

## **Disrupting the Theatrical Gaze: Framing the Marginalized Body in Performance**

Tracie Amend

By its very nature, the performing arts require that the viewer or spectator look at the performer. The spectators begin the performance with a certain power pre-installed, and the performers go onto the stage knowing that they will be the object of the gaze. The performers' ability to look back at the spectator, or to compel them to analyze their own gaze, provides fertile ground for a subversion of the traditional gaze dynamic. The playwright and director have the ability to break the spell of the fourth wall through metatheatrical, and in particular, through a self-referential staging of the characters they created. When the performance artist has control of her own framing, she can manipulate the spectator's gaze through self-fetishization, self-objectification, and by obstructing the gaze all together. This presentation will address some of the ways in which Hispanic playwrights, actors, and performing artists have manipulated or subverted traditional gaze dynamics in both modern plays and contemporary performance art. The case studies will include the unique, self-referential framing of the disabled body in *Alarcón* (1853) by Luis de Eguílaz, as well as the self-objectification enacted by Mexican performance artists Katia Tirado and Ema Villanueva in their provocative piece *Las peras en celo* (1995-7). Finally, I will discuss the obstructed gaze in recent border queer performances by artists such as Vic Quezada and La Chica Boom.

## **Quantification and Mood in Yucatec Spanish**

Kate Bove

In Yucatec Spanish, both the indicative and subjunctive are permitted under belief predicates. Using possible worlds semantics as a framework, I present Yucatec Spanish data that contains quantified expressions (such as *pocos* 'few', *muchos* 'many') and doxastic expressions (*creer* 'to believe') and discuss mood selection patterns. The use of the subjunctive in these environments is higher than anticipated. The data support the idea of (non)veridicality (Giannakidou & Mari 2020) and support previous claims (Bove 2020b, *in press*) that the indicative identifies the set of possible worlds as worlds that include those in which  $p$  is true as well as those in which  $\neg p$  is true, whereas the subjunctive identifies the set of possible worlds as those including  $\diamond p$  worlds and  $\diamond \neg p$  worlds that produces a more conjectural interpretation. In Yucatec Maya, there is a complex system that can communicate several levels of certainty. In particular, epistemic modal markers in Yucatec Maya mark sources of information, including *mín*, which marks conjecture and first-person subjective evaluation (AnderBois 2019, to appear; Vapnarsky 2018). Therefore, I argue that this unanticipated use of the subjunctive is the result of language contact.

## **On the Importance of Teaching and Studying Languages in Our Universities**

Ammu Devasthali, Chair of the Board of Regents

Dr. Devasthali will give a brief talk on the importance of teaching and studying languages in our universities and the value this can bring to our society and our country.

**Ancient Egypt and Women's Rights: The Case of Doria Shafik's *L'Esclave sultane***  
Glenn Fetzer

Feminist, philosopher, and activist for women's rights in Egypt, Doria Shafik (1908-1975) knew how to both resist oppression and probe the literary self. The years following the Second World War were fruitful ones for her. In addition to publishing collections of poetry, it was also the moment when Doria Shafik paid attention to ancient works that led her to conjoin art with rational activity. However, her literary activities were overshadowed by her involvement in politics, which culminated in February 1951 with a march in parliament to promulgate a list of demands related to women's socio-economic rights. Assembling more than 1500 women for the demonstration, Shafik occupied the chambers of the deputies' chambers for four hours before eliciting from the president of the senate a promise to take care of the demands of Shafik and her colleagues.

Concurrent with this political engagement that lasted the rest of the year with unsatisfactory consequences, Doria Shafik was in the process of completing a novel about the 13<sup>th</sup> century Mamluk slave—Chagarat al Durr-- who became a sultan. Faithful to historical documentation, *L'Esclave sultane* (1952) recounts the events of her life. I situate my reflections in the context of the possible intersections between the events of the years 1951 and 1952 and the completion of the novel. Does the lived experience within the organization that she found—Bint al-Nil—have any connections to the imagination from which *L'Esclave sultane* emerges?

***Temporada de huracanes* de Fernanda Melchor: Fractalidad y violencia verbal**  
Rodrigo Figueroa O.

La novela *Temporada de huracanes* (2017) de Fernanda Melchor se ha instaurado como una de las novelas más importantes de las primeras dos décadas del siglo XXI en México. La novela ganó el Premio Anna Seghers y se encuentra entre las finalistas del Premio Booker. Sin embargo, la crítica ha leído de maneras muy dispares el texto y ha adjudicado su éxito a cuestiones esencialmente temáticas: la violencia en el estado mexicano de Veracruz o que la víctima sea una mujer transgénero, por ejemplo. Ha habido críticos que asimismo han equiparado la técnica de Melchor con la de Gabriel García Márquez en *Crónica de una muerte anunciada* (1981).

Sin embargo, la presentación que se propone analiza la novela fundamentalmente desde su estructura. Se plantea que la violencia que hay en la obra a nivel temático no es tan relevante como la que existe a nivel verbal, donde se nota un claro deseo de forzar la lengua y extender los periodos sintácticos. Esta extensión existe también al nivel de la diégesis, pues ésta se desenvuelve trabajosamente precisamente por aquélla. Así, la estructura y el contenido de la obra se nutren mutuamente para crear un extrañamiento lingüístico como lo propone Yuri Tyniánov. Éste se produce sobre todo a nivel sintáctico, pero genera a la vez una estructura capitular fractal, puesto que, por medio de elementos catafóricos abundantes, se extiende el tema de cada capítulo y el punto de focalización diegética parece trasladarse perpetuamente (aunque las catáforas lo mantengan anclado).

