



Transnational Americas: Difference, Belonging, Identitarian Spaces

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Abstracts and E-Mail Addresses



Ingrid Agostoni (Denmark; iagostoni@yahoo.dk)

Narratives of Dislocation: The Conflicts of Space and Place in Latino/a Literature

The paper wishes to question the notions of self, place and identity, and trace how the lack or loss of a stable location is manifested in different texts dealing with the Latino/a experience of migration, uprooting and re-grounding, as a means of exploring various forms of spatial, cultural and affective dislocation, and a conflicted sense of cultural identity and self-determination.

Based on a close reading of selected works by Latino/a authors the paper will explore the constant conflict of inclusion and exclusion, the conflict of being “American” and becoming “Americanized”, the tensions and frictions between people and places, and how the individuals must negotiate differences in race, ethnicity, culture, language, class, and gender in an attempt to discover who they are and where they are going. The paper will argue that the individuals in the selected narratives struggle to both find a cross-cultural place of belonging, as well as self-forgiveness for the compromises they make living necessarily bifurcated lives as they attempt to bridge the gap between cultures.

The selected narratives will be seen as a cultural formation that manifests the experience and poetics of dislocation and the paradox of naming and loss implicit to the creation of place and meaning within a Latino/a context. These narratives, in their attempt to create an identity and representations of new historical subjectivities, will help crystallize some of the complexities and conflicts inherent in the naming of loss in Latino/a culture and expression, and the alternative paradigms of belonging produced by dislocation.

Julio Cesar Aguilar (Texas A&M University, U.S.A.; julio7036@hotmail.com)

Palés Matos: El ritmo como experiencia estética y elemento subversivo

Uno de los poetas más influyentes de la cultura puertorriqueña del siglo XX y aún en la actualidad, es sin duda alguna Luis Palés Matos (1898-1959). En 1937 publica *Tuntún de pasa y grifería*, libro crucial en el desarrollo y revalorización de la poesía negra—también conocida como afroantillana, negroide o negrista—en Las Antillas, junto con la de los cubanos Nicolás Guillén y Emilio Ballagas, y la del dominicano Manuel del Cabral. Este ensayo explora el papel que desempeña el ritmo en la poesía de Palés Matos, desde el punto de vista estético, y a la vez su rol para subvertir el orden y el pensamiento social preestablecido. Por lo tanto, dicho estudio se apoya en los marcos teóricos de las teorías postcoloniales—principalmente el de Edward Said—, así como en los principios filosóficos y estéticos de John Dewey. Hasta el momento actual, las investigaciones académicas sobre la obra de Palés Matos se han acercado al tema del ritmo sólo de manera tangencial; así pues, el presente ensayo profundiza en el aspecto filosófico, pragmático, del ritmo de esa poesía que, como bien se sabe, contribuyó a crear una identidad nacional al precisamente salvaguardar la herencia cultural de la población negra y mulata de la isla.

Philipp Altmann (Freie Universität Berlin, Germany; PhilippAltmann@gmx.de)

El Concepto de *Interculturalidad* en la lucha por una independencia cultural –El caso del movimiento indígena del Ecuador

Con el levantamiento indígena del Inti Raymi en 1990, el Movimiento Indígena Ecuatoriano empieza a formar parte integral de una creciente sociedad civil con alianzas que cambian permanentemente. Al mismo tiempo, el concepto de *interculturalidad* –según Catherine Walsh

introducido en el contexto ecuatoriano en los años 1980's— comienza a cobrar fuerza en el interior del movimiento indígena, y con una influencia en ascenso en toda la sociedad ecuatoriana en sí. Esto se refleja en la Constitución ecuatoriana de 1998 que declaró al Ecuador un Estado „pluricultural y multiétnico“ (Art. 1), y aún más en la actual Constitución de 2008 donde el Estado aparece ya como „intercultural, plurinacional“ (Art. 1).

En esta ponencia, se pretende analizar el concepto de Interculturalidad —y conceptos afines, como *Plurinacionalidad*— en el contexto de una lucha contra la influencia cultural europea/norteamericana persistente y los múltiples intentos por liberarse de ella. En el discurso de Interculturalidad se habla de Colonialidad (del saber, del poder, interna), que aquí se intentará de desarrollar en el contexto dado. Este concepto permitirá entender el concepto de *Interculturalidad* en un sentido global, en relación no sólo con otras luchas sociales, políticas, culturales, sino también en el contexto del sistema que hace necesario tales luchas.

Gerardo Alvarez (Ruhr-Universität Bochum, Germany/Karl-Franzens-Universität Graz, Austria; gerardo.alvarez@uni-graz.at)

Una “cartografía alternativa del espacio social” Mexicano. Nuevos paradigmas en *Gringo Viejo* y *La Frontera de Cristal* de Carlos Fuentes

La frontera de cristal de Carlos Fuentes representa una "cartografía alternativa del espacio social" mexicano, para hablar con las palabras de Roger Rouse (citado en G. CANCLINI 292). A finales de los años cincuenta, y particularmente en *La región más transparente* o en *La muerte de Artemio Cruz*, Fuentes intentaba explicar la indentidad mexicana con paradigmas provenientes del ensayo de Paz, *El laberinto de la soledad*: la Revolución como el espejo donde el "Mexicano" (así con mayúsculas) ve su rostro. Fuentes ha dejado ya hace años México esos paradigmas; sin embargo, la novela *Gringo viejo* es todavía un intento de transición entre los antiguos paradigmas provenientes de la Revolución y los nuevos intentos de definir la "cultura mexicana" a través de su relación con los vecinos norteamericanos. En *La frontera de cristal*, esta "novela en nueve cuentos" muestra que "las identidades mexicanas", así en plural, se definen por oposición y delimitación: la cultura mexicana no es entendible sin la interrelación entre México y los Estados Unidos. La estructura de mosaico de la novela es una prueba más de la imposibilidad ver unificadamente la realidad de esta interrelación: la criada que no encaja en los estereotipos de la patrona norteamericana, el homosexual clasemediero que se hace pasar por hijo de hacendado durante sus estudios en Cornell; la maquiladora que no se deja engañar; el chef mexicano que desprecia la *fast food* norteamericana; la ciudadina ("la chilanga") para la cual los Estados Unidos todavía representa un paraíso, etc.

El carácter transnacional de la propia novela se percibe a través del español pasteurizado y remezclado que parece gritar que está "desmexicanizado para mexicomprenderse". La ponencia se ocupa de los elementos híbridos y transnacionales de la cultura mexicana reflejados en las novelas de Fuentes escritas en los Estados Unidos.

Julia Andres (Universität Bielefeld, Germany; julia.andres@uni-bielefeld.de)

Chicana Falsa—Of Definitions, Role Expectations and Honey Blonde Chicas

Chicana poet and scholar Ana Castillo seems to be bothered by the in-built dilemma of human beings' dire need to categorize their world opposed to definitions' limiting and generalizing function when she suggests a deliberately vague definition of a significantly untitled social reference group: "The woman in the United States who is politically self-described as Chicana, mestiza in terms of race, and Latina or Hispanic in regards to her Spanish-speaking heritage, and who numbers in the

millions in the United States cannot be summarized or neatly categorized” (Castillo, *Massacre*, intro p.1)

A Chicana – I opt for this label – thus is ultimately indefinable, notwithstanding our nasty but necessary stereotypes associating certain attributes, for instance bilingualism, with them. What are we to make then of a fourth-generation Californian writer of Mexican descent who does not speak Spanish, who pokes fun at the at times absurd political hair-splitting of her alleged peers and who still identifies as Chicana, albeit a false one, a Chicana Falsa?

In my paper I will examine Serros’s work more closely with regard to its supposed aim to unmask the ubiquity of stereotypes and to spite their inevitability by means of relentless observation, wit and innovation.

Carlos Gabriel Argüelles Arredondo (Universidad del Mar, Bahías de Huatulco, Oaxaca, Mexico; carlosar@huatulco.umar.mx)

Canada and Mexico Towards the Inter-American System at the Beginning of the XXist Century: Some Perspectives

Since XX Century there had been a crescent participation of Canada in the Inter-American System. For years, Canada refused to participate in because their international interests were in Europe and only the relation with the United States was relevant for the country. Fort its part, Mexico was foundational member of the Inter-American System since 1889, and this country took part in the regional conferences and it takes some special positions during the activities of the Organization of American States (OAS).

Nowadays there Canada and Mexico take part actively in the construction on the regionalism in the Americas and they work in many issues into the OAS and other regional institutions. Then purpose of this paper is to analyze the participation of Canada and Mexico in the principal issues, like trade and security in the Americas. On the final remarks we look for understand how Canada and Mexico work in the Inter-American System and what is the difference between them.

Meryem Ayan (Pamukkale Üniversitesi, Turkey; meriayan2003@yahoo.com)

Identity Crisis in Danzy Senna's *Caucasia*: A Matter of Being or Becoming

Crossing national borders, transnational relations, interracial marriages and identitarian spaces play an important role in the formation of transnational Americans where identity crisis, sense of difference and belonging are problematic issues in multicultural America. Danzy Senna in her novel, *Caucasia* deals with the identity crisis due to ethnic hybridity experienced in ethnically mixed America. Senna was born in Boston to a white mother and an African American father and has much in common with her protagonist Birdie of her novel. Like Birdie, Senna was raised to have a strong black identity while looking white and had to make a decision to claim a racial identity and identitarian space. *Caucasia* is a quest novel in which the protagonist Birdie has an identity crisis because of her parents interracial marriage. Dagbovie says that *Caucasia* typifies “a recent literary uptrend: a dramatic increase in biracial fiction, memoir, and theory, in biracial discourses of passing, invisibility, and identity” (Dagbovie, 2006: 93). As the daughters of Deck Lee, a black intellectual father, and Sandy Logan Lee, a white Boston Brahmin mother, Birdie and her older sister Cole are forced to confront racial issues at a very young age because of their appearances; Birdie looks white, while Cole looks black. For Birdie and Cole, their skin color and their indifferences in attitudes create their destiny. Although they have the same biological heritage, they live a very different life because of their skin tone and separate life conditions. Thus, aiming to discuss the identity crisis from a double edged point of view by questioning how sense of belonging

and gaining identity plays an important role in racially mixed individuals' social and psychological lives in a postmodern era where still the identity and belonging issues are questioned as identity crisis: *a matter of being and becoming* . . .

Mita Banerjee (Johannes Gutenberg Universität Mainz, Germany; mita.banerjee@uni-mainz.de)

From "Contagious Hemispheres" to "Contagious Divides": Chinese Medical Perfectibility in Denise Chong's *The Concubine's Children*

This paper argues that the figure of the Chinese cook, coolie or laundryman, in both US labor history and cultural representation, may be the epitome of the attitude, by the dominant culture at the turn of the 20th century, to its immigrant workforce. As Vijay Prashad has forcefully argued, the dominant culture "wants the labor, but not the lives" of its immigrant population. What happens, however, if economic mobility becomes what Rüdiger Kunow has called "biological mobility"? At the turn of the twentieth century, the Chinese were seen, above all, as a medical menace. Examining cartoons and other examples from popular culture, this paper will explore how the idea of a Chinese medical menace was used, by a "whites only" labor movement, to try to eliminate Chinese competition on the labor market, particularly in the laundry industry. Linking discourses on medical yellow perilism in Canada and the US, I will then go on to examine how Chinese immigrant communities in their turn responded to the medical demonizing of their own bodily presence. Reading Denise Chong's novel *The Concubine's Children* as a case in point, I will explore the idea of what Nayan Shah has termed Chinese "medical perfectibility": As Chong's autofictional and autoethnographic text illustrates, one of the avenues open to Chinese immigrants to repeal a mainstream discourse that linked economic to biological mobility – collapsing the mobility of labor into the mobility of germs – was the idea of medical perfection. In Chong's account, the Chinese become what Nayan Shah calls "perfectible citizens" to the extent that they espouse the medical and hygienic beliefs of the dominant culture. Why else should Chong's female protagonist choose to become a nurse, and demonize the "herbal" remedies of her mother who happens to be a prostitute? Chong's text hence seems to replay familiar stereotypes in which medical contamination was closely linked to moral decay. Autoethnography converges, in Chong's novel, with the "automedicalizing" of the Chinese subject. In *The Concubine's Children*, the Chinese immigrant woman not only views herself through a white gaze, but inspects her own body through a medical gaze which is equally white.

Thomas O. Beebee (Penn State University, U.S.A., tob@psu.edu)

Together at the Ends of the Earth: Shared Millenarian Narratives of the Americas

The title of Jorge Cañizares-Esguerra's 2006 comparative study of the Americas, *Puritan Conquistadors*, unchains a chiasmatic transfer and thus convergence of historical archetypes. When Puritans are thought of in terms normally reserved for conquistadores, the role of the ideology of Puritan millennialism is revealed; conversely, when secular conquistadores are conceived of as agents of a conquering millennial ideology, they become actors in the conversion of the shadows of Revelation into historical reality. Puritan and Conquistador, church spiritual and church militant, together make their way towards the end of the world and the New Jerusalem. My paper revisits this convergence of millennial urges beyond the confines of the colonial period addressed in *Puritan Conquistadors*, to argue for a shared millennial story in the Americas, mutatis mutandis according to location, epoch, and language, but with an extraordinary persistence. Throughout the Americas, the millennial story of the end replaces the obscured and censored story of origins elsewhere in the world. My study-examples supporting this hypothesis will be the parallel millennial rebellions of

the late-nineteenth century—the Red River uprising in Canada, the Ghost Dance in the Western United States, and the Canudos war in Brazil—and their literary avatars in the 20th century, e.g. Mário Vargas-Llosa's *War of the End of the World* that translates the Canudos situation for the rest of the Americas.

Afef Benessaieh (Télé-université Université du Québec à Montréal, Canada;
Benessaieh.afef@teluq.uqam.ca)

A New Field of Study: Transculturality and the Cultural Sociology of Globalization

The Transcultural Perspective: From UNESCO to Bouchard-Taylor's "Accommodements Raisonables"

This presentation aims at discussing the concept of transculturality from the perspective of a cultural sociology of glocalisation. Defined as a transversal capacity, as an identity continuum or a plural self, the transcultural perspective is different from a multicultural perspective or from interculturality by its emphasis on the necessity to redefine the very notion of culture on a relational basis instead of on dualistic and conflictive oppositions. From this perspective, we will develop a constructive critique of the intercultural approaches nowadays privileged by UNESCO. We will also revisit critically the conclusions proposed by the Bouchard-Taylor Commission in Québec in 2008.

Sarah Corona Berkin (Universidad de Guadalajara, Mexico; saco99@prodigy.net.mx)

La Intervencion como artefacto en la investigacion horizontal

A partir de la revisión del concepto de intervención, se analizan tres preocupaciones: la autonomía, el horizonte político del interculturalidad y el rigor académico en la producción de una investigación distinta. En la propuesta investigativa que propongo aparece una posibilidad de que mi intervención tenga como finalidad la autonomía de la mirada propia en confrontación con la mía y con los procesos hegemónicos que nombran y jerarquizan la identidad indígena. Se discutirá el Artefacto o método construido con este fin.

Alexandra Berlina (Universität Duisburg-Essen, Germany; Alexandra.Berlina@uni-due.de)

Transnational Identities in Joseph Brodsky's Self-Translations

Does a self-translation translate the self? The Russian poet Iosif Brodskii was forced to begin a new life in the U.S., where he became Joseph Brodsky, an American essayist, poet and self-translator. The subtle differences between original texts and their English versions are interesting not only in terms of poetics and stylistic: they also alter the way in which fiction creates identities—especially national ones.

Guillaume Boccara (Centre National de la Recherche Scientifique/École des Hautes Études en Sciences Sociales, Paris, France; chumleimi@yahoo.fr)

Indigenous Transnationalizing and the Chilean Nationalizing of Native People

In the 1990s, while the Mapuche people of Chile and Argentina were trying to build a transnational social movement by reconnecting the communities living on both sides of the Andes, the new democratic government of Chile was setting up an innovative multiculturalist policy. Whereas some Mapuche leaders and organizations aimed at decolonizing their territories and minds by denationalizing themselves and reactivating ancient sociopolitical institutions or imagining new ones, a new ethno-bureaucracy was reimagining the nation and its territory, promoting diversity as a critical value of modern Chile and creating the image of the Chilean native as opposed to the foreign native. For the first time in Chilean history, nationalism was emerging through multiculturalism. The Natives' sacred sites and rituals started to be seen as part and parcel of the national patrimony, and their knowledge valued as cultural and social capital. This presentation deals with this process of nationalizing the natives while transforming their territories into the new frontiers of global capitalism. It also examines the attempt by some Mapuche leaders and intellectuals at denaturalizing the Chilean nation-state.

Franziska Böhme (Universität Leipzig, Germany; franziska.boehme@uni-leipzig.de)

The Hidden Agenda Behind the Hidden Crisis?—The George W. Bush Administration's Fight against Human Trafficking and the Anxiety over Sexuality

The presidency of George W. Bush has generated a large body of scholarship about the administration's social conservative policies and its political campaign against human trafficking. The conservative roots of this campaign have, however, remained under-researched—a lacuna which this paper seeks to address by positioning the anti-trafficking campaign in the administration's broader social conservative agenda. Based on the analysis of relevant legislation, executive action, speeches, as well as secondary material and interviews, the paper shows that a moralistic agenda has informed the anti-trafficking campaign. An anxiety over sexuality can be traced in a plethora of domestic and foreign policy initiatives whose primary objective has been the eradication of sex trafficking through fighting sex work. While the paper reveals this anxiety in four areas—namely the ubiquitous focus on sex trafficking, the abolitionist approach to fighting sex trafficking, the emphasis on raiding brothels abroad, and the fight against domestic demand—it also draws attention to the fact that important discursive tropes had already been established in earlier legislation.

Vittoria Borsò (Universität Düsseldorf, Germany; borso@phil-fak.uni-duesseldorf.de)

Border Experiences between Political Biopower and the Forces of Subjectivity: Toward a Topological Concept of Identity

Border experiences at the "Frontera norte" produce complex spatialities whose significance is socially produced ('social space', Henri Lefebvre) and depends on the emplacement, i.e. on the position of one's own body within space (Michel Foucault). I intend to explore the more recent Mexican Film reflecting on the topological dynamics at the border, eventually leading to the necessity of focussing subjectivity as a form of interaction and of embodied relation to the space. Linguistic, cultural and sensual resources of "situated" subjectivity perform on the one hand

experiences of quality of life even under conditions of threat; on the other hand a national identity and the asymmetric relationship between Mexicans and Americans are for both partners a source of violence against life. Focussing on the border migrations, i.e. on the experience at both sides of the border and their representation in the Mexican film, the target of my paper is to rethink identity under two points of view: on the one hand as a social and institutional biopower and on the other hand as a politics of aesthetics (Jacques Rancière) that is culturally performed, subverting political concepts of national and cultural identity.

