tres puntos principales. Primero, las creencias y percepciones iniciales que la autora y aquellos que la rodean (familiares y conocidos) construyen del otro lado de la frontera antes de cruzar. Segundo, la ruptura de esas ideas al afrontar una realidad diferente. Tercero, el punto de adaptación, donde estos límites ya no se ven marcados, sino que la autora ha asimilado aquellas diferencias.

Bernardo Flórez, Marina

Universitat de Barcelona

***Ni de acá ni de allá: Movement and Transient Subjectivities
in Chicanx Children's Picturebooks***

A boy who lives in constant movement camping in the fields where his parents work as farmers. A girl who, after migrating with her family to the U.S. side of the border, asks for their help to turn a closet into a room of her own to have some space to read books before going to sleep at night. Another girl who needs to trespass into forbidden property to get a plant with the help of the scary Ghost Woman to cure her mother. And still another girl who becomes a super heroine in green to erase the border and rescue her mother from the border patrol.

These stories conform to Dalia Kandiyoti's statement about Chicana/o literature in her work *Migrant Sites. America, Place, and Diaspora Literatures* (2009). They tell us about diaspora, arrivals and departures, borders and spatial representations in Chicanx children's literature, more specifically in picturebooks authored by Chicanx writers and artists published in the 1990s and in the first decade of 2000.

In these narratives of migration and settlement or border narratives, we must consider the marginal position, in the case of the child, since "children of diasporas have complicated relationships to place: which land is home? In addition, they must negotiate cultural differences" (Doughty and Thompson 3). Not only that, migrant children need to cope with the anxiety of not being *ni de acá ni de allá* and about one's self-image, fear and excitement about changing country, entering a new school, a new mix of codes, languages, and cultures (Serrato 75).

As a result of these considerations, the main question is: how do bilingual picturebooks authored by Chicanx writers and artists represent the process of going across borders and denying them? Not only that, but also, how do the children protagonists in these picturebooks negotiate their relationship to place and their Chicanx transient subjectivities?

Betti, Silvia

Università di Bologna

Brandani, Andrea

Università di Bologna

Frontera sin fin de Carlos Morton y las complejas dimensiones de la migración mexicana a través de la metáfora del camino

Este trabajo aspira a analizar la obra teatral *Frontera sin fin*, de Carlos Morton, que aborda la vida de los migrantes como un intrincado "camino". Presentada en un acto y publicada en 2010 en la revista *Camino Real*, la obra se sumerge en la cotidianidad en la frontera, donde individuos desfavorecidos buscan oportunidades laborales en el próspero norte anhelado. Este "camino" representa no solo el desplazamiento físico, sino también las complejas dimensiones socioculturales, económicas y emocionales de la experiencia migratoria. La frontera se erige como símbolo no solo del conflicto socioeconómico y cultural, sino también de referencias al mundo ancestral y mítico arraigado en la tradición popular mexicana. La influencia de la frontera en la vida de los migrantes se manifiesta profundamente, convirtiendo el concepto en un símbolo de la cultura fronteriza, según la conceptualización de Anzaldúa. Este simbolismo se presenta como una condición humana y cultural, destacando como tema central en creaciones artísticas y filosóficas, donde

los latinos, protagonistas de esta narrativa, experimentan definición, separación, discriminación e incluso situaciones de violencia mortal, tal como se evidencia en la trama de Morton. En su obra, este escritor aborda elementos fundamentales de la herencia mexicana, el trabajo, la identidad, las promesas incumplidas, el lenguaje y la opresión de las mujeres. Asimismo, observa críticamente el sistema de vida estadounidense. La frontera, en su evolución contemporánea, ha transcendido su función exclusivamente política, extendiéndose hacia dimensiones que abarcan lo físico, lo cultural, lo educativo, lo social, lo económico y, notablemente, lo racial. Estas barreras, muchas veces camufladas, adquieren una peligrosidad mayor al ser menos evidentes. El drama en consideración aborda de manera escénica los dilemas más dolorosos y persistentes experimentados por los migrantes mexicanos, abarcando tanto los desafíos recientes como aquellos arraigados en la historia ancestral. Además, funciona como un puente de conexión entre dichos migrantes y la población anglosajona.

Bru Cantero, Mónica

Universitat de València

***Guapa* (2012) de Caridad Svich:
An Endless Open Road towards a Football Dream**

La obra de teatro *Guapa* de la autora americana Caridad Svich se estrenó en la temporada 2012-2013 en el Borderlands Theatre en Tucson, Arizona, y recibió el premio New Play Award de la Edgerton Foundation en 2012. La galardonada dramaturga, de ascendencia cubana, argentina, española y croata, frecuenta temas de multiculturalidad, bilingüismo e identidad. En *Guapa*, Svich nos presenta a una familia en una pequeña ciudad de Texas cerca de la frontera. La familia la lidera Roly, una mujer latina de Estados Unidos, madre de dos de los personajes, Pepi y Lebón, y tutora de otros dos, Hakim y Guapa. Los caminos se encuentran presentes tanto física como metafóricamente en *Guapa*. Por un lado, el área que habitan Roly y su familia está rodeada de inacabables carreteras y vías de tren abandonadas, símbolos americanos que ahora señalan decadencia y que envuelven a los personajes en un campo de asfalto. De entre el asfalto de estas carreteras brotan flores silvestres que, pese al aire de polvo y al agua tóxica, surgen con fuerza y funcionan como símbolo de la evolución y

esperanza de los personajes. Por otro lado, los caminos de los jóvenes de la obra son procesos de autodescubrimiento que los llevan a explorar diferentes dimensiones de sus identidades multiculturales y futuras ambiciones. Del mismo modo en que lo hacen las flores, brotan los sueños del personaje titular, Guapa, de convertirse en futbolista profesional. Su camino es, entonces, uno de crecimiento personal y de superación de barreras sistémicas que limitan el acceso al deporte a las mujeres de clases vulnerables.

Burgo, Clara

Loyola University Chicago

La creación de espacios seguros para los estudiantes latinxs de las universidades americanas

Esta presentación explora las causas de las bajas tasas de finalización universitaria con el fin de buscar soluciones para construir un sistema de apoyo para que estos estudiantes logren el éxito al completar sus títulos. Cuando los estudiantes universitarios de primera generación intentan luchar contra las desigualdades y encontrar soluciones, es posible que se sientan alienados de la cultura y el apoyo del campus. Sin embargo, todos estos obstáculos se pueden superar principalmente mediante la tutoría de líderes latinos, organizaciones latinas y apoyo a la salud mental (Espinoza et al., 2023). Desafortunadamente, los estudiantes universitarios latinxs de primera generación no suelen contar con modelos a seguir y lidian con una carga adicional como cuestiones de aculturación o estatus de documentación (Vega, 2016). Una posible solución a esto es un cambio en el plan de estudios, un plan de estudios que incluya representación latinx. Debido a la pandemia, se ha producido un cambio hacia el aprendizaje remoto que ha alejado a más estudiantes universitarios latinxs debido a la falta de acceso a la tecnología y a tasas de retención más bajas que podrían evitarse con el apoyo adecuado. Para compensar estos factores, la presencia docente es clave. La presencia docente proporcionaría a los estudiantes la tutoría que necesitan y una instrucción personalizada (Amezcu et al., 2021). Se presentará un enfoque de Pedagogía Crítica Latinx, ya que ayuda a los latinxs a sentirse bienvenidos a honrar las diversas identidades y a crear un espacio seguro para desafiar otras suposiciones sobre temas que afectan a sus comunidades latinxs (Alarcón

et al., 2011). Como presentan Camargo et al. (2021), la educación superior tiene la responsabilidad de servir a los estudiantes a través de contenidos educativos arraigados en sus identidades para transformar sus contextos existentes en uno de inclusión. Se encontró que los latinxs con un mayor sentido de pertenencia a la escuela tenían una mayor motivación (Sánchez et al., 2005).

Bustamante, Manuel

Western New Mexico University

Wise, Cynthia

New Mexico State University

Reclaiming Old Pathways: *Transfronterizos* in Education

"We didn't cross the border, the border crossed us" is a common phrase among the peoples of the *frontera*, "*una herida abierta* where the third world grates against the first and bleeds" (Anzaldúa, 1987, p. 25). Manmade boundaries attempt to create a *barrera* of sorts in this region of Mexico and the United States as governments try to keep some people out while still letting others in. One group—*los transfronterizos*—find themselves redefining the term "American" as they cross the border to get an education. They are reclaiming old pathways, trails traveled by their *antepasados*. In the desert of Southern New Mexico, U.S.A., and Northern Chihuahua, Mexico, those paths are traveled almost daily by more than a thousand youth who seek their education in the schools north of the border. These children are U.S. citizens, who, for whatever reason, live in Mexico. They embody the dual identity, the synergy of two cultures described by Anzaldúa (1999)—stuck between two worlds and not a member of either (Wise, 2021). Their resiliency is consistently tested as they endure hostile questioning by armed guards on both sides—"Why are you crossing into the United States? What is your purpose? How long will you be here? And, what are you bringing back to Mexico? Why did you leave? How long were you gone?" Violence is normalized for these children as they pass soldiers, some not much older than they are, with submachine guns at the ready. This presentation seeks to share the *transfronterizo* story—and how these students are reclaiming old pathways that will lead them to success.

Calleros, Héctor

American Studies Center, University of Warsaw

El mestizaje según Samuel P. Huntington

Esta ponencia examina las narrativas relacionadas con el cambio demográfico en los Estados Unidos en el contexto de las próximas elecciones presidenciales. La ponencia examina las ideologías, narrativas de movimientos políticos, así como las políticas públicas relacionadas con ese cambio demográfico para ubicar el lugar que "la identidad mexicana" juega en ellas. El mestizaje es un tema destacado. Según el censo estadounidense, la preocupación por el mestizaje ha aumentado a medida que han aumentado las formas multirraciales de identificación, el matrimonio interracial y la inmigración. En este sentido, el mestizaje como una realidad demográfica ha enfrentado respuestas de diverso tipo. Mientras que algunas preocupaciones se enuncian como un reemplazo demográfico, otras más han previsto la formación de un ente político-cultural que Huntington (2005, 2009) llamó "MexAmérica". La ponencia parte del supuesto de que varias formas de identidad mexicana serán desplegadas en las elecciones presidenciales de 2024.

Calvo-Quirós, Willíam

University of Michigan

Saints of Despair: Miracles for Survival

On June 27th, 2022, the bodies of 53 undocumented immigrants were discovered within an abandoned semi-truck in San Antonio, Texas. They had died from heat stroke and exhaustion from the lack of air-conditioning and water inside the semi-truck transporting them in +100°F temperatures during summer. These migrants died as they were trying to achieve their American Dream. These immigrants did not travel alone. They carried their imaginaries, assumptions, and expectations about living in *el Norte*, the United States. This presentation explores how Latinx migrants' battle for survival is also performed in the worlds of faith, religiosity, and the imaginary, as well as how the socio-political realities of exploitation and racial segregation frame their popular religious expressions as they try to cross the border. Finally, it analyses the objects carried by migrants on their journey, in particular, pocket-sized prayer books and spiritual

passports, as well as the narratives recounting the miracles of surviving performed by Saint Toribio Romo, the "unofficial" saint of undocumented migrants.

These narrating objects are more than spiritual petitions to help the individuals overcome all the difficulties of their migrating journey; they also spell out and represent the many problems and stages that immigrants may encounter during their trip, as well as the social and moral expectations imposed upon them.

Calvo-Quirós, William

University of Michigan

Santa Olguita: Border Femicides, Cruel Modernity & Sacred Rocks Of Migration

The violence experienced by communities along the U.S.-Mexico border permeates and organizes the multiple cultural productions they generate. The unique border experiences create a standpoint of departure and reference that saturates these productions with unique epistemic values and organizes them under a vast network of border *Sabidurías Populares* (Américo Paredes), or vernacular knowledge. This paper explores the border of Santa Olguita (Olga Camacho), the 8-year-old girl killed by Juan Soldado (Juan Castillo), a murder-rapist suspect who turned into the unofficial protector of undocumented immigrants. In particular, it will analyze the 1938 events surrounding the riots that emerged in Tijuana demanding Castillo's capture, his eventual court-martial, and execution by *ley fuga*. These events, as well as the murder of the victim, are studied within the context of the great transformations experimented by Tijuana after the Mexican Revolution. In particular, the effects of the Great Recession in the 1930s, the end of the American Prohibition, the massive "deportations" of Mexicans and Mexican Americans to Mexico, and the large land reforms imposed by the Mexican government during that period. This paper argues that Juan Soldado embraces many of the components that define the tragedy at the border in the post-Mexican Revolution years, and it re-frames the murder of women as part of a long-lasting practice of control along the border. Finally, this paper studies the many letters, petitions, and votives left by Juan Soldado's petitioners as

a route map tool to unveil the violent transformations and challenges experienced by these communities along the border in the last decade.

Cantú, Irma

Texas A&M International University

Caminos de la identidad migratoria y la resolución del duelo en el Camino: *Tus pequeñas huellas* (2023) de Oswaldo Estrada, entre los pasos de la migración y la errancia del peregrinaje

Este trabajo examina *Tus pequeñas huellas* (2023), primera novela del peruano americano Oswaldo Estrada, a partir de dos claves:

La primera, la constante negociación de identidad del migrante y la consecuente nostalgia por la pérdida del origen, tema sustancial del movimiento literario "The New Latino Boom" del que Estrada es destacado miembro.

La segunda, la obra cuentística de Estrada, que en anteriores trabajos Cantú ha denominado como "Trilogía del migrante"; esta ópera prima suma el tema de la paternidad desde dos coordenadas: por un lado, el eco del latín *pater*, que resuena en paternidad, pero también en patria. Ese destino migratorio que devendría en tierra de origen con el nacimiento del hijo se ve truncado por la muerte. Asimismo, la exploración del duelo perinatal que incluye el peregrinaje al Camino de Santiago; de suerte que las huellas de la infancia en el Perú se entremezclan con otras pequeñas huellas, la de los dos hijos que no alcanzaron a darle esa anhelada patria nueva al padre migrante.

Se abordará la primera clave con base en los estudios teóricos sobre el "New Latino Boom" y su exploración sobre los diversos procesos migratorios. Para la segunda, se revisará el tema de paternidad contrastándolo con el abordaje teórico de las maternidades diversas, así como el revés que se da a la genealogía de la literatura sobre el padre: desde el canónico y territorial *Pedro Páramo* (1955), de Juan Rulfo, a la *memoir* de acento feminista sobre el abandono y la búsqueda del padre en *La cabeza de mi padre* (2018), de Alma Delia Murillo, para demostrar la construcción de una paternidad más igualitaria y sensible en esta nueva apuesta narrativa.

Cantú, Norma E.

Trinity University in San Antonio, Texas

**Chicana on the Camino de Santiago:
Reflections on Walking and Writing**

The presentation will explore the rewards of a walking practice that goes along with a writing practice. Based on Anzaldúa thought and on *Sentipensante* pedagogy, the paper further meanders through ideas of teaching, creating a braid with three strands: walking, teaching, and writing.

Carrasquillo Hernández, Tania

Linfield University

**Cisne en el trópico: el viaje trasatlántico como vía de retos y desafíos
en la narrativa femenina de Rosario Ferré**

La (re)escritura sobre mujeres viajeras en las Américas a mediado del siglo XIX y comienzos del siglo XX no solo abarca los acercamientos entre el Viejo y el Nuevo Mundo, sino también las travesías que emprendieron mujeres independientes que, con valentía, determinación y habilidades excepcionales, desafiaron los estereotipos de su época demostrando que eran capaces de aventurarse por tierras desconocidas y enfrentar los desafíos del viaje con gran entereza.

Este peregrinaje por parte de mujeres viajeras se plasma en la novela el *Vuelo del cisne* (2001) de la escritora puertorriqueña Rosario Ferré (1938-2016). En ella se narra el periplo de una bailarina rusa que, al igual que la célebre Ana Pávlova, visita Puerto Rico en 1917 junto con su compañía de ballet, donde debe permanecer a la espera de su pasaporte británico para continuar su viaje hacia Sudamérica a comienzos de la Primera Guerra Mundial. Las experiencias de la bailarina y dueña de la compañía nos invitan a reflexionar sobre la capacidad de las viajeras decimonónicas que, a través de sus travesías de ultramar, redefinieron normativas sociales y contribuyeron a la transformación de percepciones de géneros y roles tradicionales.

Por ende, en este ensayo se analiza cómo la travesía de Madame en Puerto Rico simboliza una jornada de introspección y transformación. Se

sostiene que el viaje no se limita al descubrimiento de paisajes exóticos, sino que implica una reflexión interna y el autodescubrimiento que ofrece la experiencia más allá de lo geográfico, es decir, la capacidad que tiene la viajera de desafiar su mirada al exponerse a lo ajeno y ofrecerse a sí misma la oportunidad de redescubrir su identidad femenina dentro de un contexto multicultural y ajeno a su realidad histórica.

En el caso de Madame, nos enfrentamos a una viajera con proyección de autoconciencia desde el punto de vista social e indudablemente económico y artístico. Según el diario de su asistente, Masha Mastova, se documenta en qué consiste el rigor profesional de la bailarina, su participación en la esfera pública, así como su empoderamiento económico y activismo social. Las experiencias narradas por Masha permiten analizar el sistema de valores que rige a la viajera, los retos a los que se enfrenta como mujer y empresaria, y cómo se inserta activamente en la realidad colonial de la isla. De esta forma, la ponencia sostiene que la experiencia trasatlántica le permite a la bailarina gestionar sus propios aciertos y desaciertos, estableciendo el viaje como camino de encuentro y reconciliación con su propia identidad como mujer.

Para situar la novela de Ferré dentro del marco textual de la literatura de viaje, se utilizan los conceptos de mujeres en tránsito, viaje e identidad elaborados por Adriana Méndez Rodenas (*Transatlantic Travels in Nineteenth-Century Latin America: European Women Pilgrims*, 2014) y Beatriz Ferrús Antón (*Mujeres y literatura de viajes en el siglo XIX: entre España y las Américas*, 2011). Ambos textos permiten explorar el redescubrimiento personal que facilita el viaje por medio de la interacción entre el universo artístico del ballet y la realidad sociopolítica de la isla caribeña recién colonizada por los Estados Unidos. Este encuentro entre dos mundos propiciará la metamorfosis que encarnará Madame y sus bailarinas a través del viaje, lo desconocido y su pasión por el baile.

