

## ABSTRACTS

### RECONOCIMIENTO ARQUEOLÓGICO EN EL SUR DE CAMPECHE: NUEVOS HALLAZGOS Y CONTRIBUCIONES PARA UNA VISIÓN REGIONAL

ATASTA FLORES ESQUIVEL E IVAN ŠPRAJC

The latest stage of the Archaeological Reconnaissance in Southern Campeche Project has been accomplished in the Calakmul Biosphere Reserve, an area that, with few exceptions, had not been surveyed in an extensive way since 1930s. Apart from relocating some sites originally reported by Ruppert and Denison, we have located and mapped a number of previously unknown sites; some of them reach considerable extension and sizes, possess carved steale and remains of standing architecture. We discuss some characteristics of their architectural arrangements and spatial distribution, as well as significant similarities with other sites of the region and its surroundings.

### IMAGINANDO A LOS MAYAS DE HOY: AUTORREPRESENTACIÓN Y POLÍTICA

ANA ROSA DUARTE DUARTE

In this article I analyze the processes of representation and self-representation of the Yucatec Maya in *Sáastal: The Children of the Sacred Grace*, a 55-minute video-fiction. *Sáastal* presents a dramatic account of the everyday life of a Yucatec Maya family as imagined both by the Maya and non-Maya participating in the production. I examine how this imaginary is influenced by the coexistence of the Mayan culture with the diverse civilizatory politics, such as the politics of development, modernization, and globalization. It is argued that this coexistence has led us, the Yucatec Maya, to adopt “soft identities” which allow us to act according to the circumstances. In *Sáastal* we therefore perform, recreate and instrumentalize our culture and, in this way, convert our own identities into fictions.

### ARQUEOACÚSTICA MAYA. LA NECESIDAD DEL ESTUDIO SISTEMÁTICO DE EFECTOS ACÚSTICOS EN SITIOS ARQUEOLÓGICOS

CLARA GARZA, ANDRÉS MEDINA, PABLO PADILLA, ALEJANDRO RAMOS Y FRANCISCA ZALAQUETT

We discuss the necessity of study systematically the acoustic effects in archaeological sites, Mayans in particular. We present an overview of the state of the regarding both anthropological and mathematical modeling aspects. After presenting a general introduction and discussion about what we consider a suitable theoretical archaeoacoustical framework, we review existing works on the acoustics of Mayan sites. We focus on the chirped echo of El Castillo pyramid at Chichén Itzá, and use a mathematical model which includes both space and time to solve it numerically.

## LA MEMORIA DE LOS ANCIANOS MAYAS PREHISPÁNICOS. HISTORIOGRAFÍA DESDE UNA PERSPECTIVA DE GÉNERO (SIGLOS XX Y XXI)

ROCÍO GARCÍA VALGAÑÓN

In the following text I will explain the studies done in relation to elderly mesoamerican people, particularly prehispanic Mayan women, all through the 20th century to the beginning of the 21<sup>st</sup> century in the fields of History, Archaeology, Anthropology, Epigraphy, and Iconography, seen from the point of view of age and gender, and parting from the general to specifics. In this manner, we will see that the gods, their appearance, and their functions have received privileged treatment in these sources, leaving aside the real elders, and prosaic topics. Women have received the least favourable treatment, being only their work as midwives and healers, and their link to the supernatural what has been noticed. Finally, the knowledge that we have about women and men is the result of the comparison with their gods.

## DE LAS UNIDADES PARALELÍSTICAS EN LAS TRADICIONES ORALES MAYAS

AUORE MONOD BECQUELIN Y CÉDRIC BECQUEY

Le parallélisme, une forme rhétorique commune à de nombreuses traditions orales dans le monde, a été l'objet d'études anthropologiques et linguistiques nombreuses. Les structures parallèles apparaissent comme des marqueurs discursifs fondamentaux des discours rituels et des ornements stylistiques qui peuvent s'insérer dans d'autres genres de la tradition orale maya. L'extension du phénomène, tant dans l'espace du monde maya et mésoaméricain que dans le temps depuis les inscriptions glyphiques jusqu'à maintenant, la permanence et en même temps la variété des structures compositionnelles, conduisent à penser qu'il s'agit aussi d'un procédé cognitif: il correspond à une perception, une interprétation et une mémorisation du monde. La description détaillée des formes et des usages du parallélisme permet de nuancer l'évaluation rudimentaire dualiste du phénomène, mettant en valeur la multiplicité des associations, des constructions et des inventions qui se manifestent dans la langue et la culture.

## PARALELISMO, CICLICIDAD Y CREATIVIDAD EN EL ARTE VERBAL MAYA YUCATECO

VALENTINA VAPNARSKY

In this paper we argue that parallelism as a discursive recourse in the Maya oral tradition plays a crucial role at different levels of discursive organization, and not only at the level of the verse and contiguous units as is generally assumed. We analyze the variety of levels at which parallelisms are at play, as well as the relation of parallelism with other rhetorical figures, in particular cyclicity which stands out as an important recourse for the deployment of parallelisms through distant units. The analysis is based on a detailed study of a ritual dialogue of San Juan Bautista's peregrination among the Maya Macehuals (*cruso'ob*) from Quintana Roo

(Mexico). It confirms that discursive parallelisms must be considered not only as esthetical or poetical elements, with their emotional and emphatic effects, but also as procedures of macro-discursive organization, with thematic, semantic and pragmatic functions.

## UNA PROPUESTA DE ANÁLISIS LINGÜÍSTICO-POÉTICO DE CUATRO DE LOS *CANTARES DE DZITBALCHÉ*

LUCERO MELÉNDEZ GUADARRAMA

The research on the *Cantares of Dzitbalché* from a linguistic-poetic perspective enables manyanist to consider these texts as a register of a language with special formal characteristics. Based on the Roman Jakobson proposal, it is possible to appreciate that in the *Cantares* there is a predominance of the poetic function over the rest of the functions of the language and it is manifested with literary figures as the anaphora, parallelism and alliteration. Through phonic and syntactic resources, the axis of selection and combination interact and give us as a result marked linguistic forms. The aspects related with the translation of the literary figures of the indigenous texts are discussed in this article as well. Furthermore, I propose a phonetic transcription of the text that is more related to the characteristics of the spoken Maya Yucatec than those employed in the colonial register.