Academic Approach: theories of national, cultural, regional, communal, individual identity and belonging

Sandra Eva Boschenhoff (Universität Duisburg-Essen, Germany; Sandra.Boschenhoff@uni-due.de)

Money, Manual Labor, Broken Dreams, and Unhappy Marriages: The Construction of Transnational Identities in Will Eisner's Graphic Novels

Will Eisner's Jewish heritage never ceases to govern his work. The world-famous cartoonist and comic pioneer popularized the term "graphic novel" referring to his 1978 *A Contract with God*, in which he paints vivid character portraits of the inhabitants of his fictive New York Bronx settlement on Dropsie Avenue. Eisner's "heroes" are predominantly immigrant Jews of Eastern-European descent, who try to find their place in the fluctuating environment of America in the times of the Great Depression, where they become transnational citizens, torn between assimilation and demarcation, virtually configuring their own "diasporic Jewish community." This paper will focus on the pictorial expression of Jewishness in Will Eisner's major graphic novel. We will see that he does not shrink from iconographic depictions which leave little doubt about the ethnic background of a character. Most interestingly, he juxtaposes his protagonists with the gentile other, thus drastically highlighting their differences in speech, mimic, gesturing, clothing and physical features.

Stefan L. Brandt (Universität Siegen, Germany/Harvard University, U.S.A.; brandt@anglistik.uni-siegen.de)

Transatlantic Odyssey: Moral Conduct, Cultural Belonging, and Urban Space in Susanna Rowson's Anti-Bildungsroman *Charlotte Temple, A Tale of Truth* (1791/94)

For much of the 19th century, Manhattan's Trinity Churchyard figured as a symbolic bridge between Europe and America. Here, thousands of mourners believed, lied the remnants of Susanna Rowson's tragic heroine Charlotte Temple, who, seduced by a British lieutenant, came from London to New York in the early 1770s and died after giving birth to her illegitimate child. The transatlantic odyssey described in Rowson's "tale of truth" connects the cities of London and New York by an invisible bond of disenchantment and fatal loss. *Charlotte Temple*, as Ann Douglas and others have persuasively shown, is not a *bildungsroman* but rather an *anti-bildungsroman*, portraying the American Dream as a nightmare and 'poor Charlotte's' quest as a 'journey into death.' Significantly, the novel concludes with the warning that "vice, however prosperous in the beginning, in the end leads only to misery and shame." My paper suggests that *Charlotte Temple* conveys its call for obedience and moral conduct through the mirror image of London/New York. The concept of *bildung*, that is, of learning and self-modeling, is perverted in Rowson's tale into a scenario of miscommunication and imminent destruction. In the novel's setting, the churchyard through which Charlotte's seducer wanders and where her body is later laid to rest becomes a central trope, with the other events, e.g., Charlotte's walk through New York on a cold winter's day, functioning as

gloomy harbingers. (Notably, 19th-century readers of the tale were very much familiar with the concept of the American graveyard as a place modeled after European sites, for example, Mount Auburn Cemetery in Boston being inspired by Père Lachaise in Paris). Charlotte Temple's trip from Europe to America – which, as Rowson points out in her preface to the novel, should be considered “as not merely the effusion of Fancy, but as a reality” – exemplifies the failures of early transcultural exchange and the beginning disillusionment of the post-revolutionary age.

Barbara Buchenau (Universität Bern, Switzerland; barbara.buchenau@ens.unibe.ch)

“they grow corn like peas, the same as in Brazil”: Migrating Tropes of Similarity and Heritage in Competing Narratives of Colonial Possession

Early non-English narratives about the Americas currently experience a veritable renaissance as they enter not only the canon of American literature and American studies programs in the U.S. and abroad, but also the transnational marketplace of popular documentary literature and its satellites of merchandise and scholastic material. Made available in old and new translations, in scholarly anthologies as well as often heavily illustrated popular and juvenile literature adaptations, these narratives bear witness to a heated competition among European rulers, merchants, and missionaries for the exclusive rights to exploration, exploitation, settlement, acculturation, and proselytizing. In many ways, however, their renaissance also augments and expands upon the very idea of a European race for a production of colonial spaces in the Americas that the papal bull *Inter Cetera* had so ineffectively sought to contain.

This paper takes a closer look at a variety of editions of 16th- and 17th-century French and Dutch narratives about the Northeast of North America in order to understand how ideas of Inter-American identities and similarities (and possibly even the conceptualization of an Inter-American heritage) emerged in these texts and how they have changed since their initial publication. When early texts of the Northeast of North America employ tropes of Inter-American similarity in their descriptions of Iroquoian people, they often do so to cast Iroquoia as a proto-national collaborator and rival in colonization. Recent U.S. American re-editions and commercial adaptations of the colonial narratives attest to a growing need for a transnational, multilingual American heritage. Tropes of similarity that had initially negotiated the idea of an overarching New World identity perform new cultural work nowadays: they state a comparativist, non-English alternative to Anglo-American narratives of heritage; an alternative which promises the possibility of transnational belongings that would be rooted, once again, in the affinity with indigenous cultures.

Ralph Buchenhorst (Freie Universität Berlin, Germany; ralph.buchenhorst@fu-berlin.de)

Negociar la identidad nacional en la época post-dictatorial: El discurso de la memoria en Argentina

La ponencia trata de relacionar diferentes maneras de analizar el fenómeno de los desaparecidos durante la última dictadura argentina en el contexto del llamado discurso de la memoria. Plantea, además, hasta qué punto se puede percibir un cambio en el discurso postdictatorial de Argentina. La pregunta clave en este contexto es cómo y bajo qué condiciones se ha producido en la memoria postdictatorial de Argentina un giro según el cual ésta ya no busca una reconstrucción definitiva y absoluta de los acontecimientos, sino que se reescenifica para crear un proceso discursivo de reinterpretación permanente del pasado que incluye perspectivas políticas, sociales, culturales y económicas? Para abordar esta cuestión, parte del supuesto de que el discurso de la memoria en Argentina debería recurrir a un desarrollo teórico en el que se incluyan posiciones constructivistas y

propias del historicismo crítico que permitan situar el propio contexto local en una dimensión global y desarrollar un tratamiento crítico del discurso testimonial.

Martin Butler (Universität Oldenburg, Germany; Martin.Butler@uni-oldenburg.de)

Ethnicizing the Diamond: James Sturm's Vision of Baseball as a (Trans)National Pastime

Traditionally, baseball has been considered *the* national pastime in the United States. However, a number of scholars have shed new light on this old myth and hinted at the sport's transnational character, among them, for instance, Adrian Burgos who points out that "starting in the late nineteenth century, a transnational circuit began to take shape that linked New York, San Francisco and Chicago with Havana, San Juan, and Santo Domingo through exchange of players, management expertise, and information (2007: 8). Still, one cannot avoid the impression that the idea of the baseball diamond both as a site and symbol of (US)-Americanness remains deeply engrained in the American mind.

My contribution sets out to illustrate that James Sturm's graphic narrative "The Golem's Mighty Swing" (2001), which tells the story of a Jewish barnstorming baseball team in the 1920s, takes up this highly ambivalent position of baseball as both a signifier of national identity and as a transnational enterprise, predominantly rendering this ambivalence through an aesthetics of (graphic) intertextuality. Arguing that Sturm's piece critically comments on what has become known as the 'color line' in baseball by unraveling the baseball field as an ideologically charged and highly contested space of negotiating racial, ethnic, and religious differences, my contribution thus intends to show that the graphic narrative thus calls into question both the idea of a coherent national identity as well as the perhaps all-too idealistic notion of a 'transnational utopia.'

José Luis Campos García (Universidad de Málaga, Spain; jlcampos@uma.es)

Más allá de la transculturalidad: apropiaciones y aproximaciones en el diálogo musical entre México y EEUU

Las influencias culturales entre México y Estados Unidos son numerosas, intensas y diversas. Pese a que hay una frontera políticamente rígida entre ambos países, al mismo tiempo es una frontera permeable en términos culturales. Esta región del planeta ha vivido un largo contexto de 200 años, con sus correspondientes y variantes períodos de tensión y conflicto, con distintos grados de distanciamiento, antagonismos e intentos de aproximación. Las políticas fronterizas apenas si han reflejado los verdaderos momentos de las relaciones entre ambos países. La experiencia histórica, conformada por episodios y testimonios muchas veces trágicos, nos sugiere que México y EEUU han desarrollado visiones completamente distintas de lo que significa un país para el otro. Significados que en principio se ajustaban a sus correspondientes intereses económicos, políticos y administrativos. Sin embargo, la historia cultural de esta frontera abarca otro tipo de interacciones menos uniformes, más ricas y contradictorias, constituyendo así un campo interesante investigación social. En este sentido las manifestaciones musicales contemporáneas revelan que existe una vía de intercambio constante de interacción simbólica entre ambos países; un diálogo imprevisible, plural, intenso y amplio, pese a las distancias económicas y tecnológicas. En este punto destaca el papel de los medios digitales de información, no sólo en el crecimiento y expansión de nuevos canales comunicativos entre la población mexicana y norteamericana y sus correspondientes culturas, sino también para contrarrestar, hasta cierto grado, los desequilibrios causados por los procesos de transculturación, la imposición de modelos progreso y la aplicación de estrategias neocolonialistas de las corporaciones multinacionales en la estigmatización, culto y comercialización de la identidad cultural.

Yolanda Minerva Campos (Universidad de Guadalajara, México; yminervacampos@yahoo.es)

Identidad y recepción del cine mexicano en un contexto internacional: el caso de España

La formación y desarrollo de la Industria Cinematográfica Mexicana a finales de la década de los treinta del siglo XX, sucedió en gran medida gracias a la proyección internacional del cine mexicano en los países latinoamericanos, así como también en algunas ciudades norteamericanas y en España. El género identificador del cine mexicano al exterior en un principio fue “la comedia ranchera” y la película *Allá en el rancho grande* (Fernando de Fuentes, 1936) la que al iniciar la década de los años cuarenta le abrió las puertas a un mercado de distribución y exhibición de películas mexicanas en las pantallas españolas, pese a la férrea censura que se reestructuró al empezar la dictadura del general Francisco Franco.

La presentación tiene como objetivo contestar a la interrogante de ¿cómo fue visto en el exterior el cine mexicano de la época, caracterizado por elementos identitarios que emanaron de los preceptos posrevolucionarios? Revisar los códigos de visibilidad con que fue valorado el cine mexicano, durante el contexto del primer franquismo, momento en el cual se vive un revisionismo del nacionalismo español, ideología que impregna una parte de la prensa y que explica los parámetros de interpretación en un escenario transnacional.

Debra A. Castillo (Cornell University, U.S.A.; Dac9@cornell.edu)

Imagining Mexico

Euro-American theory circles in recent years have shown renewed interest in the work of controversial mid century French thinkers Antonin Artaud and Georges Bataille. From a Latin Americanist perspective, one of the curious links between them is their interest in indigenous Mexico, and the fact that for both writers this incompletely understood, partially invented nation served as an important inspiration for some of their most important work. This presentation will look at Artaud's writings on the theater of cruelty and his visit to the Taharumaras alongside Bataille's intellectual tourism in his “Extinct America” and “Sacrifice.”

James Cohen (Université de Paris VIII, France; jim.cohen@libertysurf.fr)

The Crisis of Immigration Policy in the U.S. in the Context of North-South Relations in the Americas

A brief, synthetic presentation of the crisis of U.S. immigration policy as it has played out in U.S. society over the past five years, with particular attention to the case of Mexican immigrants, but in the broader sociological and political context of north-south relations in the Americas.

Although the question of transnational migrations and transnational social spaces and networks has justly captured the attention of many students of migrations in the Americas and can lead to important new ways of understanding the role of states, membership, belonging, identity-formation etc., it should not obscure the fact that many migrants, in particular those of “undocumented” or “irregular” status, far from practicing great transnational mobility, are “immobilized” in the United States and have become the object of a potent politics of stigmatization and repression. This paper will examine the ways in which nativist mobilizations, the post 9/11 national security state, and employers’ interest groups have combined (or sometimes clashed) over the past 15-20 years, and in particular since 9/11 – but most particularly since 2005 – to produce an atmosphere of hostility (national in influence but variable by region), whose implications for international/transnational relations in the Americas deserve great attention.

Yolanda Cruz (Mexico; petatecruz@gmail.com)

Screening and Discussion of *2501 Migrants: A Journey* (running time: 54 mins)

2501 Migrants: A Journey chronicles the personal experience of Oaxacan artist Alejandro Santiago, who learned the truth of the old saying that you can never go home again. After more than a decade living abroad, Santiago returned to the Zapotec Sierra seeking the village of his childhood. Instead, he found abandoned houses, empty streets, and deserted farm fields. Santiago's sense of emptiness drove him to search for answers in his art. His current project, *2501 Migrants*, expresses his response—a symbolic community of life-size clay sculptures in homage to those who left. He plans to repopulate his village one statue at a time. Like many migrants, Santiago survives by recreating memories of life back home. *2501 Migrants: A Journey* tells his story and the stories of countless others.

John Alba Cutler (Northwestern University, U.S.A.; john-cutler@northwestern.edu)

Modernity and *Fin-de-Siglo* New Mexican Fiction: Circulation, Disruption, Anticipation

In this paper I argue that the presence of literary fiction in Spanish-language periodicals in New Mexico in the 1890s suggests the extent to which *nuevomexicanos* attempted to assert themselves as modern against the primitivizing discourses of US print culture. New Mexican modernity was signaled through recourse to both cosmopolitan and native aesthetic formations, self-consciously emphasizing its participation in the burgeoning hemispheric literary culture of *modernismo* even as it insisted on its own local particularity. For these reasons, New Mexican prose fiction suggests both the potentialities and limits of two different models of scholarship in relation to nineteenth-century US Latino literatures: the circulation model, and the disruption model. I use the former term to describe approaches that center on the circulation of forms, tropes, and texts throughout the hemisphere, as in the work of scholars such as Kirsten Silva Gruesz and Anna Brickhouse. The latter term describes the work of scholars such as Genaro Padilla and Rosaura Sánchez emphasizing the radical discontinuity of US Latino (especially Mexican American) experience in the wake of historical trauma such as the dispossession following the Treaty of Guadalupe-Hidalgo in 1848.

At first glance the conceptual and disruption models might appear antagonistic, since the former emphasizes the transnational and the latter the local or regional, the subnational. However, that perceived antagonism might be a result less of the scale of the corresponding projects as it is of their respective temporal orientations: that is, circulation tends to center on contemporaneity and simultaneity to illuminate relationships among texts appearing at the same time in different places, while disruption approaches have generally centered on History (capital H) in a way that emphasizes the force of the past in determining US Latino identities and literary forms. In this paper I examine a diverse set of texts—ranging from translations of European writers to imported texts by Latin American and Mexican writers to original work by local New Mexicans—to demonstrate how reading New Mexican fiction as a self-consciously modern project can bridge the differing temporal orientations of these approaches by insisting on the dynamic negotiation between the local and the transnational—and hence, the past and the present—that undergirds so many of these texts.

Craig Dennison (Westminster College, MO, U.S.A.; Craig.Dennison@westminster-mo.edu)

***México de afuera* in Northern Missouri: The Creation of *Porfiriato* Society in America's Heartland**

This work focuses on the ideology of *México de afuera*, a philosophy promoted by Mexican immigrants of the early twentieth century that proclaimed the real Mexico was no longer in Mexico itself, which had been corrupted by revolutionaries and politicians, but rather in the Mexican-

American communities in the United States. These communities had grown exponentially during the first three decades of the twentieth century, when more than one million of Mexico's fifteen million citizens would immigrate to the United States, forever changing the landscape and relationship of both countries. One of the strongest promoters of this philosophy was Teodoro Torres, the lead editor of *La Prensa*, San Antonio's largest Spanish-language newspaper of the early twentieth century.

Torres, who would later become the "Father of Mexican Journalism," observed the principles of *México de afuera* ideology play out in the Mexican-American community in San Antonio during the 1910s and 1920s. After returning to Mexico, he would go on to have an illustrious career as a journalist and write one of the most important works in Hispanic immigrant literature of the early twentieth century, *La patria perdida*. In this work his protagonist, Luis Alfaro, returns to Mexico after the Revolution only to find that he feels more at home, more in Mexico, on his ranch in northern Missouri. When studying the work and the life of Torres, the plot of this novel becomes problematic. A man who lived in the United States for nine years before returning to Mexico, Torres certainly had the insight to provide psychological and emotional analyses of the immigrants and the understanding to write about the thoughts and feelings that many had experienced upon their return to the homeland, if they were able to do so. Yet, why does Torres, who had returned to Mexico and done well for himself for over a decade before he penned this novel, advocate the ideology of *México de afuera* on a farm in Missouri? It is not a question that is easily answered, but after examining Torres's life, the basic tenets of *México de afuera* and the novel itself, a conclusion can be reached. Torres was nothing less than an ardent supporter of the Porfiriato and Luis Alfaro's farm is a mini-creation of the society of fin-de-siècle Mexico.

Kathryn E.T. Dennler (United Kingdom; ketdennler@gmail.com)

Mexican Migrant Transnationalism and the Role of the State

This paper analyzes the impact of the transnational policies and practices of the Mexican government on the lives of Mexican migrants. Through interviews with Mexican migrants and representatives of the Mexican consulate in New York City, I examine the reception of state-led transnationalism, including forms of contact with the Mexican government; perceptions of the relationship between Mexican migrants and the government; and participation in public and private transnational activities.

This research confirms that transnational participation is widespread among Mexican migrants. However, despite the efforts of the Mexican government to encourage and facilitate transnationalism, participants knew little about such programs. Thus, state-led transnationalism has not significantly impacted participants' life patterns or engagement in transnationalism. The data suggest that access to and engagement with public or institutionalized forms of transnationalism are uneven, based in part on gender, immigration status, and socioeconomic position.

Antje Dieterich (Freie Universität Berlin, Germany; a.dieterich@fu-berlin.de)

Aztlán and Ethnic Identities in the Border Spaces between Mexico and the United States

The Aztec spatial concept *Aztlán* in the contemporary humanities and social sciences is often connected with the Chicano-Movement of the 1960ies and 70ies. Back then, the concept was a symbol of a new kind of cultural nationalism, a sign for the Mexican-American youth for their unity and for their fight for equality. The national connotation was important, the idea of a new "Mexicanidad" as apposed to the Anglo-American "way of life".

Until today you can find the use of this symbol, but its connotation and its users have changed in different ways. Firstly: Like the groups who are using *Aztlán* as a symbol of identity, the concept has also changed since the 1980ies. Both have become more and more transnational. It seems, as if politically-active youth-movements from both sides of the border – like Punks or Cholos – started to construct this spacial concept in a way which fits to their lives, massively influenced by transmigration and different transnational interactions. From the 1980ies till today *Aztlán* has become a kind of transterritorial thirdspace (Soja 1996), no longer limited to the south-west of the USA, but including for example San Cristóbal or Chicago.

