



THE UNIVERSITY OF BRITISH COLUMBIA

Department of French, Hispanic & Italian Studies
Faculty of Arts



ARTS MULTILINGUAL WEEK

FHIS Undergraduate Symposium 2025 Program



Undergrad Symposium

Schedule

	Irving K. Barber Learning Centre Room 301 (Peña Room)	Buchanan Tower - Room 726 (FHIS Seminar Room)
1:00 - 1:15 PM	Opening Remarks Dr. Anne Salamon (Dept. Head)	
1:20 - 2:20 PM	Research Forum: French Panel 1 1. Marina Mala 2. Christopher Lew 3. Flora Chen & Lily Lou 4. Katherine Marchant 5. Ajla Dugic	Research Forum: Spanish Panel 1. Zoe Stojanovic 2. Hannah Marincak 3. Alexander Tsao 4. Katerina Popke 5. Kevin Battilana
2:20 - 2:30 PM	<i>Break</i>	<i>Break</i>
2:30 - 3:30 PM	Research Forum: French Panel 2 1. Natasha Cyr 2. Charlotte Goulard 3. Alicia L'Archevêque & Zachary Gaouad 4. Lilianna Brown	Research Forum: Romance Studies & Italian Panel 1. David Chen 2. Mason Goldman 3. Rae Hu
3:30 - 3:40 PM	<i>Break</i>	<i>Break</i>
3:40 - 4:30 PM	Poster Presentations All languages	



ARTS MULTILINGUAL WEEK

Research Forum Presentations

THE UNIVERSITY OF BRITISH COLUMBIA
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French Panel 1

1:20 - 2:20 PM @ Irving K. Barber Learning Centre, Room 301 (Peña Room)

Marina Mala

In contemporary literature, social issues are often intertwined with the narrative, making it difficult for the reader to separate the literary masterpieces from the societal issues they raise. For the final project in the FREN 416 course, “Shades of Truth and Fiction in Contemporary French Literature,” I wrote a comparative essay titled “L’ambiguïté du passif et de l’actif dans *L’événement* d’Annie Ernaux et dans *Le Consentement* de Vanessa Springora” (“Ambiguity of the Passive and Active in *Happening* by Annie Ernaux and *Consent* by Vanessa Springora”). This essay is based on the perspective that the event Annie Ernaux refers to in her book is perceived as passive, whereas the consent Vanessa Springora discusses in her literary work is considered active by society. The aim of this comparative analysis is to shed light on the social issues addressed in both texts: an unplanned pregnancy at a young age in *L’événement* and the notion of consent—whether given or not—by a minor in a relationship with a 50-year-old man in *Le Consentement*. Beyond illuminating these issues, the purpose is to move beyond conventional societal norms and prejudices in order to critically examine the inherent ambiguity of these complex and difficult yet essential topics.

Christopher Lew

Heterotopias are defined by Michel Foucault as contradicting “other” spaces that abide by their own rules. In a research paper for FREN 416, I argue that they are also zones of personal transformation should one assimilate to these contested spaces. This shift can be seen in Hervé Guibert’s autobiographic *CytomégaloVirus, journal d’hospitalisation* where the author recounts one of his final hospitalizations in diary form. First, I establish the hospital as a heterotopia according to Foucault’s heterotopic principles. Next, I analyze Guibert’s attitudes towards the physical spaces of the outside and inside of the hospital, revealing a utopic view of the outside world that eventually fades. Finally, I examine Guibert’s descriptions of infra-ordinary elements (described by Georges Perec as mundane, everyday occurrences) like those of food, clothes and Guibert’s interactions with caregivers highlighting a shift in Guibert’s valorization of the materi-al towards the immaterial. Once Guibert relinquishes his ties to the outside world, he can see and feel love and light in a space of death and disease.

