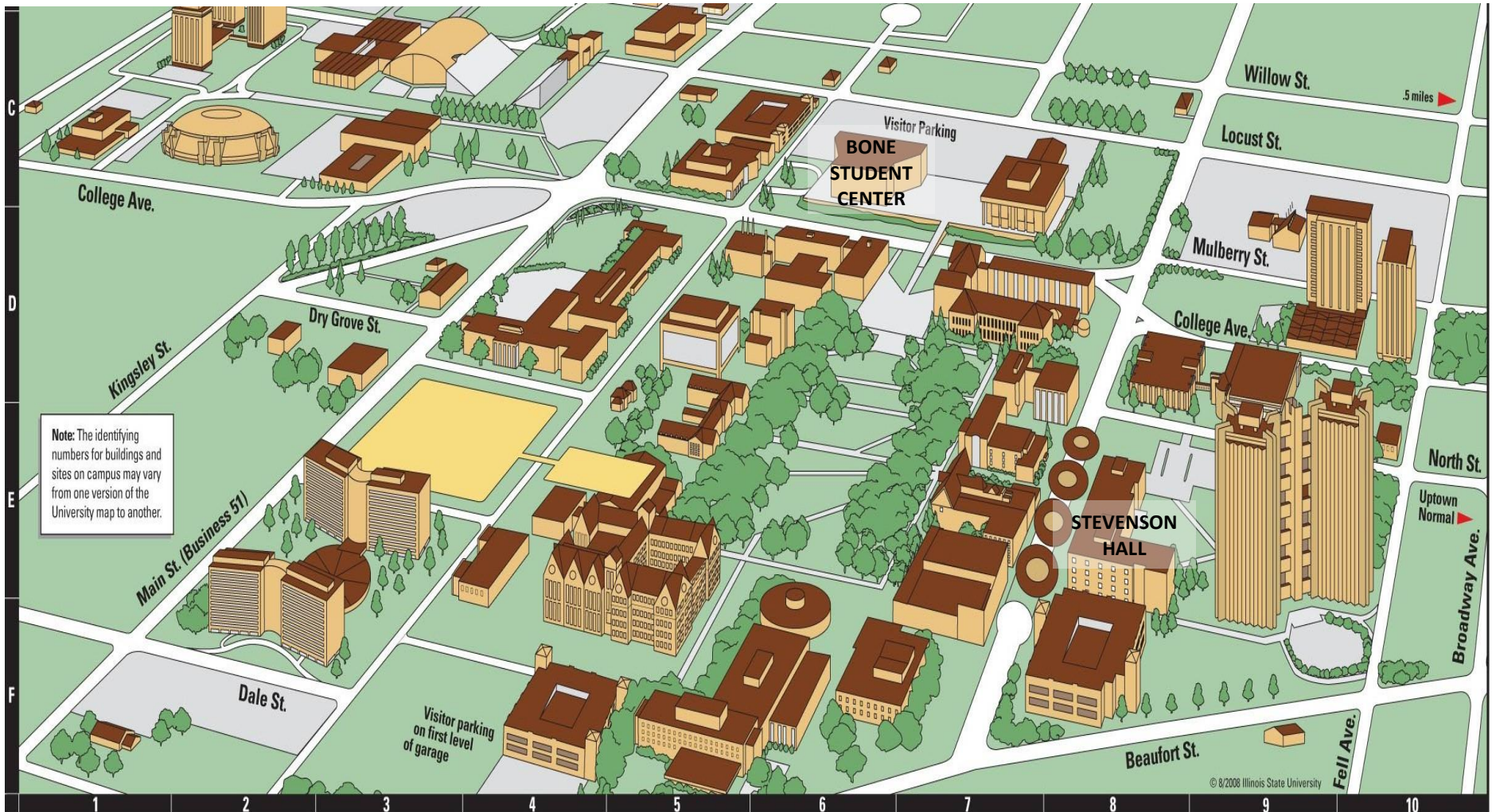




**ILLINOIS STATE  
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**2024 UNIVERSITY RESEARCH SYMPOSIUM  
DEPARTMENT OF LANGUAGES, LITERATURES AND  
CULTURES  
ORAL PRESENTATIONS**



**Stevenson Hall: Room 131      The Department of Languages, Literatures and Cultures Oral Presentations      10:00-11:00 a.m.**

The oral presentations for The Department of Languages, Literatures and Cultures will take place on Friday, April 12, 2024.