In addition to these very 'modern' changes – more or less easy to explain with the latest episode of globalization – there is another important aspect: those youth-groups i'm dealing with emphasize the indigenous roots of the concept. Following Andrew Canessa (2008), indigeneity has the meaning of authenticity, of having been there before the others. So, the combination of indigeneity and transnationality in the meaning of consistent modification and being in between spaces seems to be an intern paradox. So, the arising question is: what power might emerge from ethnic identification, constructed by transnational politically-active youth-movements?

André Dorcé (Universidad Autonoma Metropolitana, Mexico; adorcera@gmail.com)

Digital Convergence, Identity Divergence and Hegemony in the Mexican Mediascape

Contemporary discourses on human progress articulated by the global techno-scientist complex and its auxiliary agents have taken a hegemonic position in the progressive characterization of the so-called information society. These narratives tend to collapse identified socio-technological specificities of traditional media with emergent features resulting from broader informatization processes to construct yet another paradigmatic turn for socio-cultural studies: digital convergence. Thus radio, film, television and written media are destined, under this framework, to radically hybridise into something essentially new and democratizing. Have conventional vertical hierarchies implied in categories such as producer/consumer been transcended by the political horizontality assigned to digital convergent media? Are these socio-technological configurations opening up conjunctures for a significant change in the hegemonic position of trans national and local media industry in Mexico? This paper will analyse this and other questions in relation to a recent case study carried out in Mexico City designed to explore how a specific group of people relate to media in a context of rapid technological change.

Eveline Dürr (Ludwig-Maximilians-Universität München, Germany; Eveline.Duerr@lmu.de)

Moving Southward: Transnational Linkages between North America and Mexico

Transnational flows across the US-Mexican border have been of central importance to research in the Americas over the last decades. A wide range of studies scrutinized the asymmetrical relationships between the US and Mexico, with a particular focus on marginalized populations bound for the affluent North and then circulating between Mexico and the US. Far less notice however is given to border crossing and transnational movements southward, from the US and Canada to Mexico. This paper addresses this lacuna by discussing migration patterns of middle-class North American citizens to Mexico. I will first provide an overview of this increasing phenomenon by highlighting the migrants' preferred destinations. I will then draw attention to the main motives for this migration and the impact of these migrants on the social, economic and political realm in Mexico. Emphasis is given to the perception of "Mexicans" and to the remaking of local realities in Mexico. In conclusion, I link transnational migration to the emergence of transcultural identities and practices.

Anne Ebert (Freie Universität Berlin, Germany; a.ebert@fu-berlin.de)

The Rediscovery of Tawantinsuyu

Since the 1970s ethno-political and -cultural movements in Bolivia and northern Chile articulated with reference to the Tawantinsuyu as the area of the Inca Empire was originally called claims on cultural self-determination and political participation and thereby opposed the predominant exclusionary nation ideal of *mestizaje*. The political development of these movements that went back to Bolivian Katarista Movement in the early 1970s and, so far, reached its climax with the election of Evo Morales as first indigenous president of Bolivia in 2005 is already well studied. However, little attention is paid to the concomitant cultural and social processes that found their expression in the increasing importance of the Tawantinsuyu as spatial imagery for the transnational imagination of indigenous belonging. The presentation addresses especially the Aymara New Year held each 21st June since 1988 at the archaeological site of Tiwanaku/Bolivia and is now celebrated throughout the Andean region. By sketching out a comparative analysis of the Aymara New Year in Bolivia and northern Chile using performance and spatial theory approaches the presentation intends to give some insights into the emergence of new transnational (indigenous) communities and their current usage of precolumbian spatial concepts like Tawantinsuyu which since 2000 has been attracting not only indigenous people, but has gained more and more significance among anti-globalization movements and non-indigenous populations alike.

Melanie Eis (Universität Bremen, Germany; MelanieEis@web.de)

On the Road to Rebellion?—White Male Appropriations of Racial Others in Jack Kerouac's *On the Road*

My paper analyzes US-American, white middle class masculinity and its representation in *On the Road* by Beat Generation author Jack Kerouac as well as its representation in the texts by his literary and scholarly critics. Following Roland Barthes's usage of the term, it examines the myth of rebellion which dominates the popular representation of the group and argues that this myth works to construct a masculine subject identity for white, middle class men. In this process, I try to make visible complex strategies of appropriation and dismissal of gendered and racialized "others," which the myth of the Beats as rebels of their generation tends to overwrite.

The paper's perspective is an intersectional one, reading *On the Road* through a lens that combines the intertwined categories of race, gender, class and sexuality. With this approach I hope to enable an understanding of the cultural phenomenon of rebellion in the American 1950s and what I take to be a myth around white male middle class protest. Drawing on Post-Colonial, African American and Gender Studies, a special inspiration for my work has been Toni Morrison's *Playing in the Dark: Whiteness and Literary Imagination*. Morrison points out the importance of African American cultural work for the (white, male) literary canon. Combining the insights of hers and the aforementioned theories, I hope to be able to contribute to a discussion of national and individual identities in a US-American context, situating the Beat Generation texts within a larger frame of their appropriations of racialized "others" cultural work, especially that of African Americans. I will also show how the repudiation of femininity by associating it with the homes they are constantly in flight from is mandatory for the identification of Kerouac's white male characters. Seen from a transnational context, my paper gives an insight into the mechanics of the myths that shape a US-American white male middle class subject position and challenges its hegemonic position as a now canonical rebellious culture of the 1950s.

Emron Esplin (Kennesaw State University, U.S.A.; eesplin@kennesaw.edu)

The Presence of Poe in Jorge Luis Borges' Literary Criticism

Jorge Luis Borges' literary relationship with Edgar Allan Poe has attracted the attention of several literary critics over the past quarter of a century. However, this conversation focuses primarily on the fiction of each writer and pays less attention to Poe's presence in Borges' literary criticism from the 1920s through his death in 1986. Borges mentions Poe in over 120 articles, prologues, and book reviews throughout his life, and he discusses Poe's biography and/or work in scores of interviews, dialogues, and collaborative works. My essay examines Borges' literary relationship with Poe in this criticism and in various unpublished manuscripts and notations from Borges. This material emphasizes the fact that Borges perennially re-read Poe, and I argue that Borges' references to Poe's work forever shift Poe's image from poetic genius to timeless fiction writer in the Río de la Plata region and throughout Spanish America.

Astrid M. Fellner (Universität des Saarlandes, Germany; e-mail fellner@mx.uni-saarland.de)

Border Spaces: Centers, Margins and the Spaces of the In-Between in Guillermo Verdecchia's *Fronteras Americanas* (1993) and Karen Tei Yamashita's *Tropic of Orange* (1997)

The continuing critical interest in (trans)hemispheric studies testifies to the need for a view of the multiple interdependencies between nations and communities throughout the American hemisphere as well as across the Atlantic and Pacific oceans. In my paper, I want to take a look at the border texts by Canadian Latino writer Guillermo Verdecchia and Asian American writer Karen Tei Yamashita. Investigating the focus on the North/South border zone, I intend to show how Verdecchia and Yamashita perform the border in their texts and open up questions of national identity and latinidad to a wider transhemispheric lens. In particular, I will analyze Verdecchia's *Fronteras Americanas* (1993) and Yamashita's *Tropic of Orange* (1997), showing in what ways these texts engage in the critical practice of border-crossing that constantly seeks out the rifts in borders. By de/constructing border zones, those contested spaces where "two or more cultures edge each other, where people of different races occupy the same territory, in which one culture assumes dominance, and may gradually subsume the others" (Anzaldúa *Borderlands/La Frontera*), these texts enact the border and imagine it as a positive space that enables hybridization.

Relying on Diane Taylor's notion of hemispheric performance, I will treat "America" as a practice that creates itself in Verdecchia's and Yamashita's texts through performative acts. As I will show, Verdecchia's play and Yamashita's novel engage in a performance of cultural space that becomes the means to negotiate "America," which establish it as a realm of cultural translation, relentless ambiguity, and fertile ambivalence.

Philipp Fidler & Johannes Fehrle (Universität Freiburg, Germany; Philipp.Fidler@googlemail.com, johannes.fehrle@pluto.uni-freiburg.de)

What's Happened to the American Dream?—Alan Moore's Transnational Vision of the '80s

In the 1980s Alan Moore, a leading member of the so-called British Invasion in US comics, alongside fellow Englishmen David Lloyd and Dave Gibbons respectively, created two major comic book limited series / graphic novels: *V for Vendetta*, the story of an anarchist fighting a fascist system, and *Watchmen*, a radical deconstruction of the superhero concept. These works were both published by American company DC Comics. While both works are quite distinct in form and

content, they can in some respects be seen as companion pieces. Both are meditations on the use and abuse of power and the justification and problematic of fighting an unjust society. Both are also highly political works, clearly targeting the 1980s conservative backlash of what Alan Moore has called the “Reagan-Thatcher right wing fuck buddy coalition.” Finally, both works bring forth their critique in a dystopian setup; one set in a post-apocalyptic UK, the other in an alternate history US at the brink of a nuclear war.

In our talk we will compare these seminal graphic novels, paying particular attention to the transnational connections and setup of the works. *V for Vendetta* was originally commissioned by and, at least in part, published in the English *Warrior* magazine and was thus written primarily for an English audience. However, it later gained a transnational aspect, with its republication and conclusion of the as yet unfinished storyline by DC Comics. By contrast, *Watchmen* is the result of a much clearer transnational perspective. Moore, Gibbons, and their colorist John Higgins all lived and worked in the UK, perceiving their subject—the United States—from the outside. This “outsider’s perspective,” as well as the distance their transnational position allowed them, offers the chance for a radicalism in both form and content. Such radicalism is also seen in the works of other British Invasion writers and artists like Grant Morrison. Nevertheless, their iconoclasm is remarkable given their location in mainstream comics culture. It also goes beyond what most American comic creators’ achieved at the time. We will focus on how Moore’s graphic novels function as political commentary, and how their transnational perspective shaped the methods used in achieving this goal.

Ana Figueroa-Coddou (Penn State University, U.S.A.; abf10@psu.edu)

The Feminization of Latin America in the USA: New/Old Forms of Representation of the Other

I study in this presentation how Latin American identity is borne of a dramatic that is full of conflicts among the actors who play or seek to play roles in the shaping of an identity as unity or as diversity. As a result, Latin America faces the problem of moving through modernity without being able to set identity modes. And now, the productive discourse of globalization allows for and stimulates that shifting vision of identities. According to García Canclini (one of the intellectuals who has been most concerned with the notion of identities in globalization), in general, in Latin America—not in its great capital cities, where there is indeed movement towards the economic reality of globalization—, no one is familiar with terms like *globalization*, *post-modernity*, *hyper-modernity* or *trans-modernity*. Most Latin Americans are still living in a poorly defined, precarious and worn-out national/local/patriarchal modernity; because the definition of modernity has a connotation of Scientific-Social and moral standard all together. They do not understand that the government (which they see as father, provider, protector, organizer and the basis of their future security) forms part of an **international** network of powers that has no concern for the social wellbeing of a community. The only thing that is important to that power is the control and production of capital that will be shared in a **transnational** sphere. By adding the prefixes **inter** and **trans** to the word ‘national,’ they erase the identitarian specificities of this supreme power, turning away from localness, culture, philosophy and morality and putting themselves above the laws of any one nation. To paraphrase García Canclini, the economic structures of this **internationalization** destabilized the evolutionary process of identity connected to the enlightened modernity, which sought out a harmonic sense of society with a socialize education. At the contrary, globalization produces nations with a di-socialized education that will generate a loss, a vacuum which will be filled with the sensual discourse of consumerism and purchasing power. Identities, which used to be based on cultural aspects, move towards new forms of representation in which the seduction of consumerism takes center stage. Thus, technological development and innovation lose their philosophical value, taking on a more banal one constructed around the **Trend**. This **Trend** is not

related to people's cultural identity. **Trend** is the empty spectacle of identity that is built on a utilitarian design of personality itself, with no greater depth, complexity or history. The human being becomes a sort of marketing tool in which each of us sells her own appearance to the highest bidder. According to J. Habermas, this hypermodernity represents—in its globalizing ideology—a distaste for the past and the culture that sustains it and a path towards an eternal future, a never-ending race to catch up with the trend. This sensation of a continuous present is what forces us to redesign ourselves on the basis of others, which always creates a tension between the immediate present and tradition. This tension can no longer be found in concrete form in intellectuals' writings because what they state or explain about the national reality as asymmetrical or not identical to itself has lost its perspective and, worse, does not have the capacity to generate its Other. This is the first breakdown of identity and the most important one that is presented in the discourse of globalization: the masculine politico-cultural structure that has defined and constructed a national identity has fractured, and an unmanageable total power has imposed itself in its place. Far from stimulating thought or modes of sociability, this power has created a social amorphous being that does not respond morally or politically to a national order. As García Canclini assures us, uncertain communications via Internet promote transvestitisms, that is, forms of mediatic simulation that copy each other *ad infinitum* and, for this very reason, posit the difficulty of making social pacts and acquiring a "real" identity. This generates a constant violence towards human beings. In "modernity," the political and cultural order knew its own limits and obeyed certain norms of social organization. It was, of course, patriarchal and problematic in that it tended to leave out the neediest members of society and construct a more or less rigid otherness, but it did produce democratic means of change. Now we don't know "which subjects we are dealing with in order for there to be social and cultural contracts in which we can have some minimal notion of who our interlocutors are" and can demand that they show some moral responsibility in the face of a crisis. This is the current source of Latin America's identity problem: the destabilization of masculinities as way and means of cultural identity. In the past, Latin America's identity has been described using the male characters from Shakespeare's *The Tempest*. They were all immersed in an andocentric and logocentric culture that saw the erudite as superiority and the only form of progress and wellbeing. The discursive vacuums of globalization do not allow for a metaphor with which to represent the new masculinities. The deconstruction of the modern social order leads to the impossibility of restoring a symbolic monopoly in any lasting way. Noted Uruguayan essayist Jorge Ruffinelli has stated that undoing notions of masculinities generates a problem by leaving emptiness. Given that the figures of *Prosperus*, *Ariel* and *Caliban* functioned as a cultural discourse from modernity through post-modernity, they managed to introduce—each at a different point in time- perspectives that marked the heterogeneity of Latin America's multicultural condition. With globalization, these conditions lose their force as identity symbols, which generate a crisis of representation that seems to inevitably accompany any attempt at symbolic representation. With globalization we thus see the appearance of new paternal/patriarchal figures such as Hugo Chávez, Evo Morales and Rafael Correa.

Mary Delgado Garcia (University of California, Santa Barbara, U.S.A.;
magarcia@uemail.ucsb.edu)

Transnational Ethnic Identity in Gayl Jones' *Corregidora* and Sandra Cisneros' *Caramelo*

My paper will look at the formation of African American and Chicana ethnic identities in the context of transnationalism. Both Gayl Jones' *Corregidora* and Sandra Cisneros' *Caramelo* perform ethnic identity through narrative returns to slavery and (im)migration in a transnational context. *Corregidora*, a neo-slave narrative, takes a definitive break from the slave narrative tradition with the introduction of the effects a Brazilian slavery past has on later generations of African Americans. An imperative to "make generations" in order to bear witness to this past results in a

comparative commodification of the womb on the part of the survivors of slavery. Caramelo likewise departs from Chicano nationalist paradigms in literature to critically engage the impact of immigration and migration more generally. Caramelo speaks to the disavowal of Black and indigenous identity in constructions of Chicana identity through the commodification of Mexican womens' bodies. Both texts critically engage the production of race and racial commodity, particularly around womens' bodies, specifically through this transnational lens. Both texts also engage the necessity for intersections of comparative race and transnational critique. It is precisely through the articulation of transnational histories that these novels are able to make productive claims regarding the viability of a comparative race paradigm for US ethnic literature. Through the intersections of comparative race and transnationalism, the possibility for critique of the racial commodification of female bodies across various borders allows for expressions of ethnic identity as formed through relation to others, to common histories and broadened communities, rather than the delimitation of ethnic identity to nationalist paradigms as a response to histories of seemingly isolated moments of exploitation.

Cornelia Giebeler (FH Bielefeld, Germany; cornelia.giebeler@fh-bielefeld.de)

Dar y recibir en la investigación

La ponencia trata de metodologías reconstructivas en la línea de la “grounded theory” y la “etnometodología”, y va a discutir las posibilidades de un intercambio horizontal dentro de ciertos métodos de investigación. La ponencia va a reflexionar sobre el concepto de “Dar y Recibir” en los distintos niveles del proceso de la investigación y va a discutir la “metodología de la extrañeza” en procesos investigativos empíricos. Se discuten experiencias y conceptos recíprocos a base de una serie de investigaciones llevadas a cabo en Juchitán, México.

Daniel Graziadei (Ludwig-Maximilians-Universität München, Germany; daniel.graziadei@romanistik.uni-muenchen.de)

Translating the Marvellous

How come that magical realism and its translations into the French and English literary fields of the Caribbean continue to be effective counter-poetics?

After the fundamental critique on the second phase of the boom by Latin American Neo-Avantgarde movements (especially McOndo but also el grupo del crack) one could have guessed that magical realism obtained its final blow. The fundamental critique that questioned this way of writing for being a globalized consumer good instead of a post-colonial and anti-imperial counter-poetics has a lot of appeal. Still, there exist important examples of Caribbean magical realism successfully writing back even nowadays. How come?

By taking a close look at three examples in three different languages of current literary products, some answers and further questions might arise. My speech will focus on the overlappings between post-colonial and market-based positions, on the utilization and adaptation of (g)local knowledge and geopoetics, as well as on the cultural translation of lo real maravilloso.

Astrid Haas (Universität Bielefeld, Germany; astrid.haas@uni-bielefeld.de)

Between Monroe Doctrine and Manifest Destiny: Spanish American Travel Narratives of the United States in the 1830s

Both description of an outside world and occasion for inner reflections, both representation of an 'other' and articulation of notions of the self, travel narratives offer a unique insight into conceptualizations of territories and communities. Through their depiction of sites and societies of 'otherness' for audiences from and located 'back home,' and through their referring back and forth between the two locations and communities of their concern, travelogues have been particularly formative for constructing notions of ethnic and national identities. The tradition of the Western travel narrative has been dominated by depictions of European and Anglo-American journeys to 'other' worlds. These travelogues have often partaken in a 'civilizing mission' of (post-)colonial subjects that seek to legitimize their political or cultural domination by means of asserting especially the national or ethnic differences among travelers and travelees.

Spanish American travel narratives to the United States represent a reversal of the traditional Southward route and Anglo-Saxon expansionist gaze of North American travel writing. However, while their view of their Anglo-American neighbor has been highly critical since the formulation of the U.S.-American concept of "Manifest Destiny" and the country's subsequent imperialist policy toward Latin America since the 1840s, Spanish American travelogues of the Jacksonian era paint a different picture of the United States. My presentation will focus on two Spanish American travelogues to the United States from the 1830s and the way they construct notions of both U.S.- and Spanish American national and ethnic identities: the Mexican politician Lorenzo de Zavala's *Viaje a los Estados Unidos del Norte de América* (1834) and the Cuban-based Spanish intellectual Ramón de la Sagra's *Cinco meses en los Estados-Unidos de la América del Norte* (1836). Published a year before, respectively after Alexis de Tocqueville's influential *La démocratie en Amérique* (1835), these two works provide different vistas of the United States than the canonical French text as well as offer critical reflections on Spanish American societies and (political) cultures at the same time.

