

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF SPANISH

HOW DOES *MAFALDA* DENOUNCE THE POLITICAL, CULTURAL, BUSINESS, AND
ECONOMIC STRUGGLES OF ARGENTINE PEOPLE DURING THE 1960'S AND 1970'S?

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SPRING 2018

A thesis
submitted in partial fulfillment
of the requirements
for baccalaureate degrees
in International Business, Management Information Systems,
and Project and Supply Chain Management
with honors in Spanish

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ABSTRACT

Sixty-five years ago, *Mafalda*, an inspirational and revolutionary comic strip was first published in Argentina. This famous comic strip portrayed the suppressed opinions of the Argentinean citizens through a six-year old girl. Timeless subjects and concerns such as freedom, happiness, fairness, democracy, justice, ethics, and time are issues that still affect the Argentineans and are critically discussed. Each character in *Mafalda* represents the fresh look, and at the same time, the very critical view of society. By analyzing three powerful themes: culture, politics, and business, I will be able to further understand the Argentinean society. Throughout this, I will assess the impact that businesses and the economy have had on the Argentinean people to understand if there is a correlation between the economic performance and the criticism in *Mafalda*. Since the economic performance during the various dictatorships in the 1960's and 1970's have had a negative correlation, the dictatorship had a negative response with the Argentinean citizens while they suppressed and eliminated basic human rights. *Mafalda*, one of the most successful comic strips has gained a following that has lasted for over sixty years. Argentineans are proud of Quino and his work. Since the Argentineans were fearful to speak their mind, *Mafalda*, was their voice to the public, the government, and to other countries. *Mafalda* is one topic that most Argentineans could relate with which helped unite and strengthen Argentina. Without *Mafalda*, Argentina would not be where and how it is to this day.

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ACKNOWLEDGEMENTS

I would like to thank everyone who has guided and helped me during my college career. Without all of the support that I received these past four years, I would not have been able to accomplish everything that I have done. Firstly, I would like to thank my parents for always being there and supporting my study abroad adventures. They supported me on all my academic adventures both in the United States and around the world. Without that, I would not have been able to complete my thesis, so thank you! Dr. Traverso, thank you for helping me improve my Spanish and helping me extensively with my thesis. It has been an honor to work with you and learn about *Mafalda* throughout the past few years. Dr. Cosby, thank you for also helping me with my thesis and all the editing. Dr. Brown, thank you for guiding me in the right direction with my thesis and for helping me manage both my business degrees and my thesis. Finally, thank you to all of my new friends, near and afar who guided and inspired me with my thesis.

CHAPTER 1: INTRODUCTION OF MAFALDA

Imagine walking down one of the largest and busiest streets of the world in Buenos Aires, Argentina, 9 de Julio Avenue, on a nice summer day. Stores, street vendors, and people are trying to lure buyers in to purchase something from them. As you keep walking down the street and turn down a side street, a familiar icon is repeatedly appearing. Books, stuffed animals, random quotes, street art, and statues cover the city with the same icon. People are wearing clothes with her face on it and children are walking around with books of her. She has short black hair and appears to be from a comic strip. Although it appears that she is a cartoon character, she was somehow able to form a collection of followers that have pride in her and support her. As curiosity gets stronger and stronger, the same name, Mafalda, reappears.

Mafalda is a six-year old girl who lives with a middle-class family in an urban neighborhood in Argentina (Mengolini 23). Her life is “closely intertwined with middle-class desires for the kind of progress associated with modernity” (Premat 43). She lives a life of curiosity and is always concerned about the future of humanity and peace (themunicheye.com). Mafalda often “asks unpredictable questions concerning society and global injustices” (Mengolini 23). Her goal is to make the world a better place by evaluating the world and the people she interacts with. For being the age of six, many of her questions exceed the norm for other kids her age. Mafalda matured quicker than most of her other peers and questions world problems such as “the Cold War, the ‘China threat,’ and the aftermath of the Cuban Revolution” (Tullis 92). Many of the problems that she questions are still relevant that people face to this day.

Between the years 1964 and 1973, *Mafalda* was published in various Argentinian newspapers around the country and the world (Tullis 92). The cartoon, *Mafalda*, “was an instant success, quickly gaining a devoted fan base with readers clipping out their favorite strips to put on the walls of their offices, stores, and homes” (Cosse 35). In the comic strips, *Mafalda*, Mafalda was the Argentinean’s voice to the world. Her “jokes and humor reveal weaknesses, fear and fantasies about our everyday life” (Mengolini 25). The language used in *Mafalda* “is simple, brief and easy to understand” (25). From her popularity, she became an “internationally acclaimed comic strip that has been translated into more than thirty languages and distributed around the world” (Tullis 92). Through those ten years of being published, Mafalda created such a strong following that to this day people still read the comic strips. Mafalda was able to speak out and question the world which the Argentinians wished they could (timetravelturtle.com). She spoke out when the citizens were unable and she was able to influence a whole population on various subjects. Her young age and curiosity allowed her to ask and comment about the world demonstrated in Figure 1.



Figure 1 (Quino, “Toda Mafalda” 639)

Through ten years of comics, one girl written by one guy, was able to influence the Argentinean population and other countries by challenging the “normal” thought of previous generations. Throughout this thesis, I will be analyzing and developing a conclusion to the

question: How does Mafalda denounce the political, cultural, business, and economic struggle of Argentine people during the 1960's and 1970's? By analyzing *Mafalda*, learning about Quino, the author, and evaluating the political and economic situation of that time, I will be able to understand how *Mafalda* was able to capture the thoughts of the Argentinian people during that time and continue to do so in 2018. Throughout the years, *Mafalda* was able to develop a strong fan base that has been passed on from generation to generation. This relationship between the readers and Mafalda is like none before. After understanding and analyzing the impact of *Mafalda*, I will assess the impact that businesses and the economy have had on the Argentinean people. I assume that there will be a correlation between the economic performance and the criticism in Mafalda. Throughout this thesis, I will address these various topics explained above.

CHAPTER 2: INTRODUCTION OF QUINO

Joaquín Salvador Lavado, more commonly known as Quino, was born in Mendoza, Argentina on July 17th, 1932, into an immigrant family from Spain (Quino, “Toda Mafalda” 655)¹. He began elementary school in Mendoza, in 1939, where he struggled to get good grades. Six years later, in 1945, his mother passed away (655). That same year, at the age of thirteen, Quino decided to enroll at the Escuela de Bellas Artes where he started to dream about drawing for *Rico Tipo*, a newspaper in Buenos Aires. In 1948, when his father died, he quit school at the Escuela de Bellas Artes to become a cartoonist (655). In 1951, he traveled to Buenos Aires to find a publisher to publish his drawings but he had no success. In 1953, he was enlisted into the Argentinean military which allowed him to have a break from drawing and refresh his mind. (655). After, in 1954, he began having success with his comics and he was publishing in *Esto Es*, *Vea y Lea*, *LeoPlán*, *Damas y Damitas*, *TV Guía*, *Usted*, *Panorama*, *Atlántida*, *Adan*, and *Democracia*. During this year, he began expanding his audience by publishing in various types of medias (655).

In 1960, he married a doctor of chemistry, Alicia Colombo. Years later in 1963, he was published in *Mundo Quino* which was his first publication in a book (Quino, “Toda Mafalda” 656). This book was jokes without words. *Mundo Quino* received many good reviews including: “Quino is the cartoonists’ cartoonist. He’ll make you laugh, but more importantly, he’ll make you think. - Skip Morrow” (Henry Holt and Company, “The World of Quino”). As illustrated in

¹ The information from *Toda Mafalda* is translated by me, from Spanish to English. The type of content translated is biographical aligning with a specific life timeline. The timeline contains information regarding the author of *Mafalda*.

Figure: 2, he illustrates a simple but complex issue. This cartoon takes a simple idea of conformity and demonstrates how complex it can be when broken.

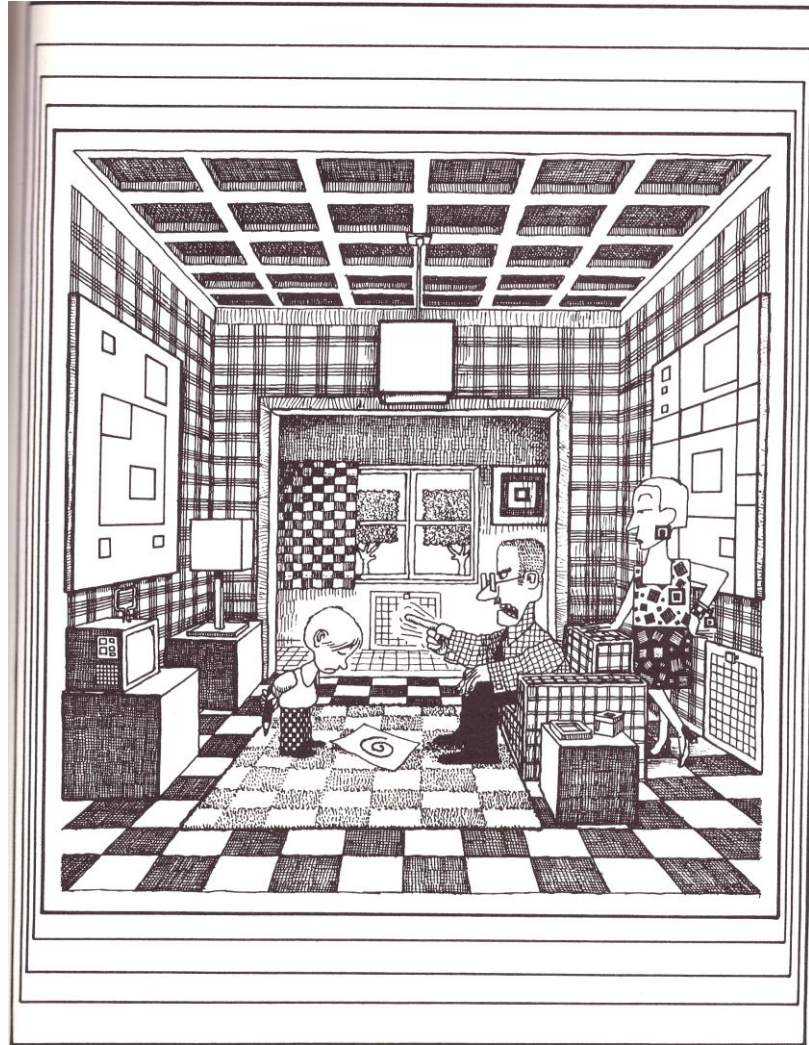


Figure 2 (Henry Holt and Company, "The World of Quinio" 73)