Carrillo González, Francisco

Arizona State University

La mariposa: vehículo representativo del sujeto chicano queer

El presente trabajo traza el peregrinar "mariposa" del sujeto chicano queer en *Butterfly Boy: Memories of a Chicano Mariposa* (2006), de Rigoberto

González, y el dibujo a color de Héctor Silva titulado "This Other Language" (2009). En ambos trabajos, uno literario autobiográfico y el otro artístico, el elemento a resaltar es la mariposa como símbolo central de la performatividad del hombre chinaco-queer-mariposa, abriendo así un diálogo paradigmático sobre tensiones que se suscitan en el núcleo familiar y las masculinidades fragmentadas dentro de la cultura chicane queer. Se tomará en cuenta primero el viaje que realiza Rigoberto González a Michoacán, México, con su padre desde California, con el objetivo de señalar el sujeto queer en búsqueda del camino reconciliatorio con su padre. Por otra parte, Héctor Silva dibuja un retrato-rostro con la boca abierta, de donde se desprenden nueve mariposas cuyos colores trazan la diversidad queer chicana aludiendo a discursos híbridos. La intersección en ambos casos son las mariposas, empleadas como símbolo identitario, representativo, de apropiación del "Feeling Queer", palabras de Sarah Ahmed. Para llevar a cabo este análisis, la presentación se apoyará en la Teoría Queer de José Esteban Muñoz y de Juana María Rodríguez, especialistas en latinidades queer. De igual forma se utilizará la noción de Gottfried Boehm del poder de mostrar sobre el arte, además de textos secundarios que dialoguen con la imagen representativa y performativa de la mariposa en lo queer en el Nuevo Aztlán. Concretamente, la simbología como mariposa en el sujeto chicoano queer se fusionan y se convierten en un vehículo discursivo como agente de cambio para las futuras generaciones, quienes podrán adueñarse de su identidad, orientación sexual y expresión de género, evocando y aludiendo el trasfondo cultural México-Estados Unidos.

Carrión, Iraida V.

University of South Florida

**The Cancer Journey Among Older Latinos in Florida, U.S.:
Cultural Values and Care Choices**

Given the growing population of Latino immigrants aged 60 years and older in the United States (U.S.) and the current lack of relevant data, understanding this population's cancer treatment preferences is crucial to ensure effective interventions, psychosocial care, and policies. This study assessed 200 responses to a survey developed and administered in Spanish, with questions focused on cancer knowledge, attitudes,

prevention, early diagnosis, and treatment. Recruitment took place in community-based settings, and interviews were conducted in Spanish and transcribed into English. The survey included a qualitative component, consisting of open-ended questions, and the mixed-method study also gathered quantitative data regarding treatment preferences, as well as the voices of older Latino/as. The survey data highlight the lack of knowledge regarding available cancer treatments, and the findings suggest that while older Latino/as understand the causes of cancer, they lack knowledge regarding cancer diagnoses, which could potentially cause them to avoid treatment.

Given that cancer is the second-leading cause of death among Latino men, it is imperative to learn about Latinos' cultural values and care choices. Thus, in this paper, we separately analyze the responses of 57 immigrant Latino men to understand their perspectives on cancer, prevention, diagnosis, and treatment. The median age of the men and their median length of stay in the U.S. are 68 years and 27 years, respectively. Utilizing a grounded theory approach and thematic analysis, codes were developed based on five prior interview themes: leaving people behind, worry and stress about finances, sadness and fear of uncertainty, struggle with acceptance, and faith as comfort. Latinos manifest meaning-based beliefs and coping strategies that aid them, but a cancer diagnosis magnifies health disparities while concurrently challenging cultural values and care choices.

Castañeda, Thomas

American Academy in Berlin

The Sense of Selena: A Brown Study

"Perhaps the key to defining the diva is the way she inhabits her own myth, the way in which her life oozes through her creations" (Alberto Mira, 1999). This paper draws upon Deborah Paredez's term *Selenidad* to explore the mythic afterlives of Selena Quintanilla-Pérez (1971-1995), *la reina de la música tejana*. Paredez coined the term *Selenidad* to evoke the vast memorial lifeworld that took shape in the wake of Selena's premature death; in this way, the term names an aesthetic mode and set of expressive practices, a structure of feeling, a critical-ethical impulse, and a way forward. In particular, the paper situates the singer's life-in-death

amid the cultural and political transformations of the 1990s, and considers what it meant to remember and publicly mourn Selena at such a pivotal moment in U.S. history. Given Selena's young age and budding "crossover" appeal, the Tejano singer represented a sense of tragedy and promise for her Latinx fans. This ambivalent "sense of Selena" suffuses the realm of *Selenidad*—the space of the singer's memory. To think through the nature of loss and racialized grief, the presentation turns to the work of the late, Cuban-born queer theorist José Esteban Muñoz (1967-2013). Ambitiously, Muñoz's notion of brownness attempts to think beyond conventional demographic models of group identity formation in the U.S.; brownness takes seriously, instead, the sensual and life-affirming forms of mutual recognition and affinity that emerge through shared histories of loss, material dispossession, and systemic neglect. In tracing the "brown" contours of Paredez's concept, this paper considers a range of public engagements with Selena's memory. In the spirit of "pilgrimage," it also honors the numerous "sites of *Selenidad*" that color Castañedas' own childhood memories of home. Scattered throughout South Texas, these sites sustain Selena's rich legacy both within and beyond the region.

Castillo Aguirre, Nora Lizet

Universidad Autónoma de Nuevo León

Villar Argaiz, Jesús Eloy

Universidad de Granada

La magia al trascender las fronteras en *Cabañuelas* de Norma Cantú

El tema de las tradiciones, las festividades y los recuerdos de una vida siempre son motivo de añoranza y nostalgia. En *Cabañuelas*, de Norma Cantú, se hace un recuento de entrecruzamientos entre historia personal, ficción y las andanzas de personajes que tratan de estudiar los orígenes de todo aquello que han heredado en forma de costumbre desde la patria mexicana y que ahora como estadounidenses solamente rememoran. Nombres entrañables como el de Papi, Mami, Mamagrande, y otras nomenclaturas para referirse a los miembros de la familia de Nena y Paco son las anclas para no despegarnos de estas bellas evocaciones. Peregrinajes y malentendidos abundan en estas páginas llenas de melancolía por intentar desenmarañar cada arista de aquel pedazo de

tierra al que se llama hogar. Otro aspecto destacable es el de las fronteras que Nena y Paco van recorriendo y nos van mostrando en cada etapa de su vida. Fronteras no solo entre países, sino también fronteras generacionales, de raza, credos y de géneros varios. México, Texas y Madrid son las locaciones que se van redescubriendo al mismo tiempo que se disfruta de las confrontaciones interculturales que sobreviven en cada viaje. Norma Cantú utiliza un lenguaje íntimo, casi personal, casi en un susurro para descubrir el mundo de las personas que aprenden a vivir como esos árboles que extienden sus raíces en el patio del vecino y florecen para todo el mundo.

Cervantes Figueroa, Ana Silvia

Arizona State University

La muerte como camino de vida en *Cemetery Boys*

Uno de los aspectos que más caracterizan a las culturas mexicana y chicana es su relación con la muerte. Desde tiempos prehispánicos en México se han mantenido tradiciones que, mediante el sincretismo religioso, se han pasado de generación en generación y que han traspasado fronteras hasta lo que se conoce como la actual celebración del Día de Muertos: una festividad que reúne tradiciones españolas, aztecas y mayas (Bernardi 130). Bajo este paradigma se genera la identificación y caracterización del protagonista chico de la novela *Cemetery Boys* (2020) de Aiden Thomas. *Cemetery Boys* es una novela de identidad cultural y aceptación dentro de la propia comunidad y de sus tradiciones. El protagonista, Yadriel, busca recuperar aquellos vínculos que lo conectan con su cultura: atraviesa diferentes pruebas que lo acercan a los mitos ancestrales que construyen la identidad chicana y latinx. En su camino de autodescubrimiento surgen conflictos generacionales con su comunidad dentro de Estados Unidos por sus diferentes perspectivas ante la cultura y la tradición. Finalmente, es una obra donde la muerte funciona como el símbolo principal de unificación, de un nuevo camino de vida y particularmente de una nueva identidad.

Ciugureanu, Carmen Adina

Universitatea Ovidius din Constanta

The Road as (Reverse) Pilgrimage in Arias's *The Road to Tamazunchale* and Alejandro Morales's *The Rag Doll Plagues*

The presentation will concern a comparison between the two novels regarding the symbolism of the road and, especially, of the place that presumably exists at the end of the journey undertaken by the protagonists. While with Arias, Tamazunchale represents the juxtaposition of two geographical locations (one in the Andes and the other one in L.A., the Elysian Park or Fields), with Morales, the City of Mexico is a palimpsestic space in which the past, ravaged by a plague that kills most of its population, is juxtaposed with present-day Southern California in which the same disease can burst anytime. At the same time, the protagonist of Arias's novel dreams of Tamazunchale as the end of his life journey, which can be read as a pilgrimage to Eden (a.k.a. Elysian Park/Fields), a place with no sorrow, no death, no burdens. To the protagonist of Morales's novel, the City of Mexico plays the part of a reverse pilgrimage, from the world of the healthy to the world of the sick, a pilgrimage to the Inferno, which the protagonist fiercely fights with. The presentation will address the following questions: how do the two novelists represent the spaces of arrival at the end of the journey (Eden and the Inferno) geographically, symbolically and metaphorically? In what way does magic realism, a characteristic of both novels, enhance the understanding of the road as a transitory space between the real and the imaginary and the pilgrimage, which is usually seen as a journey to saintly places, as a heroic journey to worldly places in which death takes its victims daily? The multiple meanings of the road and the pilgrimage will be revealed to have distinct values in the two fictional texts.

Coonrod Martínez, Elizabeth

Sonoma State University

**Finding A Path Toward Chicano Literature in the Early 20th Century:
The Example of Mexican Folk Plays and Novels by Josefina Niggli**

Before the Chicano Movement of the 1970s, before Chicana writers and Chicana feminist theory in the 1980s, a writer born in Mexico in 1910 had a

lofty goal of introducing Mexican culture and post-Revolutionary ethos to the U.S. system. She, living in San Antonio, a region rich in Mexican heritage, pursued a college degree and wrote and produced for KTSA Radio. Her short plays, adapting comedic elements and regional flavor, followed the practice of big-tent performances of the era. Josefina Niggli then participated in a new program to represent diverse regions of the U.S. in folk plays: she portrayed Mexican heritage in an era when stereotyping Mexicans had begun.

By the late 1940s Niggli published two novels, the first based on the lives of rural characters in a northern Mexico village, including a *curandera*, the next on characters in her native Monterrey, infused with post-Revolutionary fervor: a young man in an upper-class family and his *mestizo* chauffeur, each seeking to improve economically in the 1930s. Her final novel, published in 1964, was based in the early colonial era in Mexico City, and appearance of the Virgin of Guadalupe to a lowly Indian. Her goal was to help English-language readers understand the essence of Mexican culture. In an era years prior to the term bicultural, she described herself as a half-and-half. In the 1990s, Tey Diana Rebolledo found that Niggli grappled with "being an outsider in Mexican as well as American culture," and Gloria Anzaldúa described her contribution as a consciousness caught between borders.

Niggli's work earned many literary awards, but it remained without categorization until 1978, when Raymund Paredes included some of her work in an essay on "The Evolution of Chicano Literature," citing her again in the *Los Angeles Times* in 1980. Later critics and dissertations study her for writing female voice and agency, especially in her one-act play featuring a camp of women soldiers in the Revolution.

Dabrowska, Monika

Universidad Internacional de La Rioja (UNIR)

Una mirada a la figura de la abuela como metáfora del viaje hacia la identidad femenina en *Huizache Women* de Estella González

El objetivo de la comunicación es abordar un análisis del peso de la figura de la abuela para las tres generaciones de mujeres, con sus consiguientes luchas y trayectorias marcadas por el contexto de inmigración, mestizaje e

inculturación recreadas en la novela *Huizache Women* (2023) de Estella González. Se explora su rol en el modelo generacional como la depositaria de los valores tradicionales y a su vez negociadora de la identidad femenina, que se resignifica en la madre, hija y nieta. El rol de mujer es fundamental en el proceso de construcción de la identidad chicana. Las abuelas son figuras emblemáticas de las familias mexicoamericanas. Representan el origen y la generación, el vínculo de linaje y sexo femenino, son guardianas de la memoria, preservadoras de un saber sapiencial pero también del orden patriarcal. Para el sujeto femenino chileno, la filiación con la "abuela" resulta primordial por constituir un centro desde el cual la mujer se configura y negocia su identidad cultural e individual. En ese sentido, el vínculo generacional femenino sirve como metáfora del "viaje" que realiza la protagonista para descubrir la raíz misma de su feminidad e identidad personal y tomar decisiones para perpetuar o rechazar los patrones familiares. El trabajo desgrana los aspectos más significativos de la figura de la abuela, Mercedes Fierro, y revisa los diversos roles que asume frente a sus tres hijas y su nieta Lucha. Se presta atención a la construcción de esta figura en su dimensión social y comunitaria, pero también simbólica y arquetípica, puesto que configura todo un imaginario en torno a lo femenino en la recepción moderna. Todo ello contribuye a conformar una visión más amplia y plural de las feminidades reflejadas en la novela y ofrecer propuestas al debate actual sobre la identidad femenina.

Dánél, Edit-Mária

Faculty of Foreign Languages and Literatures, Doctoral School of Literary and Cultural Studies, Bucharest

Mediation as the Road Towards Reintegration in Selected Plays by Carlos Morton

This research paper aims toward identifying those protagonists who occupy the position of dramatic arbitrators in Carlos Morton's *Johnny Tenorio* (1983), *Pancho Diablo* (1987), *The Miser of Mexico* (1989) and *Trumpus Caesar* (2021) examining subjective-semi-objective, indirect mediated encounters, as well as the process of this self-reflexion from a (non)chronological, psychological, sociological, artistic point of view.

One of the leading ideas of the present scientific paper is based on Rodolfo F. Acuña's notion of "internal colonialism" (Acuña, 2015) used in his work entitled *Occupied America* (1972), which emphasizes the urge to examine and attempt to understand the connections between past and present as the temporal parameters in which broken discourse had occurred and had created borderline situations determining the individual's (post)existence.

Furthermore, based on George Packer's essay "How America Fractured Into Four Parts" (2021) and Jon Yates's 2022 book entitled *Fractured*, the paper argues that border-resurfacing and division can be mended by mediated, proactive, honest, non-judgemental dialogue and open-minded approach towards a "shared reality" (Packer, 2021).

Thus, mediators in Carlos Morton's selected plays apply the concept of reversibility and subjective time as a means of sheltering protagonists from the socio-cultural-political conditions of the present. The dramatist enlists the help of designated characters to undertake the burden of becoming the ultimate tellers and deliverers of the "raw" (Otto K. Beatrice, 2001) truth by humorously softening the blow of any critical argument in a tolerant and understanding manner. By diffusing tense existential moments, satire prevents the dignified individual "from losing his face" (*ibidem*) in this process of self-discovery.

Díaz Sánchez, Isabel

Universitat d'Alacant

**His Way: Crossing Memories and Crossing Dreams
in Javier Zamora's *Solito* (2022)**

It is not surprising that Javier Zamora subtitles *Solito* as a memoir. Memoirs have replaced autobiographies in decolonial literary texts, and many Chicana/o writers choose memoirs to develop their life-writing fiction. This paper analyzes a 21st century contemporary Chicano memoir, Javier Zamora's *Solito* (2022), in the context of memory narratives and transnational border identities in the U.S. This work argues that memoirs are intentionally used within the expansive life-writing genre. However, decolonial and migrant subjects use memoirs to reflect their unique experiences of border-crossing, which can be harrowing and mutilating.

For instance, *Solito* narrates the story of a nine-year-old Salvadoran boy who crossed the U.S.-Mexico border. Defining the process of remembering in literary criticism has been a challenge, with some scholars referring to it as "fictions of memory" (Neumann, 2010; Erll and Nünning, 2010). This paper focuses on how these "fictions of memory" allow writers to reconstruct a traumatic past to meet present needs. Specifically, it examines how Zamora presents a rendition of collective memory that is both collective and individual, a legacy of memory. Furthermore, this work examines the mechanism of remembrance in the use of memory in the field of trauma studies. Memory serves to affirm the individual/collective self and can become an act of political and ideological reaffirmation. The idea of memory as a healing process is discussed, with Javier Zamora's memoir serving as a means of denouncing and healing simultaneously.

Durán, Isabel

Universidad Complutense de Madrid

The Journey Towards Adulthood in Two Coming-Of-Age Composite Novels

This paper intends to do a comparative reading of two "composite novels" (Kelley) or compilations of short stories, whose protagonists are women: *Intaglio: A Novel in Six Stories* (Roberta Fernández, 1990), and *Modelos de mujer* (Almudena Grandes, 1996).

Intaglio is about the coming of age of the narrator, a young girl called Nenita, yet it spans three generations and has a different title character for each of the stories. On the other hand, as the title *Modelos de mujer* (*Models of Woman*) suggests, the seven stories compiled in Grandes' volume contain female protagonists who, at different ages and under different circumstances, confront a series of extraordinary events.

Even if the two works and the authors themselves are a world apart (Almudena Grandes was a Spanish novelist of immense success whereas Roberta Fernández is a Mexican American writer and scholar widely neglected by the academia as a novelist), it is this paper's contention that both authors outline relational selves using the "strategy of the other" (Billson). By eschewing conventional autobiography and focusing on other women's portraits, Fernández and Grandes invite the reader into a

feminine world that becomes significant in the articulation of the self. That is, they utilize women's "molds" (*intaglios*) or create female "models" to sketch a collective and multidimensional self-portrait, composed of the portraits of various Mexican/Spanish women of times past and present. Fernández's *mestiza* feminism and Grandes' investigation of various types of female identity in the recent history of Spain build a transatlantic bridge that demonstrates the multi-layered and hybrid nature of "life-writing."

Elipe Gutiérrez, Lena

Universidad de Oviedo

**Art on the Crossroads: Forced Im/Mobility
along the U.S.-Mexico Border**

The movement of people has been one of the most obvious expressions of the process of globalization. However, this phenomenon has also brought about an unprecedented scope and scale of infrastructures, measures and policies aimed at monitoring, immobilizing, and controlling the migration of certain populations. Following Doreen Massey's (1994) revolutionary study of the ways in which power manifests in inequalities over mobility, Bélanger and Silvey introduce the concept of im/mobility to "underscore the mutually constitutive relationships between particular forms of movement and the regulations and disciplinary pressures that delimit that movement" (2019, 2). Considering this, the current era of hyper-securitization has also affected the migrant journey itself. As nation-states, such as the U.S., erect physical barriers to hinder the entry of particular migrant communities, crossers find alternative—and more dangerous—routes to avoid them.