Jonathan Hart (University of Alberta, Canada; jonathanlockehart@gmail.com)

Haunted by Spain: The Past and Identities in English and French America

One of the aspects of early identity formation in the imperial and colonial era and later in the phase of nation-building, was the way Spain haunted England and France, Canada and the United States. Looking back, the importance of Spain can be occluded, especially in the period of Anglo-American ascendancy from 1763 or, more certainly, from 1815, with the defeat of Napoleon. But this repression, displacement and negligence of Spain is less certain if we look forward from the landfall of Columbus in 1492. The very pillars of Anglo-American myths of the making of nation and empire, like Walter Raleigh and John Smith, looked in part to the Spaniards. Cortés was a model for them despite the making of the Black Legend of Spain in the wake of Las Casas. The Anglo-American use of Columbus as a differentiation from England after the War of Independence and the Columbian World Exposition of 1893 are cases in point. But Columbus' haunting is also accompanied by the Black Legend, which was brought back out in the Spanish-American War of 1898. The French, whether in Nicolas Le Challeux or in Montaigne, also represented the Spaniards in ambivalent ways and sometimes denounced them outright. Since then, the stereotyping of Hispanics has relived some of these negative and ambivalent feelings in these representations. Spain set many precedents in the New World and produced many texts about the Americas, but in

the mythology of England and France and their colonies and former colonies, it could be relegated or criticized. For indigenous peoples, the situation is more complex still, and the haunting they suffer is from invasion and genocide, not just in relation to the Spanish, but to other Europeans and their descendants as well. The paper will also discuss Native perspectives by contemporary Native artists like Jeannette Armstrong and Buffy Sainte-Marie.

Christine Hatzky (Leibniz Universität Hannover, Germany; christine.hatzky@hist.uni-hannover.de)

Crossing Borders, Establishing Solidarity Networks: Chinese Migrants in the US-Mexican Frontier Region

In the search for better economic opportunities Chinese migrants crossed the Pacific Ocean and settled either in California or in the Northern States of Mexico from the middle of the 19th century on. Within a few decades they developed survival strategies succeeding in establishing small-business and agricultural activities despite of experiencing racial and legal discrimination in both states. These Chinese diasporic communities were characterized by building strong ethnic, economic and social networks. Their economic success and their resistance to discrimination were based on these organizations of mutual help and solidarity that operated on both sides of the US-Mexican border. The diasporic organisations granted not only financial credits but opened opportunities to escape from discrimination by crossing the frontier taking advantage of changing political and economical trends or legal changes of immigrant laws. The experience of these Chinese diasporic communities shows that the US-Mexican border, from a historical perspective perceived mainly as a bi-cultural region was rather shaped by the presence of other ethnic and cultural groups, using it as transnational space to survive, to shape new identities and to prosper economically. The paper will explore the range of these networks and raise the issue of their social actors, their cultural strategies, and operation modes.

Markus Heide (Humboldt Universität Berlin, Germany; markus.heide@cms.hu-berlin.de)

The U.S.-Mexico Border in American Silent Film

Scholars of American popular culture have argued that silent film was particularly successful as entertainment among the new immigrants, as its enjoyment did not require an advanced knowledge of English. Despite this “transnational” quality, however, silent film was most certainly not free of national symbolism, iconography, stereotypes, and racist representation. Some of the best known American productions, such as *Birth of a Nation*, *The Jazz Singer*, and *Nanook of the North*, in very different ways employ a symbolic language of national, ethnic, and racial boundaries. Accordingly a few films of the silent era mark inter-American differences. My paper – part of a research project on *The Filmic Representation of North American Borders* – will discuss the representation and function of the U.S.-Mexico border in silent films. As in many later Westerns and Road Movies, Mexico and Mexicans do not seem to be chosen as a setting and as characters for exploring cultural ideosyncracies or historical topics, but the crossing of the border to the neighboring country fulfills symbolic functions, such as expressing phantasies of freedom, adventure, or erotic lure. I will introduce some examples of films that either confirm such observations, or surprisingly differ from patterns of representation as we today know them from later productions.

Ken Henriksen (University of Aarhus, Denmark; romkh@hum.au.dk)

The Role of Latino Organizations in the Formation of a Pan-Ethnic Latino Identity in the United States: The Case of the Chicano Federation in San Diego

The paper explores the role of Latino organizations in shaping Latin American identities and communities in the United States. The Latin American population is like no other in the United States. Its history includes colonization, protracted periods of immigration, mass deportations, and, today, a large number of undocumented immigrants. Individuals and families in this population range from those crossing the border today (legally or illegally) to those who descend from former Latin American immigrants. And some individuals have families who were in the south-western part of the country when it was still Mexico. This history has sown confusion about how to understand the ways in which the Latin American population fits into America's racial and ethnic landscape.

Based on a case study of the Chicano Federation in San Diego, the paper explores the role of Latino organizations and networks in the formation of a pan-ethnic Latino identity. This identity is constructed across national, ethnic and regional differences. It does not necessarily outdo existing national- (Mexican, Colombian) or hyphenated identities (Mexican-American), but many factors contribute to strengthening Latino identification. The paper argues that the linkages and networks formed between Latin American immigrants with different national backgrounds play an important role in the formation of new transnational communities. These communities are sustained by a range of political, social and religious organizations, and they can be seen as sources of new and alternative forms of political membership and belonging. The paper argues that they challenge existing perceptions of citizenship and belonging, which are based on a necessary link between territory, and political membership.

María Herrera-Sobek (University of California at Santa Barbara; maria.sobek@evc.ucsb.edu)

Aesthetic Activism and Immigration: Literary Language and the Borderlands in Three Recent Chicana Novels by Ana Castillo, Lucha Corpi and Graciela Limón

My study explores the topic of immigration using the theoretical construct of "aesthetic activism" which I have developed and find useful in the analysis and hermeneutics of Chicano and Chicana cultural production. I define "aesthetic activism" as the use of the beautiful in the pursuit of social justice. For political activists and those engaged in the transformation of society, literary language becomes a powerful tool in articulating in an aesthetic manner those issues and concerns that are part of their activist agenda. In my lecture I am positing that aesthetic activism plays a central role in the structuring of the three recent novels written by authors Ana Castillo (*The Guardians*, 2007), Lucha Corpi (*Death at Solstice*, 2009) and Graciela Limón (*The River Flows North*, 2009). All three novels highlight issues of discrimination, oppression and exploitation in a skillfully crafted literary language using the literary form of the novel. They do not overtly engage in political propaganda and grandstanding but creatively employ novelistic techniques and language. Within these novelistic structures are inscribed political positions that are sensitive to the sufferings of immigrants. Furthermore, in a subtle manner, via the novels' characters and their actions, the authors advocate immigration reform. I am therefore positing that the above three Chicana writers, as well as many other writers from this ethnic group, have incorporated a form of aesthetic activism in their literary universe in order to promote issues of social justice.

Saskia Hertlein (Catholic University Eichstätt-Ingolstadt, Germany; saskia.hertlein@ku-eichstaett.de)

Establishing Inter-American Identities in Contemporary Coming-of-Age Fiction by Elias Miguel Muñoz and Others

In my presentation, I would like to explore contemporary coming-of-age novels about protagonists in an Inter-American setting. In some of these novels, writers didn't just create a "truce" in the protagonists' struggles between their US-American and "other"-American hyphen identity, but created a protagonist's identity that could be interpreted as being "Inter-American," crossing many different kinds of borders. A close reading of the texts reveals the variety of interconnections and the hybrid, "Inter-American" identity that is presented both in content and by various literary means.

One focus will be the Cuban-American text *Brand New Memory* by Elias Miguel Muñoz in which borders are crossed for example by the use of various media like filming in the text, by dreaming and magical realism, and by traveling. In her struggle on the border between being defined by her Cuban born parents as she grows up and developing her own sense of belonging and identity, the protagonist Gina still needs the missing piece of memory that her parents had kept from her. The tensions between "her parents' two worlds" and Gina's own reveal the interconnections not just between three individuals' worlds and identities, but stand for both first and second generations' struggles for their affiliations and a variety of cultural and historical backgrounds and interconnections. These aspects will also be used for a close reading of other examples of contemporary Inter-American coming-of-age novels. One could conclude that this type of fiction is one that invites further investigation from an Inter-American perspective.

Olaf Kaltmeier (Universität Bielefeld, Germany; Olaf.Kaltmeier@uni-bielefeld.de)

En diálogo? –Las trampas en el proceso de investigación

Las recientes discusiones en la antropología social se plasmaron en un amplio consenso que ya no se trata de hablar *sobre* el Otro ni de una manera advocatoria *para* el otro. En vez la ética investigativa parte del ideal de llegar a un diálogo *con* el Otro. El dialogo, el intercambio horizontal y reciproco está el punto de partida en la producción de conocimientos, lo que Johannes Fabian ha conceptualizado en forma de un "encuentro", cuyos condiciones deben ser negociadas permanentemente en el campo. El objetivo de esta ponencia es reflexionar sobre las trampas estructurales que dificultan el diálogo con el Otro – desde la definición del tópico de la investigación pasando por la interacción en el campo hasta la publicación de los resultados.

Luz Angélica Kirschner (Universität Bielefeld, Germany; luz_a.kirschner@uni-bielefeld.de)

***Samba Dreamers*; or, The Tenuousness of a "Perfect Ending"**

This paper analyses *Samba Dreamers* (2006), the first Brazilian novel written in English by the first-generation Brazilian American Kathleen De Azevedo. Kirschner argues that when it comes to Rosea and Joe—the main characters of *Samba Dreamers* who at some point in the narrative start a tragic love affair—and to Rosea's literary destiny, De Azevedo's otherwise valuable work can become problematic since unquestioned power structures—which if not addressed or analyzed—threaten to undermine her project that seeks to de-essentialize Latin@/Hispanic-Brazilian stereotyping. Simultaneously, Kirschner's contribution suggests that by making us aware of the social constructedness of Rosea's fate, by pointing at the laws that determine her death, De Azevedo's narrative opens an ethical space of potentiality that allows us to think about Rosea's death as one alternative among many.

Ulla Kriebnernegg (Karl-Franzens Universität Graz, Austria; ulla.kriebnernegg@uni-graz.at)

Bologna as a Global City? Building Higher Education Platforms: An Inter-American and European Perspective

In the decade since the signing of the Bologna Declaration (1999), higher education policy has increasingly become part of the European Union's wider geo-strategic political and economic goals. Prior to this, European higher education was mainly an internally-oriented project. It was only in the early 1990s that the European Commission began to consider the "external dimension" of the European education project, establishing cooperation programs with non-EU countries such as the project "Tuning América Latina,"¹ "ALFA,"² an acronym standing for 'América Latina – Formación Académica,' or "Atlantis,"³ a US-European educational cooperation initiative, linking higher education more closely to regions outside Europe. A multilateral, transnational venture which did, at the beginning, not have any official legal status, the Bologna Process developed its own tools and mechanisms for the advancement of its agenda.

This paper will discuss some of the cultural implications of increasing transatlantic educational cooperation and, based on a post-colonial approach, analyze some of the most important cultural narratives related to transatlantic and inter-American educational cooperation. How will the paradigm shift caused by the Bologna Process in Europe affect higher education and its related narratives in the Americas? How will it influence the transatlantic dialogue? In other words, has Bologna become a "global city?"

Ingrid Kummels & Stefan Rinke (Freie Universität Berlin, Germany; ikummels@online.de, stefan.rinke@fu-berlin.de)

Old Concepts—New Spaces: The "Indigenous" in Historical Perspective

The construction of indigenous spaces have in the course of the 20th century shattered monolithic conceptions of the nation. As historians have shown, processes of nation-building have themselves been shaped by the ethnic marking of political and public spaces already in the early 20th century. In recent decades, however, alternative conceptions of the nation as presented by indigenous movements have gained more ground. Indigenous space markers such as Aztlán or Tawantinsuyu have been established as powerful symbols of a restructuring of social and cultural spaces. Their re-invention and use since the 1960s will be the topic of this panel session.

Rüdiger Kunow (Universität Potsdam, Germany; rkunow@rz.uni-potsdam.de)

Hemispheric Contaminations: Yellow Fever in Transnational Contexts

This paper addresses the cultural and social challenges posed by the mobility of biological micro-organisms such as viruses, bacteria or fungi. It describes how disease mobility, aside from its medical effects, has historically done and continues to do cultural work. Focusing on moments of acute health crises, such as the 1793 Philadelphia Yellow Fever epidemic, the paper will show how representations of diseased Otherness were determined and mediated through language-based cultural practices and in this way inserted into the public sphere. In its conclusion, the paper will furthermore trace the emergence in this crisis of a hemispheric consciousness organized around a disease geography with clearly demarcated, yet imaginary spaces of purity and danger.

¹ <http://tuning.unideusto.org/tuningal/>

² The ALFA (América Latina – Formación Académica) program started in 1994 (European Commission - EuropeAid 2009b) and facilitates cooperation between EU and Latin American higher education institutions.

³ http://ec.europa.eu/education/eu-usa/doc1156_en.htm

Chris Lippard (University of Utah, Salt Lake City, U.S.A.; c.lippard@utah.edu)

“Into Mother Earth They Tear:” Crossing Borders and Breaking Ground in *Jonathan of the Bears* and *The Three Burials of Melquiades Estrada*

This paper picks up interests developed during a visit to the Inter-American research Group in Bielefeld last year. It focuses on representations of the earth and the use of animals to reflect a variety of human conflicts in transnational ‘American’ settings. The emphasis on the earth is apparent in the title of Tommy Lee Jones/ Guillermo Arriaga’s *The Three Burials of Melquiades Estrada* (2005). A burial of the murdered man can only appropriately take place when the right ground is found, while the digging of the grave is seen as an act of penance for/ retribution against the killer.

The late, hard-to-see, Spaghetti/Borscht western, *Jonathan of the Bears* (Enzo Catellari, 1993) is an Italian-funded, Russian-shot film, and a very late instance of the genre that looks back to the same director-actor team’s *Keoma* (1976), and forward to PT Anderson’s much-acclaimed *There Will Be Blood* (2008). Here the earth is to be torn into by rapacious white men in order to retrieve oil. Thus there is a battle over who best knows the earth, its native American inhabitants (here played mostly by Mongol actors/extras), or the engineers and geologists who find the richest source of the black gold beneath the Indian burial ground. The film also includes the traditional western trope of the cave/hiding place that is discovered by the hero as a boy and used later to confound his enemies. In this instance it is also the place that young Jonathan Kowalski, fleeing the murder of his pioneering parents, finds a substitute family of bears.

Thus like the animals and the Indians for whose company he later abandons his solitary existence, Jonathan has a knowledge of the land that trumps the white man—just as Melquiades’s and Tommy Lee Jones’s Pete Perkins do in *Three Burials*. This closeness to land and animals extends to a connection to and understanding of other peoples/races. In *Three Burials*, the border agent is brutal to the Mexicans he catches and, as the sex scene with her illustrates, has little connection even with his wife. The racism implicit in his attitudes/work is much more explicit in *Jonathan*, where the settlement is multi-racial and the oil magnate, Goodwin’s proposal to wipe out the Indians is met with a desire to kill off the Chinese, Mexicans, and blacks too. An alliance of other races opposed to the white man is here postulated and later developed through the actions of Goodwin’s black henchman, a son of slaves. His rescue of Jonathan allows the hero to confront and slay Goodwin, the killer it turns out of his parents, so that he achieves a revenge long-abandoned.

In these two films, borders are crossed in different ways—literally in *Three Burials*, where the murdered man’s body is repatriated for burial and border security provides the story’s main antagonist; *Jonathan*, meanwhile, constantly crosses back and forth between the worlds of the settlers and native populations, even that of the bears, picking up the key skills of each group. The film combines American, Italian and Russian actors in a story of personal integrity and, like *Three Burials* makes a plea for cross-cultural understanding.

Margarita López Maya (CENDES, Universidad Central de Caracas/Woodrow Wilson International Center; malopezmaya@yahoo.com)

Communal Councils in Caracas: Analyzing the Perception of Participants

In this paper I present a preliminary analysis on the characteristics and evolution of the participative innovation known in Venezuela as Communal Councils created by law in April, 2006. My analysis is sustained by an extensive research of bibliography, interviews to public servers and mostly field work and interviews to participants of these organizations in the popular barrios in Caracas along many years. The paper is a first version of a chapter of my book in progress, *Participative Innovations in the Chávez Era*, where I argue how participation in the political project of chavismo has moved from a conceptualization of empowerment to the people –that was the focus of participative innovations in President Chavez’ first Administration– to the idea of participation as a

means to defend Chávez' political project of Socialism of the 21st Century –the focus of his Second Administration. The Communal Council is increasingly conceived to fulfill this second purpose evolving into an institution subordinated to the Party-Government-State.

José Carlos Lozano (Tecnológico de Monterrey, Mexico; jclozano@itesm.mx) & **Lorena Frankenberg** (Universidad Metropolitana de Monterrey, Mexico; lrnfrankenberg@hotmail.com)

Decoding Dan Brown Transnationally: Mexican Youth Reading *Angels & Demons*

Based on 14 qualitative interviews and 5 focus groups, this paper explores the readings of the ideological contents of the Hollywood movie “Angels & Demons” by undergraduate students from a private university in Monterrey, México. The aim was to study the degree in which the youngsters negotiated and interpreted the definitions of reality, the religious topics, the characters and the plot of the movie, and what social and cultural mediations accounted for differences in their decoding process.

Kathrin Luckmann (Universität Duisburg-Essen, Germany; kathrin.luckmann@uni-due.de)

Indexing Ethnic Identity through the Use of Language: The Role of Chicano English in Short Stories by Mary Helen Ponce

Code-switching of Spanish and English has been identified as both an important feature of Chicano English as well as one of the key characteristics of Chicano literature (see Fought 2003: 208-210 and Beekman Taylor 1999: 255). It is a means for bilinguals to simultaneously index their heritage identity and their US identity they grew up in. Bilingualism plays an important role in the perception of what makes a ‘true’ Mexican-American in the eyes of the people inside and outside the community (see Fought 2006: 26 and Jiménez 2010: 111-112, 165-169). The incorporation of parts of speech of both varieties became a legitimate practice in speech and literature, creating something new, a “mezcla.” Chicano English and Spanish serve to signal a sense belonging to both communities but also the state of being caught in-between as famously expressed in the writings of Anzaldúa (see 1987, for example 62-63, 80). Code-switching can, thus, be a linguistic device to express this marginalized place in society and for creating a hybrid new place. This new place, termed ‘third space’, opens up possibilities of new representations of identity (see Bhabha 1990: 211).