Also, in 1963, Quino began working with Mansfield, a home appliance company. His job was to create characters with the letter "M" for advertisement. The characters resembled a combination of two famous comics, *Peanuts* and *Blondie* (Quino, "Toda Mafalda" 656). In 1964, Quino realized that Mansfield was never going to be successful so he stopped drawing for them. That same year, he used the characters that he was drawing for Mansfield and he began drawing *Mafalda*. After three weeks of his comics being published in *Leoplan*, another newspaper

company, *Primera Plana*, started to publish his work on September 29th, 1964. At this time, *Mafalda* was published featuring only Mafalda, her mother, and her father (656). When Quino began publishing with *Primera Plana*, it reached a larger audience “with a circulation of 60,000 copies and reached an audience of 250,000 readers, primarily composed of middle-class intellectuals, professionals, and businessmen” (Premat 43). On January 19th, 1965, another character, Mafalda’s brother, Felipe, was created. Two months later, on March 9th, Quino stopped publishing *Mafalda* in *Primera Plana* and started publishing in *El Mundo*. This is where he created two more characters, Manolito and Susanita. In 1966, the first collection of his comics was sold around the holiday season. It was reported that people “flooded the city” and cut out the comic strips out to hang on the windows and in their businesses (Quino, “Toda Mafalda” 656).

During this time, under the President, Onganía, *Mafalda*, was temporarily cancelled for making fun of Onganía’s moustache (Premat 45). In 1966, *El Mundo* was discontinued about the same time that Guille, Mafalda’s little brother was born and introduced. In 1968, *Mafalda* was published in *Siete Dias* (Quino, “Toda Mafalda” 656). *Mafalda* was so popular that the director of the publishing house said, “her popularity was so great that newspaper vendors lined up for hours to get copies of the latest issue, and some even bribed staff at the press to get copies in advance” (Premat 44). During that year, Quino and his wife began traveling and exploring Europe. A few years later in 1971, *Mafalda* was translated into French, German, and many other languages. In 1973, the Argentinean television began an animated series of *Mafalda*. The television series featured comics that were developed into animations. This was the last year Quino would publish new *Mafalda* comic strips.

In 1973, *Mafalda*, was the theme of many short films in Argentina, Italy, and other Latin American countries (Quino, “Toda Mafalda” 656). In 1977, UNICEF, The United Nations

Children's fund, asked Quino to draw Mafalda and other characters to help promote the ten principles of "Los Derechos del Niño" (656). This is one ad of ten that was advertised around the world.



Right to equality, without distinction of race, creed or nationality
Susanita says, "And the zodiac signs they forgot, of course! Now it turns out that anyone born in Leo would be equal to someone to who had seen the light! Know that equality is not bad, but there are equalities and inequalities!
Mafalda replies, "We started well!"

Figure 3 (accionmagistral.org)

In 1978, Quino was awarded the Palma de Oro from the International Salon of Humor of Bordighera (Quino, "Toda Mafalda" 657). In 1982, Montreal named him "Cartoonist of the Year." In 1992, an exhibit called "El Mundo de Mafalda" opened in Madrid. In 1997, Quino was awarded the "Placa de Plata" award from la Asociación Madrileña de Empresarios de Restaurantes y Cafeterías. Finally, in the year 2014, *Mafalda* celebrated its 50th year (657).

During Quino's life, he was relentless when pursuing his dream of drawing comics. Through trial and error, he was able to develop a popular character that attracted millions of people. Although *Mafalda's* messages were intended for adults, many children were reading the comics as well. "*Mafalda's* readership then included many young children who became avid

collectors of her magazines during their adolescent and preadolescent years” (Premat 45-46). Mafalda’s “social critique, even when not understood in depth by all, was grasped by many of these young readers” (46). Quino’s masterpiece of Mafalda, “was significant and moved well beyond the world of fiction” (46). Quino’s skill of twisting sensitive topics to humorous jokes within his comics was an outlet for extreme critique of the Argentinean society and the decisions around the world.

CHAPTER 3: POLITICAL AND ECONOMIC ENVIRONMENT OF ARGENTINA

Buenos Aires, Argentina, is commonly referred to as the “Paris of South America.” Argentina is the southernmost country of South America bordering Brazil, Bolivia, Chile, and Uruguay (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 11). It is three-tenths the size of the United States with a population of 45 million people (11). 92% of the population lives in an urban area and identifies as a Roman Catholic. However, less than 20% are actively practicing (cia.gov). The majority of the Argentinean population, is between the age of 25-54 years old, 39.38%, with a growing younger population of 24.59% between the age of 0-14 years old. Most of the population has a European heritage with strong European accents. The official language of Argentina is Spanish (cia.gov). Argentinian Spanish has a strong tone expressing “ll” as “y” (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 13). Unlike the Spanish in Central America, Argentina uses another tense, vos, which includes additional conjugations that people in other countries may not recognize. Overall, Argentina represents a country of a variety of immigrants who struggled to create an identity with the fluctuation political and social problems.

In 1516, Spaniards arrived in Argentina thinking that they would find a lot of silver. Unfortunately, they did not have any luck (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 14). In 1580, settlers from Chile, Peru, and Paraguay developed the first Spanish settlement in Argentina. Years later, in 1776, Buenos Aires became a large port and people starting moving into the city. Although Buenos Aires had no wealth from resources and only a population of 25,000, the Spaniards starting migrating (14). In May 1810, the fight for independence started for Argentina against the Spaniards. The locals in Buenos Aires were tired

of the Spaniard's control. On July 9, 1816, Argentina created and signed the Declaration of Independence (15).

Following the Declaration of Independence, Buenos Aires became a major force in the world under Juan Manuel de Rosas, the governor of Buenos Aires (Timothy L. Gall and Jeneen M. Hobby, "Worldmark Encyclopedia of the Nations" 15). In 1853, a new constitution was created and Justo José de Urquiza became president in 1854. From 1851 to 1919, the population of Buenos Aires went from 90,000 to 1.3 million. During the late 1800's and early 1900's distinction between the poor and the wealthy was very visible. The line between classes was very noticeable. Many workers were struggling to feed their families (15). In 1919, workers went on strike but the army showed up and attacked them which became known as "La Semana Trágica" or "The Tragic Week." The president at the time, Yrigoyen was re-elected in 1928 as president and an economic crisis began followed by a military coup in 1930 (15).

In 1943, another military coup began under Juan Domingo Perón (Timothy L. Gall and Jeneen M. Hobby, "Worldmark Encyclopedia of the Nations" 15). Perón used his wife, Evita, to increase his popularity with the Argentinean population. Perón made many social, economic, and political changes while focusing on the poor. It was rumored that many Nazi officers were welcomed into Argentina to hide (15). After his second election in 1951, and the death of Evita in 1952, Perón began adopting habits of a dictator. He legalized divorce and prostitution, he encouraged violence against churches, and he shutdown newspapers that favored the old oligarchy. In 1955, the military took over with hopes to reverse Perón's work. Perón was then exiled to Spain (15).

General Pedro Eugenio Aramburu declared Perón's party illegal and started to shame those who followed Perón (Timothy L. Gall and Jeneen M. Hobby, "Worldmark Encyclopedia of

the Nations” 15). Two years later, Arturo Frondizi won presidency. He was left leaning and gathered support from Perónistas. Years later, in 1965, Arturo Umberto Illia placed a Perónist sympathizer as war minister which caused the chief of the armed forces, General Juan Carlos Onganía to resign (15). In 1966, Onganía was selected president and he eliminated the legislative parties and suspended the constitution. He controlled the press and mass communication with the help of the government. In 1969, in Córdoba and Rosario, students of all ages began violently protesting about his new policies (16). In 1970, it was rumored that the Perónist and Marxists groups were the protesters who kidnapped the former president, Pedro Eugenio Aramburu and killed him (16).

In 1970, Onganía was removed as president by military officers in hope of a change (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 16). The military created two dominate government types which enabled Héctor José Cámpora to win the election. After little luck trying to decrease violence, Cámpora resigned to allow Perón to come back and be President (16). When Juan Domingo Perón returned to Argentina in 1973 he won the presidential election. After Perón died in 1974, his wife, Maria Estela, more commonly known as Isabel, took over the presidency. Isabel was unable to control the economy and violence (16). When Isabel took a sick leave for 34 days, the military prepared to take over and in 1976, Isabel was arrested and the military took over the government.