Flora Chen & Lily Lou

Touki Bouki, set in Senegal by Djibril Diop Mambety, follows Mory, the young herder, and Anta, a rebellious student, dreaming of escaping the country for Paris. Mory resorts to theft to be able to get money for buying the boat ticket. His iconic image—riding a motorcycle with a bull’s skull—remains a symbol of African cinema. Blending realism and dreamlike visuals, the film explores exile, identity, and disillusionment, offering a timeless reflection on self-discovery and the pursuit of a better future. We attempt to decode the enigmatic end to the film through analyzing shot angles, the soundtrack, and plot points, focusing on the representation of the harbour as a “doorway” between Senegal and France. This allows us to read into the post-colonial themes of the movie: how colonizers shape (in a

limiting way) the Senegalese youth's vision of Paris. This project was originally done in the form of a podcast, and we will be replicating this structure (but live version) for the Symposium.

Katherine Marchant

Stefan Wul's "Oms en série" (1957) and René Laloux's film adaptation "La planète sauvage" (1973) raise questions surrounding the way in which an extraterrestrial species, the draags, oppresses a humanoid species, the oms, in a dystopian science fiction setting. By analogy, Wul and Laloux force their audiences to reflect on populations that were historically perceived as inferior and persecuted by purview of their otherness. Firstly, I compare the de-humanisation of the oms in the two works, notably through the denial of their intelligence and their relegation to the status of pets and objects of entertainment. Secondly, I argue that the draags' goal of ridding the planet of oms mirrors the Nazis' Final Solution to the Jewish Question: relying on dehumanising discourse to justify genocide. Despite its sensationalist overtone, "Oms en série" and "La planète sauvage" engender a social critique of oppressive regimes in hopes of a brighter future.

Ajla Dugic

Dans son livre *L'évènement*, Annie Ernaux raconte l'histoire de son avortement clandestine dans les années 60. L'histoire lourde force les lecteurs dans des situations inconfortables et apporte des enjeux toujours pertinents au contemporain. Par contre, pendant qu'Ernaux raconte son histoire d'avortement, elle place l'évènement parallèle aux expériences quotidiennes. Mon recherche cherche à voir comment est-ce qu'Ernaux incorpore le quotidien dans son récit et de questionner la valeur du quotidien face à un évènement tel que l'avortement? Quel est l'impact de la présence du quotidien dans l'histoire? Ces questions seront analysées à travers deux arguments. Le premier argument est qu'il existe une fragmentation entre la réalité intime de l'avortement de la jeune fille et la réalité de sa vie quotidienne. Le deuxième suggère qu'en ayant le quotidien dans le livre, Ernaux cherche à appuyer le genre de l'autobiographie et de faire les lecteurs croire à la vérité des expériences racontées.

Spanish Panel

1:20 - 2:20 PM @ Buchanan Tower, Room 726 (FHIS Seminar Room)

Zoe Stojanovic

Literature has always been a tool for reflection and critique of our societies. Using the work of iconic Hispanic playwrights and authors such as Federico Garcia Lorca, Emilia Pardo Bazán and Sergio Vodanović, this research analyses how Hispanic literature utilises familial tropes and relationships to meditate wider socio-political norms. Through themes such as the influence of class in familial structure, the impossibility of escaping one's social destiny and the perpetuation of generational trauma, these authors build nuanced, fragile and at times dysfunctional families that ultimately showcase the fluidity of socio-political issues across the private and public spheres.

Hannah Marincak

I would like to present my work on a paper that I wrote for SPAN 364 with Dr. Kim Beauchesne titled "Feminismos enredados: Una comparación de las ideologías subyacentes de Sor Juana Inés de la Cruz y Gloria Anzaldúa y sus posiciones ante el poder". This essay examines the manner in which the proto-feminist writings of Sor Juana Inés de la Cruz differ from Gloria Anzaldúa's feminist theory in *La Frontera/Borderlands: the New Mestiza* in terms of their relationships to structures of power such as colonialism and class. I explore the intersectionality of Gloria Anzaldúa's writing as a Chicana, mestiza, lesbian woman and how her different identities necessitate a feminist theory that opposes other systems of oppression. I also discuss how Sor Juana Inés de la Cruz uses her proximity to power to "legitimize" her feminist thought while simultaneously undermining the structures from which she derives her relative privilege.

