

# THE UNIVERSITY OF NOTRE DAME WELCOMES DR. MICHAEL J. LAZZARA



MICHAEL J. LAZZARA IS PROFESSOR OF LATIN AMERICAN LITERATURE AND CULTURAL STUDIES AT THE UNIVERSITY OF CALIFORNIA, DAVIS, AS WELL AS CHAIR OF THE GRADUATE DESIGNATED EMPHASIS IN HUMAN RIGHTS STUDIES. HE IS AUTHOR OF *CIVIL OBEDIENCE: COMPLICITY AND COMPLACENCY IN CHILE SINCE PINOCHET* (2018), *LUZ ARCE AND PINOCHET'S CHILE: TESTIMONY IN THE AFTERMATH OF STATE VIOLENCE* (2011), AND *CHILE IN TRANSITION: THE POETICS AND POLITICS OF MEMORY* (2006).

## PUBLIC LECTURE

MARCH 1, 2019 3:00 PM

HESBURGH CENTER AUDITORIUM



### *THE FICTIONS OF A CIVILIAN ACCOMPLICE TO THE PINOCHET REGIME: MARIANA CALLEJAS'S SECRET SHAME*

*CIVILIAN COMPLICITY REMAINS ONE OF THE LEAST STUDIED ASPECTS OF THE PINOCHET DICTATORSHIP AND, TO THIS POINT, HAS NOT BEEN A MATTER OF BROAD PUBLIC DISCUSSION IN CHILE.*

COMPLICITY HAS TAKEN MANY FORMS THROUGHOUT THE DICTATORSHIP (1973-1990) AND TRANSITION TO DEMOCRACY (1990-) AND DEMANDS TO BE STUDIED IN VARIOUS SPHERES: AMONG INTELLECTUALS, THE CHURCH, THE POLITICAL RIGHT, THE MEDIA, AND CERTAIN "RENOVATED" LEFTISTS WHO HAVE OVERTLY AND TACITLY UPHELD PINOCHET'S PROJECT. THIS PRESENTATION WILL EXAMINE THE CASE OF MARIANA CALLEJAS, A LITERARY WRITER WHO MARRIED THE AMERICAN-BORN DINA HENCHMAN MICHAEL TOWNLEY, INFAMOUS FOR HIS COMPLICITY IN THE DEATHS OF EX-PRESIDENT EDUARDO FREI MONTALVA, ORLANDO LETELIER, AND GENERAL CARLOS PRATS (A GENERAL LOYAL TO SALVADOR ALLENDE). AFTER MANY YEARS LIVING IN IMPUNITY, CALLEJAS, WHO CONTINUED TO WRITE LITERARY FICTION UP UNTIL HER DEATH IN 2016, SPENT TIME IN PRISON AS AN ACCOMPLICE TO THE LETELIER ASSASSINATION. IN MANY WAYS, HER CASE EMBLEMATIZES THE COMPLICITIES OF THE CHILEAN INTELLIGENTSIA WITH THE DICTATORSHIP, WHILE ALSO REVEALING HOW COMMON CITIZENS COMMITTED THEMSELVES IDEOLOGICALLY TO STATE-SPONSORED VIOLENCE. THIS PRESENTATION ANALYZES CALLEJAS'S PRESENT-BOUND, FIRST-PERSON ACCOUNT SIEMBRA VIENTOS (1995) AGAINST HER FICTION WRITTEN IN THE 1980S DURING THE PINOCHET REGIME. IT EXPLORES THE PERFORMATIVITY OF CALLEJAS'S NARRATIVE "I" IN RELATION TO QUESTIONS OF RESPONSIBILITY, ETHICS, SHAME, AND JUSTICE. IT ARGUES THAT CALLEJAS'S FICTION ACTS AS A WINDOW ONTO TO THE SECRET SHAME THAT SHE HARBORS AND TENDS TO COVER UP IN HER NONFICTIONAL MEMOIR OF A DECADE LATER.

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