When Army Commander Lieutenant General Jorge Rafael Videla became president, he used the military to torture, imprison, and execute leftists, Perónists, and trade unionists (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 16). The children of these people who “disappeared” were given to adoption agencies or to the officers to raise as their own (16). At this point, the economy was doing terrible. During his leadership, it is

estimated that over 30,000 people “disappeared” or were killed (nytimes.com). This period of time where people were kidnapped and killed is called the “Dirty War” (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 16). Since General Rafael Videla was unable to fix the economy, General Leopoldo Galtieri took over. The citizens did not support him so he invaded the Falkland Islands to gain their support (16). This started a war with England and Argentina lost. The tension between the government and the citizens in Argentina increased dramatically. General Leopoldo Galtieri resigned shortly after. Then, General Reynaldo Benito Antonio Bignone became president in 1982 (16). During his presidency, a one-day strike which 90% of the workforce participated in, demanded that they know the fate of the people who “disappeared.” The Argentinean citizens demanded to know where their children and friends were. However, the mothers of the disappeared, “The Mothers of Plaza de Mayo,” began protesting in the main square every week to gain awareness of their missing children. This gave the mothers hope and helped create a movement to find their children. These women are still protesting in the main square to this day, in 2018.

In 1983, a human rights activist, Raúl Alfonsín, won presidency (16). He ordered the prosecution of the Argentine military leaders and began looking for the “disappeared.” The military trials upset the military and in 1987, the military began planning against the government (16). Dr. Raul Alfonsín created the “Austral Plan” in 1985 which froze wages and created a new currency to replace the peso. Since that plan failed, in 1989, Carlos Saul Menem was declared president. This was the first time in 60 years that two presidents were democratically elected right after each other and the economy began to stabilize (16).

Although Argentina had been struggling with electing officers, political parties began to form and the constitution was changed again in 1995 (Timothy L. Gall and Jeneen M. Hobby,

“Worldmark Encyclopedia of the Nations” 17). With the new constitutional changes, Argentina started to stabilize the economy and the political environment. However, by 1999, a new crisis exploded, leading to a deep recession and an unemployment rate of 14%. In 2000, Argentina declared a national economic emergency. After a period of political instability and a succession of short-lived presidents, later in 2003, Néstor Kirchner became president and he focused on the economic crisis in Argentina but he damaged Argentina’s reputation abroad 1995 by disappointing creditors (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 17).

In correlation with the changing political environments, the economy followed as well. By analyzing the GDP, inflation, imports, and exports, determining the correlation of the political environment and what the comics of *Mafalda* analyze and criticize will be easier. GDP or Gross Domestic Product, according to Dictionary.com, is “the total value of all goods and services produced domestically by a nation during a year.” Although some argue that GDP is not an accurate way to measure economic progress, some argue otherwise (investopedia.com). Another source of measurement, Per Capita GDP, is “the total output of a country that takes GDP and divides by the number of people in the country” (investopedia.com). Per Capita GDP can measure the productivity of a country and their standards of living (investopedia.com).

Below is a chart from the Economist which shows the percentage of change of GDP over the years in Argentina. Since 1910, there has been large fluctuations in the GDP percentage change-higher and lower than 0%. Rarely is there a zero percent change which would indicate that the GDP was stable which is not necessarily good. A growing and positive GDP would mean that the economy is doing well. Although there are many periods of fluctuations above zero which is good, there are also many fluctuations below zero which is a bad indication. A

decline in GDP corresponds to negative growth which would indicate a recession. As shown in Figure: 4, the periods with the military coups have indicated a negative percent change on GDP. This negative percentage change would indicate a recession where unemployment is high and the citizens would struggle.

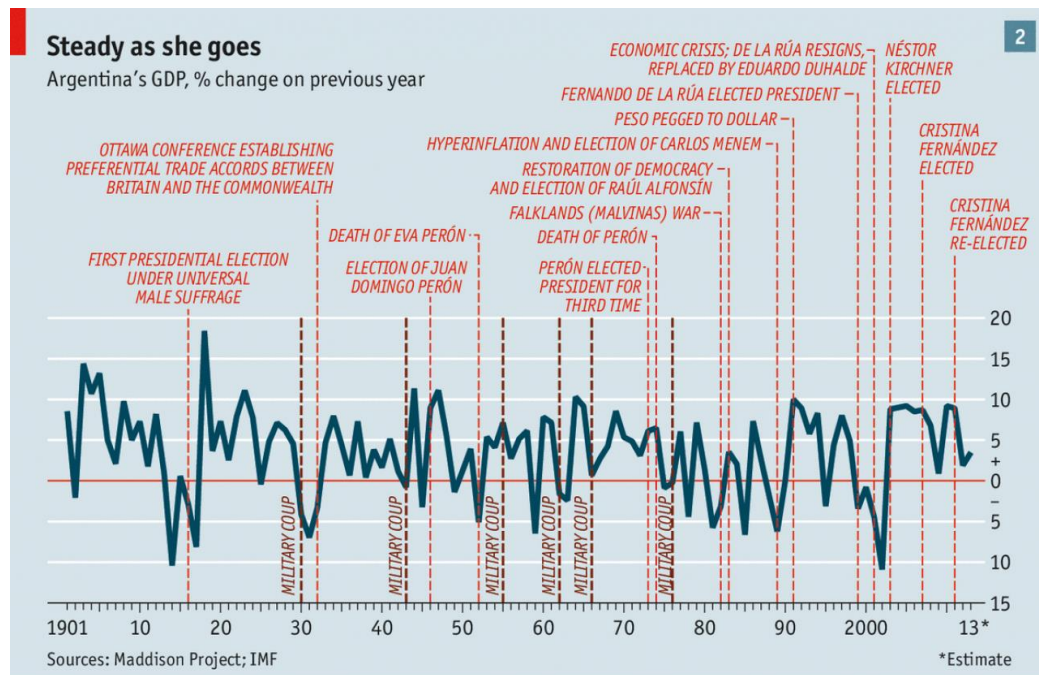


Figure 4 (economist.com)

Looking at Figure: 5, from Trading Economics, you can determine that the percent fluctuations do not look as significant in comparison to the figure above. This figure, is a measure of the level of Per Capita GDP which takes into consideration the size of the population. The GDP is divided by the size of the population of that time and adjusted for inflation. Although the Per Capita GDP has a positive increase, there are still fluctuations of GDP over the years. This chart puts the population size in perspective indicating that the chart was equally as bad but at a different angle. The population growth is very stable so it does not affect the curves very much. Overall, one can assume that the general line is mostly positive but there are a few major fluctuations over the years. In comparison with the United States, Argentina has had a

lower UDS GDP per Capita over the years. The United States had a positive correlation from 1969 to 2013 reaching a max of 50,000 in 2002 (tradingeconomics.com). This puts two the similar countries in comparison.

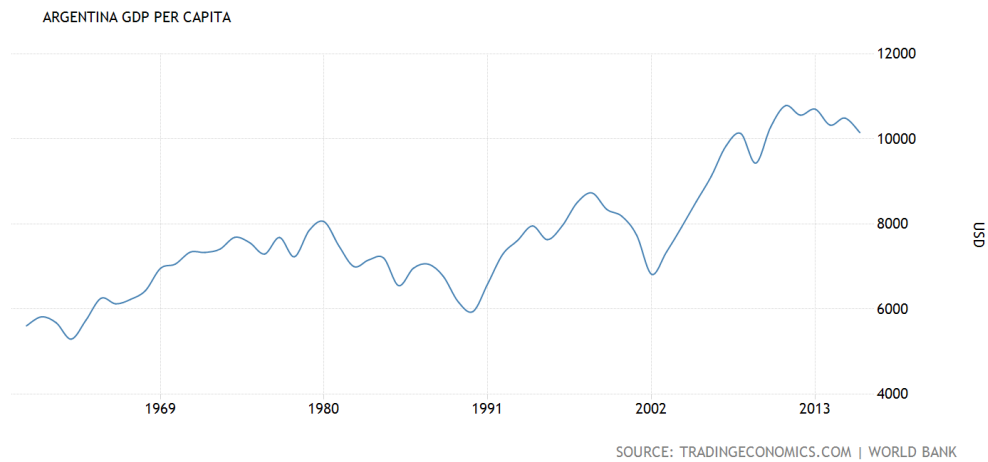


Figure 5 (tradingeconomics.com)

Below, Figure: 6, shows the Per Capita GDP of Argentina in comparison to other large countries in the world. As you can see, Argentina and Brazil follow a similar pattern whereas the United States and the United Kingdom have a positive correlation over the years. Though Argentina is not doing terribly bad, they are lacking behind the other countries similar to them.

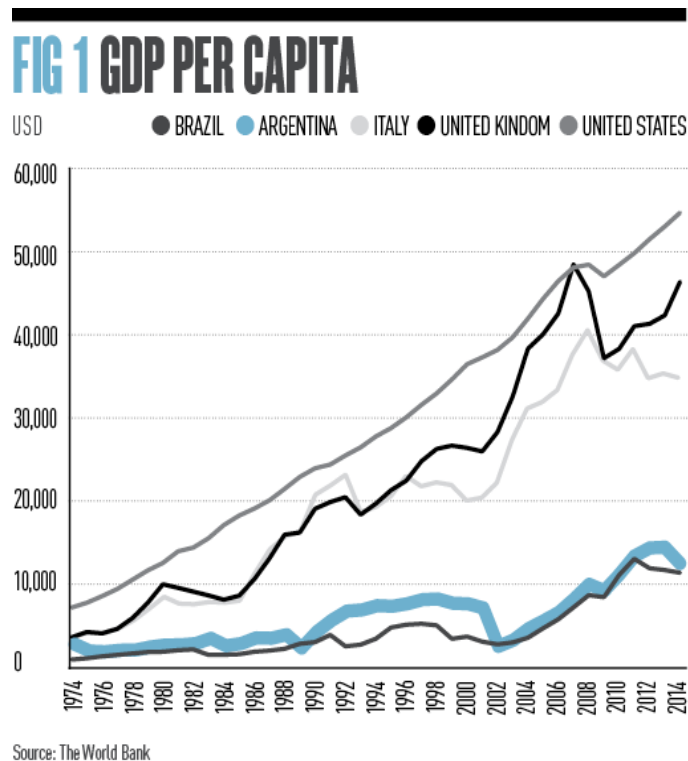


Figure 6 (worldfinance.com)

Figure: 7, shows inflation in Argentina as an annual percentage. Inflation according to Investopedia, is “a sustained increase in the general level of prices for goods and services in a country.” For example, if there is a 5% increase in the price of goods then a price of \$1.00 would increase to \$1.05. This increase in inflation decreases the value of money which means that inflation is bad for capital investment.