Mary Helen Ponce's stories tell of growing up in a Californian barrio, of mother-daughter relations, the daily struggle of single mothers, machismo, tensions between US-born and immigrant Mexicans and other topics that seem central to Chicano reality as experienced by the author. In her collection of short stories, *Taking Control*, the narration is primarily in standard American English larded with emblematic Spanish epithets, phrases and, in dialogue, longer stretches of Spanish. Names (including names of the short stories themselves), terms of endearment and abuse and food are domains in which many Spanish words appear frequently.

Ponce has been harshly accused of portraying the characters in her novel *The Wedding* in a stereotypical and ridiculous way through the use of narrative heteroglossia, alternately stepping in and out of a low linguistic level of Spanglish and grammatically correct English (see McCracken 1998: 121). I, however, want to analyze the techniques of double-voicing and code-switching in a more neutral light by asking how exactly Chicano English is employed by Mary Helen Ponce and in how far the language used marks ethnic identity in the stories.

The (actual or indicated) amount of Spanish a given character contributes tends to give some indication of their degree of being integrated into the mainstream Anglo society. It likewise highlights generational differences and whether they belong to the group of US-born or immigrant

Mexicans. In this vein, language is employed – just like descriptions of the characters’ outward appearance, their way of dressing - by the author to mark salient parts of their identity. It is to guide the reader in their understanding of who it is they are dealing with.

Christian Ludwig (Universität Duisburg-Essen, Germany; Christian.Ludwig@uni-due.de)

The Construction of Transnational Identities in Adrian Tomine’s Works

The fourth-generation Japanese American contemporary cartoonist Adrian Tomine is well-known for his graphic novel series *Optic Nerve* and his illustrations in the *Time Magazine* and *The New Yorker*. While just about the only Asian-American to appear in his earlier works is Tomine himself, in his later works his characters are mainly young Asian-Americans in American society who are torn between the participation in the Asian-American cultural community and the rejection of their Asian heritage and, not uncommonly, of themselves. The possibilities and limitations of socially inscribed identities, cultural brainwashing and assimilation are only a few examples of Tomine’s more direct exploration of racial issues. By using a variety of examples from Tomine’s graphic works, this paper will show how the cartoonist employs the immanent combination of texts and images in order to construct a realistic picture of the transnational and cross-cultural Asian-American society. While at the text level, it will be outlined that Tomine focuses on the distinctive features of cross-generational Asian English as well as on its social implications, at the image level it will be illustrated how the author plays with the relative directness of iconographic representations and rather classical stereotypes of “American asianess”. Thus, the underlying power of images in graphic fiction in the context of race and identity will be discovered. Finally, it will be portrayed how Adrian Tomine’s comics contribute to the reconstruction of a transnational and pluralistic Asian-American cultural memory.

Roberta Maierhofer (Karl-Franzens Universität Graz, Austria; roberta.maierhofer@uni-graz.at)

Transatlantic Regional Cooperation in a Globalized World

The relative recent announcement of a European Higher Education and Research Area as an official platform for mobility both within Europe and with – what has been termed from a Eurocentric position – “third countries” has led not only to structural changes, but also to a change of narrative in international relations discourse.

The profound transformation of higher education in Europe – known collectively as the Bologna Process – is not only impacting Europe, but also holds significant implications for the Americas. The once privileged relationship between Europe and the US in terms of higher education now shows signs of alienation and distance. But on the other hand, Latin-American countries are now moving closer due to EU-programs such as Alfa. When in 1999 the establishment of a European Higher Education Area by 2010 was set in motion, the aim was to become more competitive in the international student market, thus creating a system to challenge US-American dominance in international higher education, but it has also opened up new possibilities of collaboration with institutions in Central and South America that did not exist before. This self confident declaration of a European identity within an area now stretching from the Atlantic to the Pacific with over 12 million students and 4,000 universities can also be seen as encouraging transatlantic regional cooperation.

In my paper, I want to analyze academic exchange in terms of internationalization strategies of European academic institutions. Transatlantic academic and cultural relations, exchanges, and mobility need to be seen in a wider context of the mission of institutions of higher learning in research and teaching, and against the back-drop of a new narrative discourse.

Anne Magnussen (Syddansk Universitet, Odense, Denmark; magnussen@hist.sdu.dk)

At the Margins of History and Place: Conflicts about Mexican American History in Texan Public Space at the Turn of the Century

In 2009 the Texas Congress approved that a monument to the state's Hispanic past be placed on the Capitol state grounds in Austin. To some Texans of Mexican descent, this act constituted not only the recognition of the community's historical significance, but also of the Mexican-American presence in contemporary Texas. To others, the monument represented a far too harmonious version of Texas history that both ignored the many years of violence and discrimination against the Mexican American population, and introduced race as a central component, emphasizing the Hispanic/Spanish heritage and downplaying the Indigenous and mixed-race Mexican American majority. According to the critics, the monument reproduced and even strengthened the existing "White" nationalist narrative.

This conflict was played out in the media and on the political scene and illustrates the interconnection between historical narratives in public space on the one hand, and present-day identities, politics and power on the other. Building on her research on Texas history in the early 20th century and on historical monuments in general, Anne Magnussen analyzes contemporary conflicts about history—such as the one described above—with a specific focus on the connection between historical narratives, ethnic communities and belonging in Texas. Magnussen considers Texas and the conflicts about history as part of the geographical, historical and imaginary borderlands between Mexico and the United States, and therefore includes local, regional, national and transnational processes in the analysis.

Giorgio Mariani (Sapienza Università di Roma, Italy; giorgio.mariani@uniroma1.it)

Negotiating Violence and Identity in Sherman Alexie's *Indian Killer*

Sherman Alexie's *Indian Killer* is to this day possibly the most controversial American Indian novel ever written. Even a critic like Arnold Krupat, usually sympathetic to most contemporary American Indian fiction, is baffled by what he considers the novel's espousal of a kind of militant and aggressive "Red Nationalism." Yet the problem Alexie interrogates in his novel is a crucial one, as the role violence has had, and continues to have, in the shaping of both national and group identities can neither be ignored nor easily brushed aside. In fact, Alexie's novel may be even more important today than at the time of its original appearance, given that the mysterious Indian killer's random murders may be easily perceived as a form of "red" terrorism. My paper argues that, whatever its structural and /or moral flaws, by taking upon itself the task of negotiating and interrogating the boundaries between violence and identity, the novel forces the reader to raise complex questions that admit no easy solutions. Particularly important is in this sense the way in which the novel seems both to mirror and go beyond John Ford's classic Western movie *The Searchers*, another ambiguous yet significant interrogation of America's founding violence. In fact, if on the one hand this novel would seem to confirm Robert Warrior's idea that "many Native people ... rely on the language of nationalism, the language in which the political struggle for their actual social world is being waged," on the other I would argue that Alexie's controversial text also shows that a transnational framework may be indispensable to an understanding of its contradictory meaning.

Carmen Martínez Novo (FLACSO, Quito, Ecuador; cmartinezn@flacso.org.ec)

Post-neoliberal Multiculturalism? The Backlash against Indigenous Rights in Ecuador's Citizen's Revolution

My paper examines the advances, ambiguities, and turns back in indigenous rights that have taken place during the government of Rafael Correa in Ecuador (2007). The government of Correa is part of the recent turn towards the left in Latin America. I examine indigenous rights in three contexts: the crisis of the indigenous movement of Ecuador since roughly 2004, the 2008 Constituent Assembly and Constitution, The practices of government as reflected in presidential decrees and statutory legislation. I argue that Rafael Correa's government is engaged in a process of state formation that entails a centralization of decision-making and a focus on the extraction of natural resources to finance a stronger state and to maintain independence from international and U.S. demands. The process of centralization is resulting in the reduction of the autonomy of independent social movements. The strong focus on the extraction of non-renewable resources is provoking a clash with indigenous organizations as most of these resources are located in indigenous territories. Both processes of deprivation of indigenous rights are justified by verbal attacks coming from the President and other high authorities against the indigenous leadership. These attacks are later replicated in the official media and other social domains. Scholars studying post-neoliberalism in Bolivia argue that post-multicultural citizenship entails there the combination of the gains of the neo-liberal period: recognition of indigenous peoples and popular participation plus a post-neoliberal emphasis on greater redistribution of national resources. In the case of Ecuador, post-neoliberal citizenship has meant so far less space for participation and autonomy as well as a resurgence of prejudices against indigenous citizens.

Maria Luisa Mariscal Melgar (Julius-Maximilians-Universität Würzburg, Germany; malu.mariscal@jura.uni-wuerzburg.de)

Dolores que quedan, son las libertades que faltan: La violación de derechos humanos en América Latina

Las graves violaciones a los derechos humanos que se dieron sistemáticamente en los países del Sur de América en las dictaduras militares entre las décadas de 1960 y 1970, el plan de represión de la oposición política e ideológica, en muchos casos armada, fueron uno de los elementos claves en la imposición y el desarrollo del proceso de dictadura. Los mas de 30.000 desaparecidos evidencian graves violaciones a los derechos humanos. Con el paso del tiempo, se han visto infinidad de casos que han dado lugar a una mayor difusión y conocimiento de los derechos humanos, uno de estos casos que ha transpasado fronteras es el de las trágicas y dolorosas experiencias de los genocidios, asesinatos políticos, militares y otros horrores que asolaron el cono Sur de America en el siglo pasado. Dolores que quedan, son las libertades que faltan, el respeto a los derechos humanos ha sido durante mucho tiempo la preocupacion de muchos gobiernos de países Latinoamericanos, y es ahora que con el transcurso del tiempo se han ido creando instituciones para su respeto y proteccion.

Evelyn Mayer (Johannes Gutenberg Universität Mainz/FTSK Germersheim; evelyn.p.mayer@googlemail.com)

Longing for Belonging: Native Identity in Louise Erdrich's *The Bingo Palace*

This presentation analyzes questions of native identity by situating them within the current discourse of border studies through focusing on Louise Erdrich's novel *The Bingo Palace*. Multiple borders such as geopolitical, psychological, and societal boundaries become evident in the novel, set on a Chippewa reservation. In my presentation I examine more closely the underlying psychological fears in terms of identity and culture in a native context as well as intersections between the real and the imaginary.

Louise Erdrich, herself of mixed native-white heritage, deals with notions of belonging and the future of native culture and identity within and beyond the bounds of reservation life. One of the protagonists, Shawnee Ray, becomes a symbol of hope bridging tradition and modernity as "she is the best of our past, our present, our hope of a future" (13). The tensions between the old ways and the necessities of survival in a capitalist society and economy are manifold. Due to the history of colonialism as well as additional factors within native communities, Native Americans are still poorer and often marginalized, a fact fictionalized by Erdrich as follows: "But us Indians, we're so used to inner plot twists that we just laugh. We're born heavier, but scales don't weigh us. From day one, we're loaded down. History, personal politics, tangled bloodlines. We're too preoccupied with setting things right around us to get rich" (17). This weight of history and need to make ends meet hamper efforts to belong and more often than not lead to striving instead of thriving.

In her novel Erdrich uses Bingo and reservation gaming laws as one way to describe the dilemma of preserving native traditions to foster a cultural identity while at the same time trying to embrace modern life with all the inherent challenges. Her solution, in character Lipsha Morrissey's words, is pragmatically to find a compromise without compromising either identity or integrity: "It's not completely one way or another, traditional against the bingo. You have to stay alive to keep your tradition alive and working. Everybody knows bingo money is not based on solid ground" (221). Precisely that seeming contradiction between tradition and modernity and the possibility of the reservation as a "third space" (Bhabha) in-between nation-state and nation is at the heart of my analysis.

Frank Mehring (Freie Universität Berlin, Germany; fmehring@googlemail.com)

Thoreau's 'Walden' as Transcultural Space: Transformed Environmental and Urban Perceptions in International Contexts

Thoreau's account of a two year life-experiment at Walden Pond one and a half miles outside of Concord, MA has become one of the founding texts of ecocriticism and theories of environmental consciousness. However, I will argue that the autobiographical text has also been used to make innovative claims about successfully translating the "Walden state of mind" for metropolitan dwellers. In the 20th and 21st century, international artists such as architect Frank Lloyd Wright, novelists Paul Auster or Charles Siebert, composers John Cage or Heiner Goebbels, or the visual artist Dirk Hauser have re-interpreted Walden in order to make claims about how to overcome the city-nature binary in New York, Chicago, Frankfurt or Berlin. My presentation will relocate Walden in the urban imagination and investigate the function of Walden as a transcultural space. Thereby, I will blur the boundaries between reading the text within the parameters of the city-nature dichotomy and what Lawrence Buell calls a holistic techno-organic entity. By revealing its underlying urban grid, Thoreau's account on Walden will emerge as a basis for transformed environmental perceptions.

Sophia A. McClennen (The Pennsylvania State University, U.S.A.; sam50@psu.edu)

Life in the Red Zone; Or the Geographies of Neoliberalism

What interests me in this talk is the construction of red zones and green zones—that is, spaces of threat and spaces of security-- and how they relate to national borders, specifically the US-Mexican border. I begin by discussing how the geographies of neoliberalism are not limited to the borders and boundaries between states. One of the arguments that I will offer in this paper is that there is a direct connection between the increased movement of capital and goods across national borders, the policing and militarization of national borders, and the construction of green and red zones within national borders. I will suggest that neoliberalism provides a real challenge to the previous models that we have used to think about the ways that populations are categorized and contained. On the one hand, national borders such as the one between the United States and Mexico have become more materially divisive than ever, more militarized, and more violent. On the other hand, the structuring logic of the security state that accompanies the social imperatives of neoliberalism have created and exacerbated social divisions so much so that the border becomes only one of the many ways that communities are partitioned.

Yolanda Melgar Pernias (Universität Innsbruck, Austria; Yolanda.Melgar-Pernias@uibk.ac.at)

Border Consciousness as Ethics and Aesthetics: Norma Elia Cantú's *Canícula: Snapshots of a Girlhood en la Frontera*

Norma Elia Cantú's *Canícula: Snapshots of a Girlhood in la Frontera* (1995) offers a moving picture of the author's life between childhood and adulthood along the US-Mexican border. The narrative strategy chosen by Cantú to tell her story is the photograph, by means of which the author creates a fictional memoir or, as she puts it, a 'fictional autobioethnography', that is to say, a work where characters and situations originate in real people and events, and yet become fictionalised. The distinction between fact and fiction, between history and creative invention becomes thus blurred in a similarly blurry space where artificial boundaries actually disappear: those making up *la Frontera*. The purpose of this paper will be the examination of the metaphor of crossing as intrinsic to the author's search for an adequate form of self-representation in the culturally complex setting of *la Frontera*.

Marietta Messmer (Rijksuniversiteit Groningen, Netherlands; m.e.messmer@rug.nl)

Immigration Policy Regimes at the Crossroads: A Comparison between Current U.S. and EU Migration Policy Measures and Their Effects on Redefining the Borders to Mexico and Morocco

This paper proposes a comparative study of current migration policy regimes developed by the United States and the European Union and their effects on reconceptualizing borders as permeable, mobile, and negotiable areas of multidimensional interdependence. Both the U.S. and Europe are currently negotiating increasingly large streams of migrants, and both have – for various reasons – responded by partly outsourcing the control of these streams to countries of transit that are located just outside of their own physical borders. In this context, Mexico and Morocco have started to assume a crucial role as buffer zones and migrant-absorbing countries vis-à-vis Central America and sub-Saharan Africa while at the same time being more strongly incorporated (politically, economically, and militarily) into a larger North American, respectively European Union through

measures such as El Plan Sur (2001), the “Security and Prosperity Partnership of North America” (2005), the “Dublin Regulation” (2003), or the “Global Approach to Migration” (2005). One can thus speak with Naomi Klein of a silent extension of U.S. and European borders. This paper intends to explore the complex effects that this reconceptualization and deterritorialization of borders has on the buffer countries Mexico and Morocco and will argue that their position has, on the one hand, been empowered because of their deeper integration into a North American/European Union through cooperation on the levels of law enforcement, immigration and visa laws, as well as military and police training in exchange for infrastructural support, mobility partnerships, and bi-national repatriation agreements. On the other hand, however, these countries may not only face a heavy financial, legal, and administrative burden but also alienation from their Latin American/African neighbors as well as a potential risk of losing sovereignty in being an integral part of such an asymmetric power constellation.

Sabine N. Meyer (Westfälische Wilhelms-Universität Münster, Germany; s.meyer@uni-muenster.de)

Cultural Difference or Transcultural Belonging? Identitarian Spaces in *Babel* (2006)

In my talk, I will reflect on the fairly recent genre of transcultural film. *Babel*, a transnational co-production among production companies based in France, Mexico, and the U.S., is a classic example of this new film genre. Set in Mexico, the United States, Morocco, and Japan, the movie reflects on cultural difference, yet even more so on transcultural belonging. Whereas most reviewers have interpreted the movie, according to its title, as a testimony to the linguistic and cultural rifts, the failed communication in today's globalized world, I will lay bare its emphasis on transcultural networks, interconnectedness, and interdependency.

John F. Moe (Ohio State University, Columbus, U.S.A; john.f.moe@gmail.com)

“Imagining” Identity and the Fourth Generation: Emigrant Stories, Journey, and the Transnational American Experience

America has long wrestled with what people associated as the “true meaning” of the American identity or the American continent itself. From today's armed forces stationed around the Globe, taking up arms in far-flung countries, to contemporary American youths of all ethnicities, Americans are beset with an idea of the historic veracity of the “American Ideal” in contrast to, or in concert with, the pragmatic reality of a nation that is experiencing the largest foreign-born population at 12.1% since the “hay-day” of immigration at the turn of the last century and a nation that has become the target of negative publicity and attention around the world. Never more has the “social responsibility” of the artist come into more account both for the United States as an individual nation and for the nation as a responsible member of the world community. In order to examine this position, it is first necessary to articulate some aspects of the national and individual identity of Americans themselves. To wit, at what level are the patterns of American identity, both those that are yielding and those that are unyielding, patterns of identification that yield important insights into contemporary American character.

The crisscrossing sets of pathways that people travel in order to emigrate and live in other places are complicated and varied from one another. Each experience is totally different and, yet, reasonably the same. The stories that recount the experiences of emigration and settlement become universal expressions of location and relocation. The stories re-enforce the yielding and unyielding patterns of emigration to such an extent that they can be shared within a network of people who

share only the experience of being in an alien place or location, with others from other countries who share the same experience.