Alexander Tsao

My essay explores the use of magical realism in the works of *Malinche* by Laura Esquivel and *Dos palabras* by Isabel Allende to examine how female characters reclaim power and agency in oppressive social contexts. Both Esquivel and Allende incorporate supernatural elements into their narratives to reflect the inner strength of their protagonists: Malinche, a historical figure, and Belisa Crepusculario, a fictional character. In *Malinche*, Esquivel portrays the protagonist's spiritual connection to the deity Quetzalcóatl and her mastery of language as a means of navigating the colonial world, while Allende's Belisa uses her linguistic prowess as a magical tool to overcome poverty and patriarchal power structures. Through these characters, the transformative potential of magical realism serves as a vehicle for exploring gender, power, and resistance.

Katerina Popke

La Celestina by Fernando de Rojas y *El celoso extremeño* by Miguel Cervantes depict feminine bodies as objects and emphasize the importance of social constructs such as virginity and physical beauty. In *La Celestina*, the representation of women, in particular the characters of Celestina, Elicia, and Melibea, and the way they interact with male characters highlights a dichotomy of what was deemed acceptable for women in society. *El celoso extremeño* focuses on the beliefs that male characters hold about Leonora and how they attempt to control her. This objectification of female bodies highlights the lack of importance that women held during the Golden Age as well as perpetuates the inherent misogyny during the period. It shows the female experience to be singular and emphasizes the restricted roles that women could hold in society during the time, ultimately preventing them from dreaming about a better future for fear of punishment.

Kevin Battilana

Since 1492, the 'discovery' of a new world has led to countless cultural, ethnic, and racial mixtures. One key concept is 'mestizaje,' generally understood as the mixing of races and cultures, though its definition varies by region and time period. This essay examines mestizaje in two historical contexts to clarify its defining factors and how its positive and negative connotations have evolved in Peru. I analyze the 16th-century views of Peruvian chroniclers El Inca Garcilaso de la Vega and Felipe Guamán Poma de Ayala, contrasted with 20th-century perspectives from José María Arguedas and 21st-century opinions in newspaper articles. A consistent theme emerges: mestizaje has often been regarded as treason by both sides of the mixture. However, in a country where 70% of the population is now mestizo, the divide has evolved from a conflict between 'cultured Europeans' and 'uncultured Indians' to one between 'city-dwellers' and 'highland invaders.'

French Panel 2

2:30 - 3:30 PM @ Irving K. Barber Learning Centre, Room 301 (Peña Room)

Natasha Cyr

My project is titled "Clause-Typing of the Acadian French Discourse Particle "là". Acadian French (AF) is a variety of French spoken throughout the maritime provinces. Most syntactic features are shared but some diverge in their own regions. Past work, like Virginia Hill's, raises problems within the use of 2 wh-words in one sentence. One way to fix this would be for the introduction of the discourse particle là 'there'. This particle is used widely in AF and seems to show pattern in its usage. I proposed that the ordering of the particle là would have a strict linear licensing and that it also needs referees in the sentence for them to be applicable. Although, there is more to investigate to understand the full usage of this particle. There is much great context that does influence the use of the discourse particle là such as: speaker preference, intonation and breaks, and discourse scenarios.