This figure shows the annual percentage of inflation from 1944 until 2013. Inflation was very stable in Argentina until 1975 when it began to rise. The next peak in 1985 was counteracted when Dr. Raul Alfonsín unsuccessfully tried to replace the currency. Inflation decreased but soon increased dramatically. The high peak, in 1989, was when Carlos Saul Menem became president and he was able to decrease inflation. He decreased government spending and disabled many regulations hindering the economy. Years later, in 1999, Argentina

entered into a recession (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 17).

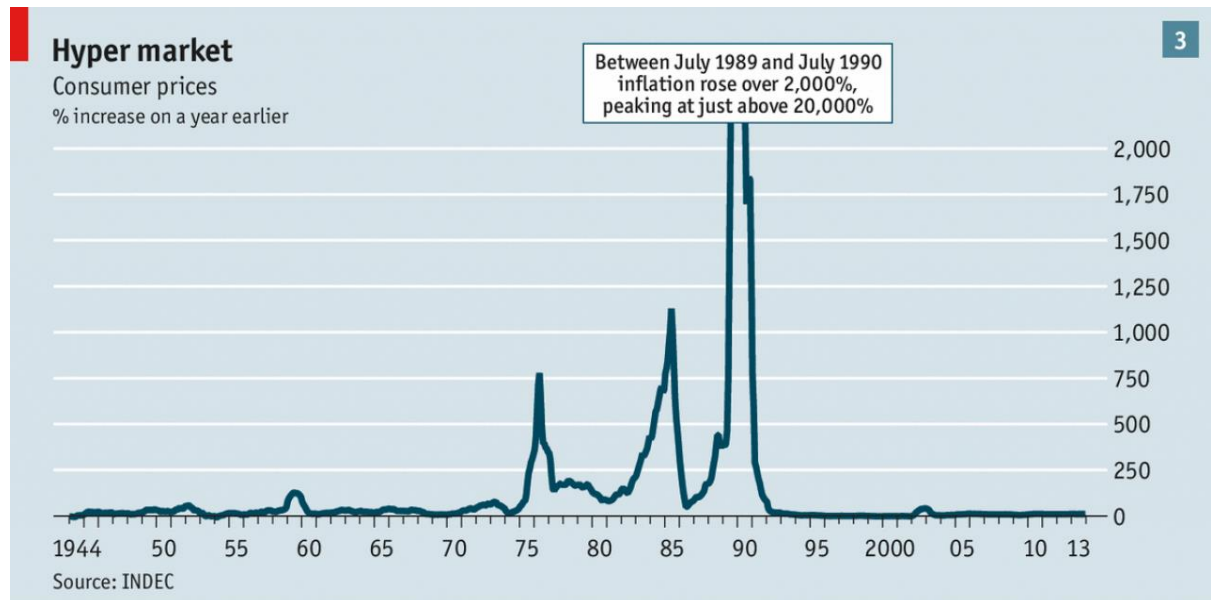


Figure 7 (economist.com)

Figure: 8 and Figure: 9 show the steady low level of importing and exporting until the 1980's when Carlos Saul Menem loosened regulations and Argentina opened its economy and began to increase their amount of imports and exports (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 17). As laws and restrictions began to decrease, after the military coups, businesses were able to import and export goods without large tariffs and other restrictions.

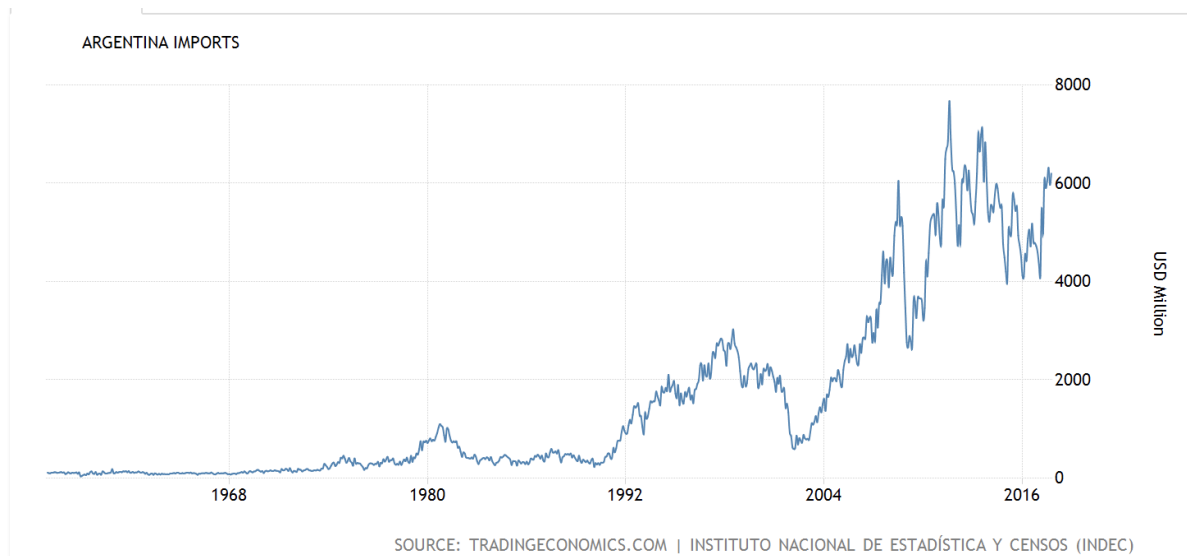


Figure 8 (tradingeconomics.com)

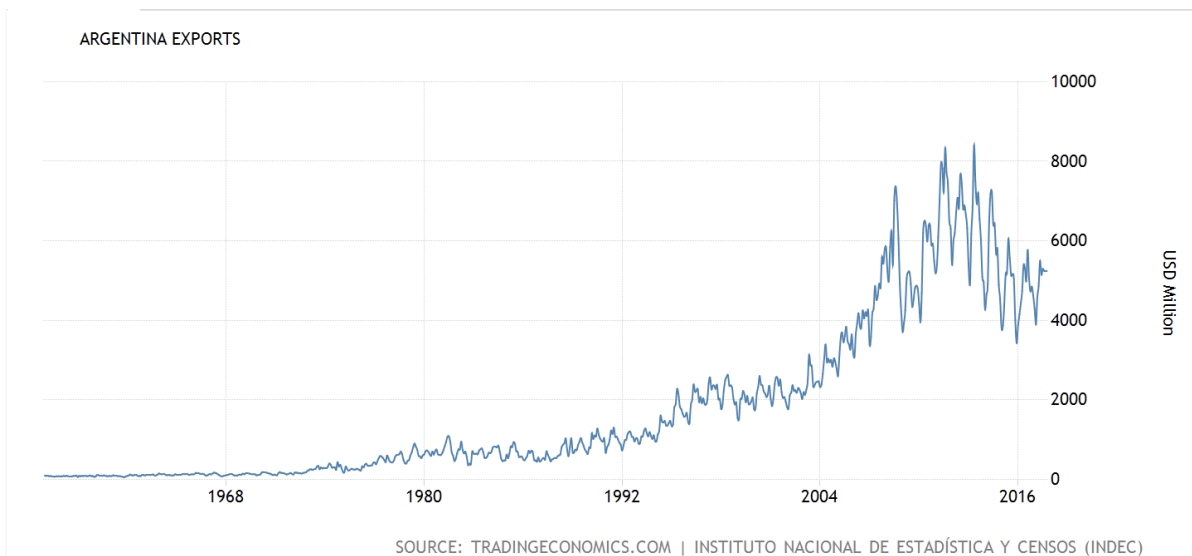


Figure 9 (tradingeconomics.com)

Argentina has faced many political and economic challenges since the beginning of the 1900's. There were six military coups since the 1920's which caused a disruption in the economic well-being of Argentina. People resisted the coups who placed strict regulations on the citizens and businesses, hindering the success and growth of new and old businesses. In 1989, when Carlos Saul Menem became president, the Argentine economy slowly began stabilizing with an increase in GDP, decreased inflation, and an increase in imports and exports (Timothy L.

Gall and Jeneen M. Hobby, "Worldmark Encyclopedia of the Nations" 17). These fluctuations in the economy in Argentina seem to be correlated with the dictatorships and the democracy elected presidents. The major fluctuations demonstrate that the economy was struggling as well as the people living within that economy. The Argentineans were unable to speak out about the government freely so they did not have a voice to complain about how the economy was hurting them. During this time period, Argentineans looked up to Mafalda to speak and to defend their concerns and worries. Mafalda gave Argentineans hope and demonstrated that every person was experiencing the same difficulties.