To be sure, when we read or listen to another's story, we are experiencing the "other," we are seeing, for a moment, the world through the other's eyes. Importantly, we are also seeing the world through our interpretation of the other's story, the oral or written narrative that the teller shares with us. The paper will discuss select pieces of American literature that examine the role of cultural transgression, specifically Toni Morrison's *Sula* in which Morrison continues her creation of literary folklore by drawing upon and expanding historical patterns of journey and transgression. In a like way, Malamud's novel *The Assistant* examines the pattern of movement within the United States, a movement that was accentuated by Mark Twain with *Huck Finn*. I will argue that stories also help us dwell "in space and time" as a means of experiencing the journey of another and as a means of "seeing" the significant change in the shift within contemporary American cultural identification. The "Fourth Generation" is a concept that implies the blurring of identity especially in reference to the subtle shifts in the changing American cultural identity, an identity that alters itself emically as the culture moves toward everyone being a member of a cultural minority.

Amy Doherty Mohr (Ludwig-Maximilians-Universität München, Germany;
Amy.Mohr@campus.lmu.de)

Public and Private Legacies: María Cristina Mena's Short Fiction (1913-1916) and Archive

María Cristina Mena (1893-1965), the first Mexican-American woman to publish magazine stories in English in the U.S. , wrote for *Century* between 1913 and 1916. Her collection of stories, published by Arte Público Press (1997), recovered through the University of Houston's Recovering the U.S. Hispanic Literary Heritage Project, provide glimpses of Mexico for her audience, yet continue to resonate with contemporary scholarship in gender and cultural studies. From her first short story, "John of God, the Water-Carrier" (1913), Mena placed herself in the position of cultural translator, countering negative images of Mexico with a vision of vitality, community, and resilience.

I will present this story in its cultural context, and trace her development in two other short stories: "The Education of Popo," with its overtly critical view of American capitalism, and "The Vine Leaf," which suggests a more personal power struggle. This mysterious story speaks to Mena's position as a writer conscious of her audience, yet desiring, and finding, creative independence. In discussing these works, I will refer to the scholarship of Daniel Alarcón, Gloria Anzaldúa, Tiffany Ana López, and Tey Diana Rebolledo.

Finally, I will discuss the significance of Mena's personal papers to her role as an inter-American writer. Revealing her cosmopolitan, culturally complex identity, her archive provides evidence of the ideals and frustrations of a writer crossing cultural and national borders before our critical language explored this creative process.

Karoline Noack (Universität Bonn, Germany; knoack@uni-bonn.de)

The Construction of Ethnic Difference in Transnational Production of Moving Pictures: The Example of Claudia Llosa

The motion pictures „Madeinusa“ (2006) and „La Teta Asustada“ (2008) by the Peruvian director Claudia Llosa will be analyzed with respect to their cultural representations and significances in the construction process of ethnic difference and to identity discourses in a national (Peruvian) and transnational context. The two movies were celebrated at Latin and US American festivals, among them independent and feminist ones and at the Berlinale. The most important award Claudia Llosa

has won, was the “Golden Bear” for “La Teta Asustada” in 2009. In Peru these two movies provoked different debates on representations of the “Andeans” and on a long forgotten history in “real” and “fictive” contexts. The political background of these debates are characterized by the internal war in Peru that lasted 20 years and the rehabilitation of the terroristic past by the Truth Commission (CVR). The question is, in which way the representations produced and reproduced different cultural significations, consumption patterns and political discourses in variable social, political and cultural contexts in the transnational space? Is the specific construction of alterity, as it is expressed in the movies, even possible only in the transnational space? To which visual conventions does the director go back in imaging the Peruvian present? By including national identity discourses, I will analyze the director’s authority in interpreting culture. Here the focus is set on the manner in which the Peruvian population is represented. I inquire the sites of production and representation of the movies and the way different audiences consume and understand them. It will be shown in which way the travelling “Andean” culture (James Clifford) is produced in a complex network of social protagonists, who acted in transcultural encounters, structured by power relationships.

Stuart Noble (Københavns Universitet, Denmark; stuartn@hum.ku.dk)

Tejanos con Obama: Networking Chicano Art and Performing Citizenship during the 2008 Texas Democratic Primary and Caucuses

This paper seeks to extend conversations about new modes of citizenship and political action commonly associated with so called “user-generated” social media through an examination of Chicano visual art interventions during the 2008 Texas Primary. I situate this grassroots visual culture within the historical contexts of America’s ongoing culture wars and the contemporary politics of migration, transnationalism, globalization and postcolonialism to analyze the ways Chicano artists contributed to what Marita Sturken has characterized as the “new aesthetics of patriotism” (Sturken 2009:168) surrounding Barack Obama’s presidential campaign. I argue that despite numerous claims of a “post-racial” America articulated by both mainstream media and major political parties the discursive construction of explicitly racialized citizenship was central to everyday practices of citizenship throughout the campaign.

Based on a case study of the Date Farmers, a Los Angeles-based group of Chicano artists, the paper explores the ways grassroots artists and activists exploited both social media networks and urban space to stage hybrid cosmopolitan identities as counter-narratives to mainstream media framing. I present citizenship as a “highly complex, multiple and fluid identity” (Werbner and Yuval-Davis 1999:23) constituted through social practice (Albrow 1996:127) to illustrate the ways Chicano artists/activists rejected post-racial narratives and fashioned complex civic subjectivities beyond common binary types of race and place based “othering” involved in the process of political identity formation. I argue that these discourses on citizenship should be read as political performances and social processes of network formations staged across what Edward Soja theorizes as the “politicized spatiality of social life” (Soja 1989:2) and that these new patriotic aesthetics may represent the vanguard of a post-nationalist, multi-ethnic cosmopolitan electorate moving to the center of political and social action.

Matthias Oppermann (Universität Bielefeld, Germany; matthias.oppermann@uni-bielefeld.de)

“Bury the body. Bag the head.”—Cinematic Resurrections of Joaquín Murieta in a Transnational Perspective

In August 1853 a human head in a jar was on display at an exhibition in Stockton, California. The head was advertised as belonging to Joaquín Murieta, a notorious Mexican bandit who had terrorized Gold Rush California and had eventually been captured and decapitated by State Rangers in late July 1853. Less than a year later, a writer named John Rollin Ridge (or Yellow Bird, his Cherokee name) published a dime novel about *The Life and Adventures of Joaquín Murieta* that had the effect of creating the figure of Murieta as one of the most enduring myths of California history and folk culture. The story has since been adapted and transformed across multiple genres and media. As social bandit, insurgent, or freedom fighter, the character of Joaquín Murieta has transgressed national boundaries and become a genuine contact zone of intersecting traditions of rural insurgency and cultural resistance in Mexico, Chile, the United States, and Europe.

In the 1998 Hollywood movie *The Mask of Zorro*, the character of Joaquín Murieta and his pickled head resurface as the (murdered) brother of the completely fictitious Alejandro Murieta. Pretending to be a Spanish aristocrat in Mexican California, Alejandro (played by Antonio Banderas) is trained to become Zorro's successor; by the end of the movie, the famous mark Z for Zorro has become M for Murieta. Working backwards from this moment of cultural convergence, my paper explores how the blurring between Zorro and Murieta may expose the cultural and political function of the Murieta myth at the end of the 20th century.

Melanie Otto (Trinity College Dublin, Ireland; ottom@tcd.ie)

Lafcadio Hearn's Creole Poetics

Born on a Greek island and raised in Ireland, Lafcadio Hearn settled permanently in Japan after having lived for more than a decade in the American hemisphere. Hearn became a writer after emigrating to the United States at the end of the 19th century. Particularly taken by the creole cultures of Louisiana and later the French West Indian colony of Martinique, Hearn's writing absorbed many of the characteristics of those cultures, not only in content but also in form. His sketches of creole life in Louisiana and the West Indies are among the first to look at cultures in flux. Hearn was particularly interested in the 'impure' and hybrid aspects of creole life, which set him apart from his contemporaries but made him one of the first modern writers on the nature of creolization, who subsequently influenced the development of French-Caribbean literature and thought. Above all, Hearn believed that the creole cultures of Louisiana had less in common with the rest of the United States than with the West Indies. As such, Hearn's work is among the first to look at the cultures of the Americas in a transnational way. While reading Hearn's sketches on Louisiana and Martinique as an exploration of transnationalism, this paper also investigates how Hearn's unique style absorbed a creole poetics that characterizes many of the pieces collected in *Inventing New Orleans* and *Two Years in the French West Indies*. One may even venture so far as to say that the style he created and used during his time in the Americas influenced some of the work he subsequently produced in Japan and for which he is now most famous.

Berndt Ostendorf (Ludwig-Maximilians-Universität München, Germany; b.ostendorf@lrz.uni-muenchen.de)

The Rise and Fall of Multicultural Theory and Practice: The Ideological Contradictions of Belonging

The differences between the multicultural theories and practice in the U.S. and in other countries are due to the historically specific organization of cultural and national identity within given economic settings, but also to the fact that each civic culture has its strengths and weaknesses (that it takes for granted) for which multicultural agendas serve as a therapeutic, countervailing balance. The struggle for recognition—a paradigmatic form of political conflict in late 20th century—the recognition of diversity and the recognition of discrimination based on cultural endowment and misrepresentation, these are the worthwhile agendas of the multicultural turn. And yet, we are witnessing a jumble of unintended consequences leading to perverse effects. For in a politics of difference cultural domination supplants economic exploitation as the fundamental injustice. Is a multicultural fragmentation into life style clusters the best political answer to the rising inequality of the new capitalism? After 20 years multiculturalism has lost its appeal not only on the political Right, but also on the Left. Indeed, it has become fetishized as fighting term in the culture wars. Are we “beyond” multiculturalism? These and similar questions will be addressed in the talk.

Monica Palacios (University of California, Santa Barbara and Los Angeles, U.S.A.; monicapalacios@earthlink.net)

Performance: Greetings From A Queer Señorita

“Greetings From A Queer Señorita,” the ever-evolving bold and funny performance featuring righteous rants and anecdotes that intersect race, ethnicity, class, gender, sexuality, and politics. Ms. Palacios lays it on the line and tells it like it is from her Chicana lesbian perspective. Same sex marriage; older and wiser; women’s health; love and revolution are some of the themes she delves into. Enjoy new works and solid gold favorites from the hip happening homo chick of the West. Critically acclaimed writer/performer Monica Palacios is widely recognized as working at the forefront of Chicana/Latina, queer, feminist performance. She has been featured as the subject of critical discussion by leading scholars, activists and artists concerned with matters of social justice and human rights. Palacios has written several one-woman shows and plays including: Latin Lezbo Comic, Sweet Peace, Clock, Miercoles Loves Luna and Prom. Her plays, short stories, poems and essays, have been published in numerous pivotal anthologies: Out of The Fringe; Chicana Lesbians: The Girls Our Mothers Warned Us About; and Puro Teatro: A Latina Anthology. She is on the cover and featured in the book: Homecoming Queers: Desire & Difference in Chicana Latina Cultural Production (2009 Rutgers University Press) by Professor Marivel Danielson. Monica’s performances and publications continue to be studied in universities nationally and internationally. Please visit www.monicapalacios.com and check out her new blog at the website www.Epochalips.com, a cyber community for lesbians.

Gabriele Písarz-Ramírez (Universität Leipzig, Germany; pisarz@uni-leipzig.de)

“If you're so goddamn brave, then why did you leave?”—The Experience of Exile in the Work of Carmen Aguirre

My paper will analyze the work of Carmen Aguirre, a Canadian dramatist of Chilean origin, in the larger context of the fields of Latino and Hemispheric Studies. In particular, I will focus on Aguirre's new play *Refugee Hotel* that premiered in October 2009 at Theatre Passe Muraille Toronto and was produced by the Alameda Theatre Company. The play dramatizes the story of a family of Chilean refugees who arrive in Canada after Chile's 1973 military coup d'état. I am interested in the specificity of Canadian Latino/a representations of exile as they echo yet also modify the narrative rendering of Latino diasporic experiences in the United States (e.g. in texts such as Helena Maria Viramontes' "The Cariboo Café" and Julia Alvarez' *How the Garcia Girls Lost Their Accent*). While the positioning between home and the place of refuge thematized in Aguirre's work as well as in U.S. Latino texts about exile displays many parallels, suggesting that the cultural productions of Canadian Latinos represent merely a variety of U.S. Latino writing and can thus be subsumed under the critical models created by U.S. Latino criticism (such as the borderlands paradigm), I will argue that the specific case of Latino refugees in Canada and their descendants as they are dramatized by Aguirre requires a modification of these models. My paper will engage with the ongoing disregard of Canadian Latino writing by most (U.S.) Latino critics that results in a double isolation of these writers both as Latinos in Canada and within the discipline of Latino Studies. While Latino and Hemispheric Studies need not only include U.S. Latinos and Latin America but also Canada in their scope, enabling new discussions about Latino culture on the continent, I contend that a simple transference of U.S. created theories to Canadian Latinos would be the wrong approach to meaningfully embrace the Canadian Latin American experience.

Renata Philippov (Federal University of Sao Paulo, Brasil; renataph@uol.com.br)

Edgar Allan Poe and Machado de Assis: The Short Stories

Much has been published and discussed in relation to Edgar Allan Poe's short stories and aesthetic theories. The same may be said of 19th century Brazilian novelist, short story writer, poet and journalist Machado de Assis. Although some academic studies and publications in Brazil refer to the possible influence of Poe's stories and theories in Machado de Assis' production, a deeper study into the way Machado actually may have read and subverted Poe's writings so as to fit within his own literary project still needs to be carried on. If both authors privileged the short story as a genre par excellence to portray the individuals in moments of crisis, if both dedicated much time to publishing those stories in newspapers and magazines, their scope of themes and literary procedures often diverged. This paper, therefore, aims at discussing up to what extent Machado actually incorporated Poe's imagery, topoi and aesthetics into his own literary project. For that purpose, two broad aspects of Poe's and Machado's short stories will be addressed: the universe of mind and humor.

Frank Erik Pointner (Duisburg-Essen, Germany; frank.pointner@uni-due.de)

The Construction of Mexican Diaspora in Gilbert Hernandez' Luba Stories

In the early 1980s Gilbert and Jaime Hernandez started to serialise their graphic stories mainly starring Latino characters in their self-published magazine *Love and Rockets*, which has been going strong ever since. For the first twenty years Gilbert's contributions predominantly centred on the fictitious Mexican village of Palomar, where the beautiful matriarch Luba resided over her large family, temporarily even taking on the position of mayor of the town. Ten years ago, Gilbert Hernandez relocated his heroine together with most members of her ever-growing clan to Los Angeles where they have become—the series is still running—the nucleus of a diasporic community exhibiting many shapes and dynamics which have been associated with transnationalism. This paper will concentrate on these dynamics and their construction in a medium which makes use of verbal and pictorial story-telling devices.

Gonzalo Portocarrero (Pontifica Universidad Católica del Perú, Peru; gportoc@pucp.edu.pe)

Las Dinámicas de secularización en un mundo globalizado. El caso del movimiento Shining Path en Ayacucho, Perú

Secularization has been mostly understood as the loss of importance of religion and religious institutions. Following Max Weber, however, secularization can be seen as the transformation of religious ideas, since this transformation is what allows the appearance of new horizons of meaning. Weber stated that the myth of progress comes from the secularization of the idea of providence. The idea of success integrates and replaces, to a certain extent, the older myth of redemption. A new imaginary must be understood as a re-creation of an older one. Both continuity and rupture are at the base of a new horizon of meaning.

Huamanga is the small Andean city where the Shining Path movement was born. Traditionally it has been explained by the impact of modern discourses, mainly Marxism, brought about by the university upon a very traditional society. This explanation leaves aside the overwhelming importance of religious ideas as the ideological background that allowed the emergence of this radical movement. In just a few years the Catholic Church lost much of its influence amongst the educated youngsters. But there was no existential crisis. The ongoing, slow and conservative, process of secularization was replaced by a new version, accelerated and revolutionary. People ceased to focus on god and heaven; they began to concentrate their energy on earthly matters, but they still expected to achieve what was promised in heaven: a perfect, happy social order that could be built through contrition and sacrifice, and under the direction of a messiah like figure. I want to uncover the religious substratum of radical politics. What happened in Peru during the 80's was announced in Europe in May 1968 and in China during the cultural revolution: the emergence of radical politics, the renovation of a totalitarian Marxism with Christian ideas.

This presentation is based mainly on interviews with intellectuals that witnessed the cultural transformations of their society. At the root of this story is the collision between global ideas and the traditional socio-cultural world.

N.B.: The presentation will be **in Spanish**.

Nancy Postero (University of California at Davis, U.S.A.; npostero@ucsd.edu)

Indigenizing the Post-Neoliberal Moment in Bolivia

No abstract available.

Ludger Pries (Ruhr-Universität Bochum, Germany; ludger.pries@ruhr-uni-bochum.de)

Between Populist Nationalism and Cosmopolitanism: Prospects of (Latin?) American Transnationalism

Globalisation and transnationalisation of the economic, social, cultural and political life causes an increasing diffusion and quality of transnational social spaces which span over different locales. For analysing and understanding these (not completely new, but increasingly important) phenomena, traditional essentialist concepts of geographic and of social spaces are not sufficient. Relativist approaches of space have to be applied in the continuum between geographic and social spaces. The paper therefore, first, presents a specific reflection on different concepts of space as developed in sciences in general and especially in sociology. Second, it presents ideal types of internationalisation specifying the terms ‘transnational’ and ‘transnationalism’ in a narrow sense. Based on this, a multi-level and multi-spatial concept of identities is presented. Finally the question is discussed if something like an (imagined) (Latin) American identity could or does exist.

Marc Prieue (Universität Potsdam, Germany; priewe@uni-potsdam.de)

Bodies in Exception: Rationalizing Early American Epidemics

Diseases constituted a decisive factor in the conquest of the Western Hemisphere. The avalanches of disease that swept across the Americas in the sixteenth and seventeenth centuries did more than rendering Indian populations susceptible to European military force; they established and cemented a sense of civilizational and corporeal difference between Native Americans and Europeans that became engrained in the larger cultural narrative of contact, conquest, and colonization. After an overview of disease responses in the Spanish and English realms of influences, this paper focuses on how New England Puritans configured and represented the causes of native diseases. The dominant English explanation of “virgin-soil epidemics,” which killed approximately ninety percent of the local Indian population between 1616 and 1634, stressed that health disparities between natives and Europeans were an intricate part of God’s providential plan. In fact, America’s redemptive purpose, prefigured in writings by European explorers, was only fully revealed as Puritans couched disease in providential terms and thus elevated the significance of their colonizing endeavors to both national and cosmic proportions. Some early New England observers, however, contested an exclusive providential reading of colonial health disparities by attributing native epidemics to natural causes or cultural choices, while others pointed out the common humanity of both groups. The majority of the remaining Indian population of New England sought to understand their new reality by blaming the epidemics on English sorcery, native transgression from cosmological principles and, most importantly, the inadequacy of their deities. A comparative analysis of these responses reveals shared features and differences in the cultural coding of disease in early America.