Charlotte Goulard

À la fin du premier semestre, dans le cadre de mon cours "FREN 416- Contemporary French literature and culture", j'ai rendu un essai critique sur l'oeuvre d'Hervé Guibert, *Cytomégalovirus*. J'ai décidé de rapprocher ce journal d'hospitalisation de l'oeuvre des poètes maudits tels que Baudelaire ou Verlaine, en répondant à la question suivante: Est-ce que Hervé Guibert, dans son « journal d'hospitalisation », se place-t-il comme un « écrivain maudit » descendant, de Baudelaire, de Rimbaud ou de Corbière mêlant le sublime à l'irreprésentable ? Sur le fond tout d'abord, l'omniprésence de la mort et de la maladie qui cohabite avec le beau, mais aussi et surtout la quête du sublime à travers le tombeau. La mort n'est pas présentée comme une fin mais comme un absolu ou du moins un moyen de l'atteindre. Sur la forme, les deux oeuvres peuvent aussi se rencontrer: l'écriture par fragment de Guibert n'est pas sans rappeler les poèmes de Baudelaire ou de Verlaine qui mis bout à bout ne forme qu'un tout, un recueil. L'on voit presque se dessiner une sorte d'intertextualité qui lierait *Cytomégalovirus* à l'oeuvre des poètes maudits. Cependant, des différences sur le fond et sur la forme sont à mettre en lumière, questionnant la justesse de l'expression "écrivain maudit" pour désigner Guibert.

Alicia L'Archevêque & Zachary Gaouad

We will be presenting a balado, which was submitted as our final project in FREN 428 last term. "L'Oreille Tendue" is a podcast episode that engages with *Touki Bouki* (1973), a Senegalese film created by Djibril Diop Mambéty. The project's format allowed us to highlight the film's auditory dimension, paying special attention to the separation and collaging of Sound/Image. We ask what purpose this relationship serves in a post-structuralist film—especially one that is so deeply intertwined with African oral tradition. We ground our analysis in a close reading of the film and the academia surrounding it, while using colloquial flavors of French as a tool to create an engaging piece of media. Given that the length of our podcast exceeds that of this presentation, I intend to instead present the key points of the project and reflect on the creative and educational affordances of its audio-centered format.

Lilianna Brown

L'événement d'Annie Ernaux est un récit autobiographique qui aborde des thèmes sociologiques tels que l'avortement, l'autonomie corporelle et la mémoire. Au cœur de ce texte se trouve la technique du « flux de conscience » ou stream of consciousness, un style d'écriture qui comprend le flot ininterrompu des pensées et des sensations de la narratrice. Cette étude cherche à analyser comment ce style construit un récit à la fois subjectif et universel, plus spécifiquement comment l'expérience personnelle d'Annie Ernaux reflète des questions universelles. À travers l'utilisation des stratégies telles que le pronom « je », la fragmentation de l'écriture, la temporalité et le ton, le lecteur accède à l'intériorité de la narratrice tout en saisissant la nature sociologique du récit. Par son style de narration, le témoignage personnel d'Annie Ernaux provoque une vulnérabilité tangible qui cherche à déconstruire le silence de l'avortement et éclaircir cette expérience marquante. Son histoire intime devient un microcosme de questions globales, y compris les attentes sociales envers les femmes, dans les années 60 et au présent.

Romance Studies & Italian Panel

2:30 - 3:30 PM @ Buchanan Tower, Room 726 (FHIS Seminar Room)

David Chen (RMST)

My research investigates how cultural substitution of food is employed in films and localized as symbols of culinary prestige, exploring its translation practices across cultures, languages, and countries in Perfetti Sconosciuti (*Italy*, 2016) and its Spanish (*Perfectos Desconocidos*, 2017) and French (*Le Jeu*, 2018) adaptations. Using a comparative analysis of the film scripts, I explore how cultural markers and culinary references (e.g., Sicilian capers, Spanish truffles, and French oysters)—are reinterpreted to resonate with local audiences, showcasing how localization preserves the subtle intentional practices of translating films beyond the text alone. This presentation will discuss the methodology of examining the dialogues of the same scene across three films and the significance and power of food as a cultural symbol. It aims to provide insight into the practice of balancing fidelity to source material with cultural resonance.