CHAPTER 4: INTRODUCTION OF CHARACTERS

Each of the characters present in *Mafalda* signify a different viewpoint of the Argentinean population. The first three characters introduced, Mafalda, Mamá, and Papá, were the only characters in *Mafalda* until 1965 when Quino started to add other characters (Quino, “Toda Mafalda” 656). When the other characters were introduced, they “acted as interlocutors” for Mafalda and enabled the messages to be understood clearer (Premat 44). Guille, Mafalda’s little brother, and Miguelito, represents a distinct part of society, Manolito, is obsessed with money, Susanita, excited and destined to be a housewife, Felipe, lives in a fantasy of music and cowboy movies, and Libertad, represents the combination of her socialist father and her university graduate mother (Premat 44). Each of these new characters were added to draw people’s attention to *Mafalda* and to point out the various aspects of society that sometimes was overlooked.

Below in Figure: 10, are the characters that are illustrated in *Mafalda*.



Figure 10 (Museo del Humor "QUINO POR MAFALDA MATERIAL DIDACTICO" 6)

Felipe

Mafalda's best friend, Felipe, lives in the same building as her. He creates fantasies and acts as though they are real. These fantasies often distract him from real life. He does not like to go to school and resists doing homework. He is unhappy at school and does not understand its importance. Since he lives half in reality, life can get overwhelming for him (todohistorietas.ar.com). He uses his fantasies to escape from the real world. The most common fantasies that he reenacts are from cowboy movies.

Figure: 11, shows Felipe reenacting the lone ranger from a cowboy movie.



Felipe says, "Stop there! I am the lone ranger!"

Mafalda says, "HMMM! I do not so. The Lone Ranger is older, he is also darker, wears boots, and does not have that face."

After Mafalda leaves, Felipe says, "What happens is that I am the parallel lone ranger!"

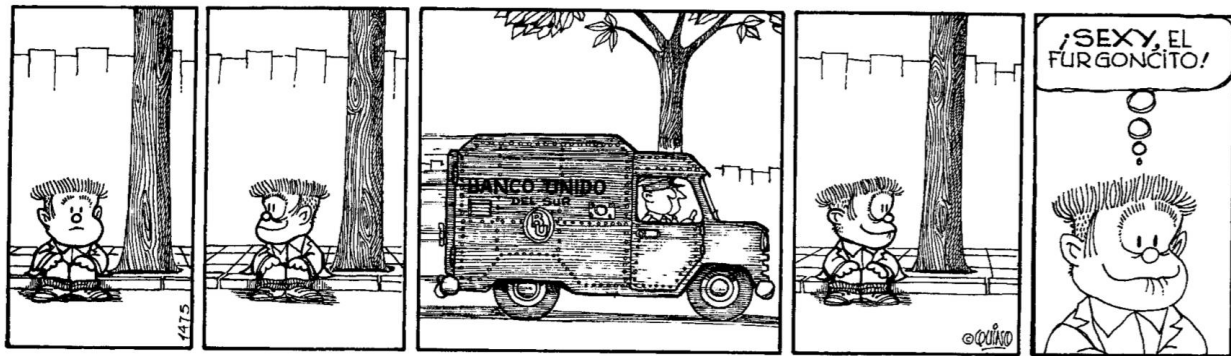
Figure 11 (Quino, "Toda Mafalda" 187)

Manolito

Manolito, "the son of a small neighborhood shopkeeper" is very money oriented (Cosse 51). Manolito represents the typical views of the business world and culture (53). He has worked at his father's business his whole life so he is very knowledgeable about the business world. He is extremely money driven and is the only thing that he dreams about. He does not seem to

understand politics since the only thing he cares about is creating a large bank account (todohistorietas.ar.com).

Figure: 12 and Figure: 13 demonstrate Manolito's love for money.



*Manolito sitting on the curb when a truck that says “Southern United Bank” passes by.
Manolito then thinks, “Sexy, little van!”*

Figure 12 (Quino, “Toda Mafalda” 418)



Mafalda stares at a tree and thinks, “There it is... that little dove does not know what money is and nevertheless she is happy.”

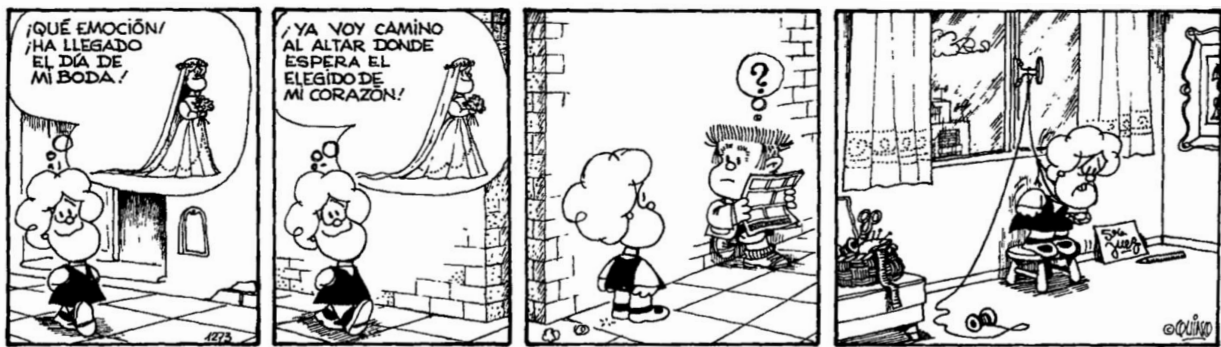
Mafalda walks up to Manolito and says, “Do you believe that money is everything in life, Manolito?”

Manolito replies saying, “No, of course money is not everything.” and continues saying, “there are also checks”

Figure 13 (Quino, “Toda Mafalda” 151)

Susanita

Susanita is oblivious about the current news and politics around the world. To her, these issues are not important. She dreams and fantasies of being a house mother. She has a large ego which often starts fights with Mafalda and her other friends. Susanita dreams of her wedding and the kids she wants to have (todohistorietas.ar.com). She does not see another future for herself except being a housewife.



Susanita thinks, “What a thrill! The day of my wedding has arrived” and continues, “I’m on my way to the altar where the chosen one of my heart awaits.”

Figure 14 (Quino, “Toda Mafalda” 366)

Mafalda

The first and main character in *Mafalda* is Mafalda. She is the vision and focus of *Mafalda*. Her character “reflects the middle-class thirst for knowledge, progress and a good quality of life” of those in Argentina (Premat 43). Even though Mafalda “was drawn in a skirt, her female attire failed to soften her boyish features and personality” in which she appears to have “androgynous ambiguities” (Cosse 43). “(Mafalda) que tiene la sabiduría y cultura general de un adulto, pero que mantiene la inocencia y curiosidad de un niño de seis años” ‘She has the wisdom and general culture of an adult, but maintains the innocence and curiosity of a child of

six years' (Sández 2). Throughout *Mafalda*, “Mafalda questioned the feminine ideal embodied by her mother” forcing her mother, “Raquel to become aware of her own frustrations” (Cosse 45). Mafalda realizes that she does not want to follow the same path that her mother took. She portrays “the new generation of women who have decided to leave the household and fly free” (Mengolini 29). Mafalda’s “biting social commentary, her progressive ideas, and the manner in which she encouraged her audience to read between the lines, often having to complete her partially expressed thoughts made her stand out from other characters in the series as well as from other Argentine cartoons that had preceded her in popularity” (Premat 46).



Mafalda says to the key store clerk, “Good day sir, I came here so that you can make me the key to happiness.”

Key store clerk asks, “With pleasure, little girl, can I see the model.”

Then as Mafalda walks out, she thinks, “Astute old man!”

Figure 15 (Quino, “Toda Mafalda” 269)

Libertad

Libertad or Freedom, translated into English, is one of Mafalda’s friends who she talks politics with. Libertad comes from a socialist family and she is extremely left-winged. She is very smart and Mafalda often agrees with her. Their political ideals match. Libertad loves

simplicity and is very critical of others (todohistorietas.ar.com). Since Libertad is very small, she often gets made fun of by others.



Mafalda says to her parents, “I brought a friend. Her name is Freedom.” Mafalda’s father then says, “Freedom? How little!” and then her mother says, “and what a nice tan she has. Of course, I can tell you have been on vacation.”

While Mafalda and Freedom walk away, Mafalda says, “I brought a friend, not a pamphlet!”

Figure 16 (Quino, “Toda Mafalda” 373)

La Mamá

La Mamá is Mafalda’s mother, who Mafalda often criticizes. Mafalda does not understand how she is content being a housewife. Mafalda often questions her about not finishing her university career. To Mafalda, this is very disappointing. Her daily activities include, stereotypical housewife activities such as ironing, cooking, cleaning, and shopping (todohistorietas.ar.com).



Mafalda's mother says, "What are you doing with that here?" Mafalda then replies, "I thought you would be interested in crying for something more altruistic than an onion."

Figure 17 (Quino, "Toda Mafalda" 323)

El Papá

Mafalda's father has a typical white-collar job. He works so his family can barely make do. He takes pride in his plants and tries to prevent the ants from destroying them. He questions Mafalda and her generation since she asks questions that challenge the life that he lives in (todohistorietas.ar.com).



Various ants in the plant are talking, "Waiter another salad!" "Also, another salad for me!" "Do you want a little more salad, dear?" "Holy termite! What a salad!" "Fantastic!!"

Figure 18 (Quino, "Toda Mafalda" 241)

Guille

Guille, Mafalda's little brother, is very mischievous and annoys Mafalda. He is at the young age where everything is exciting and he is always noticing something new (todohistorietas.ar.com). He has a small part in *Mafalda* since he is introduced near the end.