In this scenario, the path towards the U.S.-Mexico border becomes a risky and complicated experience in which the forced im/mobility to which migrants are subjected acts as yet another form of violence against them. With this in mind, this paper analyzes the way in which three L.A.-based artists have captured the different stages of the migrant journey and how forced im/mobility manifests in diverse forms along the migratory process. Understanding the border as the central element of the analysis, the trip can be divided in three stages: before the border, along the border, and after the border. With an interdisciplinary approach and with methods from the field of Cultural Studies, this paper will explore a variety of artistic

expressions including photography, performance, and the visual arts. Each of the artists represents one of the stages of migration: photographer Mike Wells (<https://www.mwellsphoto.com/culture>) documents the route to reach the barrier—the desert, the mountains, the freight trains—providing a visual account of what it means to move and travel clandestinely; activist Tanya Aguiñiga and her project "AMBOS: Art Made Between Opposite Sides" (<https://www.ambosproject.com/interventions>) problematize and challenge the concept of the border itself and how that artificial barrier created to block the migrants' path can be, in fact, permeable; finally, performer Jackie Amézquita (<https://jackieamezquita.com/>) questions and highlights the infinite journeys that migrants must undergo once they have reached their destination at the other side.

From the precarity and insecurity that impels them to move to another country, through the multiple restrictive policies that physically and figuratively impede them to cross the border, to the many legal and social obstacles that they face at the end of the route, the migrant process becomes a never-ending path from which those involved in it cannot escape. These artistic creations highlight the ways in which the journey itself—and the forced im/mobility that it entails—becomes integrated in the migrant identity as a paramount element to understand the current migrant experiences that are transforming the political and cultural landscape of the U.S.-Mexico border.

Errico, Elena

Università di Genova

**Escritura y autotraducción como viaje de ida y vuelta:
Canícula de N. E. Cantú**

Canícula, Snapshots of a Girlhood en la Frontera (1995) es la obra más conocida de la escritora chicana Norma Elisa Cantú (1947-). Se trata de una colección de cuentos que, a partir de unas fotos, construyen una autobiografía "ficticia" de la niñez de la autora en la frontera entre Texas y México. En esta propuesta se analiza la adaptación que la propia Cantú llevó a cabo de su obra al español (*Canícula, imágenes de una niñez fronteriza*, 2001) en la que mantiene la misma estructura y temática, pero recrea el texto. A nivel lingüístico-discursivo, Cantú elimina casi por

completo la presencia del inglés y produce un texto monolingüe, al contrario del original donde se aprecian numerosos ejemplos de cambio de código y otras huellas textuales del bilingüismo. Quizás esta decisión "domesticadora" se debe al hecho de que el texto efectivamente "vuelve a casa" y por ello la autora no siente la necesidad de utilizar marcas heteroglóxicas. Por el contrario, el vocabulario más típicamente local que en el texto original muchas veces se deja en español sin ningún tipo de traducción o explicación para el público angloparlante, en la adaptación sí viene acompañado por glosas intralingüísticas o explicaciones. Posiblemente la razón sea que las dos versiones cumplen propósitos parcialmente distintos: en el texto fuente parece primar la función identitaria, es decir, la visibilización de la diferencia a través del bilingüismo, aunque esto pueda dificultar la recepción; en el texto meta, en cambio, destaca la función pedagógica, encaminada a que el colectivo latino revalorice su cultura, incluso a través de un esbozo de reflexión metalingüística.

Estévez-Saá, José Manuel

Universidade da Coruña

El fracaso de las políticas migratorias entre México y Estados Unidos, frente al exitoso camino transcultural recorrido por Julissa Arce

Joe Biden llegó al poder con la promesa de humanizar el fenómeno migratorio entre México y Estados Unidos. Tras más de tres años en el poder, la Administración estadounidense sigue sin ser capaz de gestionar una crisis humanitaria que va en aumento. Incluso el criticado muro fronterizo propuesto por Donald Trump se ha visto no solo consolidado, sino incluso ampliado con el beneplácito de la Casa Blanca, pese a que la propia ONU ya describe el camino terrestre entre México y EE. UU. como la ruta más mortal para los migrantes.

Pese a los acuerdos entre Joe Biden y Andrés Manuel López Obrador, el drama migratorio sigue creciendo, sin nadie que sea capaz de comprender un trasvase humano que, bien gestionado y mejor interpretado, podría proyectar luz tanto sobre las causas del fenómeno, como sobre las oportunidades diplomáticas, económicas y laborales (también para la industria) que sería capaz de abrir, incluso frente al envejecimiento demográfico que ya sufren tanto México como EE. UU. Por eso es tan

importante analizar las propuestas en materia migratoria tanto de las candidatas postuladas y enfrentadas en los comicios presidenciales de México del 2 de junio, como de quienes también aspiran en este 2024 a ocupar el Despacho Oval tras las elecciones del próximo 5 de noviembre.

Una vez contextualizadas y constatadas, como se pretende demostrar, las limitaciones y fracasos de las aproximaciones multiculturalistas e interculturalistas a la cuestión migratoria, se propone la perspectiva transcultural, a través del peregrinaje vital y narrativo de la escritora Julissa Arce, como la herramienta más adecuada para analizar, gestionar y comprender una experiencia tan habitual y afín al ser humano como la emigración.

Fernández, María Elena

California State University, Northridge

Finding Mexico in Morocco: A Chicana Identity Travel Diary through Iberia and North Africa

This proposal presents a creative project, a first-person essay chronicling the author's *camino* from a Chicana with a proud and confident identity rooted in the conception of Mexican heritage based on the conquered indigenous, the "white" conquerer Spanish and the west African enslaved, to a global sense of identity that now also includes North Africa, Arab and Muslim cultures, the Philippines and China. This essay will chronicle how the *camino* of exploring Spain and Morocco over the past 10 years has expanded the author's knowledge of Spanish and Latin American history, leading to encounters with all of her ancestors en el *camino*—and some *choques*—thus spurring intellectual excavations that have led her to a deep, broad and global sense of Chicana identity.

The focus of the essay will be on the author's visits to Spain and Morocco that led to her realization of the profound influence of Muslim and Arab art and culture on the Mexican culture that she grew up in. She will focus on her visit to the Cathedral Mosque in Córdoba and the remarkable awakening as she wandered in the souks of Marrakesh, marveling at how she felt she was in the *mercados de artesanía* in Mexico. Another key moment was the historian tour guide's explanation of the dominant Arab culture in Toledo. And finally, the author will explain her pilgrimage to the

predecessor of Mexico's grand Lady of Guadalupe, Saint Mary of Guadalupe. Since she was already in Extremadura, she summoned up the courage to venture into the land of the brutal conquerors Hernán Cortés, Francisco Pizarro and Nicolás Ovando, and visited Cáceres and Trujillo. The presentation will conclude with how the author was confronted with Spanish colonial pride and learned that a descendant of Mexican elite moved to Extremadura and their descendants continue to live in Spain.

Fernández, Salvador

Occidental College

**Trans/Artistic Journeys: Nahui Olín and
Mexican/American Gender Identities**

This essay examines the representation of Nahui Olín in the works of Dr. Alt, Weston, and Garduño to show how contemporary Mexican and Chicano novelists such as Elena Poniatowska and Felicia Luna Lemus appropriate Nahui Olín's artistic and social persona to show how the artistic construction of her image produces multiple cultural signifiers on both sides of the Mexican border. These same signifiers then permit us to examine the intersectional cultural spaces that mutate between national and transnational cultural paradigms. In her novel *Tinísima*, for example, the Mexican writer Elena Poniatowska employs the figure of Nahui Olín as documentation of a vibrant artistic women's movement present in Mexico City, created in part by the role that women such as photographer Tina Modotti and Nahui Olín played in the emergence of Mexico City as the cultural center of the Modernist movement. More recently, the Latina writer Felicia Luna Lemus appropriates the historical figure of Nahui Olín in her narrative *Like Son* to examine the politics of identity associated with a transgendered figure who struggles to deal with social parameters of a dysfunctional Latino family which resides in Southern California. This article, therefore, examines both early and contemporary artistic and literary depictions of Nahui Olín which reveal Mondragón Valseca's role as a crucial and complex artistic figure that continues to influence socio-cultural and artistic relations in and between the United States and Mexico.

Fernández García, Andrea

Universidad de Oviedo

**A Journey of Personal Growth and Solidarity in Pam Muñoz Ryan's
Esperanza Rising and *Mañanaland***

The paper aims to explore the journey of personal growth portrayed in Pam Muñoz Ryan's young adult novels *Esperanza Rising* (2000) and *Mañanaland* (2020), focusing on the role that solidarity plays in the characters' path to maturation. Built primarily on decolonial and postcolonial reframings of solidarity as a transformative practice of the self through a process of critical self-reflection (Lugones, 2003; Mohanty, 2003; Sandoval, 2000), the discussion examines the dialogic encounters between self and other in a context of forced displacement, gender violence and racism. This approach enables the consideration of the main characters' journey to maturity as informed by an ethics of solidarity that moves them forward to a world of infinite possibilities. In this sense, it is contended that by engaging in relations of solidarity with others to put an end to oppressive situations, Esperanza and Max, the respective teenage protagonists of *Esperanza Rising* and *Mañanaland*, develop a spirituality of emancipatory hope. At the same time, it is also argued that their growth into socially committed and future-oriented adolescents is encountered alongside a critical examination of the root causes and possible solutions to injustice. These findings are presented in two parts. The first one draws on Sara Ahmed's work to examine how the main characters negotiate the self/other divide at the beginning of the story, focusing on the emotions of fear, disgust and guilt. In this regard, emphasis is laid on how these teenagers' individualistic behavior plays out in a polarized context. This individualist ethos is problematized in the second part, which concentrates on Esperanza's and Max's development into caring and socially responsible teenagers. It is concluded that reading the selected young adult novels through these lenses paves the way for the development of a critical readership that conceives solidarity as a powerful tool for social and personal transformation.

Flores, José R.

Cerritos College

**En Route to Creating Home and Belonging in Reyna Grande's memoirs
*The Distance Between Us and A Dream Called Home***

When Gloria Anzaldúa spoke of "home" she wrote, "I am a turtle, wherever I go I carry 'home' on my back" to illustrate the feeling of unwelcome and the complicated relationship she had to her surroundings. She continued by writing that if "home" was denied to her, "then I will have to stand and claim my space, making a new culture [...] with my own lumber, my own bricks and mortar." In recent years, Latin American families and children have increasingly fled their countries to endure the arduous journey north with the hope of creating a "home" for themselves in the United States. Migrant families and children also carry "home" on their back as they cross international borders and, upon arrival, are often faced with challenges in their pursuit for creating home and feeling a sense of belonging. Likewise, in her memoirs *The Distance Between Us and A Dream Called Home*, Reyna Grande recounts her own child migration story from Iguala, Mexico to Los Angeles, California, and her struggles to create a semblance of home in a new country. As such, this paper's main concern will be to examine the symbol of "home" and the process of creating "home" in Reyna Grande's memoirs. Specifically, this paper will argue that the references to "home" in Grande's memoir 1) mirror Anzaldúa's conceptualization of carrying "home" with oneself, and 2) that the idea of "homemaking" reflects the process of creating a "new space," or a journey to feeling a sense of belonging, despite the hostile anti-immigrant rhetoric of the host country. By closely analyzing Grande's memories of migration and schooling the goal of this paper will be to dispute the belief that assimilation or integration is a neutral, linear, and conclusive journey for Latinos living in the United States.

Flores Hernández, Isabel Cristina

Benemérita Universidad Autónoma de Puebla, México

El camino de la traducción de una obra de teatro para su puesta en escena y el proceso creador

¿Cómo llegamos a Monseñor Romero de Carlos Morton? Comenzó el acercamiento a la dramaturgia Chicana a partir de identidades sobre el tema de la inmigración. Atrajo nuestra atención la obra de Morton, la manera sencilla de proyectar el mundo de inmigrantes latinos en Estados Unidos de América, el conocimiento del contexto, el lenguaje coloquial, el humanismo y sobre todo su peculiar sentido del humor. Tres años después coincidimos en el VII Congreso Internacional de Teatro Universitario de la AITU/IUTA, en Puebla en el 2008 y, fue ahí donde renovamos voluntades para trabajar en una obra clave de su autoría, *The Savior* sobre Monseñor Romero de El Salvador. Su primera adaptación del grupo La Fragua (Honduras), que lleva por título *Romero de las Américas* y la llegada final a *Romero, el salvador*, traducción y adaptación nuestra. Desde la primera lectura, este estudio captura momentos importantes de la conexión obra dramática-puesta en escena; la investigación de la vida y obra de Monseñor Romero; el tema de la guerra en El Salvador; el papel de la guerrilla y del ejército, los paramilitares; la situación política, el proceso de pacificación; la disposición del autor para adentrarnos en su obra, la decisión de traducir la obra original y los resultados de esta tarea, aunado a la recepción del público. La dificultad de sintetizar el pensamiento, obra y sucesos en los que participó Monseñor Óscar Arnulfo Romero, a través de cuatro componentes: la visión de un dramaturgo México-estadounidense en la obra original (*The Savior*, que en nuestra traducción se tituló *Romero, el salvador*), un grupo de teatro universitario mexicano, dirección de una salvadoreño-mexicana, y el estreno en San Salvador.

García, Cynthia

University of New Mexico

How Chicana Curriculum is Shaping the Imagination and Identity of Contemporary Students in College and Universities

The underrepresentation of Chicanas in higher education parallels navigating a challenging road in Chicano literature. The Chicano movement serves as a journey towards self-empowerment, educating the world about collective experiences and untold history. Higher education courses on the Chicano movement act as paths guiding students through its impact, fostering understanding of activism, Chican@/x identity, and the pursuit of self-determination while reclaiming indigeneity. From this journey emerges "La Chicana," where Chicana feminism transforms, empowering *hermanas* to challenge societal expectations and confront the patriarchal influence of *Machismo*, while simultaneously reclaiming ancestral traditions, identity, and indigeneity.

This paper explores how the "La Chicana" curriculum becomes a meeting point for contemporary students in colleges and universities. By examining course materials, it highlights how this curriculum shapes the imagination and identity of students, offering encounters with the rich history, struggles, and triumphs of Chicanas. This educational journey signifies a new beginning, where the curriculum becomes a transformative passage guiding students to a deeper understanding of their heritage within the broader context of Chicano literature and history.

Education, chosen as a pathway by Chican@s, becomes a journey of self-discovery in specific courses. Unraveling identities and understanding our role in the world, the question emerges: how can we empower ourselves and our community without knowing our identity? Similar to pilgrims facing hardships, Chicanas confront obstacles, persist, and ultimately achieve goals in education, life, and the shaping of historical presence.

Giménez, María José

Dalhousie University

La China Iron versus Martín Fierro

Gabriela Cabezón Cámará publicó *Las aventuras de la China Iron* en 2017 situando el desarrollo de la acción en tiempos del presidente Domingo Faustino Sarmiento. La protagonista de la novela es la mujer de Martín Fierro, a quien Leopoldo Lugones designó como el "genuino representante del país, emblema de la argentinidad".

A lo largo de la novela asistimos a la construcción de la identidad de la China, que adquiere el nombre de Josephine Star Iron al huir de la toldería en que pasa los primeros años de su vida, pero cuyo nombre definitivo será Tararira.

A la China, que ignora quiénes fueron sus progenitores y de dónde le viene el cabello rubio y la piel blanca, la casan con Martín Fierro, de quien tiene dos hijos antes de cumplir los 13 años. Cuando este es llevado por la leva aprovecha para escaparse con Elizabeth, una inglesa que la inicia en las sutilezas de la civilización. Juntas atraviesan el desierto, pasan tiempo en un fortín y llegan a Tierra adentro, donde empieza una nueva etapa de sus vidas.

La novela es una reflexión sobre el mundo globalizado, multicultural y en constante migración. Gabriela Cabezón Cámará propone a Tararira como alternativa al héroe gauchesco en un mundo que se resiste a los dualismos de género y desafía los criterios sociales. Propone una mirada diferente del cuerpo, donde la dicotomía hombre/mujer pierde consistencia y en la que los límites de la otredad se eliminan.

Gómez del Castillo Dávila, Iria

Consejo Superior de Investigaciones Científicas

El horizonte que aún-no-llega: el impacto del pensamiento utópico de las mujeres chicanas en el sujeto feminista

Aztlán fue la utopía que recuperó el Movimiento Chicano (1965-1975) para dotar de linealidad a su historia en Estados Unidos, reflejando la necesidad de enunciarse desde una cultura propia, ni mexicana, ni

americana. Una cultura que, por otra parte, tan solo podría emerger en Aztlán: el remoto hogar de los aztecas se presentó como un lugar alejado de la lógica anglo, un espacio donde lxs chicanxs pudieran enunciarse despojados de la mirada imperialista y colonial. Así, utopía e identidad muestran una sinergia: la recuperación de un pasado lineal y coherente dota de sentido al sujeto en su presente, proyectándose hacia el futuro. Tanto Aztlán —la utopía— como el sujeto chicanx —la identidad— sufrieron cambios a lo largo del tiempo. La emergencia del feminismo chico —con nueva literatura como la de Gloria Anzaldúa y Cherríe Moraga— en diálogo y disputa con el feminismo hegemónico de segunda ola, es prueba de ello. Aztlán permaneció como horizonte político en sus escritos, pero se renovó a través de las nuevas identidades que lo habitaban. Sin embargo, el pensamiento utópico de las mujeres chicanas sobrepasó los límites del chicanismo, impulsando —de la mano de otros feminismos racializados— profundos cambios hacia la tercera ola feminista: la necesidad de categorías que explicasen la multiplicidad de las identidades, el entendimiento del cuerpo como frontera, la imposibilidad de fragmentar al sujeto, la importancia de las políticas de coalición —cuya base es el reconocimiento de la(s) diferencia(s)— y, entre otras cosas, considerar la identidad en constante cambio y transformación. El objetivo de esta comunicación es indagar en la relación entre utopía e identidad en el feminismo chico, especialmente en el modo en que dicho pensamiento utópico fue motor de una transformación identitaria de mayor amplitud.

