

## Research Statement for Emily Hind

I study Mexican literature, culture, and film. As a Mexicanist, I belong to one of the largest specialties in LASA (Latin American Studies Association) and MLA (Modern Language Association). Colleagues have elected me to leadership positions for both groups. I served as a Mexicanist officer for LASA (2018-2020) and in a rotating position concluding with the presidency of the Mexico section for MLA (2015-2020). In 2009, I was nominated and accepted as a member of the University of California *Mexicanistas*’ group. My peers recognize me from two decades of publications and conference presentations, and from my work since 2016 as the sole Associate book review editor for the prestigious Latin Americanist journal *Chasqui*. I have also served as a grant reviewer for the German FRIAS (Freiburg Institute for Advanced Studies) and for the U.S.-based Fulbright group, IIE/CIES (Institute of International Education’s Council for International Exchange of Scholars), and as a manuscript reviewer for SUNY University Press.

My latest book of published criticism, *Dude Lit: Mexican Men Writing and Performing Competence, 1955-2012*, compiles a sprawling case, which benefitted from my peers’ ongoing tolerance for the controversial subject. In spring 2015, I received a Fulbright teaching-and-research semester in the Universidad Veracruzana in Xalapa, Mexico, and I spent the summer of 2015 in the archives of Mexico City and in conversation with living authors, facilitated by the UF Humanities Scholarship Enhancement Fund. Shortly before completing *Dude Lit*, a wave of publicity emerged from the scandalous revelations from the #MeToo movement, which underscored the importance of analysis that shows the historical patterns of sexism. While the simplistic binary men/women falls short of the range of gender orientations available to artists in Mexico, for *Dude Lit* those two categories accurately capture the predicament faced by 20<sup>th</sup>- and

21<sup>st</sup>-century Mexican intellectuals and artists who would be famous: either be a dude or suffer the consequences. *Dude Lit* won honorable mention for “Best Book in the Humanities 2019” juried by a committee organized by the Mexico section of LASA. The award places me in the exclusive company of the first-place winner and another text that tied for honorable mention. *Dude Lit* shares a press with the other honorable-mention winner, which indicates the excellence of my publisher, the University of Arizona Press.

Both *Dude Lit* and my third book of interviews in Spanish, due on bookshelves in July 2020, enjoyed publication subventions from the Center for the Humanities in the Public Sphere at UF. The interviews, *Literatura infantil y juvenil: Entrevistas*, is the first book of its kind: a collection of conversations edited for intensive data delivery that pieces together an oral history of the explosion of publications for young readers in Mexico since the 1980s. I talk with two editors, one critic, and nineteen writers of Mexican children’s and Young Adult literature. All but two conversations were conducted in Mexico. This project received stipend support in summer 2018 through the UF Humanities Scholarship Enhancement Fund, perhaps because the genre enjoys more prestige in the US than in Mexico. That is, children’s and YA literature constitutes a subject of dubious value, at least for the moment, for many of my most admired Mexicanist peers. In our so-called “Information Age,” it can come as a surprise that none of the writers whom I interviewed enjoys a full bibliography on sites like Wikipedia. My book makes a contribution that, if successful, will be taken for granted in the years for come as knowledge always catalogued and available to scholars.

My record of accomplishment has been recognized on the UF campus with a Term Professorship, and that award, I believe, largely reflected my record of published articles and book chapters. These contributions never abandon crucial matters regarding women in Mexican

literature (“Weight,” “El pensamiento,” “Contemporary Mexican,” “The Art”), while also exploring topics such as disability studies (“The Disability Twist,”) decolonial critique (“Literary Fiction”), age studies (“Contemplation,” “Ageism,” “Classism”), and fast and slow violence (“On Pirates,” “La petrocultura”). These shorter pieces first allowed me to develop an interest in Mexican children, as the targets of literacy campaigns and illustrated books (“Introversión,” “The Rise of Reading”), and as protagonists in adults’ literature (“La liturgia”).

My successes underscore the paradox of my career: the very prejudices that trouble my subjects, from women eliminated from the canon to children’s authors whose books don’t count as “literary,” make the case for the importance of my work.

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