Josef Raab (Universität Duisburg-Essen, Germany; Josef.Raab@uni-due.de)

Inter-American Studies: Why and Whither

José Martí complained in 1892 that “El desdén del vecino formidable, que no la conoce, es el peligro mayor de nuestra América.” Although transnational developments in the Americas over the past centuries have created increasing opportunities for mutual acquaintance, they did not lead to the kind of “Our America” that Martí had in mind. Neo-imperialism, disdain, and typecasting tend to shape inter-American relations much more than the brotherhood which Martí (and Thomas Jefferson as well as Simón Bolívar before him) had propagated. Academic disciplines from North American Studies to Latin American Studies to sociology, political science, and history have been similarly focused on national issues and developments. Transnational and interdisciplinary approaches to the Americas have remained the exception.

Well aware that there are disciplinary, institutional, and personal obstacles to the emerging field of Inter-American Studies and that there is a danger of obfuscating difference, I will argue that the gains of an inter-American practice by far outweigh the losses. Only if we are open in our academic disciplines to a transdisciplinary approach and only if we complement our nationally centered analyses with a consideration of transnational implications and interconnections can we hope to do justice in our work to the (transnational) developments that have shaped the Americas over the past centuries.

Wilfried Raussert (Universität Bielefeld, Germany; wilfried.raussert@uni-bielefeld.de)

Narrating Global Processes: Road Movies in the Americas

Arjun Appadurai, in *Modernity at Large: Cultural Dimensions of Globalization*, has undertaken an analysis of the disjunctions and contradictions generated by transnationalism. In the era of globalization and mass mobility, as he argues, media and migration are the two major forces shaping contemporary subjectivity and socio-cultural change. As critics such as Greenblatt and Clifford have pointed out, geographical as well as social mobility lead to new spatial contact zones for identity formation; routes increasingly replace roots in the attempt to define one's positionality in a fast-paced world of globalization and digital medialization. With respect to social and sociopolitical changes it appears interesting to explore an artistic genre that historically has dedicated itself to narratives of mobility in moments of crisis. As part of transnational processes, the genre of the road movie whose origins may be traced back to early examples of US cinema in the 1940s and whose contours as genre emerged more clearly in the 1950s and the 1960s, has recently expanded its presence in the Americas. From Brazil to Canada we can witness an increasing emergence of road movies that trace national and transnational roads in ways riffing on, translating, transforming and diverging from representations of the road in US cinema. How interamerican dynamics and tensions are captured in recent road movies such as *Highway 61* and *Bajo California* will be at the core of this paper's investigation.

Michele Reis (University of the West Indies, Trinidad and Tobago; diaspora.issues@gmail.com)

The Socio-cultural Impact of the South American Presence in Trinidad and Tobago: The Case of Venezuelans and Colombians

Despite the dearth of academic and empirical data on recent border crossings between Trinidad and Venezuela/Colombia, this migratory flux has been transforming Trinidad's socio-cultural and economic landscape profoundly. Trinidad and Tobago's porous borders and extremely close proximity to Venezuela make it a natural haven for an ever-growing number of Venezuelan and Colombian nationals. Although these cross-border flows are not a recent occurrence, contributing

factors to the contemporary context of Venezuelan presence in Trinidad and Tobago are invariably linked to the presidency of Hugo Chávez and socio-economic and political instability in the South American mainland, referred to in prior studies by the author as the Chávez Effect. The paper examines some of the socio-cultural and historical antecedents of Venezuelan emigration to Trinidad and Tobago from the 19th century to present date.

In Colombia, decades of armed conflict has resulted in internally displaced persons (IDPs), some of whom settle illegally in Trinidad and Tobago. This paper will analyse these migratory movements, and more recent arrivals of Colombians in the context of the globalization of irregular migration and issues of border security in small, vulnerable receiving island states. Finally, the paper discusses the negative and positive consequences of South American migrants on the island nation of Trinidad and Tobago.

Keywords: migration, Chávez, Venezuela, Colombia, Trinidad

Zelideth Maria Rivas (Colorado College, Colorado Springs, U.S.A.; zelibelly@gmail.com)

Narrating World War II: Japanese Immigration and Internment in Brazil, Peru, and the United States

The largest Japanese population outside of Japan resides not in the United States but in Latin America, with the majority of the population living in Brazil and Peru. Japanese immigration to Latin America began in the late 19th century with the recruitment of Japanese contract laborers who were sought to maintain the agricultural production. In this paper, I explore how memoirs of Japanese immigrants to Brazil and Peru narrate their immigration experiences, particularly focusing on World War II. In their memoirs the writers relate how they were urged to express their loyalty to Brazil, Peru, Japan, and ultimately the United States. The hardships that the immigrants endured, inflicted upon them by the various national and international measures, such as the Vargas regime, the US War Relocation Authority, as well as Japan's role in World War II, formed wounds in the community that became crippling. In particular, I will examine Handa Tomô's *O imigrante japonês* and Higashide Seiichi's *Adios to Tears* in order to articulate how World War II forced members of the Japanese diaspora in Latin America to choose between their Japanese nationality and their residency in Latin America and the United States. Faced with the impossibility of return to Japan, the Japanese immigrants became translators of cultures, allowing themselves to accept and reject aspects of all the cultures in which they resided and further defined their identity and dual-cultural upbringing.

Breanne Robertson (University of Maryland, U.S.A.; breanne@umd.edu)

Mayans, Maize and the Middle West: Remaking American Identity in the Ames Mural Competition

In 1935, the United States Treasury Department's Section of Painting and Sculpture held a mural competition for the newly erected post office in Ames, Iowa. The Section was not an emergency relief program, but rather it focused on aesthetic concerns to determine public art patronage. To maintain quality according to agency standards and to encourage young artists, the Section developed a selection process based on state, regional, and national competitions. Guidelines for the Ames mural competition stipulated that eligible artists reside in Iowa or its adjacent states and that subject matter for the mural relate to the local activities and history of Ames.

That fall the Section awarded the Ames Post Office mural contract to Iowa artist Lowell Houser. Houser's winning mural design, titled *The Cultivation of Corn in Mayan and Modern*

Times, compositionally and thematically constructs a visual argument claiming a seamless historical lineage in which the modern Iowan farmer descended, culturally at least, from the ancient Maya. Notably, the success of Houser's design has eclipsed any consideration of its historical inaccuracy, particularly with regard to the prominent inclusion of a Mexican Indian in a mural dedicated the local history and culture of Ames, Iowa. This scholarly inattention is not surprising, considering Houser's career as a whole remains understudied and relatively unknown to art historians. Why did Houser select a Mayan Indian for his mural rather than a European-American pioneer settler or North American Indian with historical ties to Iowa? And why did the Treasury Department select Houser's mural sketch for the commission?

I argue that Houser's choice of Mayan subject matter and its appeal to the Section reflected broader cultural and political interests at this time. The years between 1933 and 1945 witnessed a substantial reconfiguration of the ways United States citizens characterized the history and culture of ancient Mexico. Shifting interpretations owed much to concurrent changes in government policies regarding Latin American nations. In his inaugural address on March 3, 1933, President Franklin D. Roosevelt launched the Good Neighbor Policy, hoping to rehabilitate imperialist images of the United States and to facilitate its economic recovery from the Great Depression. Roosevelt strategically framed his foreign policy initiatives intending to convince Americans, at home and abroad, to forge an international alliance that would safeguard the Western hemisphere from the mounting political and economic crises in Europe.

As part of these efforts, the U.S. government encouraged pan-American solidarity by actively promoting pre-Columbian artifacts as evidence of a "shared" American heritage distinct from European culture. I posit a correlation between Houser's appropriation of pre-Columbian subject matter and the international discourse of the Roosevelt administration. In addition, I argue that this heady political climate influenced the federal selection committee in its decision to award Houser the mural contract.

Marc S. Rodriguez (University of Notre Dame, U.S.A.; mrodrig5@nd.edu)

Texas-Mexican Migration in the Midwest: Interstate Migration, Ethnic Community Formation, and Transnational Neighborhoods after World War II

This paper will detail the circular internal migration of Texas-Mexicans (Mexican ancestry people living in the United States) between the US-Mexico border region of Texas and the Midwestern United States.

My presentation explores the ways in which migration shaped community and defined the contours of a primarily working-class social and political activism in both Texas and Wisconsin. In Wisconsin, Texas-Mexicans who had lived in the segregated and racialized community of the South Texas border integrated into the multi-ethnic milieu of Wisconsin. First, in Wisconsin, migrant activists encountered the progressive traditions of this Midwestern state as well as Mexican transnational migrants settled in Milwaukee, which provided the foundation for a viable interstate social movement. Second, political ideas from South Texas mingled with those of Progressive Wisconsin and this circular flow of people and thought became a resource for mobilization in both locations. Third, In Milwaukee Texas-Mexicans settled on the heavily Polish and Polish-American South Side where they build relationships with Polish-American politicians and government officials as well as other white ethnics in their effort to define a place for themselves as migrants in the urban-industrial city of Milwaukee. Lastly, this paper ends with reflections on the contemporary tensions and patterns of coexistence among Texas-Mexican interstate migrants, other Latinos and Latin-Americans, as well as the Mexican and Polish transnational migrants who often share community in cities like Milwaukee and Chicago.

Annette Rukwied (Universität Bielefeld, Germany; Annette.Rukwied@uni-bielefeld.de)

Cine+Más®: U.S. Latin@ Film Festivals as Transnational Performances and Project(ion)s

U.S. Latino film festivals have been around since the mid-1970s, with San Antonio's Cine Festival being the oldest. My paper draws on fieldwork conducted in the Fall of 2009 and in the Spring of 2010, centering on the festival scene in three Californian urban regions, San Diego, Los Angeles, and the Bay Area. I argue that despite the many factors that distinguish these festivals from one another, such as size (high school and university venues vs. multiplex theaters), location (San Diego's border region vs. the Bay Area), and showcasing focus (Latina film vs. student productions), there are obvious similarities. Most importantly, they all propagate a notion of transnational *latinidad* that is hemispheric (Noriega), a cultural resource (Yúdice) and marketing tool (Dávila), and which denotes an identity that is relational and non-essentialist (Hall). Accordingly, while one of their objectives is to present realities pertaining to U.S. Latin@ lives as a source of empowerment and counter stance to Hollywood's stereotypical representations (also by providing exhibition and networking opportunities for emerging independent producers), they moreover forge and strengthen alliances to communities not only within, but also beyond national borders (most prominently, through programming practices, but also through sponsoring). With special regard to San Diego's Latino Film Festival, and including film material and interviews with informants such as programmers, visitors, volunteers, and sponsors, my paper will cast a critical glance at the many ways these festivals project a mis-en-scène of such transnational *latinidad*.

Minni Sawhney (University of Delhi, India; minnisawhney@yahoo.com)

Mexican Border Literature: Peripheral or Alternative?

The predominance of Mexico D.F. for Mexican letters both as a theme in individual works and as a magnet attracting writers can be traced to colonial times and conforms to the hypothesis of Pascale Casanova's *The World Republic of Letters* in which the reasons for the allure of metropolis like London, Paris and Mexico City for any aspiring writer are analysed. However during the past thirty years a group of writers from Mexico's northern states (Coahuila, Sonora, Tamaulipas, Nuevo León, Baja California, Chihuahua) on the border with the United States have challenged this hegemony. Their success can be borne out by the literary prizes and critical acclaim that they have received and is due in no small measure to the patronage of institutions like the University of Sonora in Hermosillo, the alternative literary fora in which their works have been presented and their different *habitus* to use Pierre Bourdieu's expression. The latter, besides their geographical location and different history, also includes the cross cultural influences they receive from across the border. It predisposes their choice of themes like narcotrafficking, immigration and violence that are connected to the sociology of their space and are at variance with the mythology of the national and "mexicanidad" of authors from Mexico D.F. However amongst these writers there are also crossover stories of those who have a foot in the centre and yet are avowed border writers who have obliquely highlighted the literary production of the border regions. This paper explores the above phenomenon and the literary oeuvre of four writers: Luis Humberto Crosthwaite, Gabriel Trujillo Muñoz, Cristina Rivera Garza and Daniel Sada. It will also be discussed in the paper how the themes privileged by these writers are common in the literary and cultural production of North and South America and thus it becomes possible to speak in the words of Jean Franco of "a literature that no longer engages with national and territorial identities but territorialises other subjectivities, identities and politics". The narco themes and violence dealt with in these novels are common in border writing in other geographical spaces and hence the challenge offered by the writers under study is not only to the hegemony of the literary production of the capital but also to the idea of a national narrative with its neat boundaries. National narratives and the criticism that accompanies them demarcate particular characteristics in a country and exclude others. But themes that were considered peripheral now occupy centre stage in the nation's imagining of itself and hence the

question arises of whether these writers can be considered peripheral to a centre that is increasingly seen to no longer hold or a centre that is located in the margins. Instead this literature can be considered transnational and one that offers an alternative to the one from the centre.

Keywords: Mexican U.S. border writers, narconovels, post national narratives, transnational literatures.

Silvia Schultermandl (Karl-Franzens-Universität Graz, Austria; silvia.schultermandl@uni-graz.at)

Remembering What to Forget: Memory as Transnational Practice in Jamaica Kincaid's *Lucy*

Memory, in its importance as emancipatory, collective device of cultural continuity and counter-hegemonic medium of historiography, is a highly emphasized trope in contemporary ethnic literatures throughout the Americas. Immigrant narratives in particular characterize memory as the sole connection between the immigrant individual and her collective home-culture. In Antiguan American writer Jamaica Kincaid's *Lucy*, memory is both a political act of cultural survival in the face of the dominant American society as well as a vehicle for the protagonist's attempted distancing from the colonized motherland. In *Lucy*, Kincaid's only novel of American setting, the politics of memory are rather ambiguous. This paper engages a reading of Kincaid's novel with particular focus on the protagonist's ambivalent relationship to her mother and the resulting ambivalence about her collective cultural memory.

The phrase in the title of this paper, "Remembering what to forget," implies this ambivalence. It refers to the protagonist's attempted liberation from her colonized home-land and her disconnectedness from the misogynist Antiguan society and its patriarchal laws enacted by her mother. In this sense, the protagonist perceives immigration to the US as possibility for the beginning of her new identity. On the other hand, the protagonist relies on her collective memory during her struggle for visibility in the face of American society. This dichotomy between remembering and erasing the ties to her mother-land characterizes the narrative discourse of the protagonist's re-writing of her personal history. Through this use of a paradoxical relationship between memory and amnesia, Kincaid's novel also epitomizes the interconnectedness between American and Antiguan cultural realities as experienced by the protagonist. To the same extent as memory and forgetting are connected, so, too, are the perspectives on American and Antiguan culture in the narrator's self-representation. Kincaid's treatment of memory thus configures the complexity of the borderland between the two locales of the novel's setting.

Florian Sedlmeier (Universität Salzburg, Austria; florian.sedlmeier@sbg.ac.at)

Beyond Magical Realism: Jamaica Kincaid's *Lucy*, Photography and the Postethnic Novella of the Arts

Jamaica Kincaid's novella *Lucy* (1990) has produced a significant amount of critical studies and articles that have focused on the depiction of the mother-daughter relationship, on the critical relation of the text to various literary intertexts, such as William Wordsworth's poetry or Charlotte Brontë's *Villette*, as well as on the question whether the text draws upon Judeo-Christian or rather Caribbean mythology, and can thus be read as a magically realist one. In any case, the analytical focus has been on the diverging constructions of subjectivities alongside differential identity scripts, and *Lucy* has been reclaimed by postcolonial and Caribbean American studies alike since it blends gendered narratives of diaspora and immigration.

What has largely been overlooked, however, is *Lucy*'s overall texture. Its various allusions not only to literary texts and conventions but also to painting, photography, and music mark it as a

postethnic novella of the arts, a novel of artistic initiation. Examining the discourse on photography performed in the novella, the paper will sketch a reading of *Lucy* as a *Künstlernovelle* and explore its consequences for the paradigm of cultural representativeness, which governs prevalent understandings of U.S. ethnic and postcolonial literatures. On the one hand, the ekphrases of photographs in the novel can be read as an ideological critique of exoticizing strategies practiced by modernism as well as the 1960s counterculture – the historical time at which the novel is presumably set. On the other hand, however, this form of rewriting, which is characteristic for U.S. ethnic and postcolonial literatures, collides with a paradoxical desire for a postethnic literary presence that is articulated through the novella's playful and self-reflexive investment into artistic conventions and medial registers. From this angle, Kincaid's investment into so-called Western art not just serves the purpose of ideological critique; it equally and deliberately motivates these allusions to challenge its own modes of production and reception as ethnic or postcolonial literature. *Lucy's* texture, then, stages a tension between critical retrospection and desired immediacy, or between representativeness and presence, that marks the postethnic novella of the arts and thus demands a formal reading that cuts across the prevalent receptive patterns and that resists a reading in terms of magical realism.

Reinaldo Silva (Universidade de Aveiro, Portugal; reinaldosilva@ua.pt)

Madly in Love Outside the Church and the Nunnery: The Portuguese Priest and Nun Revisited in Katherine Vaz's Fiction

The goal of this essay is to analyze Katherine Vaz's revisiting of two classics in Portuguese literature, *O Crime do Padre Amaro* (1875), by Eça de Queirós (1845-1900) and *Cartas Portuguesas* (1669), by, presumably, Soror Mariana de Alcoforado for her own writing of *Saudade* (1994); *Fado & Other Stories* (1997); and *Mariana* (1997). In these three works, Vaz explores a pivotal issue in Portuguese and/or Portuguese American culture – anticlericalism and unsanctioned love. *Saudade*, her first novel, focuses on a self-reliant, deaf-mute young woman, Clara, who through much effort tries to regain the piece of land in California that her uncle Victor bequeathed to her mother, Conceição Cruz. In the Azores, Father Teo Eiras managed to convince her mother to sign the deed to the land over to the Church. Afterwards, both Clara, an orphan, and the priest immigrate to California, and over time, she seduces him, gets pregnant, but, to her dismay, never becomes the legal owner of what originally belonged to her family.

Eager to explore the intricacies of her Portuguese roots, in these works Vaz found in Portuguese anticlericalism and falling in love in the church and the cloister a means to connect with her ancestral Portuguese culture while continuing this cultural debate in the United States of America. *Saudade* bridges the Old and New Worlds, especially the literary traditions of both Portuguese and American literature through two novels concerned with the issue of a child that has been fathered by a priest. While the American classic dealing with this matter is Nathaniel Hawthorne's *The Scarlet Letter* (1850), the Portuguese counterpart is Eça de Queirós's *O Crime do Padre Amaro* (1880; Father Amaro's Sin). In her second novel, *Mariana*, Vaz has elaborated on a classical love story from seventeenth-century Portuguese literature focusing on Soror Mariana de Alcoforado in *Cartas Portuguesas* (Portuguese Letters). Not only has Vaz translated the love letters this Portuguese nun had supposedly written to the French officer she had fallen in love with, she recreates the ambiance in Beja, in Southern Portugal, in the seventeenth-century as the Portuguese struggle, with the aid of the French, to break free from Spanish rule.