González, Omar

California State University, Northridge

The Red Ribbon en la encrucijada: How HIV-themed Queer Chicanx Literature Represents an Anzaldúan arrebato towards a Different Path of Study

In its fifth decade, the HIV pandemic rages in People of Color communities, targeting intersectional populations, particularly Latinx gay and bisexual men. According to the Centers for Disease Control, twenty-nine percent of new HIV seroconversions occur amongst Latinx men who have sex with men. Chicanx Studies, however, continue to avert their gaze from the epidemic as a critical issue of study. Over the past several decades, several

Queer Chicanx authors have woven the subject matter of HIV/AIDS into their narratives to bear witness to over four decades of stigmatized illness and death and to remember our fallen brethren. For Chicanx Studies, including HIV-themed literature represents a new *camino* towards an Anzaldúan state of decolonial liberation, or *conocimiento*.

This paper constructs a literary genealogy of Queer Chicanx HIV-themed Literature modeled after Dr. Alicia Gaspar de Alba's important article curating Chicana/Latina Lesbian Literature, "Thirty Years of Chicana/Latina Lesbian Literary Production" (2013). Notable authors include the novelists John Rechy, Michael Nava, and Benjamín Alire Sáenz and the late poet Gil Cuadros. Each of these authors' work helps to construct a path towards Gaspar's concept of *reconocimiento*, a radical recognition, which builds on the Anzaldúan state of *conocimiento* from her iconic essay, "Now let us shift... *Conocimiento...* Inner Work, Public Acts" (2002). Rechy et al. create a discursive *encrucijada*, a crossroads where the orisha Eleggua (from the spiritual path known as *Santería*) observes all who petition Him for blessings. Without propitiation, however, Eleggua may open the path to Ikú, or Death. What the authors' work accomplishes, this paper argues, is to create a tapestry, or *cobija*, of memory, desire, and activism, similar to the AIDS Memorial Quilt, first displayed in 1985. This literary tapestry compels us to bear witness to those lost in a war against ignorance, apathy, and shame.

González Pérez, Cándido

Universidad de Guadalajara

**El oficio de crear leyendas. El caso del famoso bandido social
Joaquín Murrieta**

Durante la época de la "Fiebre del Oro" californiana a mediados del siglo XIX, junto a la enorme migración de trabajadores y creación de grandes riquezas, proliferaron bandas de delincuentes a todo lo largo y ancho del nuevo territorio de los Estados Unidos. La prensa local exponía las noticias tanto del gran esplendor como de las nuevas apariciones de bandoleros que robaban y asesinaban a los mineros. Un editorialista de origen cherokee, Yellow Bird (John Rollin Ridge) daba cuenta escrita semana a semana de las tropelías de Joaquín Murrieta, joven minero de origen mexicano quien estaba pertrechando un gran ejército con armas y

caballos para luchar contra los Estados Unidos y rescatar el estado de California para México. Joaquín había sido minero y buscaba ganarse la vida de forma legítima en base a su trabajo pero sufrió graves vejaciones por parte de estadounidenses, de quienes juró vengarse y recuperar el territorio. Acumuló grandes sumas de dinero, compró armas y caballos, y los enviaba al estado fronterizo de Sonora y, en pocos años, estaba a punto de convertir su sueño en realidad hasta que un grupo de rangers texanos buscadores de recompensas lo capturaron, asesinaron y exhibieron su cabeza públicamente. La leyenda del bandido social Joaquín Murrieta tiene origen en el proceso por el que había pasado Yellow Bird cuando la migración forzosa de los cherokees de los estados fríos y boscosos del este norteamericano hacia los desiertos de Oklahoma en el centro del país. Su padre fue asesinado por sus compañeros por haber "firmado voluntariamente la aceptación de la migración" conocida como "el sendero de las lágrimas"; él tomó venganza de los asesinos y se mudó a California, donde escribió su propia historia y sus deseos al crear la leyenda de Murrieta.

Gregorio Fernández, Noelia

Universidad Internacional de La Rioja

Lin-Manuel Miranda o el *color-blind casting* como cuestionamiento racial de los Latinos en Hollywood

Lin-Manuel Miranda es considerado, en nuestros días, uno de los creadores latinos más influyentes y complejos dentro de la industria de Hollywood. Aunque ha gozado de un creciente éxito en el ámbito del teatro musical, el cine y la música, la carrera de Miranda como autor también corre en paralelo con los actuales cambios demográficos de los latinos en Estados Unidos, en mayor medida desde las últimas décadas. De este modo, observamos cómo sus elecciones como actor y director reformulan los paradigmas existentes en torno a la representación latina en la gran pantalla y la latinidad en el espectro cinematográfico contemporáneo. En este análisis, se evaluarán conceptos críticos insertos en la teoría racial, como la asimilación y la panlatinidad, para establecer en primer plano la construcción de una cuidada imagen cinematográfica. Dentro de este análisis, sobresale especialmente el concepto *color-blind*, *whitewashing* y su opuesto, *blackwashing*, consecuencia de las políticas

post-raciales presentes en los medios de comunicación y acentuados en el cine de Hollywood en años recientes. Para ello, se propone el estudio de caso de dos de sus películas, una como actor (*Mary Poppins Returns*, 2018) y otra como director (*In the Heights*, 2021). Ambas obras proporcionan un enfoque novedoso en cuanto a la representación de la latinidad, abordando diversas tendencias raciales en la gran pantalla y poniendo de manifiesto una expresión cultural diseñada para la promoción de la cultura latina en el cine estadounidense.

Guerra de Charur, María Magdalena

Texas A&M University

Del sótano a la casa: trayecto en la apropiación del espacio simbólico en *Our House on Hueco*

La familia de Junior ha adquirido una casa que significa una movilidad no solo espacial, sino social, pero en la novela de crecimiento del autor chicano Carlos Nicolás Flores, *Our House on Hueco* (2006), el protagonista se apropiá de los espacios simbólicos que no se limitan solo a la casa, sino que abarcan espacios públicos como Puerto Rico y México —resultado de la nacionalidad de sus padres— o el barrio de clase baja donde ha vivido en El Paso, y que continúa por las calles de esta ciudad hasta el nuevo espacio habitable donde los personajes, las situaciones y los espacios convergen para la determinación de su sentido de pertenencia y la construcción de su propia identidad a través de la confrontación con la otredad que le hace cuestionarse las diferencias, pero que, lejos de incomodarle, las integra en su proceso de auto-descubrimiento y maduración.

Este ensayo pretende determinar cómo una mudanza desde un barrio de clase baja hacia la casa sobre la calle Hueco en El Paso, constituyó el camino para el protagonista para apoderarse de los espacios simbólicos que adquirirán un valor significativo para encontrar su lugar en el mundo.

Hao, Shuyuan

Shandong University

**Pathless Path: Female Life Narratives in Demetria Martínez's
Mother Tongue from the Perspective of "Tao"**

Demetria Martínez's *Mother Tongue*, from the first-person perspective of a Mexican American woman, unfolds the romance between Mary and the Salvadoran refugee José Luis, reflecting her self-help practices in life predicaments during the latter half of the 20th century. According to Mary's copy of an excerpt from Tao Te Ching in her diary, this thesis tries to interpret the novel from a Taoist perspective, studying her continuous journey of growth and life attitudes toward altruistic love. Mary's life experience, narrated by employing micro-narrative strategies to recreate the obliterated history and showcase her renewed spiritual journey, is a typical reflection of the Taoist philosophy, providing an oriental perspective on the understanding of *Mother Tongue* and expressing the bioethics that the reorganization of the absolute ethical responsibility for the others is more conducive to the continuity of human life.

Herrera-Sobek, María

University of California, Santa Barbara

**Solito: Nature and Migration—A Memoir of a Child's Journey from
El Salvador to the U.S.A.**

Solito is a memoir written by Javier Zamora and published in 2022. It narrates Zamora's harrowing migrant journey from La Herradura, El Salvador, to Tucson, Arizona, to join his parents in the U.S.A. The journey takes place during March 16th, 1999-June 10th, 1999 as a nine-year-old child. The title, *Solito* (alone), indicates Zamora is by himself and the narrative is more than a migration story.

This study explores the relationship between migration and nature as well as the manner these two entities are interrelated and ever present in Zamora's narrative. Javier, the nine-year-old migrant child, is keenly aware of the earth's ecological systems: water, rain, oceans, rivers, mountains, deserts. As well, he is aware of the cosmic world of the universe: the stars, the sky, the moon, the sun, and other elements.

Javier does not perceive the world and the universe as terrific or cruel, he finds a strong connection between the world and its ecological systems. The child perceives a strong connection between humans, the animal world and the inanimate world. In the child's precocious view, humanity and nature are all one connected system.

The child's optimism and belief in humanity make Javier Zamora's memoir a magnificent narrative about the human spirit and its strong will to survive.

This presentation will connect Zamora's personal memoir to the thousands of migrant children that have been crossing the Mexican-U.S.A. border for more than two hundred years. Although Zamora's book focuses on the helping spirit of other migrants toward the child that was traveling by himself, children have experienced and are experiencing tremendous hardships, including death.

Hudousková, Marta

Czech University of Life Sciences Prague

Reconciliación de Ariel y Caliban en las protagonistas femeninas de la novela *Las Hermanas Agüero* (1997) de la autora cubano americana Cristina García

El camino hacia el Otro y el lugar del Otro lleva al reencuentro y reconciliación de dos hermanas, la cubana Reina y la cubano americana Constancia, divididas tras la Revolución Cubana de 1959. Ese camino, motivado por el anhelo de una identidad completa, conduce a la reconciliación de dos partes de una entidad dividida. Apoyándonos en el análisis de la obra de teatro *Coser y cantar* de Dolores Prida por Alberto Sandoval, también representante de la generación literaria llamada "Cubana boom" como Cristina García, y en *La Tempestad* de William Shakespeare, así como en los textos canónicos del uruguayo José Enrique Rodó, el argentino Domingo Faustino Sarmiento y los cubanos José Martí y Roberto Fernández Retamar, la ponencia rechaza la falsa dicotomización de las dos hermanas basándose en la complejidad del pensamiento filosófico latinoamericano y de la relación entre la América hispana y anglo América. Las dos hermanas representan dos partes distintas de la subjetividad latina y no representan una oposición binaria como podría

parecer a primera vista. Aunque Reina representa el discurso de mestizaje y Constancia el discurso de la criollidad blanca, los dos discursos funcionan en una simbiosis mutual. La reconciliación de las dos hermanas representa alegoría de la nación cubana. Además, se propone que el texto privilegia el personaje mulato de Reina como símbolo caribeño por excelencia de la síntesis e integración social, racial y nacional de todos los cubanos como reconciliación de las heridas infligidas por la plantación, la esclavitud y la revolución. Por consiguiente, se propone leer la novela de García como una narrativa de liberación por el tropo de utopía en los términos latinoamericanos.

Ibarraran-Bigalondo, Amaia

Universidad del País Vasco/Euskal Herriko Unibertsitatea

Not a Kid's Story/Not a Kid's Road: Two *Camino al Norte* (Road) Movies

The constant migratory flows from the south of the United States to the country are today abundant and unstoppable, regardless of the efforts on the part of the U.S. Government to stop them through diverse migratory laws and reforms. These aim not only at controlling the particular act of crossing but also at stopping the crossers, who are accounted for as "homogenous masses" of "illegals," devoid of any individuality: no country of origin, no past, no gender, no age. However, each crosser travels with his/her own story and does his/her own *camino*.

This proposal will observe two movies (of a different genre, tone and style) that account for the way children undergo the difficulties of going North. It will address the need of giving visibility to each particular migration story through diverse forms of art, as is the case of cinema. In particular, it will analyze the representation of the migration of children to *el Norte* in Patricia Riggens' *Under the Same Moon* (2008) and Rebecca Cammissa's documentary *Which Way Home* (2009). Finally, it will attempt at drawing conclusions on the effects, results (and even the moral validity) of a "sweetened, fictionalized" or of a "harsh-real" representation of the migrant children's reality.

Irizarry, Ylce

University of North Carolina at Chapel Hill

The Road to Ecocatastrophe in Rita Indiana's *Tentacle*

Rita Indiana's novel explores a world in crisis, where one person—Acilde—holds the planet's fate in their hands. The novel focuses on Acilde's journey across geographic locations (Europe/the Caribbean) and temporal planes (17th, 20th, and 21st c.), and through encounters natural and supernatural, as the ocean is overfished and polluted. Acilde's *camino* takes them from female to male gender; from poor to wealthy; from Spaniard to Swiss-Italian. Each road offers them the opportunity, literally, to save the world, or at least the ocean. *Tentacle* explicitly takes up Donna Haraway's charge: "The unfinished Chthulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures" (*Staying with the Trouble*, 2016). The novel challenges the exclusion of the island of Hispaniola in historical representations of environmentalism by making the island the *locus* for all hope of ecological restoration. *Tentacle's* historical reticulation—its turning and returning to the past—is the narrative mechanism foregrounding the struggle between two powerful *caminos*: individual agency and spiritual destiny.

Jiménez Chacón, Mario

Colorado State University

**La morfología del peregrinaje como re-escritura de la historia en
Autobiografía del algodón de Cristina Rivera Garza**

Tomando como punto de partida teórico la relación entre peregrinaje y performance (es decir, entre espiritualidad y teatralidad) planteada por los antropólogos Víctor y Edith Turner, esta ponencia analiza los diferentes "movimiento peregrinos" que articulan temáticamente la novela *Autobiografía del algodón*. Se argumenta que en el texto de Cristina Rivera Garza existe una relación indisociable entre tres conceptos centrales: peregrinaje, migración y archivo —en efecto, "peregrinar" en *Autobiografía del algodón* equivale a migrar (en diferentes planos históricos) hacia el archivo autobiográfico: un archivo personal borrado por la narrativa

oficial, pero resucitado por la narradora. Es decir, "peregrinar" aquí significa atravesar el espacio con el cuerpo, caminando, dirigiéndose hacia una especie de "santuario secular", hacia un espacio profano, pero también significa atravesar el tiempo en busca de lo que la narradora denomina (dialogando con el novelista mexicano José Revueltas) las "huellas habitadas": el pasado de sus ancestros (el archivo) en toda su complejidad histórica, política, social y afectiva. En *Autobiografía del algodón* el peregrinaje es un mecanismo ritual que le permite a la narradora buscar, descubrir, negar, redimir (en el sentido conceptual que Walter Benjamin otorga a este verbo) y re-escribir la historia individual. En este sentido, se explorará cómo la narradora concibe la escritura misma como un viaje sagrado hacia el auto-conocimiento. Finalmente, se pretende explorar cómo en este texto "peregrinar" le permite a la narradora reconstruir el vínculo entre el mundo humano y el mundo no-humano: un vínculo presente en los imaginarios indígenas del norte de México, pero obliterado por la modernidad.

Kevane, Bridget

Montana State University

Heading North: Latino Migrant Labor in Montana

The northwest journey of Latino laborers to Montana, which began in the early 1800s, has long held the promise of new beginnings and economic opportunities.

In 1807, shortly after Lewis and Clark proclaimed the rich potential for fur trapping and trading, Manuel Lisa, a Spaniard from Louisiana, led an expedition to the area. Montana was not a state then (1889), it wasn't even a territory (1864); it was a mountainous and plains region inhabited by several tribes, such as the Crow, Blackfeet, Gross Ventre, and Sioux. But for Lisa, an experienced entrepreneur, and successful negotiator among different indigenous tribes, heading north held the promise of a new destiny. Upon arrival, he erected the first ever trading post in the region, Fort Raymond, and then founded the Missouri Fur Company.

The great majority of Latinos arriving to the state throughout the 19th and 20th century came as recruited Mexican labor. Cattle drives brought the first *vaqueros* into Montana from Texas. Railroad giants hired experienced

Mexican *traqueros* from the southwest, Anaconda Cooper Mining employed Chilean and Mexican miners, Flathead Cherries, Great Western and American Crystal sugar companies contracted with Mexican labor to harvest sugar beets, and other agribusinesses sought Mexican migrant labor, including those from the well-known Bracero program. Although agriculture remains the state's largest industry and the base of the longest running Latino migration stream, Montana has, in the last two decades, witnessed a newer influx due to residential and tourism-based construction and rural gentrification.

Despite the more than 200-year history of Latinos in the state, the community remains invisible, a neglected and somewhat elusive topic in the annals of the state's history. This paper hopes to correct that omission by placing the Latino community at the center of Montana's transition from frontier territory to state. Further, it will explore the emotional landscape of leaving behind southern homelands with the hopes of a better future. In this sense, this historical narrative aligns with many of the themes of the conference, including the road as a site of encounters, the road as destiny and new beginnings, and the road as human landscape.

Leen, Catherine

Trinity College Dublin

Food as a Road to New Beginnings: Chicanx and Mexican Food in Ireland

This paper presents the collaborative work by Dr. Catherine Leen (Trinity College Dublin) and Dr. Melissa Hidalgo (California State University, Long Beach) on Chicanx and Mexican food as a road to creating a more multicultural and diverse society in Ireland. Mexico's strong culinary tradition is renowned worldwide, and Mexican food is becoming increasingly popular in Ireland, where the number of Mexican restaurants, cafes, and food trucks is disproportionately large compared to the relatively small number of Mexican people living there. One of the key themes investigated in this research is how Mexican food is often filtered through the United States to Ireland, with the result that a significant number of Mexican food businesses in Ireland are, in fact, Chicanx. Through the organization of a mini-film festival, a food demonstration and a symposium at Trinity College in April 2024, generously supported by the

Irish Research Council (#LoveIrishResearch), Dr. Leen and Dr. Hidalgo explore how food can be a vehicle to celebrate diversity and construct new identities and communities in a Europe where debates about migration all too often reflect the xenophobia of far-right movements. The authors seek to demonstrate how food can serve as a force to unite people and cultures and create new hybrid identities, while also addressing challenges such as sustainability and the limits to fusion cuisines. They are also creating a podcast, which is a shared pedagogical tool for the students at their institutions in Dublin, Ireland, and Long Beach, California, respectively. This paper will reflect on their research and present some findings in their bid to find roads to mutual understanding and intercultural exchange through food-related research and events.

Lomelí, Francisco

University of California, Santa Barbara

Negotiating Immigration in the Metafictional Novel *Into the Beautiful North* by Luis Alberto Urrea: Unreality as Spoof and Substance

This paper aims to discuss Urrea's action-packed border novel that humanizes the phenomenon of immigrants on both sides of the border. Constructed much like a documentary novel with elements of metafiction and magic realism, the work represents an examination of various forms of (im)migration, from escaping economic woes to recruiting "warriors" to defend their communities in Mexico. The protagonist Nayeli, a 19-year-old taco shop worker along the Western part of Mexico, realizes she needs help to fend off the incursions of cartel members in her town. She concocts a plan along with some savory characters (like Atómiko) to cross the border for purely altruistic reasons along with finding her father who had migrated to the Midwest. The plot is about convictions and discovery, putting into question whether the U.S. truly is a "beautiful country" or if its complicated nature lends itself to further new considerations. A sense of adventure dominates but the characters also find themselves facing the many trappings of crossing over illegally. Urrea's work lends itself for an enjoyable read with a variety of spoofs on situations, characters and ideological questions. Ultimately, the author presents a light-hearted narrative with underpinnings of serious issues that plague persons of Mexican descent on both sides of the border. In sum, the humor has a

function beyond simply making the reader laugh via its cathartic qualities that expose social problems.