Mafalda walks up to Guille and says, “I told mom that it is barbaric that you are locked up like this...and told her about violating individual freedom and the declaration of human rights! Yes sir! But it seems that none of that has anything to do with eating the soil from the pots, Guille.”

Figure 19 (Quino, “Toda Mafalda” 302)

Miguelito

He is an only child who is very oblivious. He can come off as very direct by only speaking of the truth. Miguelito has an evil side and sometimes attacks other Argentinians. He dreams of the future and worries about what will go wrong (todohistorietas.ar.com).

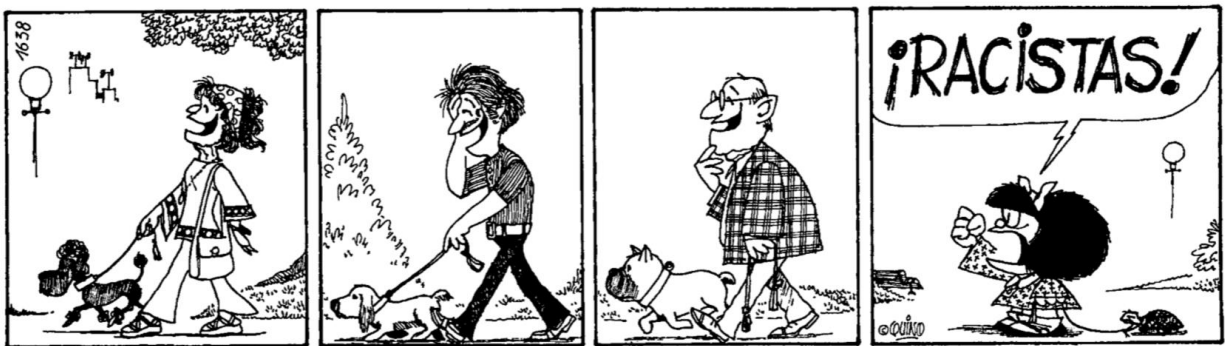


Mafalda walks up to Miguelito and says, “What are you doing sitting there, Miguelito?”
Miguelito then says, “Well here I am, waiting for something from life.”

Figure 20 (Quino, “Toda Mafalda” 169)

Burocracia

Mafalda's turtle, Bureaucracy appears during the middle of *Mafalda*. She named it Burocracia because it moves so slowly (themunicheye.com). She gets angry at those who criticize her pet turtle and is concerned when her family and friends feel dirty after touching her turtle. Burocracia could represent the fear that others have about a new type of government. In the figures below, Figure: 21 and Figure: 22, Quino illustrates people criticizing her pet turtle and their need to wash after interactions with it.



As other walkers pass by and start laughing, Mafalda says, “RACISTS!”

Figure 21 (Quino, “Toda Mafalda” 461)



While walking with Susanita, Mafalda says, “You will see what gift my dad brought Guille and me, Susanita.”

Susanita replies fearful saying, “Oh, what a wonder!”

Mafalda then says, “Touch it, it doesn’t do any harm”

Susanita then says, “Touch it?”

Mafalda, “Yes, go ahead, do not have fear!”

Susanita, “Me fear?”

Each character in *Mafalda* is necessary to fully illustrate the different controversial issues of the Argentinean society. Every character has a strong personality and lets their voice be heard. Through vocal statements and daily routines, the characters in *Mafalda* make the reader question and think about what each comic strip actually means. Since each character portrays a different viewpoint of society, it is important that the reader understands their role and how their different actions show and elaborate issues that the government may have been hiding. *Mafalda* gives a good overall viewpoint of what actually may have happened during the 1960s and 1970s.

CHAPTER 5: CHARACTERS AND THE CULTURAL ENVIRONMENT

Quino uses, *Mafalda* to criticize and make people realize cultural norms that they may or may not realize. He addresses typical families, the middle class, authority, male domination, and racism. These serious topics are presented as humorous through Mafalda and her friends. They were very touchy topics back then and some are still viewed as touchy topics to this day. Quino was able to use his characters to address these topics without drawing much concern from the government which did not allow much free speech that was against their beliefs.

Middle-Class Family

Mafalda lives with a typical, middle-class, Argentinian family. Her mother is a stereotypical housewife and her father is a middle-class white-collar worker. Mafalda often criticizes her mother for the career choice and her mother is often illustrated ironing, cooking, and cleaning. In Mafalda's opinion, "her mother has become a slave-a slave to the household and to her family" (Mengolini 28). Mafalda looks down on those who have become a housewife and sees her mother trapped by chores. Her opinion of her mother's career choice echoes to her friend, Susanita, who also dreams of becoming a housewife. She questions Susanita and is unable to reason with her dream. Mafalda asks her mother questions about politics and current events of the world which she is unable to answer since her world is focused on taking care of the house. Mafalda believes that "women who did not study were destined to a mediocre life with few prospects" (Premat 47). In Figure: 23, Mafalda dreams about her mother receiving a diploma which then disappoints her since it was just a dream. Mafalda represents her changing

generation who understands the value of education which her mother is unable to relate to (Premat 47). Mafalda feels very disappointed when she realizes that it was just a dream that her mother received a diploma. Just for a moment, Mafalda was thrilled for her mother.



In Mafalda's dream, her mother says, "Mafalda, you are no longer the daughter of a mediocre! I studied a career! I have a diploma!"

When Mafalda wakes up she runs to the kitchen and says, "Mom! Last night I dreamed that you had a diplo..."

Figure 23 (Quino, "Toda Mafalda" 98)

Below in Figure: 24, Mafalda attempts to help her mother around the house but she gets distracted with cleaning and helping the world. Mafalda does not understand how her mother can clean the house but not attempt to help clean the world. Though her mother is content with her career choice, Mafalda is not and makes her feel guilty for not doing anything to help the world. The gap between Mafalda and her mother are very clear when discussing world problems and their life goals. Mafalda's goals are much different than her mother's which causes frustration and arguments for both.



Mafalda's mother says, "MAFALDA!"

Mafalda replies, "I'm coming!"

Mafalda's mother says, "Since you are helping me, dust the globe. Eh?"

Mafalda says, "Should I clean all countries, or just the ones that have bad governments?"

Figure 24 (Quino, "Toda Mafalda" 81)

On the other side, Mafalda's father does not appear to be happy or unhappy with his career choice. Mafalda appears to respect his career choice and does not question him like she questions her mother. He goes to work every day to earn money and support his family. He is expected to earn money so that his family is able to live in the house that they have and to feed his family. This is exactly the situation in Argentina during the 1960's and 1970's. Most families had a housewife and a working father. Though some families began to break that norm, generally, middle-class families appeared structured that way.

Overall, Mafalda's parents clearly had different measures for success and goals than their child, Mafalda. Though they do not seem unhappy, they often question Mafalda about their goals. The world problems that she brings up to them make her parents upset since she is still a child and they think that she shouldn't be so absorbed in these problems as a six-year old. The family dynamic between Mafalda and her parents represents a new generation trying to break away from the normal "middle-class" family and into something totally different. As time is changing, the goals and career success standards for each individual are changing as well.

Authority and Male Domination

During the 1900's men led the house. Women were kept at home to take care of the kids while the men went to work. This is how the Argentines lived during those days. Throughout *Mafalda*, Mafalda challenges her father, her male friends, and the government authority that she interacts with. Mafalda notices the gap between men and women in regards to career aspirations. She strongly believes that women could and should obtain the same roles that men had and she views each gender the same. In the figure below, a man comes to the house to ask where the boss of the family is. Mafalda states that in her family there are no bosses. This stumped the man and left him questioning. Mafalda not only challenges her family but everyone she interacts with.



The man at the door says, “Good morning, cutie. Is the head of the household here?”

Mafalda replies, “In this family there are no bosses, we are cooperative.”

After Mafalda slams the door, the man thinks, “Then... the sales course did not have all the answers.”

Figure 25 (Quino, “Toda Mafalda” 217)

In Mafalda's family, Mafalda often challenges her parents in terms of authority. She asks many questions about why something is the way that it is. These questions sometimes frustrate her parents and other people she interacts with. Mafalda appears older than she is based off the questions she asks. None of her other friends and even other parents ask the same type of

questions she asks. Mafalda is unable to comprehend how men have so much power and authority over other people giving them “more rights” than everyone else.

Racism

Racism is briefly touched on in *Mafalda* and it is not a recurring message that Quino illustrates over and over again. The issue of racism was very relevant in the 1900’s and still relevant to this day. Racism in Argentina has a totally different meaning than in countries such as the United States. In Argentina, the population is very homogeneous and there is a major divide between the people who live in the city and in the countryside. Though racism is generally perceived as the color of your skin or your nationality, racism is based off of class standing in Argentina. The dialect that a person speaks, the clothes that they wear, and the place that they live can either magnify or minimize racism. There is a divide between the indigenous people, the people who live in the countryside, and those who live in a large city such as Buenos Aires. This topic of racism is not to be offensive but to make aware the situation during the 1900’s in Argentina.

In 1945, when Juan Domingo Peron was President, he created the term “cabecitas negras” which is an offensive term for people of a mixed race which the upper class and middle class referred to (Cosse 60). Argentineans used this word freely when speaking and talking to people of different regions in Argentina. During the 1940’s there was a clear divide between the people who lived in the city and those who live in the countryside. From my experience in Buenos Aires, Argentina, the majority of the population in Buenos Aires was white. There was a

small population of people of other races but the white population was the majority. It was very evident that other races were not as present in the larger cities but rather in smaller cities.