Mason Goldman (RMST)

My Honours thesis concerns Romance-language love poetry from the medieval to contemporary period. I focus on the source-text positioning of socially-designated women as object and subject, and the ways in which methods of translation interact with this object- and subject-ification. Much like translations are frequently categorized as faithful or unfaithful, “domesticating or foreignizing” (Venuti, 1995), the analysis of portrayals of women often uses dichotomies: object-subject, active-passive. Poetic portrayals of women in source texts reveal certain dynamics and lived contradictions; and the emergence of different translation strategies has allowed for reinterpretations of these figures. Although the contradictions surrounding poetic women may remain unresolved, I suggest that strategies for “relaying poetry into another language” (Jones) have the potential to emphasize their objectification or subject-ification. I aim to elucidate the power of poetry translation as a method of contextualizing the lives of women, and the importance of recognizing nuance in their portrayals.

Rae Hu (ITAL)

This presentation examines Italian food culture through the lens of climate theory, using *Benvenuti al Nord* and *Benvenuti al Sud* as case studies, while drawing comparisons to the Taiwanese film *Zone Pro Site*. Both Italian and Taiwanese regional cuisines are shaped by geography, climate, and historical influences, reinforcing cultural stereotypes about the North-South divide. Climate theory, as proposed by thinkers like Montesquieu, suggests that warmer climates foster a more relaxed approach to life and work, while colder climates encourage discipline and industriousness—an idea reflected in these films’ portrayal of food and identity. By comparing how *Zone Pro Site* and the *Benvenuti* films depict regional food traditions, I explore how culinary identity is shaped by both environmental and sociohistorical factors. This cross-cultural analysis highlights the limits of climate determinism while emphasizing the role of migration, modernization, and nostalgia in shaping food cultures in Italy and Taiwan.



3:40 - 4:30 PM @ Irving K. Barber Learning Centre, Room 301 (Peña Room)

French Posters

Kate Ryan

For the upcoming FHS Poster Presentation, we plan to incorporate content we have been working on in our French 201 and 202 classes; focusing on themes of ecotourism, travel, health, and culture. Our presentation will center itself around giving advice to students hoping to travel in France on a budget. We will cover affordable accommodations, ways to stay healthy while travelling, how to best respect local traditions, all while focusing on opportunities to immerse oneself in varying French cultures and communities. Through the lens of travel, we hope to educate fellow students about the diversity of Francophone cultures in an accessible and informational medium. In order to provide a range of perspectives, we hope to conduct a series of interviews and surveys from students who have travelled, gaining first-hand advice on a range of travel-related issues, necessities, and concerns.

Yasmine Abdelfattah

I am planning to present the first blog that I wrote in FREN 401 from last semester primarily in English. This blog is about the similarities and differences between the languages French and Arabic. For writing this blog, I used my previous knowledge of Arabic and the new grammar that I learnt from FREN 401. A couple of observations I recognized were that one of the languages that contributed to the French language was Arabic and we can tell based on similar words from both languages and that both languages have different standards when it comes to verb conjugations. For French, the con-jugations tend to be at the end of the verb and for Arabic they are at the be-ginning of the verb. From this study, I conclude that languages can be formed from other languages and that's what makes learning languages a fascinating subject to research.

Leah Steinfeld

RELIGION metaphors play a significant role in climate change discourse, frequently aiming to negate the existence of anthropogenic climate change. Prior studies highlight the existence and cultural salience of RELIGION metaphors in Hexagonal French (i.e., spoken in France) and American English. For example, “le culte vert” and “Les écologistes fanatiques qui sont des ayatollahs” negatively portray climate change activists as members of a religion. This research aims to extend this work to Canadian French metaphors, as well as explore sociolinguistic factors as a basis of comparison with Hexagonal French—where an extensive use of Islamic-based climate denial metaphors is found. 29 RELIGION metaphors were identified in a literature review; digital media is searched for each metaphor in both varieties. Frequency and contextual use are then analyzed. This research will apply sociolinguistic factors learned in FREN 370 to why certain metaphors appear in a singular variety of French.