Lucero, Yolanda

The University of New Mexico

Martínez, Ashley

The University of New Mexico

La Receta: Pedagogies of Chicane Aesthetics

La Receta: a new Chicane Aesthetics magazine.

Mission statement: To share with the world and with *nuestra comadrxs* the magic that is us.

La Receta is a multi-lingual magazine that celebrates and features Chicane aesthetic, *arte*, and health by centering Chicane femme and queer culture in a spellbinding, irreverent, and positive light. It disrupts the ruling paradigms of an academic journal, functioning as a love letter and archival tool for our present moment in the movement. *La Receta* is a bridge between the academy and all its insights and public-facing ingenuity, scholarship, and discourse. As we curate the Chicane Renaissance, we understand aesthetics as inherently political and as a tool of resistance where the beautiful and the strange often collide to challenge the male gaze. This magazine is a place where the spirit and the flesh can imagine, perform, and even become a spectacle, fostering agency to the racialized and hypersexualized body. *La Receta* ensnares the senses by captivating and welcoming others to join the conversation.

In the words of Guillermo Gómez-Peña, our job is, "to ask the uncomfortable questions that may not be being addressed in academia, the arts, or activist communities, the media, the political, or religious establishments. That's our fucking job!"

La Receta understands that *ni la Tierra ni las mujerexs somos territorio de conquista*. So, we curate the Chicane body, in all its forms, as the new definition of fine art as we reimagine the sexual revolution and pursue pleasureful healing.

Utilization of photo narratives and literature to analyze the theme for Issue one "*Mis Amigxs Me Cuidan*: Oppositional Ceremonies of *Belleza* in Chola and Homegirl Culture."

Lunardi, Silvia

Università Ca' Foscari di Venezia/Sorbonne Université de Paris

Rutas perdidas: viaje fronterizo hacia la decadencia del sueño americano. *Lost Children Archive* de Valeria Luiselli

Las *road novels* en Estados Unidos han sido pilares fundamentales en la trama literaria del país, explorando aspectos inextricables de su formación e identidad. Sin embargo, históricamente, este género ha sido monopolizado por héroes convencionales, mayormente hombres blancos y heteronormativos, excluyendo sistemáticamente a las minorías y dejando una profunda huella en la recepción y análisis de estas narrativas. *Lost Children Archive* (2019), de Valeria Luiselli, rompe con esta tradición al sumergirse en una reflexión profunda sobre lo que perdura y lo que ha sido borrado en la historia y la memoria colectiva, emprendiendo un viaje desde Nueva York hasta la esquina sureste de Arizona, cerca de la frontera. Aunque Luiselli no encaja plenamente en los moldes tradicionales de los Estudios Chicanos/Latinos, destaca como una figura literaria prominente en el conjunto de autores latinoamericanos que captan la atención tanto en los círculos literarios estadounidenses como latinoamericanos. Esta propuesta explora cómo la novela de Luiselli traza un periplo literario que desmantela la mitología en torno a las carreteras estadounidenses, célebres por sus promesas de libertad y movimiento sin restricciones, al mismo tiempo que se erige como un testimonio auténtico de la decadencia y la fractura del sueño americano. Iniciar la travesía hacia ese sueño se convierte en un desafío palpable para ciertos sectores de la sociedad, una realidad que cobra vida en la novela a través de la experiencia de los "niños perdidos". Estos personifican la cruda situación de migrantes y refugiados en la frontera entre EE. UU. y México, siendo catalogados como "aliens" y enfrentando la privación de su derecho fundamental de movilidad debido al impacto devastador de las políticas migratorias vigentes.

Machado Sáez, Elena

Bucknell University

Social Justice and the Spatial Politics of U.S. Latinidad

This presentation is drawn from Machado Sáez's current research project on the archival activism of Latinx theater, which takes place in cultural production and institution-building for U.S. Latinx audiences. This presentation will focus on how U.S. Latinx musicals off-Broadway display an ambivalence towards intersectional practices. Salvadoran American Milta Ortiz and Dominican American Erlina Ortiz (no relation) depict how systemic change requires appeals to broader mainstream publics, and yet this potentially leads to the coopting of activist discourse. Their respective musicals, *Anita* (2019) and *Siluetas* (2024), ruminate on the limits of solidarity, critiquing intra-ethnic collaborations and popular notions of what activism should look like. The market aesthetics of Milta Ortiz and Erlina Ortiz's plays also foreground the marketplace they rely on to circulate their own work. The paper will place these musicals in the broader context of the playwrights' institutional archival practices, with Milta Ortiz's role as the Artistic Director of Borderlands Theatre in Arizona and Erlina Ortiz's co-founding of Power Street Theatre in Pennsylvania. Their artistic and institutional labor addresses the disruption and erasure of historical knowledge about U.S. Latinx legacies of activism. Theater is a form of cultural production that centers on a participatory dynamic and these U.S. Latinx creatives are producing art for U.S. Latinx audiences. Theatre as a genre facilitates a social communion, a "being with" such that the active and shared embodied experience of performance maintains a community archive of inter-generational knowledge. The musicals *Anita* (2019) and *Siluetas* (2024) therefore speak directly to U.S. Latinx communities in Arizona and Pennsylvania to outline obstacles to activism and solidarity within Latinx communities.

Macías, Anthony

University of California, Riverside

Working "Miracles Out of Nothing": The Trailblazing Path of Lupe Ontiveros

An actor's road leads to self-discovery, but the way can be winding, the footing, faulty. This paper analyzes El Paso Tejana Lupe Ontiveros, "the patron saint of Chicano (and Latino) cinema," whose Hollywood career was an uphill struggle to overcome rejection and discrimination. She played 150 maids in film and television, striving, in her words, "to portray working people honorably, those people that watch your kids. I've given every maid I've ever portrayed soul, heart, love, and humor."

She challenged talent agents and confronted casting directors for offering paltry "immigrant parts because of her indigenous looks." According to Ontiveros, "they don't know we're very much a part of this country." She subverted stereotypes by humanizing images of ethnic Mexicans, thus personifying what the author calls Chicano-Chicana Americana. As in "the decolonial imaginary" theorized by Emma Pérez, which uncovers the silenced, "hidden voices of Chicanas that have been relegated to [...] passivity," scholars can write Chicanas and Mexicanas into history, centering them as worthy, significant subjects. With dignity, "tenacity, and creativity," Ontiveros made her lesser "roles as authentic and entertaining as possible," since a craftsperson "can work miracles out of nothing." Or, as Lupe herself joked, "I have made chicken salad out of chicken shit."

Considering she began acting professionally in her thirties as a middle-aged mother of three, she earned her credits and "hard-won recognition." After her death in 2012, she was called "our leading lady," "an icon" who "worked tirelessly to perfect her craft and open doors for countless Latinos along the way." Lupe Ontiveros, a character actor paragon, subtly transformed the mainstream by her very inclusion in a *pochito-pocha* version of what the author terms pop culture pluralism. Ultimately, spotlighting ethnic Mexicans center stage in the play of U.S. history illustrates how they assimilated into—and reimagined—American culture.

Maldonado, Lucía Idolina

Texas A&M University

Camino de la nueva mujer chicana

El camino de las mujeres en diferentes sociedades patriarcales es el de estar al servicio de otros y seguir las reglas sociales asignadas. En tiempos más recientes, los movimientos en pro de los derechos de la mujer, específicamente en la cultura chicana, han marcado una diferencia en las actitudes hacia la mujer y han cambiado la perspectiva en cuanto a sus derechos sociales y políticos. Sin embargo, la lucha no acaba con estudiar una carrera o votar en elecciones, sino que es una batalla constante para lograr la equidad de género. Las teorías feministas proclaman una nueva mujer, que no ha sido del todo conceptualizada, pero que presenta características y elementos contradictorios a los tradicionales. El antecedente histórico cultural de la mujer chicana ha hecho que su actuar esté definido por el choque entre culturas, por enfrentar la realidad cambiante que implica el cruzar la frontera no solamente física, sino cultural, sociológica y emocional que implica el vivir en los Estados Unidos, sin embargo, existe una búsqueda hacia un alejamiento de las normas para alcanzar una autonomía. Este trabajo expone una serie de argumentos que pretenden demostrar, a través de diferentes corrientes feministas y el trabajo de autoras chicanas, la existencia de una nueva mujer autónoma e independiente que deja atrás la subalternidad de las normas sociales y culturales, que la predisponen para estar acorde con el modelo establecido por una sociedad heteronormativa.

Martin, Desiree

University of California, Davis

Body As Home: The Fat, Fly, Brown Poetry of Yesika Salgado

Poet and activist Yesika Salgado describes herself as "Fat, Fly and Brown," a "Los Angeles-based Salvadoran poet who writes about her family, her culture, her city, and her fat brown body." Salgado's identity as both an autobiographical poet who writes mostly about herself, and a fat, brown woman who struggles to love herself against all odds, depends upon the fusion of self and community through a multiplicity of spaces that she denotes as home. This paper examines the ways that Salgado's poetry

demonstrates that she is only able to embrace her body by understanding her identity as collective, especially in relation to the sisterhood of brown women—grandmothers, mothers, sisters, aunts, friends, and homegirls—who share these homes with her. Just as Salgado claims many spaces as home in her poetry and other writing, blurring the boundaries between these different homes, she also blurs the lines between various identities so that identity cannot be separated from community. In turn, this identity depends upon markers that could easily be considered either too specific—such as her focus on mapping Los Angeles and Salvadoran home spaces and identities—or too vague—such as her defiant embrace of her "brownness" and her "fatness"—at least according to mainstream understandings of Latinidad. It will further examine the ways that Salgado's poetry, personal essays, and social media presence rely upon an intersection of specific and general terms to articulate a racialized, gendered identity as community.

Matousek, Amanda

Wofford College

The Triumph and Trauma of Islands in Latine Storytelling

In Lin-Manuel Miranda's musical-turned-film, *In the Heights* (2021), Latines navigate causeways toward and away from island homelands—real or imagined. Protagonist and bodega owner Usnavi de la Vega longs to return to an idealized Dominican Republic. However, he realizes that his island has always been Washington Heights in Upper Manhattan, NYC. Likewise, Nina Rosario struggles as a Nuyorica at Stanford University. She returns to Washington Heights devastated that she has not lived up to her *barrio's* expectations as the successful one that gets out. However, once she participates in a DACA rally and discovers that Usnavi's cousin, Sonny, is a Dreamer, Nina declares: "Maybe Stanford isn't a way out. Maybe it's a way back." She vows to use her education to create pathways for documenting all of the undocumented.

With a theoretical framing in (Urban) Island Studies, this presentation explores how islands are represented in Latine storytelling. Island Studies constitute an interdisciplinary field that concerns the critical importance of islands, their constituents, and their contexts. According to James E. Randall, "[There is a] tension between islands as being simultaneously

places of danger, mystery, fantasy, escape, and transformation" (58). Lisa Fletcher affirms that "the lives of islanders are inextricably bound up in island metaphors, symbols, and representations crafted in negotiation with the outside world, albeit in a negotiation often featuring imbalanced power relationships" (qtd. in Grydehøj 6). The Americas are no strangers to this (neo)colonialism and power dynamic.

In addition to the movie, this paper critically analyzes narratives from Puerto Rico, Cuba, the Dominican Republic, Manhattan, Roosevelt ("Welfare") Island, Long Island, and Tenochtitlan. Along the way, it examines Matousek's experiences during a 2022 NEH summer seminar on Mesoamerica on Long Island.

McNichols, Amy C.

McDaniel College

Migration, Identity, and Healing in *A Ballad of Love and Glory* by Reyna Grande

Reyna Grande's works of fiction and non-fiction have examined multiple aspects of the migration experience and Mexican American identities. In her most recent novel, *A Ballad of Love and Glory* (2022), Grande looks at migrations of different kinds through the lens of a critical moment in history, the Mexican American War.

Grande portrays two historical figures: Ximena, a Mexican woman forced to migrate from her homeland in Texas, and John Riley, an Irish immigrant who deserts the U.S. Army to fight for Mexico. In their imagined internal dialogues in alternating passages, they reflect on their losses through exile and war and then hope through love for one another. We follow them on their respective journeys from Ireland to the Río Grande Valley to Mexico City, during which they examine the roots of their identities, first physical and later spiritual connections to their respective homelands. Through Ximena's indigenous healing and their shared Catholic faith, they bond in the liminal spaces created in the violence over shifting borders. Ximena emerges as the true protagonist of both the novel and the history of Mexico: she is one of many forgotten women and indigenous people who fought for Mexico's land. Her indigenous healing practices are grounded in the land and later in her identity through heart and memory. They are not

enough to heal the gaping, infected wound that General Santa Anna bears and that she is called to treat. She bears witness to his impure heart and betrayal of the Mexican people. As she comes to embrace her identity as a person of the "borderlands," both real and imagined, she herself heals. Her destiny is no longer connected to Mexican soil and she leaves Mexico, but not her identity, behind in her voluntary migration to Ireland with John Riley.

Mejía García, Rocío Irene

University of Texas at El Paso

Pulgarcito y las migajas de pan. 120 años de migración infantil

Cuando en el 2014 explotó en Estados Unidos la crisis de la migración infantil no acompañada, el interés de ensayistas, creadores gráficos, periodistas, narradores y dramaturgos en ambos lados de la frontera empezaron a documentar el fenómeno. Así pudimos leer obras y reportajes novelados sobre las dificultades del viaje de niños provenientes de distintas latitudes del centro y del sur de las Américas. En este ensayo se construye la línea evolutiva de las narrativas infantiles de migración en distintos contextos. El objetivo de este trabajo es recuperar esos años de una historia no reconocida como parte de una estrategia de sobrevivencia étnica en contextos de violencia política, de género, de guerra fría y de inseguridad económica, así como el acompañamiento de políticas migratorias inadecuadas en los países de destino y tránsito. Para ello se analizan las narrativas que los niños elaboran como parte de su experiencia en cuatro momentos de ese proceso: la Revolución Mexicana, la operación Peter Pan, el Gobierno de Obama y la experiencia de uno de los presos en Tornillo en la Administración Trump. Las fuentes primarias para este análisis son historias orales del archivo de University of Texas at El Paso, una novela de un autor de origen cubano, un reportaje periodístico y la autoetnografía de Luiselli. La migración infantil tiene huellas profundas en el territorio de la palabra y la cultura chicano/latina que es necesario iluminar, para que el retorno de esas infancias no tenga el destino de las migajas de Pulgarcito en la narrativa tradicional.

Mendoza, Louis

Arizona State University

(Re)Constructing Memory, Place, and Identity: Migration, and the Search for Belonging in Houston, Texas

This presentation will be based on a recently published three-generation memoir that tells the story of the Martínez-Mendoza family as they navigate migrancy, social *strata*, and search for home and a sense of belonging in East Texas. Through the framework of the memoir, this paper explores notions of community, family and the self to illustrate connections between place and identity and efforts to negotiate intense racialization in Texas and Houston, in particular.

Throughout this narrative, this paper addresses challenges associated with piecing together one family's narrative over three generations when traditional resources of family archives are limited. It will thus explore the reconstruction of a coherent historical thread through various literary and historical methods—primary and secondary sources, memory, oral histories, and creative non-fiction.

What results is a personal and historical narrative that is interdisciplinary and explores the relationship between place and identity. In many respects, the story of the Martínez-Mendoza family is the story of *Mexicanos* in Houston, as it is only in the early 20th century that Houston began to be populated by Mexicans fleeing the Mexican Revolution, who went to Houston to fill a market need for laborers in the railroad, agricultural, construction, cotton, and shipping industries. Mendoza's family moves to the heart of a new Mexican neighborhood (Magnolia Park) as it emerges as the heart of the Mexican diaspora in Houston. Thus the story of the Martínez-Mendoza family is also the story of Mexicans in Houston as they strive to develop community, resist socialization, and fight for a better quality of life.

Morales, Joseph

California State University, Chico

Pilgrims in the Information Age: A History of the Chicano Database

Scholars are increasingly exposing the prevalence of encoded biases in Big Tech products such as web search engines and AI (e.g., Noble, 2018; Buolamwini, 2023). Big Tech products, they argue, betray not only the aspirations but also the limitations of people who create them—including especially their negative biases. This talk builds on critical studies of the tech industry, but also pushes the analysis of encoded biases further by exploring how social justice activists pursued equitable uses of tech in the early years of the information age (Castells, 2009). To do so, it presents a history of the Chicano Database, highlighting its connections to the Chicano movement.

This history takes shape in the context of California higher education—its beginnings as a by-product of U.S. empire in the 19th century, the codification of a racialized social hierarchy in the state's 1960 Master Plan for Higher Education, and ongoing attempts to democratize its impact as an embodiment of civil rights legislation during a period that coincides with the emergence of the tech industry in Silicon Valley (Douglas, 2000; Omi and Winant, 2014; Schrecker, 2021; Benjamin, 2019). It centers the role of social justice student movements in shaping the development, design, and deployment of the Chicano Database system; in particular, in the 1960s and 1970s the push to implement Chicano Studies programs and the onset of third world Liberation Front (twLF) strikes at San Francisco State and UC Berkeley (Guidotti-Hernández, 2020; Center for Race and Gender, n.d.). For the purposes of this talk, the paper will focus on UC Berkeley: 1) the aims of the 1969 twLF strike; 2) the cataloguing practices of the nascent Chicano Studies library *vis-à-vis* those of the Bancroft Library in the 1970s; 3) the creation of a Chicano Thesaurus by ethnic studies librarians in the 1980s; and 4) the transference of this thesaurus into a database system as a form of decolonial computing.