Below in Figure: 26, this comic strip shows Mafalda with a black doll which Susanita does not like. Susanita says “un negrito” which translates to “a little black one” in English. Although, Susanita states that she is not racist, she needs to wash her hands after touching the doll. Susanita denies her racism but it is very evident that she is uncomfortable with Mafalda’s doll. Susanita is from Buenos Aires, a large city, and is not exposed to the surrounding cities that are unlike Buenos Aires. This comic strip of Quino’s shows the exclusion of the population who are not white and from Buenos Aires (Cosse 60).



Mafalda says, “Do you like it Susanita? Mom gave it to me!”

Susanita, “Ah! A little black one?”

Mafalda, “Yes, why? You’re not going to tell me that you have racial prejudices!”

Susanita, “Me? Of course not!” ... “If we are all the same, how am I going to have racial prejudices?”

Mafalda, “Where are you going?”

Susanita, “To wash my finger”

Figure 26 (Quino, “Toda Mafalda” 80)

While in I find it very interesting that Quino illustrates the issue of racism in *Mafalda* but he himself fails to incorporate another character with a different skin toned than white. The only other character with a darker skin tone is Mafalda’s doll. Though Quino is criticizing Susanita’s opinion of racism, he fails to include other main characters of different races. Quino does show

people of different classes but fails to incorporate different races. Racism in Argentina and around the world has been a big problem which many countries are struggling with. Quino shows the unconscious denial of racism through a doll which questions the reader. Many people may say that they are not racist but their actions reflect their true opinions and feelings. Though racism in Argentina is between social classes, the difference of race is also an issue.

CHAPTER 5: CHARACTERS AND THE POLITICAL ENVIRONMENT

Mafalda was published during a period of strong governmental control in Argentina. In 1973, when *Mafalda* was first published, Onganía, was being deposed and replaced as president by Juan Domingo Peron. After his death, his wife took over which Army Commander Lieutenant General Jorge Rafael Videla then replaced. He was a dictator and tried to eliminate many people that were against his policies. Many people started disappearing and no one knew where they went. To this day, people still do not know where the disappeared went under the ruling of Videla. It is rumored that many were thrown from planes into the sea or buried in mass graves. In Argentina, people were exiled, information was censored, and major political issues around the world such as the Vietnam War, peace, and nuclear weapons were happening. *Mafalda* mocked the authorities in the government and the political environment that people lived in.

Below, in Figure: 27, *Mafalda* and her friends play “government”. *Mafalda*’s mother says, “don’t make a mess” which *Mafalda* then says that they are going to do absolutely nothing. This could mean that the government cannot do anything without making a mess or they are going to do nothing since that is what the government does, nothing. However, between 1966-1973 and 1976-1983 a military official who the citizens perceived as a dictator was in office and the Argentine constitution was suspended (Timothy L. Gall and Jeneen M. Hobby, “Worldmark Encyclopedia of the Nations” 17). This slowed down the government and made the public think that they were not doing anything of importance. While Onganía and Videla were in office, the military made the decisions regarding the executive, judicial, and legislative functions. This started the dysfunction between the government, military, and citizens that is still present today (18). The people lost trust in the government and the military and presumed that the government is just making messes and not doing anything to help their citizens.



Mafalda's mother asks, "What are you guys playing?"

Mafalda, Felipe, and Manolito say, "The government"

Mafalda's mother replies, "Well, do not make a mess"

As Mafalda's mother walks away, Mafalda says, "don't worry, we are going to do absolutely nothing"

Figure 27 (Quino, "Toda Mafalda" 53)

In Figure: 28, below, Mafalda is curious about what her father is carrying. When she realizes that he just has a cactus, she asks if this is what the international situation is. Mafalda understands that the current events that are going on are dangerous and they are almost spiky like a cactus. In 1962, the Cuban Missile Crisis began. This was between the USA and the Soviet Union. Without the invasion of the USA in Cuba, a nuclear war may have begun (Paul Joseph, "The SAGE Encyclopedia of War: Social Science Perspectives" 461). During 1965 until 1973, the Vietnam War occurred over a conflict of territory. The USA was heavily involved and over 500,000 troops from the USA were fighting (John Barnhill and James Ciment, "Postwar America" 1704). After in 1976, the Dirty War began. This war was between the Argentinian government and their citizens. The government believed that the only way to prevent communism was to eliminate those that oppose them. Those who opposed them were part of the "disappeared" and they were tortured and disposed of without records. This lasted until 1983 when Dr. Raul Alfonsín, became president (Paul Joseph, "The SAGE Encyclopedia of War:

Social Science Perspectives 497). To this day, many families are unaware of where their children and friends disappeared to. In Argentina, The Mothers of the Plaza de Mayo or Mothers of the disappeared, walk around the plaza in Argentina every Saturday in silence to protest the government.



*Mafalda asks her father, “What is that Dad? What did you bring?”
As the father unwraps the cactus, Mafalda says, “ah...the monument to the international situation?”*

Figure 28 (Quino, “Toda Mafalda” 224)

Census

During the ruling of Onganía and Army Commander Lieutenant General Jorge Rafael Videla, the government censored everything that spoke poorly on the government and anything that disagreed with their policies. This made it hard for Quino and other Argentines to criticize the government and their policies. In order to criticize the government, Argentines needed to disguise their message in order to prevent repercussions. Quino also struggled with censorship and once said, “censorship is something that the has had to live with from the time that he started drawing” (Mengolini 32). When he first started writing, his publisher advised him not to illustrate anything that dealt with law enforcement, the military, and sex (32). To him, this meant that he had to be more creative when talking about these issues. Quino disguised the sensitive

topics very well and *Mafalda* was rarely censored. However, there was one comic where Mafalda was making fun of Onganía's mustache and the government temporarily shut down *Mafalda* (Premat 45). Quino quickly learned that in order to publish his comics, he needed to be careful of what he spoke about.

Quino was able to continue publishing *Mafalda* for many years without having his work censored before publishing. He used Mafalda and her friends to address issues in a non-political and controversial way that wouldn't cause issues with authority. Mafalda spoke as the voice for the citizens who were unable to speak up without consequences. *Mafalda* was a public but secretive way of unionization for the Argentinians at the time.



Mafalda reads the wall and it says, "Enough of cens..!"

Figure 29 (Quino, "Toda Mafalda" 489)

Peace

Mafalda searches for peace which she is unable to find. Mafalda "feels the need to do something about the world and make some changes" (Mengolini 35). She understands that there are more problems in the world than she is able to fix. Through her thoughts and actions, she appears to be fixing the world. Though she is unable to fix the world's problems, she sees that her globe is sick and tries to give it attention. Mafalda takes care of her globe like a human who needs attention and care just like the real-world needs. Mafalda takes pride in her globe and tries

to get her friends and family to understand that the world needs help just like a human does. Through her attempts, Mafalda does not seem to be able to convince her friends and family to be as concerned about the world as she is. Mafalda is relentless and continues to try as much as she can.



Felipe says, "Hello!"

Mafalda replies, "shhh! Lower your voice, I have a sick one at home"

Felipe, "Is your father sick?"

Mafalda, "No"

Felipe, "Then your mom?"

Mafalda, "Neither"

Figure 30 (Quino, "Toda Mafalda" 135)

Mafalda understands the world's problems and Quino illustrates a globe as a symbol to represent the world. Quino illustrates Mafalda as very distressed about the world and tries to bring awareness to the audience. Her globe causes her deep sadness since she is unable to heal or hide it. Mafalda thirsts for peace and continues to search for peace even when she realizes that she will be unable to find it. Mafalda uses small gestures and symbols to represent the problem of peace. Peace is what many people search for but under a dictatorship is hard to find. Many problems around the world relate to peace which hinders their success of finding peace.

Vietnam War

The Vietnam War occurred from 1965 until 1973 and it was during the same years that *Mafalda* was being published. Argentina was present in the Vietnam War trying to help end the fight. They were not as dominate in the war as the United States but they were involved. In *Mafalda*, Mafalda asks her father many questions in various comic strips about the Vietnam War. In Figure: 31, below, Mafalda is asking her father about the Vietnam War. She is very curious about the war which her father refuses to answer claiming that she “wouldn’t understand.” Almost every comic strip in *Mafalda* that is related to the Vietnam War has a similar ending and no one tells Mafalda about the war. This may be a symbol that the Argentinian people were not given all the details of the war so they did not understand it themselves. The government may have hidden the exact details of the war during that time period preventing anyone to be aware of what was happening.



Mafalda's father says, "But Mafalda, even if I explain to you about Vietnam, you wouldn't understand it!"

Mafalda replies, "Clearly...Like I am stupid!"

Mafalda's father, "It is not that you're stupid! It is that it is not a problem for children!"

Mafalda, "Ah, no?"

Mafalda's father, "NO!"

Mafalda, "And if you explain it to me without the pornographic parts?"

Figure 31 (Qunio, "Toda Mafalda" 57)

Nuclear Weapons

Also, during the time that *Mafalda* was being published, nuclear weapons became an important topic around the world. The Cuban Missile Crisis caused tension between the United States, Cuba, and the Soviet Union. The Soviet Union threatened to launch their missiles at the United States which would have caused the first nuclear war. If a nuclear war started, the whole world would be affected.

Mafalda's interest in nuclear weapons was unique since it appeared that other people did not know much about them. Below, in Figure: 32, Mafalda asks her mother questions about nuclear weapons which she is unable to answer. Her mother appears to understand a little bit about them but not enough to explain them to Mafalda. These situations may be the same as the Vietnam War. The citizens may know what the topic is but not enough to explain it or truly understand it.