Shreya Diwan

Over the past few years, I have been working with Dr. Caroline Lebec on projects focused on gender-inclusive language in French. We started working together as a part of the Students as Partners Fund granted by CTLT. For our first project, I created a comic book, *Le Voyage D'Alex* as a part of a learning module that showcased the journey of a non-binary character, Alex as they navigated their identity, experiences of exclusion and finding their chosen community. Building off of this project, I collaborated with a community organization, Griottes Polyglottes, through the Global Fund granted by the Centre for Community Engaged Learning, UBC and helped my community partner facilitate workshops on inclusive language in French for students of Grades 7 and 9 in different schools in Vancouver. Through this poster presentation, I would love to share the comic book that I created and the projects on gender-inclusive language that I have been involved with.

Emma Ivanoff

For our FREN 101 project, we created a video presentation showcasing Stanley Park. We aimed to integrate basic French grammar and vocabulary while presenting landmarks important to UBC students. In our poster, we will outline our scriptwriting process, which involved researching Stanley Park and incorporating famous francophones as characters in our video to highlight the diversity of the French language. We will discuss our filming experience, including location changes, editing, and adapting to unexpected weather challenges. These obstacles required on-the-spot adjustments to our script, helping us improve our ability to think and communicate in French under real-world conditions. Through this project, we successfully used imperatives, varied verb tenses, and everyday expressions to guide viewers through Vancouver, allowing us to feel part of the francophone community. Our presentation reflects not only our linguistic growth but also our appreciation of French as a global language. Additionally, we will present in French and English.

Jasmine Zheng

At the FHIS Undergraduate Symposium, I will present an ongoing project for my FREN 402 class. The project is designed to give me and my teammates creative freedom when deciding how to craft a meaningful demonstration of our learning. In working with two friends, we will be focusing on French cuisine with regards to a dish's history, availability nearby, and recreation at home. We will choose a plate, explore its background, and then we will visit a restaurant in Vancouver that serves it and hopefully also communicate with workers in French. Finally, my group and I will find a recipe and cook the dish at home. These three focal points will be recorded and edited as a vlog for our final submission. At the symposium, I will include graphics and descriptions of my group's progress in terms of French language competencies we've developed and what we've learned about French cuisine.

Eugenie Juo

In *Cytomégalovirus* by Hervé Guibert, the concept of time is fluid, distorted by illness, and redefined through the writer's struggle with AIDS. This paper examines how Guibert challenges the imposed linearity of time in the context of his hospitalization. The narrative reveals the cyclical nature of disease, with time marked by bodily deterioration and the looming presence of death. Guibert's writing becomes an act of resistance against the physical constraints of his body and the hospital's rigid temporal structure, allowing him to reclaim control over his narrative/life. By exploring the role of memory, the diary format, and his creative process, Guibert transforms time into a mental construct, resisting its destructive force. Ultimately, *Cytomégalovirus* blurs the lines between the private and public, offering both a personal meditation on mortality and a broader commentary on the resilience of the self in the face of inevitable decline.

Shuo Miao

FREN 102 aims to enhance students' listening comprehension skills through interactive group activities. In class, students will be divided into groups to complete listening exercises, collaboratively analyzing and discussing each

sentence of the audio materials. This cooperative approach not only deepens the students' understanding of the content but also develops their communication and analytical skills. The materials used in the class include a variety of listening types, such as dialogues, lectures, and short passages, allowing students to become familiar with different contexts and listening techniques. Each group will present their analysis, followed by in-depth discussions guided by the instructor. This interaction-based learning environment encourages critical thinking and language application, helping students improve their listening skills and become more confident and fluent in real-life communication.

Ashley Zhou

My project is an oral presentation I delivered in my FREN 102 course last year. The assignment required students to introduce a dish that represents culture, is linked to childhood, or is a personal favourite. I chose to present le chili à la viande (stir-fried pork with chili peppers), a popular dish from my hometown. Using a visual demonstration, my presentation began with an overview of my hometown's food culture before introducing the dish itself. I provided a detailed breakdown of the ingredients and seasonings. The highlight of my presentation was the preparation stage, where I provided a clear step-by-step explanation while incorporating French vocabulary for kitchen utensils and cooking verbs learned in class. I was very excited to introduce that dish as a cultural representation as well as an effective approach to improving oral French. Aligned with our Cuisine du monde (dishes of the world) topic, it effectively reflected my learning process and enhanced my knowledge of French.