Nowendsztern, Bruno

Arizona State University

Caminos de éxitos y fracasos: evolución familiar e inmigración en la narrativa chicana

Dentro de la producción literaria chicana, uno de los temas más recurrentes ha sido el de la inmigración. El destino señalado en estas obras ha sido la persecución del sueño americano, camino que ya desde *Las aventuras de Don Chipote* (1928) se ha visto como un espejismo, una utopía en la que pocos mexicanos podían prosperar (Kanellos, 2021). Asimismo, dentro de la literatura chicana del nuevo siglo, ha sido llamativa la aparición de la novela *Música de la acería* de Luis J. Rodríguez por dos circunstancias: en primer lugar, la narración de las dificultades y devenires de la familia Salcido consigue evocar cómo el sueño americano se desvanece a medida que las generaciones de inmigrantes son desplazadas culturalmente (de Sonora, México, a California, EE. UU.); en segundo lugar, es destacable que tras publicarse tanto en inglés (en 2005) como en español (en 2007), *Música de la acería* sucumbe de forma similar a los últimos personajes de la familia Salcido, siendo olvidada y relegada dentro del panorama literario tanto en Estados Unidos como en el mundo hispano. Aquí, por tanto, se propone revisar la obra de Luis J. Rodríguez para rescatar todas sus virtudes y sacar a la luz la representación del recorrido de una familia de inmigrantes mexicanos ligada en el plano laboral a la industria del acero californiana, así como la postertera dificultad de adaptación de las familias de clase obrera de origen mexicano en la cultura estadounidense.

Núñez-Puente, Carolina

Universidade da Coruña

Toward Reconciliation: (Re)Encountering the Other, the Self, with Carmen Rodríguez

How can different social groups reconcile after a political conflict? How can the banished ones (re)encounter themselves and the others? The Chilean-Canadian author Carmen Rodríguez (1948-) writes about these and other matters, having suffered both political repression—Pinochet's military coup in Chile—and uprooting—her exile in Canada. This paper will

demonstrate that her partly autobiographical *And a Body to Remember with* (1997) puts forth reconciliation as a (literary) journey, an agonistic process (Verdeja), rather than a goal. This short-story collection delves into how the ostracized self strives to (re)encounter herself and the others of the present and the past; the characters include dissidents that are tortured by the army, revolutionary leaders that hide abroad, refugee children that experience racism, female émigrés that fear happiness, etc. Despite the hardness of these situations, the narrative style is warm and considerate—apart from frank and detailed—making the act of reading a pleasant one. Furthermore, Rodríguez's "affective writing" (Núñez-Puente's term) not only is kind with the reader, but also manifests in the heroines' empathetic behaviors; thus, the displaced women portrayed in her work—Chilean, Italian, Portuguese, etc.—join in communities of mutual support in order to heal their own and the others' wounds (hooks; Wilentz). Thanks to their practice of the ethic of care (Gilligan; Ruddick; Tronto), there is room for friendship, laughter, love, sex, etc., which makes the practitioners' lives easier to bear. In all, Rodríguez's literature functions as a space of reconciliation (Porter), where the self and the other, the present and the past, could finally reunite in peace.

Oliva Cruz, Juan Ignacio

Universidad de La Laguna/GIECO-Instituto Franklin-UAH/Ratnakara

"On Her Way Home": Material Paths in Norma Elia Cantú's Confessional Writing

Norma Elia Cantú's (1947-) literary production englobes mostly confessional short stories, critical texts and poems that tackle a strong sense of identity based in a territory that is "loved, lived and laboured" profusely. In effect, the Texan American landscape of the Laredo border is felt as a contradictory space of belonging with a dense materiality conformed by the polysemy of border crossing. Not only in *Canícula. Snapshots of a Girlhood in La Frontera* (1995), but also in the recent *Cabañuelas* (2019), and *Meditación fronteriza. Poems of Love, Life and Labor* (2019), Cantú focuses on the paradox of the (im)permeability of the roads leading home. Described as physically hypotonic (with a strong hint of commonality in terms of race and culture), and politically hypertonal (with violent anthropogenic dividing lines), the borderland is moulded by

opposite pathways to identity, affected and media(tize)d by conflict and at the same time holistically felt as the one and only residence possible. To this purpose, a selection of texts excerpted from *Canícula*'s snapshots, together with poems from *Meditación fronteriza* such as "Going Home," "Despedidas," or the homonymous "Meditación fronteriza" will be scrutinized, using ecomaterialist strategies: eco-, perma-, and trans-corporeal bodies (Tuana; Alaimo), ecotonic and ecotonal divisions (Wallace; Haraway), and feel-thinking analyses (Fals; de la Torre; Anzaldúa), among them. Finally, attention will be paid to the level of topophilia and topophobia caused by the extragenetic tensions provided by historical schisms, as a means to reconstruct the roads to reunifying and reconciling the two sides of the dwelling.

Oliver Rotger, Maria Antònia

Universitat Pompeu Fabra

**The Road as Mediating Space: Narrative Hospitality and Translation in
Lost Children Archive (2019)**

In *Lost Children Archive* the leitmotif of the family road trip to the border is adeptly used to portray the intertwining of the aesthetic and the political dimensions of writing, storytelling, translating, and interpreting. In its structural incorporation of travel or displacement from the everyday and the road as a liminal space of homelessness and encounters (Bringham), the novel mirrors the cognitive journey of the translator, who abandons her usual referential frames to enter others. Storytelling to and by the narrator's son and daughter, based on their parents' readings and respective documentary projects on the Central American migrant children and on the Apaches, leads to playful re-enactments of history, active reinvention of stories, free associations between narratives, characters, and places, and to the narrator/mother's thoughts on the relationship between storytelling, knowledge, creativity, and parental responsibility. The novel mirrors a pedagogical "practice of freedom" where there is a critical and creative engagement with reality to participate in the transformation of the world (Freire, 1970). Most importantly, it fictionalizes "the demanding never-ending task of mediation between several linguistic minds, cultures and worlds" (Kearney, 2021). The archive referred to in the title is "a kind of valley in which your thoughts can bounce back to you,

transformed" (Luiselli, 2019) and serves the "critical capacity to navigate between diverse perspectives which operates not just inter-linguistically (English and Spanish, Spanish and the Apache tongue) [...] but also intra-linguistically (between speaking beings within a single language," such as the parents, the people encounter along the road, literature, songs, the eldest child, and the youngest child (Kearney, 2021). Stories are told "many times, in many different words and from many different angles, by many different minds" (Luiselli) so that fiction and translation become a way of taking responsibility imaginatively for the story of others (Ricoeur).

Ortega, Bertín

Texas A&M University

El retorno imposible: *The Guardians*, de Ana Castillo

En *The Guardians* asistimos al escenario de un mundo en decadencia, en donde los seres humanos han caído de la gracia y, a pesar de todos sus esfuerzos deseos y búsquedas, no logran ascender y así regresar al momento anterior a la caída. Esta comunicación propone mostrar que, a pesar de un final aparentemente positivo en donde la protagonista llega a perdonar a la asesina de su sobrino y además encuentra una nueva misión y razón por la cual seguir adelante —que es cuidar a la hija de Tiny Tears—, el texto no lleva a una solución o mejoramiento del mundo narrativo: el perdón no cierra la herida, Rafa muere, Gabo muere, no hay retorno y la caída continúa, no se detiene ni al final de la novela.

La perspectiva del mundo degradado se apoya en la obvia relación que existe entre esta novela y el poema épico *El paraíso perdido* de Milton, sin embargo, la novela no es un texto religioso. Es verdad que la religión enmarca la obra, pero la perspectiva es profundamente anticlerical. La caída y la degradación son realmente efectos de las interrelaciones entre necesidades, deseos, egoísmos humanos en contacto con el mundo natural y con otros seres humanos. Así, en el texto no solo presenciamos la explotación humana resultado de la situación migratoria en la zona fronteriza entre México y Estados Unidos, con especial énfasis en el caso de la explotación sexual y asesinato de mujeres, sino también los efectos negativos de la industria moderna, contaminación del aire, el agua, la tierra y de los cuerpos humanos. Dentro del texto de Castillo, la situación del mundo natural, incluidos los seres humanos, por supuesto, se

entiende claramente como resultado de las condiciones impuestas durante el Capitaloceno, término más adecuado que el más conocido de Antropoceno.

Ortiz, Amalia

Independent researcher

An Excerpt from *Punkera Diatribes*

Punkera Diatribes is a new Chicanx spoken word collection by Amalia Ortiz focused on the intersection of social change and feminist POC punk. Ortiz's newest collection of poetry centers her voice as a *mujer de la frontera* and explores the correlation of Chicanx *rasquachismo* and the do-it-yourself nature of punk. Dr. Tomás Ybarra-Frausto describes *rasquachismo* as "a Chicanx sensibility" born of necessity. Like punk, *rasquachismo* thumbs its nose at the ruling class while proudly creating something from nothing. *Punkera Diatribes* radically re-envision a historically white, male expression through the lens of intersectional feminism. *Punkera Diatribes* is an outcry for social change.

Pedroza González, Patricia

Keene State College

Relatos, epifanías y posmemorias de territorios habitados, vividos e imaginados

Esta presentación comparte conversaciones que emergen cuando viajamos a otras latitudes y encontramos posmemorias y epifanías que construyen lo que recordamos y no recordamos. Una posmemoria es un recuerdo de eventos no vividos y que forma parte de nuestro acervo de recuerdos porque vienen a nosotros a través de legados culturales. Las epifanías son momentos que marcan nuestras vidas, incluso a veces la cambian y forman las diferentes etapas de nuestra existencia. Las epifanías nos acompañan o nos abandonan, pero de cualquier forma estructuran nuestra identidad y a veces este ir y venir de epifanías marca nuestra memoria como fragmentos.

¿Qué relatos y posmemorias construye una mexicana al viajar a Andalucía? ¿Qué posmemorias se construyen al caminar por Sevilla, Cádiz,

Málaga y Granada? ¿Qué epifanías se guardan en las memorias fragmentadas de cante flamenco y un retroceder imaginario en los tiempos? ¿Qué conversaciones surgen al tocar puntos de encuentro entre dos culturas dicotomizadas por legados de colonización? ¿Qué son las posmemorias de sonidos, lamentos, tradiciones, y rezos? Esta presentación explora esta multitud de preguntas y narra sobre lo que irremediablemente está anclado en una identidad fragmentada que peregrina a través de lugares, tradiciones y danza en búsqueda de procesos de reconciliación y sanación. Una identidad fragmentada y un corazón repartido que continúa buscando las formas de pegar fragmentos antes de que estos se pierdan dentro de los misterios de las memorias.

Esta presentación mezcla metodologías de memoria, identidad, posmemorias y expresión oral creativa.

Ponce, Eric

University of Texas at El Paso

Conviviendo: Living and Writing Together as Mexicans

Emiliano Pérez Grovas Zapiain and Eric Alan Ponce are both creative writers and Mexicans, though they are very different types of each. Emiliano is a fiction writer, born and raised in Ciudad de México. Eric is a fiction writer and poet, born and raised in Dallas, Texas. They both claim the identity "Mexican" but to each of them, and to each of their writing, the word means something very different. In Emiliano's writing, he explores feelings of alienation while living and trying to survive outside of one's country of origin. In Eric's writing, they capture moments of tenderness as a means of resisting the alienation one has felt since birth, having no native home.

They have been living together since 2023, though they have been friends, editing and encouraging each other's writing since 2022. Living together, or *conviviendo* (for which there is no direct English translation), has informed each of their writing processes and each of their ideas about "being Mexican." One big difference: Emiliano writes in Spanish, Eric writes in English. In their differences, they are able to extend ourselves and their identities, pushing their writing to new, unstable, ecstatic territory.

Emiliano's current project is a "sitcom in stories" that tackles the immigrant experience in a nameless "any-city." In collaboration, Eric has brought their perspective of growing up in the U.S., expanding the scope of Emiliano's project by adding a human element to his critiques of capitalist society. Eric's current project is a hybrid collection of stories and poems that queers Chicanismo. In collaboration, Emiliano has brought a distinctly un-U.S.-American view of identity, challenging their assumptions of race, class, and gender.

They hope to have a public discussion about their collaborative writing process and to share creative pieces, reflecting on how their different-yet-similar identities have informed their projects.

Quintana Millamoto, María Esther

Texas A&M University

El viaje a la otredad y la transformación del ser en *Traveling Heavy* de Ruth Behar y en la filosofía de María Lugones

Esta ponencia estudia *Traveling Heavy: A Memoir in Between Journeys* de la escritora cubano americana Ruth Behar, a partir del concepto de *world traveler* acuñado por la filósofa argentina María Lugones. Dicho concepto resulta muy útil para acercarse a las memorias de Behar, ya que, en su oficio de antropóloga cultural, el viaje a otros países como México, España, Polonia y Cuba la lleva a encontrarse con otras personas, cuya influencia está dispuesta a aceptar incluso para cambiar sus propios puntos de vista y su identidad. Las memorias de Behar complementan, en este sentido, la teoría de la subjetividad de Lugones basada en el encuentro respetuoso y abierto con los otros, que, aunque sugiere el respeto a la otredad, no postula la posibilidad de la transformación del encuentro, lo cual sí está presente en *Traveling Heavy*, como se postula en esta ponencia.

La conceptualización de Lugones se basa en su experiencia como emigrante a los Estados Unidos, la cual la ayuda a reflexionar sobre la distinta percepción de la que es objeto en su país de origen y en el país al que emigra. Lugones postula que en Argentina ella es vista como *playful*, que ella describe como extrovertida, mientras que en Estados Unidos se la ve como seria, ello debido a lo que califica como la "mirada arrogante" y estereotípica con que se ve a los latinos en dicho país. Lugones explica

que esa misma mirada es la que filtró sus propias relaciones con las mujeres en Argentina, de donde era nativa, debido a la educación patriarcal que recibió. Lugones traza entonces un paralelo entre la discriminación de los latinos en EE. UU. y la de las mujeres en Argentina, debido a la visión de los otros como inferiores. Debido a su interés en el feminismo, Lugones se enfoca primordialmente en la falta de solidaridad entre las mujeres, por lo que propone viajar a sus mundos, ya sea literal o psicológicamente, para encontrarse mutuamente pero ya no mediante una "mirada arrogante" sino una mirada amorosa y abierta, que ella describe como *playful*.

Quiñonez, Ernesto

Cornell University

Aquí Me Quedo: Puerto Ricans Long Road to the Taking Back of The New World

In this paper, Quiñonez, as a novelist, will explore how the long road from the first gentrifier, Christopher Columbus in 1492 to the taking back of the New World by way of the immense wave of Puerto Ricans from the Island in the 1950s, gave rise to a literary and cultural movement of a new people, the Nuyorican, and how this long road lead to established colonies in New York City's Spanish Harlem and Lower East Side (Loisaida), leading to great literature, responsible for the many new Latinx writers of 21st century in the United States, especially in its East coast.

Reyes Otero, Nelson

Universidad Complutense de Madrid

***Rayuela* y el camino de la vida: una novela en continuo movimiento**

Este estudio se basará en apreciar las consecuencias literarias del "movimiento", ya sea de larga o corta distancia, en la novela *Rayuela*. Es casi imposible resumir *Rayuela*. Técnicamente narra parte de la vida del protagonista, pero se tratan tantos temas y se desvirtúa tanto la trama que esta pasa a un segundo plano. En lo relativo al peregrinaje, Cortázar elabora una atmósfera de continuo cambio. Su protagonista emigra primero de Buenos Aires a París y después el regreso. Analizar estos

viajes, marcar cómo se diferencian y cómo afectan un país u otro al protagonista, de manera interna y en su relación con los demás personajes, serán motivos de estudio de este análisis; pero no nos vamos a quedar ahí. *Rayuela* es una novela en la que prácticamente cada movimiento tiene un peso notorio, estar de pie o estar sentado afecta a la narrativa, y esto se ve intensificado a medida que avanza la novela. El libro está dividido en tres partes, una situada en Francia, la otra en Argentina y la última en ningún lugar en específico. El que la novela se lea en desorden y nos haga como lectores viajar de un extremo a otro del libro, tomar decisiones a la hora de cómo leerlo y entenderlo es también motivo de estudio. No podemos olvidar que *Rayuela* es una novela absurdista. Muchos personajes no actúan de la manera que se supone que las personas deberían actuar. Esto se ve reforzado por los cambios sociales y físicos de estar en diferentes lugares. La locación de una historia es un elemento vital dentro de la misma, y lo es mucho más si esta cambia a medida que progresá su trama. En este estudio analizaremos cómo el movimiento afecta en *Rayuela* a los personajes, a la narración, a su lectura y simbolismos.

Rivera de la Vega, Antía

Universidade da Coruña

Exploring the Realities of Migration through Luis Alberto Urrea's *The Devil's Highway*

Since 1994 and during the early 2000s, especially in the 9/11 aftermath, the United States enacted stricter immigration policies and increased border security with the belief that these measures would dissuade individuals from attempting to cross the border through mountains or deserts; however, they were sorely mistaken. In 2001, an incident known as "the Yuma 14" occurred, resulting in the deaths of sixteen Mexican migrants as they traversed the Sonoran Desert, a desert so treacherous and lethal that even the Border Patrol refrains from venturing into. This paper aims to analyze Luis Alberto Urrea's *The Devil's Highway* (2005) within a socio-political context of newly heightened immigration policies and border security. Based on this tragedy, Urrea recounts the harrowing journey of the twenty-six-immigrant group attempting to cross the trail between the Sonora and Arizona Desert known as "El camino del Diablo."

An in-depth analysis of the text will be undertaken to unravel how Urrea reconstructs the incident, delving into the intricacies of immigration policies, human desperation, and the harsh realities faced by migrants during the journey. Through thorough descriptions and his narrative, the author sheds light on the human cost of the border, the struggles endured by migrants in the desert, and the challenges faced by those who are on the other side of the story, showing immigration policies and borders at the most humane level. In delving into Luis Alberto Urrea's nonfiction novel, this paper aims to contribute to a deeper understanding of the often-brutal nature of the barriers separating the two countries.

Rodríguez Calderín, Jesús Javier

Instituto de Investigaciones Culturales-Museo, Universidad Autónoma de Baja California

El camino como metáfora en la construcción de la otredad como representación de los espacios fronterizos en el cine chicano de ficción

La ponencia es parte de la investigación entorno al cine chicano de ficción y la configuración de la otredad en la representación de los espacios fronterizos. Aborda cómo el camino deriva en una metáfora que contribuye a la configuración de la otredad y ofrece diversas clasificaciones de la misma, así como una estructura de los espacios fronterizos.

Rodríguez García, Franchesca Elena

Universidad Complutense de Madrid

Vida y Muerte: una historia contada por Canserbero

Este trabajo pretende explorar los dos álbumes de estudio de Tyrone González, un rapero venezolano que revolucionó el género al crear una narrativa única en sus canciones, las cuales llevan al oyente en un viaje psicológico, proporcionando una perspectiva crítica sobre varios aspectos de la vida cotidiana.