With most of her work translated into a few languages and published in more than a hundred countries, not only has Vaz recycled a few Portuguese themes in her fiction – the ethnic garden, convent sweets, and historical figures – she has also kicked open the door to mainstream American literature and is widely read and appreciated in the United States and in other countries.

Christina L. Sisk (University of Houston, U.S.A.; csisk@borderculture.com)

Mexican Americans Traveling South: Sandra Cisneros' *Caramelo*

Sandra Cisneros is one of the most well known Mexican American writers. *The House on Mango Street*, her first book, made Cisneros a recognizable figure within the United States. The book is now required reading in classrooms across the country, and it demonstrates that Cisneros is considered part of a larger U.S. literary cannon. Arte Público Press first published *The House on Mango Street* in 1984, but Vintage Books, a subsidiary of Random House, later picked it up and published her subsequent books including *Caramelo* o puro cuento. Cisneros's incorporation into the U.S. mainstream adds to the visibility of Mexican Americans, which have had little access to the U.S. imaginary until recently. *Caramelo* combines the story of a migrant network and with a reconstruction of Mexican national identity. The novel uses Mexican history, especially that of Mexico City, to create the background for the novel, and it tells of Celaya Reyes's travels between Chicago, Mexico City, and San Antonio. Although Lala's father is the only first-generation migrant in his immediate family, the others—his wife and his children—visit Mexico City and his parents. As I wish to argue, Cisneros dialogues with Mexican national identity as a way to include the second generation into the Mexican imaginary of the nation. In this way, I will explore the north to south movement of Mexican Americans to Mexico.

Allan Smith (University of British Columbia, Canada; asasmith@interchange.ubc.ca)

Towards an Integrated Inter-American Conceptual Framework?—Language Area Study and What It May Mean

As the work of Herbert Bolton in the 1930s and Felipe Fernández Armesto in the last decade attests, the written history of the western hemisphere has only rarely been conceived within a single, coherent conceptual framework. Even in an age of Atlantic history supremacy, the region's non English-speaking societies are considered in terms of one set of organizing ideas, its English-speaking spaces (with the United States dominating these to the virtual exclusion of anglophone Canada and the anglophone Caribbean) in those of another. This paper sees some recent scholarship on the Americas as offering an avenue to the closing of that gap. The paper takes that scholarship to be 1) treating hemispheric societies in terms of their location in what John Sinclair calls 'geolinguistic regions' 2) considering those regions as made up of (Miguel Cabrera's phrase) 'complex relational networks' and 3) understanding the elements composing those networks as (in Dipesh Chakrabarty's formulation) 'conjoined and disjunctive'. The same broad categories are observed to be structuring discussion of the Spanish-, Portuguese-, and English-speaking areas alike. The anglophone domain is particularly seen to be in process of anatomization as both multisocietal and marked by acute inner tensions. The paper proposes that a comprehensive, pan-hemispheric pattern of argument may be emerging.

Alexia Theis (Universität Duisburg-Essen, Germany; alexia.t@web.de)

The Dead Women of Juárez—The Superimposition of Borders in Alicia Gaspar de Alba's *Desert Blood*

Ciudad Juárez, the Mexican border city across the Rio Grande from the U.S. city of El Paso, has come to be known as the most dangerous city in the world, holding the highest crime rate. Next to the drug war, that again has been on the media just recently, another phenomenon hits this city: the femicides, so-called murders on women just because they are women. The term, coined by the sociologist Julia Monarrez Fragoso, stands for the wave of violent deaths of hundreds of women, which have occurred on the border and especially in Ciudad Juárez in the last 17 years and

underlines the murders' misogynic tendency. Since 1993, the estimated homicide toll is speculated by authorities to be about 500 women, but many locals as well as human rights organizations believe the true number to be much higher. Accordingly, a great deal of speculation has swirled around the Juárez killings. One storyline holds that the murders were performed by a serial killer, another that the advertence given to the murders in local media may have inspired more than one murderer, and again other speculations involve satanic cults, international organ traffickers or connections to the drug war.

The professor and novelist Alicia Gapar de Alba has not only been actively fighting for the recognition of the murders in the media as well as the academic world but has also published a mystery novel that deals with the murders, which is called *Desert Blood: The Juárez Murders*. Her protagonist Ivon is a Women's Studies PhD candidate who travels to her hometown El Paso to arrange for an adoption for herself and her female lover. Soon she gets personally involved in the crime wave when the mother of the baby she intended to adopt becomes one of the victims and Ivon's sister goes missing after a night out in Juárez. With her analytical and academic mind, she investigates the murders. Gaspar de Alba uses her protagonist and her investigation to present the distinct theories on the Juárez murders to a wider, especially English-speaking U.S. American readership.

Desert Blood is a novel that trespasses a variety of borders: not only the geopolitical border between the United States and Mexico, which is set at the center of the story, but also the border between distinct perspectives on the portrayal of women, the border between different sexual desires, the border between fact and fiction and many more. It is an important novel not only to better understand the conditions at the U.S.-Mexico border but also to shed a different light on the role of women, which can be understood as transborder feminism.

Sebastian Thies (Universität Bielefeld, Germany; sebastian.thies@uni-bielefeld.de)

Transnational Mediascapes Revisited: Documentary Time and Imagined Communities in Compilation Filmmaking by Jesse Lerner

Benedict Anderson's modern classic of nation theory *Imagined Communities* links the construction of the imagined community of the nation to the prerequisite of certain forms of medialization and media consumption which involve a homogeneous conception of linear and empty time of capitalism. While these concepts have come under severe criticism by prominent post-colonial critics such as H. Bhabha and P. Chatterjee, they are, nonetheless, still highly suggestive when approaching the construction of imagined communities in post-Avant-garde documentary film. Jesse Lerner's documentary compilations *Ruins* and *Frontierland/Fronterilandia* show virtuously how (post)modernity's increasingly transnational mediascapes and the heterogeneous forms of documentary time contribute to the fluidity and fragmentation of imagined communities in the Mexican-American borderlands. Compilation films gather the traces of a long history of highly ambiguous cultural self-assertions in the North via discourses of exoticism, fake archeology and cultural anthropophagy. When displayed in the allegorical mode of compilation filmmaking, the cacophony of textual authorities and their dubious truth claims reveal how much of the cultural imaginaries of the borderlands can be traced back to (post)colonial desire embedded in today's (post)modern nationhoods.

Horst Tonn (Universität Tübingen, Germany; horst.tonn@uni-tuebingen.de)

Re-Charting the Borderland in the Writings of Rubén Martínez

Rubén Martínez is perhaps one of the most astute contemporary observers of transnational Latino culture. In a remarkable combination of reportage, personal memoir, poetry and other modes of writing Martínez explores and chronicles the ever-fluent and untamable variation of Latino culture in the borderlands extending from the southwestern United States to Central America and the Caribbean. In his far-reaching reflections Martínez clearly departs from earlier models of conceptualizing ethnic identity such as cultural nationalism, revisionist history or dichotomized oppressor-oppressed configurations. By contrast, Martínez appears to view the border as a “contact zone” (Pratt) which allows for multiple engagements, cross-over culture and creative hybridization. While his self-proclaimed desire for a “true center, for a cultural, political and romantic home” (Martínez, *The Other Side*) remains continuously frustrated, his explorations perceptively uncover the internal heterogeneity, variety and ever-changing innovativeness of Latino culture. In Martínez’s writings the urge for coherence, unity and continuity encounters the hybridized, fragmented and conflictual realities of the borderlands. At the same time, he remains alert to the political and economic destructiveness of the border.

This paper will attempt to trace how Rubén Martínez contributes to current constructions of Latino identity by considering current theoretical debates on identity formation. The focus of the paper will be on Martínez’s *The Other Side* (1992), but other texts by the author will also be included.

Elisabeth Tuidor (Universität Hildesheim, Germany; tuidor@uni-hildesheim.de)

Biografía y análisis de discurso: Reflexiones sobre poder y autonomía en los métodos sociales

Esta ponencia reflexiona sobre los mecanismos de análisis de nuevas formas de subjetividad. La autora plantea una conexión metodológica entre análisis del discurso y análisis biográfico. Semejante conexión permite soslayar las deficiencias de ambas tradiciones: mientras el análisis del discurso revela nuevas formas de subjetivación sin encontrar métodos adecuados para estudiarlas, el análisis biográfico centra su objetivo en las posiciones de los sujetos sin conectarlos, de manera sistemática, con los discursos que los circundan. En particular, reflexiona sobre la posibilidad de un diálogo e intercambio en un constest discursivo de poder.

Cristina-Georgiana Voicu (Alexandru Ioan Cuza University of Iași, Romania; voicucristina2004@yahoo.fr)

Crossing Borders: Journey Into Otherness

Transgression concepts such as ‘hybridity’, ‘alterity’, ‘diaspora’, ‘creolization’, ‘transculturalization’ and ‘syncretism’ have to an increasing extent become key concepts in various attempts at escaping the problems of suppression and exclusion involved in notions of purity, be it the purity of race or culture in the Americas. The purpose of this paper is to focus on the concepts of transgression and to try to develop conceptual spaces within which it is possible to grasp and to study cultural identity without resorting to cultural essentialism. The paper explores the concept of hybridity and its uses in divergent and related fields, besides a critique of assumptions (those of purity, of marginality and identity). A discussion of cultural alterity, identity, diffusion and race leads to consideration of how syncretism and hybridity seem to do duty as terms for the

management of the more esoteric cultural aspects of colonialism. It also focuses on cultural creativity – innovation and authenticity, ownership of cultural forms, and of technological modes of cultural mix. This links hybridity to more explicit political terminologies and constructs hybrid artefacts as commodities of difference in the context of culture. From an analytical perspective, the paper emphasizes the complexities of the power in transgressions as well as in constructions of essentialist identities. We need to move beyond the limitations of both identity politics and the critique of essentialism without losing sight of the commitment to social and cultural critique. Focusing on the concept of hybridity, I argue that we should not only be concerned with what is hybridity, but also how are the notions of and distinctions between transgression and purity applied, by whom, to what ends and articulated with which other elements.

Hybridity is transgressive in two directions, de-territorializing and re-territorializing immanently *sui generis* its mode of signification. With hybridity, anything is possible for the simple reason that hybridity is about making meaning without the repression of a pre-existing normativity or teleology: in the *anomie* between ‘having been deterritorialized’ and ‘awaiting to be reterritorialized’ there is all manner of unprecedented ‘becoming’. Gloria Anzaldúa argues in *The New Mestiza* that “we are all mixtures” (qtd. in Leitch et al. 2208) and it is with the help of those who live in the borderlands and “continually walk out of one culture and into another” (Anzaldúa 2212) that we can recognize what it might take to achieve an anti-racist consciousness. Those who dwell in what Bhabha refers to as a ‘third space’ or in what Anzaldúa calls ‘the borderlands’ require to give up the binary approaches (us versus them, white versus non-white, self versus other, dominant versus dominated, hybridity versus cultural alterity). People of mixed race are often ‘cultural hybrids’ whose double consciousness or multiple belongings seem obvious particularly in a world still conditioned by structures to ensure racial purity through segregation: “The future belongs to the *mestiza* (woman of mixed race, hybrid). Because the future depends on the breaking down of paradigms, it depends on the straddling of two or more cultures. By creating a new mythos – that is, a change in the way we perceive reality, the way we see ourselves and the ways we behave – *la mestiza* creates a new consciousness” (Anzaldúa 2214).

The celebration of the privileged experience of the hybrid has been the object of fierce critique. One point of critique consists in calling attention to the fact that speaking of ‘mixture’ presupposes the existence of something that can be mixed. A counterargument could be that hybridity is not about mixture *per se*, since purity never existed anyway. Rather, hybridity is about displacement. That is, focusing on hybridity involves focusing on ‘positioning’, rather than on ‘mixing’ of cultural forms. It involves focusing on the relation between the ‘centre’ and the ‘margin’ in one way or the other, be it the relation between the West and the rest or between majority and minority. And it involves focusing on how the penetration of the centre by the marginalized undermines the naturalized dominant position of the centre. Hybridity is about the introduction of ‘otherness’ – in terms of an ‘impurity’ that contaminates, disturbs and displaces the idea of purity. And the migrant’s insistence on belonging in the centre is a very concrete example of this.

Turning the concepts of transgression into analytical, rather than descriptive, they will open up new fields of study and new possibilities for critique.

Dennis Weißenfels (Universität Duisburg-Essen, Germany; Dennis.Weissenfels@stud.uni-due.de)

100 Bullets: The Transnational Thug in Graphic Crime Noir

Ever since the ‘Golden Age’ of superhero comics, crime has been one of the foremost subjects in graphic fiction, as crime stories lend themselves perfectly to the action-oriented medium of comics. Up to the present day the depiction of criminals has undergone a significant evolution from a one-dimensional villain of European descent in the early comics of the 1940s and 1950s to a multifaceted criminal of an uncertain ethnic identity in present-day fiction. As comics consist of both words and pictures, they are a most suitable medium to depict ethnic stereotypes. The Eisner

Award winning series *100 Bullets* by Brian Azzarello takes the depiction of ethnicity and villainy in graphic fiction to new heights. Here iconographical abstraction blurs the borders between individual ethnic identities in order to construct transnational identities, the main characteristics of which are, above all, of a criminal nature. The infamous ‘melting-pot’ thus becomes a powerful device in the process of ‘Othering,’ setting the transnational thug against a white governing elite. This paper will concentrate on the iconographic depiction of the transnational villain of predominantly Latino origin.

Pia Wiegink (Johannes Gutenberg-Universität Mainz, Germany; wiegink@uni-mainz.de)

“Birds of a Feather”? – Inter-American Relations in Walt Disney’s *Saludos Amigos* (1943) and *The Three Caballeros* (1945).

This paper will explore inter-American relations during WWII through the lens of popular culture. When Franklin D. Roosevelt coined the term Good Neighbor Policy in his inaugural address in 1933, he paved the way for a foreign policy that sought to better pan-American relations. To counter the growing influence of European fascism on many Latin American countries during WWII, the US established a federal agency, later known as the Office of Inter-American Affairs (OIAA). One of the key functions of this agency was the production of media – film, radio, television, and advertisement – which promoted a supposedly positive image of US America's southern neighbors. Popular culture became an ideological arena of foreign policy.

Against this backdrop, my paper will look at two movies by one of the most prominent cultural ambassador of Roosevelt's Good Neighbor Policy: Walt Disney. Commissioned by the federal agency, *Saludos Amigos* (1943) and its sequel *The Three Caballeros* (1945) present their audience a travelogue from south of the US border. Part travel documentary, part animated cartoon, Disney's propaganda films seem to defy formerly negative representations of Latin Americans in Hollywood films as they stage Argentina, Brazil and Mexico as beautiful, urban and appealing tourist destinations.

However, despite the benevolent representation of people and customs from Brazil, Mexico Lake Titicaca and Argentina, this paper will ask with Barbara Kirshenblatt-Gimblett "What does it mean to show?" and scrutinize political, cultural as well as economic discourses motivating Disney's image of Latin America. More precisely, my paper will argue that the political agenda of Disney's propaganda movies cannot be looked at in isolation from its economic rationale. Rather, the image of the good neighbor is inextricably allied with the advertisement of Latin America as a trans-border consumer spectacle.

David Wood (Universidad Nacional Autónoma de México, Mexico City; david_mj_wood@yahoo.com)

Experimentation Across Borders: Film, Subjectivity and Transnational Mediascapes

Focusing on a small selection of experimental audiovisual productions made in or connected with Mexico over the last decade, this paper will analyse the mediating role of analogue and digital media technologies in shaping and reflecting on subjectivities and cultural imaginaries. It will consider the ways in which filmic practices such as the rescue, recycling and recontextualisation of found footage, and digital invention and intervention, place subjectivity at the heart of an emerging set of audiovisual discourses that express both the cultural productivity and the economic and symbolic inequalities of the 21st century global/media economy. *A Visible Border* (Alex Rivera, 2003) critiques the culture of surveillance at the physical space of the Mexico/Guatemala border, while *Los rollos perdidos de Pancho Villa* (Gregorio Rocha, 2003) and *Exotic Nippon* (Bruno

Varela, 2008) reflect on the analogue image as a marker of nostalgia and cultural othering. Finally, *Transmigraciones* (Juan Carlos de la Parra, 2004) and *Tracking Memory* (Amanda Gutiérrez, 2008) use diverse animation techniques, interspersed with naturalistic representational formats, to express the complex flows between subjective experience and broader processes of global human and audiovisual interconnection.

Rosa H. Yáñez Rosales (Universidad de Guadalajara, México; yanezrosales@gmail.com)

Universidades interculturales/indígenas: Respuesta de los estudiantes indígenas a las políticas del estado en educación superior

El estado mexicano, ha utilizado el término “intercultural” desde la década de 1990 para referirse a la educación en los niveles preescolar y primaria que se imparte a la población perteneciente a comunidades indígenas. En el nivel de educación superior, el término aparece en la presente década, para identificar ocho universidades, creadas entre 2003 y 2006. En este momento (2010), los estudiantes indígenas sólo pueden escoger estudiar de entre tres o cuatro programas de licenciatura.

El establecimiento de las universidades interculturales parece proporcionar una oportunidad de educación superior a un mayor número de estudiantes indígenas, oportunidad que en las universidades públicas estatales no se les ofrecía. Desafortunadamente el estado mexicano no ha instrumentado las políticas públicas, jurídicas, educativas y lingüísticas necesarias para que la interculturalidad, sea posible en los espacios escolares que se ostentan como tales y más allá de ellos, para que se favorezca el diálogo, la convivencia y el respeto entre los integrantes de grupos indígenas y los integrantes mestizos de la sociedad.

En este trabajo, se analizará la “interculturalidad”, tal y como se practica en una de las universidades interculturales indígenas de México. Se hablará de la parte institucional, la normatividad existente, así como de la opinión del personal docente y de los estudiantes. El trabajo tiene como principal objetivo presentar la apreciación de los estudiantes indígenas sobre este sistema, su evaluación en términos de oportunidad educativa que sirva para lograr mayor equidad y justicia social. Asimismo, se evaluará qué es lo que aporta la educación intercultural en el nivel superior a las comunidades de las que proceden los estudiantes indígenas, si se trata de un proyecto que promueve la conservación y desarrollo de la cultura indígena, o si promueve su “borramiento” en un proceso de mestizaje más lento, no por ello menos violento.

Other Panel Chairs:

Cathrin Bengesser: cathrin.bengesser@stud.uni-due.de

Matthias Conrads: matthias.conrads@stud.uni-due.de

Daniel Glade: daniel.glade@gmx.net

Jens Gurr: Jens.Gurr@uni-due.de

Birte Horn: Birte.Horn@uni-due.de

Hanna Mennenöh: hanna.mennenoeh@stud.uni-due.de

Insa Neumann: insa.neumann@stud.uni-due.de

Kira Schulte: kira.schulte@stud.uni-due.de

Daniela Witenius-Schatton: dwitenius@yahoo.de

Eva-Sabine Zehelein: zehelein@uni-bonn.de