Por lo anterior, la lectura que se propone de *Temporada de huracanes* presenta una aportación novel a la discusión sobre la razón del impacto que ha tenido esta novela en el campo literario mexicano contemporáneo.

## **How to Publish Edited Books and Journals**

Spencer R. Herrera

In this presentation I will share my experience as an editor to explain how to publish peer-reviewed edited books/volumes and edited journals. The purpose of the talk is to help demystify this process, particularly for graduate students (future professors), who want to better understand how to publish such projects, including conceptualizing a book idea, writing a proposal, understanding contracts, and shepherding the essays from start to finish. As the editor-author of a literary anthology, a book collection of academic essays, and a dossier for an academic journal, I have learned much about this process, which unfortunately most people learn on their own through trial and error. As it is well known, publishing peer-reviewed work is an essential part of academia. Fortunately, publishing as an editor is especially rewarding because it fosters collaboration across the field with other scholars. I will give this presentation in person so we can pass around books and hopefully engage in a more dynamic conversation in person with attendees who are interested in editorial publication.

## **Queering Santiago de Chile: Afectos y homoerotización de espacios en**

*En la gama de los grises*

Héctor Iglesias Pascual

En los últimos 20 años, la producción de películas chilenas de temática LGBTQ ha destacado por una preponderancia de narrativas individualizadas, de carácter más intimista, incorporando elementos locales y con los personajes LGBTQ claramente situados en el centro de la trama. En la gama de los grises (Claudio Marcone, 2015), ambientada en Santiago de Chile, alterna los espacios privados con un recorrido por la ciudad en el que los dos protagonistas, Bruno y Fer, van desarrollando su relación. Vinod Venkatesh denomina “New Maricón cinema” a esas películas se centran en los personajes LGBTQ en lugar de tratarlos como una subtrama y cuyo esquema cinematográfico se aleja de lo visual para centrarse en lo afectivo y lo háptico potenciando así una “empathic viewership.” A pesar de que las escenas homoeróticas con mayor potencial de reacciones afectivas se producen en los espacios privados de la clase media, sostengo que En la gama de los grises establece un triángulo homoafectivo entre los dos protagonistas y Santiago de Chile que favorece la intervención del espacio urbano por parte de la homosexualidad gracias a la pronta identificación del espectador con los personajes no heteronormativos, constituyendo lo que se podría llamar un New Maricón Cinema urbano. Asimismo, la deconstrucción de la sexualidad del sujeto Bruno va a la par que la del presente y el pasado de Santiago de Chile al enfatizar elementos locales como estrategia para provocar la empatía con los personajes no heteronormativos, sin por ello desechar la oportunidad de promover una crítica sociopolítica que cruce fronteras.

## **Advances in the Placement of HL and L2 Learners of Spanish**

Gabriela Moreno, Patricia MacGregor-Mendoza, and Jeff Longwell

Spanish language programs serve an increasingly diverse group of learners and often need a means of adequately placing them in courses designed for heritage language (HL) or second

language (L2) learners (e.g. Fairclough, 2012; MacGregor-Mendoza, 2012; Potowski, Parada, & Morgan-Short, 2012; Vergara Wilson, 2012). Here at NMSU we designed our own streamlined placement test around the natural acquisition of HL learners as a point of departure as well as background information on the learners' exposure to Spanish (MacGregor-Mendoza & Moreno, 2020; Hulstijn, 2011; Zyzik, 2016). We have found that in conjunction with background items, a total of 17 language questions regarding canonical uses of *ser* and *estar*, an innovative reading task, uses of the subjunctive and some items focusing on spelling effectively and efficiently identify and place both HL and L2 learners of in courses in our programs (MacGregor-Mendoza & Moreno, 2020). In spite of our success with our current test, we recognize that designing placement measures requires piloting additional items for future use. In this presentation we demonstrate the results of our piloting of new items modeled on the content and format of items used in our current placement exam. We present the results of one-way ANOVAs that examine the capacity of the items to distinguish HL and L2 learners of different ability levels.

### **The Use of Portuguese in Border Uruguayan Spanish** Mark Waltermire

Until recently, the Uruguayan government actively sought to prohibit the use of Portuguese along the country's border with Brazil, yet the use of this language in border communities continues to this day. As a result, the Spanish spoken in these communities includes Portuguese loanwords and code-switching. This presentation focuses on the social conditioning of Portuguese use in the Spanish of Rivera, the largest city on the border. Using a database of conversational Spanish derived from interviews with 63 Spanish-Portuguese bilinguals, the use of Portuguese is examined according to traditional social variables (age, sex, and profession), usage-based variables (frequency of Portuguese use and language preference), and ideology-based variables (attitudes toward language mixing and *portuñol*). Results show that those who prefer Portuguese and speak it more than 20% of the time in their daily activities prefer the use of loans and code-switches. Conversely, those who hold negative attitudes toward language mixing avoid their use. In this sense, the lack of use of loanwords and code-switches in Portuguese serves as a way for speakers to distance themselves from Brazil by aligning themselves more closely with the prestige norms of monolingual Uruguayan Spanish.