Si bien el rap es un género que a menudo se ha asociado con la protesta y la oposición al sistema, cuando el sistema en cuestión es caracterizado por

la violencia, la corrupción y la ignorancia surge un subgénero conocido como rap conciencia, donde rebelarse significa educarse, culturizarse y trascender el entorno. Las letras, en vez de hablar sobre sexo, armas o drogas, buscan demandar la violencia y las injusticias. Tyrone, conocido bajo el pseudónimo de Canserbero, destaca en este contexto, contando la cruda realidad que se vive en las calles de su ciudad natal, Caracas, con los álbumes de *Vida y Muerte*. Lo más notable es que no solo describe estos horrores, sino que también los examina de manera crítica e innovadora creando una narrativa a en torno a ellos, teniendo como referentes a grandes de la música y la literatura.

Similar a Pink Floyd con *The Wall*, las canciones en sus álbumes siguen una secuencia que cuenta una historia y, al igual que Dante en la *Divina Comedia*, el protagonista de esta historia desciende a su propio infierno cuando cree estar completamente perdido. Esto permite al oyente comprender las dos caras de una misma moneda: *Vida*, representando ese lado optimista y combativo del narrador y protagonista, mientras que *Muerte* simboliza ese destino inevitable que lo persigue.

Romo, Ito

St. Mary's University

Carlos III, the Enlightened, and the Road to Education in South Texas

Throughout U.S. history, the Mexican American along the border between the United States and Mexico has been looked down upon as "lazy, uneducated, and savage," but the truth is that before the signing of the Treaty of Guadalupe Hidalgo, the people of South Texas, both rich and poor, were probably the best educated populace in the State of Texas.

The first Texas school is believed to have been founded in Laredo by royal decree on March 22nd, 1783, when Don Santiago de Jesús Sánchez, the Lieutenant Chief Justice of Laredo, acting with his assisting witnesses, Joseph Francisco de la Garza and José Alejandro Vidaurri, issued the order for the opening of a school. The Governor of the province directed that within eight days of his Royal decree all citizens having children of school age should place them in school to learn to read.

Romo's great aunt, Concepción Chacón, born in Laredo, Texas, 1898, was a student at Central School, Laredo, Texas, where she then became a

teacher for many years until her retirement. Her sister Dalila Chacón and her brother Martín Chacón were also teachers in Laredo.

In this essay, we challenge the accepted stereotypes of education on the border of South Texas between the U.S. and Mexico.

Sánchez Jiménez, Juan Antonio

Independent researcher

**The Road Of No Return. From Andalucía To America:
The Life Story Of Tana De Gámez**

Tana de Gámez, probably born in Málaga, Spain, around 1920, migrated at a young age to the United States. Attracted to the world of show business and the arts, Tana became a singer. She also started a career as an actress, playing roles in some Spanish movies made in Hollywood, featuring the Mexican artist Tito Guizar (*Papá soltero*, *El otro soy yo*, both from 1939). Her last work in a film was in *México de mis recuerdos* (1944). During the forties she worked for the Voice of America, run by the Office of War Information, as a radio broadcaster. In 1957, she created the Gres art Gallery in Washington D.C., with Cuban-born radio announcer and narrator, John Gres. She was a strong supporter of the State of Israel, claiming to be a Zionist Christian. For most of the latter part of her life she made her living as a journalist, translator and writer. She co-wrote the travel guide *Mexico and Cuba on Your Own* (1954). She also edited the Simon & Schuster's *English-Spanish International Dictionary*. Her first novel, *Like a River of Lions* (1962), got its inspiration from the Spanish Civil War and her own life in New York. Her second long narrative, *The Yoke and the Star*, set in a pre-revolutionary Cuba, was first published in the United States in 1966 and in Mexico in 1968. She also wrote a biographical report on the most famous Cuban dancer, *Alicia Alonso: At Home and Abroad* (1971). Tana de Gámez died in 2003, completely forgotten both in Spain or Latin America and the U.S. This presentation intends to bring back the memory of this Latina author.

Sandoval Fierro, Daniela

Universidad Complutense de Madrid

Analyzing Gloria Anzaldúa's Journey to Nepantla

This presentation provides a thorough analysis of Gloria Anzaldúa's transformational experience in Nepantla, as depicted in her work *Light in the Dark/Luz En Lo Oscuro: Rewriting Identity, Spirituality, Reality* (2015). The research seeks to explore the subtle changes in Anzaldúa's vision by presenting Nepantla as a transitional zone that includes both communal and individual aspects. This trip goes beyond the ordinary and delves into the realm of the mystical. This distinctive viewpoint serves as a great instrument for navigating the many and conflicting concepts inherent in her work.

The central focus of this inquiry revolves around the profound Maya notion of *el cenote*, which represents a profound gathering place for diverse types of innate comprehension. The *cenote* is used as a metaphor to clarify Anzaldúa's deep bond with many realms and the transformative power of Nepantla. The sign represents the profound source of intuitive knowledge that Anzaldúa draws from, reflecting the transforming journey experienced in this transitional space.

This presentation reframes Santiago de Compostela, traditionally seen as the ultimate destination, as a symbol of fresh starts by drawing a comparison between Anzaldúa's artistic exploration and the metaphorical pilgrimage. This technique promotes engagement in self-reflection, self-exploration, and the investigation of the outside world, including other perspectives, unfamiliarity, and individuals who are different from oneself.

This presentation aims to clarify the significant impact of transitional places by exploring the interconnection between Anzaldúa's personal trip, the symbolic significance of the *cenote*, and the metaphorical pilgrimage. The goal is to improve comprehension of the complex interrelationships between individual stories and the whole human experience, providing a detailed examination of transforming environments and their influence on personal and communal journeys.

Santos, Adrianna

Texas A&M University-San Antonio

Shakespeare Fronterizo and the Way of Resistance

Works of Borderlands Shakespeare acknowledge Shakespeare's role as an agent of colonization and question the universal applicability of the source material, while simultaneously appropriating Shakespeare plays to empower local communities and to "generate a pause in the activity of coloniality" (Aldama, Sandoval, and García 3). This paper will investigate the bilingual adaptation of several of Shakespeare plays by Mexicano/Chicano playwrights which seek to call attention to economic and reproductive injustice in the context of shifting colonial histories in the United States, particularly *en la frontera*. Plays like Seres Jaime Magaña's *The Tragic Corrido of Romeo and Lupe*, Bernardo Mazón Daher's *Measure for Measure (Medida por medida)*, and José Cruz González's *Invierno*, for example, dramatize the historical resistance of U.S. Southwest borderlands communities to settler colonialism, heteropatriarchy, and violence through appropriations of *Romeo and Juliet*, *Measure for Measure*, and *The Winter's Tale*, respectively. Interestingly, in *The Tragic Corrido*, Romeo approaches Lupe first in English, commenting on her beauty hidden under a veil. Lupe then responds with "Buen peregrino, you do wrong your hand too much. ¿Qué clase de devoción es esta?" (Magaña 17), with the word *peregrino*, a direct translation of "pilgrim," acquiring added resonance in a border context characterized by migration and attempts to impede it. The lovers' journey is difficult, ending in tragedy, but their hopeful emphasis on transcendent love resonates deeply in the context of borderlands communities, reflecting a resilient spirit that characterizes the culture and language of *la frontera*. Ultimately, it is unclear if these community-oriented reworkings are truly able to "break the spell cast by Shakespearean genre and Shakespearean story" (MacDonald 136). This paper will explore the potential for these appropriations to reinvigorate old stories through modern lenses, emphasizing the cyclical nature of beginnings disguised as endings.

Skuza, Julia

University of Gdańsk

**Coming Back Home: On the Process of Translating
Carlos Morton's Play *Trapped in Amber***

This presentation aims at recontextualising the theme of the road/the way of return in which the translation serves as the manner of that return. Carlos Morton's play *Trapped in Amber* was conceived as a Chicano play retelling the story of our city (i.e. Gdańsk) that was built upon the motives from *The Tin Drum* by Günter Grass and filtered through the playwright's experiences and sensibilities.

The purpose of Skuza as the translator of that play from English to Polish was not only to convey the story but also to bring it back to its target audience. She wants to focus on her experience of adapting the source text in its various iterations into a play that could work on contemporary Polish stage. This challenge entailed sorting through its Danzig-Polish-German-Kashubian-Jewish-Mexican-American melting pot of cultural backgrounds and connotations to bridge the gaps between them while honouring what divides them.

The presentation strives to recount the translation problems that she has encountered that stem from the cultural differences between the target and the source text while acknowledging the unusual position of the foreign author having to craft the play to appease the target culture. Furthermore, she wishes to focus on the decisions that were made from the perspective of a person born and raised in the region serving as the setting and the subject of the story that were meant to reinforce the cultural landscape of the Pomerania.

Sokei, Lynn

Stanford University

**Seeking Sanctuary: The Heroine's Journey
in the Stories of Sandra Cisneros**

Just as we view the Camino de Santiago drawing pilgrims across great distances seeking a higher consciousness of self, we might view the women of Sandra Cisneros' stories crossing streets, creeks, rivers and

borders to encounter the Other (daring) woman trapped within the self like the soul within the body. Narratologically, we might view Cisneros' *El Otro Lado* not as a geographic endpoint but as a spiritual point of departure. Cisneros' stories depict women in motion—by foot, by car, by truck—seeking a destination that is transcendent of physical, geographical, and historical circumstances. Her characters are like pilgrims seeking a way that will lead them to reach the woman on the other side—deep within—who is aware of her ability to transcend given, limiting identities. We see this, for example, in the character of Rosario (Chayo) de Leon in "Little Miracles, Kept Promises." When Chayo finally accepts the power of the *Virgen of Guadalupe*, when she sees past the soft exterior, she recognizes the strong protectress within: "When I could see you in all your facets, all at once the Buddha, the Tao, the true Messiah, Yahweh, Allah, [...] the Lord of the Near and Far, [...] the Universe, I could love you, and, finally, learn to love me." When Cisneros' women find themselves, they see themselves as powerfully complex: the teacher within the student, the saint within the sinner, the god within the goddess. This talk, held at the end of the pilgrim's trail in Santiago de Compostela, will be about the parallel quest of women in the stories of Sandra Cisneros' to reach a place of sanctuary within their own lives.

Soroa-Bacaicoa, Amaia

Universidad del País Vasco/Euskal Herriko Unibertsitatea

Multilayered, Multidirectional and Diverging Journeys in Karla Cornejo Villavicencio's Selected Works

The U.S. has been long regarded as a country of migrants where a "better life for every man" (Truslow Adams qtd. in Hanson and White 9) is possible. However, migrant journeys have often proven to be steeper and more complex and, within the current sociopolitical and legal context, Latinxs are increasingly relevant while being racialized, criminalized and associated with illegality (Abrego et al; Ayón).

In *The Undocumented Americans* (2020), author Karla Cornejo Villavicencio depicts her migration from Ecuador to the U.S. as a journey with geographical, legal, social and identitarian dimensions. Despite being a successful one, her migration leaves a permanent wound on the author. Cornejo Villavicencio intertwines her story with testimonies that differ

from the DREAMer narrative and the myth of the successful migrant (Hron). These stories feature people who do not complete the initially proposed way, individuals who are emotional, legal, and socially trapped in their journeys, those who reject the main way and choose less socially accepted and diverging paths, and migrants who go backwards either voluntarily or against their will.

The textual analysis of Cornejo Villavicencio's selected works provides a more complex and polyhedric vision of migration to the U.S., while debunking promising beginnings and the promise (of the pursuit) of happiness (Ahmed; Riley et al). These texts also problematize dichotomic views of migrant journeys that are either depicted as a formative and positive experience or way out, or as a loss and escape, as all these conceptions prove to coexist.

Tabuenca Córdoba, María Socorro

The University of Texas at El Paso

El Camino: memoria, dilema y posibilidad en Norma Cantú, peregrina de Santiago

El 17 de diciembre de 2010, Norma Cantú empezó su primer peregrinaje del Camino de Santiago por el camino francés y llegó a su destino final cuarenta y siete días después de haber iniciado su aventura. Un año más tarde, publicó sus memorias de viaje en un blog en el cual fue registrando sus experiencias, el aprendizaje del camino, así como fotografías, poemas y otros apuntes que, como buena etnógrafa, dan fe de eventos o costumbres a la par de reflexiones más profundas.

En trabajos previos como *Canícula*, Norma Cantú ha recurrido a la memoria, la autoetnografía, las fotos y, hasta cierto punto, el viaje en sentido figurado, a fin de narrar parte de su historia personal. A través de este tipo de narración, Cantú exhibe una autorrepresentación ficcional dentro de la cual problematiza nociones como memoria e identidad, las cuales se relacionan con un proceso de construcción social y cultural propio. Para el presente trabajo se han tomado diversas entradas del viaje a fin de observar de qué manera funciona la memoria como un motor de temores, dilemas y posibilidades dentro de una travesía que le permitirá a

Norma Cantú, peregrina de Santiago, conformar un Camino que se irá reinventando a través de la escritura.

Torres, Theresa

University of Missouri-Kansas City

Life is as Path to Understanding the Wisdom of Latina Leadership

Fostering the path to social justice Latina leadership is the central focus of this presentation. As young activist leaders encounter the struggles of their journey to create more justice and equity within society, they are often surprised by the strength of resistance they encounter. Having worked with young Latinas in high school and college, Torres has sought answers for these women through research on scholarship about Latina leaders. These articles and books raised questions about how a Latina leadership model can be fostered and developed to empower Latina leaders in the struggle for equity and social change. Dolores Delgado Bernal's research on undergraduate Latinas from the Chicana/o Movement was the foundation for her theory of transformational resistant resistance and gave direction for a transformation resistant leadership model and theory.

Using the image of one's life as a path helps us understand that the work for justice has many mountains of struggle and valleys of hope and provides assurance that can carry leaders to continue their journey. Through the interviews and ethnographic observations of experienced Latina leaders, this presentation will illuminate the important foundations for a Latina leadership model and theory that fosters and supports these women in their struggle for social justice. Besides these interviews and previous scholarship on Latina leaders, the development of the research will include the wisdom and spiritual insights through the writings of 17th century Latin American nun Sor Juana Inés de la Cruz and contemporary Chicana scholar Gloria Anzaldúa. While both women were not contemporaries, they have both passed, their life as a path to social justice helps to illuminate their significance that tell a story of transformational resistant leadership that is grounded by their integrated knowledge and wisdom of experience and spirituality.

Vaquera-Vásquez, Santiago

University of New Mexico

Memorias From A Migrant Writer's Notebook Of Wandering

This presentation—a blend of critical commentary with personal memoir—is a report on border crossing, on the ghosts that we carry, on the stories that we bear and the promise that is handed on in telling them. Michel de Certeau argues that place is made up of "moving layers," it is a type of haunted space through which people cross and sometimes inhabit. Our material realities are made up of fragments of memories, echoes and traces that give shape and depth to a place. Through a reading of border crossings works, this paper examines the spectres/ghosts/echoes/traces—the oftentimes traumatic residue—that remain when crossing borders. Developing from a short poem by the performance artist Guillermo Gómez Peña where he proclaims himself a member of the Floating Republic of Transterránea, this reading primarily examines the borderlands works of Gómez Peña and the poetry Juan Felipe Herrera. Inspired by the fragmentary, assembled, structure of much of their work, this essay is a series of jump cut reflections/notes/*descargas* on reading them during Vaquera-Vásquez's traveling life. He argues that their work is often an invitation to a dialogue. About border crossing. About connections. About joining together in song or in prayer. About gathering places and histories. About a shared world that exists between borders; a Floating Republic of Transterránea.

Vázquez, David J.

American University, Washington, D.C.

Vermin, Space, and the Legacies of Coloniality: Human Agency, Resistance, and Futurity in Richie Narváez's "Room for Rent"

Science fiction is having a moment in Latinx literature and culture. From the apocalyptic wastelands of Carmen María Machado's short story "Inventory," to the technofuturism of Malka Older's *Centenal Cycle* trilogy, science fiction offers Latinx creators a durable and flexible genre for projecting possible futures. But a central question that arises in relation to these stories, novels, films, and visual creations is one that scholar Lázaro Lima posed over a decade ago: "how do we decolonize the future?"

Catherine S. Ramírez speaks to similar concerns in her exhortation that we "disrupt age-old racist and sexist binaries that exclude Chicanas and Chicanos (and by extension Latina/o/xs) from the future." This paper seeks to broaden the conversation that Lima and Ramírez generatively open by considering Richie Narváez's 2020 short story "Room for Rent." Narváez's story recasts the colonization of the Americas as an alien invasion story in a distant future Earth. The story's imagined future offers an uncanny reflection of the legacies of colonialism, particularly how colonialism inflects relations between humans and two alien races. Although the story projects a negative future for humans, this presentation argues that it defamiliarizes our relationships to colonialism/capitalism/racism and clears space for more equal encounters with other humans and species. Specifically, the paper considers the mechanisms for political, environmental, and social redress that Latinx artists imagine. The paper asks questions such as: how do these futures recapitulate, defamiliarize, or recode the past in ways that might lead to positive trajectories? In what ways might we draw technologies of resistance from such "fictional" frameworks?

Velasco, Juan

Santa Clara University

Writing the total Self in Lifewriting

Dr. Juan Velasco will explain the use and benefits of personal narratives, how he encourages students to find their authentic voices and their connection with their cultural communities or chosen *familias*, and how to understand the complexities of intellectual and experiential knowledge using all the aspects of the person—the creative, the spiritual, and the cultural in autobiographical course material.

Vila, Abraham

Universidad Complutense de Madrid, Universidad de Alcalá, Instituto Franklin-UAH

Death as a Path of Liberation

This paper delves into the profound theme of death as a path to freedom in Latin American narratives, exploring the rich cultural heritage and existential inquiries that have shaped the literature of this region. Latin American authors have long fought with the complexities of freedom and death. As an inevitable part of the human experience, death has often been portrayed as a transformative force that liberates individuals from societal, oppressive systems.

In Latin American literature, death is not merely a physical end, but a metaphorical journey towards personal and collective liberation. This work seeks to humanize the exploration of these themes by analyzing key works from renowned authors, shedding light on how these writers depict death as a vehicle for freedom. It aims to humanize the exploration of death as a path to freedom in Latin American narratives. By examining the works of renowned authors, it offers a deeper understanding of how death functions as a universal and profound force, capable of liberating individuals from societal and personal constraints. Through these narratives readers are invited to see the complexities of freedom and how death has become a tenant in this topic.