Spanish Posters

Hillary Chiu & Ishita Manku

This project explores Rigoberta Menchú's *Testimonio*, an autobiographical account that highlights the systemic oppression and violence faced by indigenous peoples during Guatemala's civil war (1960-1996). As a K'iche' Maya woman, Menchú recounts her family's tragedies, personal losses, and the brutal realities inflicted by the Guatemalan military and government. Through her testimony, Menchú emphasizes the collective identity and resistance of her indigenous community. The project analyzes how Menchú uses the *Testimonio* genre to raise awareness of the struggles faced by indigenous people in Latin America, focusing on themes of war, resistance, survival, and the on-going impact of cultural trauma. By highlighting Menchú's role in the broader indigenous rights movement, this study examines the ways in which her testimony serves as a powerful political statement, giving voice to marginalized communities and calling attention to the complexities of representing collective trauma and memory.

Rachel Beck

In this poster presentation, I explore the legacy of Chilean poet, Gabriela Mistral, the first female Latin American author to win the Nobel Prize for Literature in 1945. My analysis centers on her iconic poem "Miedo" from the collection *Ternura* (1924), where Mistral uses free verse and rich imagery to express anxieties about societal expectations placed on young girls. Through this poem, she critiques gender stereotypes and highlights the role of education in shaping children's identities. Mistral's deeply personal style, which blends modernist and avant-garde influences, emphasizes emotion and social commentary over formal structure. I conclude by drawing connections between Mistral's themes and their reflections in contemporary works such as *Barbie* (2023), *Little Women* (Greta Gerwig), and *The Sound of Music*. This comparison underscores the enduring relevance of Mistral's insights on childhood and individuality, bridging her early 20th-century voice with modern cultural narratives.

Sasha Kettner

In the latter half of the twentieth century, the literary style of magical realism attracted global attention to Latin America, a region whose writing had previously been unfamiliar to such a wide audience. Amongst the literary figures of this era, Gabriel García Márquez impressed the world with his masterpiece, *One Hundred Years of Solitude*. This book's narration of the rise and fall of the Buendía family through its creation of a complex, fantastical world introduced the literary style to a mass cultural audience. Márquez is exemplary of how literature can be used to blend the real and completely mystical to create an immersive experience and understanding of humanity. This poster presentation will explore the aesthetic, formal, and thematic focus of Márquez's work, and how it heralded movement in literature and culture within and beyond Latin America. Furthermore, the project seeks to understand how this style corresponded with the wider Latin American historical context and societal shifts during this period.

Fiorella Vargas

I will be doing a Presentation about Cesar Vallejo, a Peruvian poet, writer, and journalist, and his connection with 'El Vanguardismo', a literary movement characterized by innovation, experimentation and rupture of the traditional trends of literature. Specifically, I would like to showcase in my presentation the extent to which the historical and literary context, as well as his personal experiences, have determined the approach he had in his poetry, focusing in one of the author's most famous poems' books: *Trilce* (1922). I had the opportunity to re-read Vallejo's publications in my class "SPAN 365: Spanish-American Literature and Culture since 1820s". This class reminded me of the passion I had for literature in high-school, and Vallejo was back then, and is still, one of my favorite authors. I would love to have the opportunity to present and share my knowledge and passion towards my culture in the first ever FHIS Undergraduate Symposium.

Romance Studies Posters

Brianne Jackson

I would like to share a poster version of a RMST 302 essay that I wrote. It is a argumentative essay explaining how *The Horla* by Guy de Maupassant can be categorized as Vampire fiction. Drawing from specific scenes, themes and traits of *The Horla*, I argue that this unidentified being is vampiric in nature.