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## DEPARTMENT OF LANGUAGES, LITERATURES AND CULTURES

Research Symposium Panel

Organized by Prof. Jonathan Druker

Friday, April 12, Stevenson Hall, Room 131

10:00 - 11:00 a.m.

### State Violence and Communal Trauma in Non-Western Texts

The three speakers in this panel will present revised seminar papers originally written for LAN 490: Literature and Collective Trauma. Each paper focuses on a single text that represents traumatic state violence or civil wars that took place in the 1980s and 1990s in non-Western countries. Collectively, the three papers cover multiple genres—a film, a graphic narrative, and a novel—and diverse geographies, from Peru to Palestine to South Korea.

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#### Presenters

Yaritza Serna  
(Masters in Spanish)

### REPRESENTATIONS OF TRAUMA IN PERUVIAN CINEMA: AN ANALYSIS OF THE MOVIE *THE MILK OF SORROW* BY CLAUDIA LLOSA

My presentation will examine Claudia Llosa's film, *The Milk of Sorrow* (2009), within the framework of trauma theory. I will propose that the film, set in the 1980s, portrays historical, transgenerational, and insidious trauma, and aim to explore how these themes are represented in the movie and how they affect the characters. Through the analysis of the film's portrayal of trauma, I will provide insights around the impact of traumatic experiences on Peruvian indigenous communities affected during Peruvian civil war.

(See additional presenters next pg.)

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**Presenters Cont.**

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**Ángel Prieto Montero**  
**(Masters in Spanish)**

**EXPRESSING TRAUMA THROUGH GRAPHIC NARRATIVE IN  
JOE SACCO'S *PALESTINE***

This paper discusses how Joe Sacco's *Palestine* represents the traumas of the Israeli-Palestinian conflict in the period 1991-1992 through the art of the graphic narrative. With his nuanced combination of journalism and comics, of words and images, Sacco provides a unique lens through which to engage Western audiences in the multifaceted and often overlooked aspects of trauma in this longstanding conflict. His graphic narrative visualizes the structural and historical traumas faced by Palestinians, especially in the aftermath of the Nakba, and is a powerful tool for shedding light on individual and collective experiences and conveying the realities of trauma in the Israeli-Palestinian context. My analysis examines Sacco's visual strategies, including spatial representations, color usage, and framing, arguing that these elements contribute to the creation of a vivid and emotionally resonant portrayal of trauma. Furthermore, I underscore how Sacco challenges Western perceptions of the conflict by presenting a more comprehensive understanding of the Palestinian experience. It becomes evident that Sacco's immersive style transforms readers into observers of the disaster, fostering a humanizing perspective on the Palestinians.

**Alexandra Goitia**  
**(Masters in Spanish)**

**VOICES OF RESILIENCE: GWANGJU UPRISING AND TRAUMA IN HAN KANG'S *HUMAN ACTS* (2014)  
[PRESENTED IN SPANISH]**

This study centers on Han Kang's 2014 novel *Human Acts*, offering a diverse and nuanced perspective on the event that changed South Korean history. The book explores the intricacies of trauma, memory, and mourning, focusing on the societal impact of a massacre that profoundly shaped an entire society. By examining this non-European and non-American event, the following paper underscores the necessity of broadening the discourse on trauma theory. The objective is to underscore the significance of recognizing diverse cultural perspectives within a globally acknowledged field. As such, a crucial aspect of the analysis involves examining the various viewpoints of the Gwangju Uprising (1980) presented in the novel. Kang approaches the massacre from seven different perspectives: a boy who was murdered during the riot, his friend, an editor, a prisoner, a factory girl, the boy's mother, and herself. Thus, this paper not only functions as a means to counter Eurocentrism but also serves as a pathway to approach trauma from a multitude of perspectives.