Welizarowicz, Grzegorz

University of Gdańsk

**Chicano Theater in Gdańsk: Contested History in Carlos Morton's
*Trapped in Amber***

Trapped in Amber by Carlos Morton is the first original Chicano play to be written about Gdańsk, Poland. Commissioned by the University of Gdańsk and produced in Polish translation in October 2022, the play dialogues creatively with the work of Gunter Grass (most notably *The Tin Drum* by the Danzig-born Nobel Prize winner) and retells the city's history as the borderlands. The Chicano playwright selected true and fictional events from the city's identity and filtered them through his unique theatrical

language and worldview. Directed by Irwin Appel, a Shakespearean actor and director, the production was thought-provoking, intriguing, and caused some unexpected controversy.

In this presentation Welizarowicz retells the history of the production, analyzes its aesthetic language, and reflects on its impact especially with regard to its significance as a form of mnemonic and alethic intervention. How did the playwright contribute to forging of a new identity for the city? In parallel, Welizarowicz reflects on the significance of doing Chicanx and American Studies overseas. He argues that the production was an important step toward advancing a type of scholarship and artistic practice which can be rendered as accompaniment, marked by the principles of konesans and balans.

Yugar, Teresa

California State University, Los Angeles

**Sor Juana Inés de la Cruz: *Frontera-Crosser* Legacy
in Spain and New Spain**

Sor Juana Inés de la Cruz was a *frontera* crosser in the Roman Catholic Church. She was passionate, had vision, looked into the future, had ideas for the future, strove for excellence, and, most importantly, was open to taking risks in exploring new and uncharted territory. Her genius was in her capacity to mix and blend both historical knowledge systems with present, and emerging knowledge systems in Western Europe, making it possible for her to envision a more inclusive and equitable Church and world for women and Indigenous people in New Spain. Her quest for truth was problematic because of her sex. In Nahuatl, the language of the Nahua people in her colonial world, she was a *teyolli* (or, soul) in her pursuit of truth. In the Catholic tradition, her quest for truth was a *peregrinaje espiritual* (spiritual journey). This presentation will reflect on Sor Juana's quest for truth by engaging ideas in her infamous text *Primero Sueño*, or *First Dream*. In it, Yugar argues that Sor Juana emulates the qualities of male Nahua sages known as *tlamatimínes* ("knowers of things"). Sor Juana's advocacy for women and affirmation of Indigenous wisdom challenged the Church to move beyond a Western conception of border to a Spanish conception of *frontera* which broadened ideological perspectives and openness to new ideas and new horizons. In the twenty

first century, *Primero Sueño* is not only relevant in our global climate crisis but also a rubric for a multicultural Catholic Church.

Zygadlo, Grazyna

University of Lodz

In Search of Their Mothers—The Ancestor in Cherríe Moraga's Memoir *Native Country of the Heart*

The proposed presentation/paper is a part of a larger project devoted to the research on the role of the female ancestor in the ethnic women's writing—mostly Latinx and African American authors.

Alice Walker, in her essay "In Search of Our Mother's Garden" (1983) from the collection under the same title, reflects how her mother's stories shaped her ethnic and cultural awareness. Moreover, she points out that "our mothers and grandmothers themselves have not perished in the wilderness" (235), but are still alive thanks to the work of their daughters—artists—which is very important not only in terms of carrying on the legacy of the generations, but also for the daughters themselves "who in search of [their] mother's garden, found [their] own" (243).

Similarly, Cherríe Moraga in the prologue to her memoir (2019) writes "My mother—and her generation of Mexican American women—was to disappear quietly, unmarked by the letter of memory... But when our storytellers go, taking their unrecorded memory with them, we their descendants go too" (3). Hence, Moraga decided to record her mother's life and place it within Mexican American history in the U.S. and more broadly within "an impossible patriarchy" (20) in order to "hold one thickly braided cord as a story—my queer self and my writer self, and each would bring me home to my Mexicanism" (3). In that sense, intergenerational storytelling plays a representative role of not only an individual's biography but becomes the "conscious historical connection" between generations in a diaspora and a path to identity formation. The mothers' stories serve as a beginning of a journey towards writers' self-discovery and personal growth.

KEYNOTE SPEAKERS

Manuel M. Martín-Rodríguez



Manuel M. Martín-Rodríguez is a Distinguished Professor of literature and founding faculty member at the University of California, Merced. He has published books about Chicano literature, and his essays have appeared in multiple edited books and journals, including *PMLA*, *Modern Language Quarterly*, *The Bilingual Review*, *The Americas Review*, *Hispania*, *Revista Iberoamericana*, *Aztlán*, *New Mexico Historical Review*, and *Early American Literature*, among others. Martín-Rodríguez

is Académico Numerario (Academia Norteamericana de la Lengua Española), and Académico Correspondiente (Real Academia Española). He has created the digital project "A Visual History of Chicano/a/x Literature," as well as the digital press alternaCtive publicaCtions.

Conference

"Los caminos de la literatura chicana: peregrinos, viajeros y lectores"

WHEN: Wednesday, June 12th at 12:30 p.m.

WHERE: Salón de Actos

Ron Arias



Author of the celebrated novel *The Road To Tamazunchale*, Ron Arias was born in Los Angeles, a second-generation Mexican American whose grandparents came from the state of Chihuahua, Mexico. A graduate of University of California, Los Angeles, with stints at University of California, Berkeley, and universities in Barcelona and Buenos Aires, as a young man he worked as a

Peace Corps volunteer in Peru and a journalist in Argentina and Venezuela. He also wed Joan Zonderman (now deceased), a Spanish literature scholar, and the couple had two sons. While teaching college English classes in his early 30s, Arias began writing fiction, eventually returning to journalism as a *People* magazine writer for 22 years. At the same time he published several non-fiction books, a memoir and a collection of short stories. His most recent novel, *Gardens of Plenty*, was published in March of this year. An avid potter, he now resides in Ventura, California with his partner, artist Karen de la Peña.

Conference

"A Writer's Road"

WHEN: Thursday, June 13th at 12:45 p.m.

WHERE: Salón de Actos

Esther Álvarez López



Esther Álvarez López is Associate Professor at the Universidad de Oviedo, where she teaches American Literature and Gender Studies. Her research interests include the intersectionality of race, gender, and ethnicity in American literature, performance poetry, and cultural studies. She has recently co-edited *Cosmopolitan Strangers in US Latino Literature and Culture. Building Bridges, Not Walls* (Routledge 2023); she is also the editor of *Geographies of Identity: Mapping, Crossing, and Transgressing Urban and Human Boundaries* (2016), a volume that came out of the 9th International Conference on Chicano Literature and Latino Studies that took place at the Universidad de Oviedo (2014).

Conference

"Pilgrimages: World-Traveling and Solidarity in Latinx Migration Narratives"

WHEN: Friday, June 14th at 12:45 p.m.

WHERE: Salón de Actos

6th Don Luis Leal Award 2024

The HispaUSA Association, in its mission to promote study and research in all areas related to Hispanic culture and society in the United States, and in recognition of the figure of Professor Don Luis Leal, grants an award in the name of the distinguished researcher to recognize the social and academic work of an outstanding personality of Latino origin in the United States in the field of Culture, Arts and Humanities.

By naming its award Don Luis Leal, HispaUSA aims to recognize in those who receive the distinction the same human and scientific attributes that marked the figure of the prestigious professor. The academic rigor of Don Luis Leal's research and writings was only comparable to his humanity and tireless social commitment to his people.

AWARD WINNER

Manuel M. Martín-Rodríguez

AWARD CEREMONY

WHEN: Wednesday, June 12th at 6 p.m.

WHERE: Salón de Actos

Awardees in previous editions:

- 5th Don Luis Leal Award 2020: Norma Cantú
- 4th Don Luis Leal Award 2018: Francisco Lomelí
- 3rd Don Luis Leal Award 2016: Gary Francisco Keller
- 2nd Don Luis Leal Award 2014: María Herrera-Sobek
- 1st Don Luis Leal Award 2012: Nick Kanellos

CULTURAL ACTIVITIES

Guided tour of Santiago de Compostela



Santiago de Compostela is known for being the culmination of the Camino de Santiago pilgrimage route and is supposed to be the site where the remains of the apostle Santiago lie. These are said to be found in the Cathedral of Santiago de Compostela, consecrated in 1211, whose elaborate stone-carved facades open onto large plazas within the medieval walls of the ancient city.

MEETING POINT

WHEN: Wednesday, June 12th at 7.30 p.m.

WHERE: Plaza del Obradoiro

(those who wish to join in, we will begin a 30-minute walk from the Faculty of Philology to Plaza del Obradoiro at 7 p.m.)

Tribute and Performance

"The Route towards Decolonization: The Heritage of Gloria Anzaldúa"

Organized by Imelda Martín Junquera and Norma E. Cantú

Collaborators: Alicia Gaspar de Alba, Omar González, María Herrera-Sobek, Amaia Ibarrahan-Bigalondo, Catherine Leen, Alma López, Carolina Núñez-Puente and Amalia Ortiz

Twenty years after the death of Gloria Anzaldúa, many scholars have been influenced by her pioneering work in border and decolonial studies. Her *Borderlands/La Frontera* (1987) inspired the Postcolonial Theory developed by illustrious names such as Homi Bhabha. The book has been reprinted continuously, the last time in 2022 edited by Dr. Ricardo Vivancos and Dr. Norma Cantú with a new more comprehensive introduction commemorating the 25th anniversary of its first publication.

The conference organized in San Antonio, TX, "El mundo zurdo," discusses every two years how Anzaldúa has shaped the teaching and research of many scholars around the world, paying homage her writings and scholarship as well as presenting new creative poetry collections and volumes of essays derived from her theory.

It is the authors' intention to pay homage to the legacy of this Chicana lesbian figure, showing how she has transcended physical, philosophical, race, ethnic, gender, sex, and even more frontiers; in sum, she plans to draw a presentation highlighting the different routes and pilgrimages her theoretical concepts have undertaken in different cultures by collecting videos, images, theatrical and music performances as well as a critical analysis of literary and artistic pieces inspired by her work.

WHEN: Thursday, June 13th at 6.30 p.m.

WHERE: Salón de Actos

Conference dinner and dance



MENU

Starter

Mushroom, arugula and parmesan risotto
with Pedro Ximénez reduction

Choice of main course

Low temperature cod on
cauliflower cream and tomate tartare

Beef shank with baked potatoes
and seasonal vegetables

Dessert

Filloas from our bakery
filled with cream and orange sauce

Drinks

Beers, mineral waters and sodas

Red wine: D.O Ribeira Sacra Lagariza
Mencía

White wine: D.O Rías Baixas Valtea

Coffee and Tea

Price: 55 €/person

WHEN: Thursday, June 13th at 8.30 p.m.

WHERE: San Francisco Hotel Monumento

(Campillo de San Francisco 3, Santiago de Compostela)

BOOK PRESENTATIONS

Roundtable discussion

"Queer Corazón on the Way to Santiago"

Presentation of *Camino Real. Estudios de las Hispanidades Norteamericanas*, 18

How has queerness—as both an identity and a theory—changed the field of Chicanx Studies, and in so doing, the personal and academic trajectory of the "pilgrims" (or students) walking the long road toward a career in the field? This roundtable features the work of five of the contributors to *Camino Real* 18, the special issue Alicia Gaspar de Alba edited focusing on the intersectionality of love, sex, and the body in the construction of a multidisciplinary matrix that we call Queer Chicanx Studies. These emerging and established scholars and the featured artist on the cover utilize their scholarship (and their art) as a political strategy for social change, and create new theories and paradigms of analysis that expand our understanding of Chicanx cultures, histories, literatures, methods, and experiences.

Participants:

Alicia Gaspar de Alba

University of California, L.A.

Brenda Lara

University of California, Santa Cruz *Universidad Nebrija*

Chair:

Alicia Gaspar de Alba, *University of California, L.A.*

Alma López

University of California, L.A.

Luisa Sánchez

www.almalopez.com ©2022

WHEN: Wednesday, June 12th at 6 p.m.

WHERE: Salón de Actos

A Critical Collection on Alejandro Morales: Forging an Alternative Chicano Fiction

by Francisco Lomelí

A Critical Collection on Alejandro Morales: Forging an Alternative Chicano Fiction attempts to present a wide variety of critical approaches to one of the most creative Chicano novelists. The objective is to provide an in-depth view of some of his works through impeccable scholarship, including a thorough interview and an extensive bibliography.

WHEN: Friday, June 14th at 10.30 a.m.

WHERE: Room D09

"A Reading of Two Plays"

by Carlos Morton

A reading, in English and Spanish, of portions of two plays translated into Polish and Italian. *Trapped in Amber* (English) is about the history of Gdansk/Dantzig loosely based on Gunter Grass's *The Tin Drum*. *Frontera Sin Fin* (Spanish) is about the encounter between Chicanos and Mexicans in Arizona. Both plays deal with Borders.

WHEN: Thursday, June 13th at 3 p.m.

WHERE: Salón de Actos

Gardens of Plenty

by Ron Arias

Ron Arias immerses readers in a 16th century world that is both mysterious and magical, exploring the rich culture of "Amexica" with a tenderness that is both persuasive and captivating.

WHEN: Thursday, June 13th at 10.30 a.m.

WHERE: Room D09

"Hybrid Roads in Chicana Lesbian Literature"

by Alicia Gaspar de Alba and Emma Pérez

This session will feature the work of Chicana lesbian authors, Alicia Gaspar de Alba and Emma Pérez, reading from their latest publications, both hybrid texts composed of personal essay, academic essay, poetry, and fiction. Alicia will be reading from *Crimes of the Tongue: Essays and Stories*, and Emma from *Queering the Border: Personal Essays*. Emma will also be reading a section from her newest novel, *Testimony of a Shifter*, a journey into the speculative future.

WHEN: Thursday, June 13th at 3 p.m.

WHERE: Salón de Actos

Juan Felipe Herrera: Migrant, Activist, Poet Laureate

by Francisco Lomelí

Juan Felipe Herrera: Migrant, Activist, Poet Laureate (2023) represents the first critical collection on JF Herrera's body of work, including critical studies, commentaries from other writers about his work, essays on his children's literature, an extensive interview and a complete and voluminous bibliography (around 67 pp.) on, about and by JFH. Lomelí plans to expound further on each section to provide a more thorough view of the contents. The collection aims to in part introduce the most prolific poet in Chicano literature via his varied aesthetics to illustrate the most original and unique writings in terms of styles, techniques, language(s) and thematics in his poetics.

WHEN: Friday, June 14th at 10.30 a.m.

WHERE: Room D09

The Place of the White Heron

by Francisco Lomelí

The Place of the White Heron, by Alejandro Morales, is his latest novel among his long novelistic production. Once again, he breaks down barriers in fiction to expand new critical views of a transborder region that fuses both Mexican and American social realities. Intrigue prevails in a metafictional work that reflects meditations on theory, culture, politics and history via the device of intrahistory where the immediate opens up a Pandora's box of possibilities.

WHEN: Friday, June 14th at 3 p.m.

WHERE: Room D09

Zapote Tree

by Francisco Lomelí

Zapote Tree, by Alejandro Morales, is his first collection within the poetry genre, while presenting a poetic autobiography of his life, formation and evolution, oftentimes as viewed by the ubiquitous tree in his family's backyard. Ultimately, the collection unearths his demons and muses.

WHEN: Friday, June 14th at 3 p.m.

WHERE: Room D09

COMMITTEES

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Alexandra Simón López (Universidade de Santiago de Compostela)
Valeria Solís Villaverde (Universidade de Santiago de Compostela)



Asociación de estudios sobre la población de origen hispano en EE. UU.

For more than two decades, a group of Spanish and North American professors, academics and intellectuals have been jointly studying the reality of Hispanics in the United States. It is precisely the result of this meeting that HispaUSA emerged. A non-profit association, whose purposes are to stimulate, encourage and promote study and research in all areas related to Hispanic culture and society in the United States; as well as promoting the interrelation between the Hispanic world of the United States and Spain.

HispaUSA is based at the Instituto Franklin de la Universidad de Alcalá, a center that since 1987 has promoted the study of North America as well as institutional collaboration between the United States and Spain.

The composition of the HispaUSA Board of Directors wants to reflect that spirit of academic cooperation between both sides of the Atlantic, which is why it has members from both American and Spanish universities.

EXHIBITION

"Tesoros reales. Obras maestras del Terra Sancta Museum"



"Tesoros reales. Obras maestras del Terra Sancta Museum" (Royal Treasures. Masterpieces from the Terra Sancta Museum) is an international exhibition that displays in Santiago de Compostela the extraordinary and little-known artistic treasures from the Terra Sancta Museum in Jerusalem. These treasures comprise donations from European Catholic monarchies spanning 500 years. This is the first and only time that these pieces from Jerusalem will be seen in Spain, exhibited at Gaiás Centre Museum between March 22nd and August 4th, 2024.

Information about the Gaiás Centre Museum:

- Cidade da Cultura de Galicia, Edificio Museo Centro Gaiás, Monte Gaiás s/n, 15707 Santiago de Compostela, A Coruña
- Tuesday to Sunday | 10 a.m. — 8 p.m.
- Gaiás Centre Museum | 2nd floor
- Entrance free of charge (no booking necessary)

NEARBY RESTAURANTS

1. Solpor (Edificio Roberto Novoa Santos, Aulario de Medicina, Universidade de Santiago de Compostela)

Portions, toasts, and meat and fish dishes

Daily menu 15€

2. Cafetería Lasso (Av. do Burgo das Nacións, s/n)

Self-service buffet 16,80€

3. Oliveira - Galician food (Rúa do Oliveira, 3)

Daily menu 15€

4. A Moa - Galician food (Rúa de San Pedro 32, B)

Daily menu 17€

5. O Cabildo - Galician food (Rúa de San Pedro, 18)

Approximate price 6-18€ per serving

6. La Flor - Coffee, tapas & cocktails (Rúa das Casas Reáis, 25)

Approximate price 8-15€ per serving

7. TS - A Casa - Vegan/Vegetarian food (Rúa de San Pedro, 113)

Approximate price 8-12€ per serving

8. Costa Vella (Rúa da Porta da Pena, 17)

Breakfast, coffee, sandwiches, cocktails..

Scan the QR code to access the restaurants on Google Maps.



Notes



Camino Real

Estudios de las Hispanidades Norteamericanas

Camino Real. Estudios de las Hispanidades Norteamericanas is a double blind-peer reviewed academic journal published by Instituto Franklin-UAH.

It is an interdisciplinary benchmark publication that contains articles in different fields of knowledge (Social Sciences, Humanities, Arts, Science and Technology, and Creativity) related to the Hispanic world in the United States.

For more information about this journal, visit the Instituto Franklin-UAH website.

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