Mafalda says, "Good morning Mom! Do you know if they already banned nuclear weapons?"

Her mother then says, "I don't know, Mafalda, but I don't think so. Why?"

Mafalda then says, "Well, for nothing in particular." and continues saying, "Only it would be nice to get up one day and find that finally one's life depended on oneself."

Figure 32 (Quinio, "Toda Mafalda" 181)

United Nations

When Mafalda grows up, she dreams of working for the United Nations to help the world. She wants to study English and Russian to help her with that work. She does not want to be a housewife but rather in the United Nations trying to change the world's problems. Mafalda understands the problems that her peers of the same age and some adults do not understand. Mafalda is very aware of the government and some of the actions they are doing that are harming the world and people of Argentina. Mafalda thinks that if she or her generation do not stand up for change then the world will change them (Mengolini 36).



While on the couch, Mafalda thinks, “When I grow up, I will work as an interpreter in the UN...This way I will contribute by helping people to understand each other...I will study English, Russian....”

In her mind, she pictures herself in the UN translating “tell him to go to....”

She then thinks, “and some judo, just in case.”

Figure 33 (Quino, “Toda Mafalda” 98)

The government issues that are illustrated in *Mafalda* are very serious. Quino illustrates the problems in his comic strips in a way that shows that the people are aware of the problems but unable to explain them in greater detail. This tactic could have been used by the public to keep the government in control. Quino appears to be demonstrating the citizens what to know more than they are being told.

CHAPTER 6: THE BUSINESS CONNECTION

In *Mafalda*, Manolito is the main character involved with business. He is seen running his family's business throughout the whole comic strip. His family owns their own business which allows Manolito to gain business knowledge and familiarity about money. Though he is money driven, he runs their family business very well. The economy in Argentina during the 1960's and 1970's was quite unstable with large fluctuations of the GDP, but businesses were still able to function. Foreign investment decreased as international capital went to other places with more political stability. This hurt the Argentine government and President Onganía renewed the "open door" policy that provided legal guarantees to investors which was previously eliminated (Timothy L. Gall and Jeneen M. Hobby, "Worldmark Encyclopedia of the Nations" 29). This increased foreign investment until 1973 when the government issued stricter rules (29). If foreign capital was more than 50% per business, it needed government approval. Also, foreign investment in national defense, banking, media, agriculture, fishing, and forestry was not allowed. These new policies were in correlation with Argentina's economic performance leading up to the third world debt crisis in 1980.

This comic strip, Figure: 34, below, shows Mafalda and her mother shopping at store when another customer asks her if she goes to school. Mafalda then replies asking if he pays all of his taxes which causes tension between her and the other customer. Her mother seems embarrassed as she drags her out of the store. This situation demonstrates the tension of obligations that a citizen has such as attending school and paying taxes. He is more concerned with her attending school while Mafalda is more concerned about his obligation to society through taxes. Mafalda's mother seems very embarrassed when Mafalda brings up taxes. This could be a touchy issue for the citizens of Argentina.



A man at the store says, “Hi, what is your name?”

Mafalda replies, “Mafalda”

The man says, “That’s nice! And do you go to school?”

Mafalda then says, “Yes of course. And do you pay all of your taxes?”

As Mafalda and her mother were walking away, Mafalda says, “He began talking about obligations.”

Figure 34 (Quino, “Toda Mafalda” 489)

During the tough economic times in Argentina, the middle class appears to be struggling to make a living. Free things are not given out even among friends. Even though small businesses seem to have an advantage over the foreign investors, they struggle to get by. This could be from tough governmental restrictions and laws that hinder businesses from being successful. It appears that the Argentineans are struggling to get by.



Miguelito walks up to a stand and the man says, “Can I help you, kid?”

Miguelito says, “and yes. Well yes; oh noI don’t have any money!”

The man replies, “I understand, I understand”

As Miguelito walks away, he thinks, “Well, in the end the understanding produces less cavities than lollipops”

Figure 35 (Qunio, “Toda Mafalda” 438)

Below, in Figure: 36, Manolito is seen running his store with Mafalda’s help. When an angry customer approaches, she demands for Manolito to take the tomatoes that she bought this morning. She appears unhappy with her purchase and demands something of better quality. The customers expect good quality from the stores but the stores seem resentful when customers return bad or damaged products. Returning items hurts the business of small businesses and creates frustration between the customer and the businesses. Small businesses are trying to focus on making a profit but it is hard when customers are unhappy and have to return products.



Mafalda says, “It turns out that Miguelito got into his head that he is the new Miguelito. What do you think?”

Miguelito replies, “Sounds good to me! We live in an era of constant change! What would be the world today without changes?”

As customer walks in the door and says, “You, here! I brought you the tomatoes that you sold me this morning!”

Miguelito says, “Leave them and take these!”

As the customer leaves, Miguelito says, “It would be great...oh my...”

Figure 36 (Qunio, “Toda Mafalda” 426)

The economic and business challenges are the least obvious topics in the comics of *Mafalda*. The cultural and political issues are very evident since they visibly affect everyone.

Quino uses a very powerful technique when demonstrating the problems in Argentina's cultural, political, and business issues. Under the various dictatorships, the people were unable to speak up and fight for what they believed in. The Argentineans struggled getting by and making a living for themselves. After analyzing the three major topics, cultural, political, and business, the business issues seemed the hardest to understand. The business issues were directly related to both the cultural and political issues. Each topic went hand in hand demonstrating that it was not just one issue that everyone experiences.

Through observation, during the times that *Mafalda* was being published, the middle-class and lower-class Argentines struggled to make do. Since the typical family structure had the father working, and the mother at home, there was only one source of income. This made the Argentine families more aware and careful with their money. They appeared not to spend money on frivolous things but rather on only necessary things. The changing political environment made their lives harder as well. The Constitution was repeatedly being modified which made it harder for businesses and families. Through all this change, the strong businesses were able to survive whereas the newer ones were not. Establishing a strong customer base and having flexibility helped businesses survive during those tough environments. To this day, Argentina's economy appears to be struggling, but for different reasons. Argentineans should focus on their loyal customers and find ways to differentiate themselves.

CHAPTER 7: PERSONAL INTERVIEWS

During my time in Argentina, in 2015, I interviewed twelve people varying in age and in careers. Each person that I interviewed knew of *Mafalda* and had read at least a few comic strips. Some were exposed to *Mafalda* at a very young age and some were in their teens. One interviewee, interviewee #2, said that her secondary school read and discussed *Mafalda*. Interviewee #1, said that she had known *Mafalda* all of her life, since she was a little kid. However, interviewee #6 and #8, heard of *Mafalda* when they were about ten years old. Interviewee #8 described her house that had books of *Mafalda* everywhere. Her mother was obsessed with *Mafalda*.

Interviewee #9 describes *Mafalda* as the girl who represents society's problems which are still relevant to this day, 50 years later. Interviewee #10 says that *Mafalda* is very critical about the world and addresses many problems that are present in all seasons. Interviewee #10 said that *Mafalda* represents a hysterical or humorous way to deal with the world and Argentina's problems. He continues saying that the originality and is so good and accurate. *Mafalda* is a "test of time." *Mafalda* is everywhere in bookstores and it makes him grin with happiness. He wished that he had more time to read *Mafalda* and continues saying:

Mafalda could be a psychological analysis for the way that Argentinian people think and act. *Mafalda* could help people understand Argentina from abroad. People that are studying Argentina, it's culture, and people, should analyze *Mafalda*. Most Argentinians agree with what *Mafalda* comments about and what topics and opinions are stated. It is a great tool for people to use to understand society. People should spend more time analyzing *Mafalda*.

After interviewing multiple people about *Mafalda* there appeared to be the same pattern with everyone. Most people started reading *Mafalda* at a young age, often in their house or at school. They think that *Mafalda* speaks the truth and addresses sensitive topics that they are unable to bring up. The problems present during the 1960's and the 1970's are still relevant now which is why *Mafalda* is still very popular. Many interviewees are able to talk about other similar comic strips but none of them are as powerful and as honest as *Mafalda*.

From speaking to twelve different people with different backgrounds, it is clear that *Mafalda* has been a big part in their lives and continues to be as time goes on. Most Argentinians enjoy talking about *Mafalda* and they are proud that it was illustrated in Argentina. Though some of the problems in *Mafalda* might not be relevant in the future, I think that there will still be a following since it has gained such a strong following and for so long.

CHAPTER 8: PERSONAL CONNECTION AND STUDY ABROAD

During the summer of 2015, I studied abroad seven weeks in Buenos Aires, Argentina. My study abroad program was a complete immersion and I lived with a host mother in area of Recoleta. My host mother only spoke Spanish and she was very successful professionally. While in Argentina, I took two class at the study abroad center to improve my Spanish and my understanding of Latin American business. In my Spanish class, we took frequent field trips around the city of Buenos Aires to learn the culture and history of Argentina. One of my favorite field trips was too look at street art in various parts of the town. Most street art had a hidden historical or political message that would not be noticed at first glance. It was noticeable that there was a subtle political “rivalry” with the street artists since the politically motivated art was often covered up or destroyed with graffiti. Homeowners on the ground level sometimes paid artists to paint an animal or a non-controversial image to prevent their house from graffiti with political or hateful messages.

During my time in Argentina, I spent an hour or two a week interviewing various Argentineans in different settings when I had time. I interviewed Argentineans while I was on the local bus or while exploring different cities around the country. Other interviews were conducted at the study abroad office, my host family’s house, or at a restaurant with my Argentinian friends. Each interview was conducted in Spanish, question and response. A few interviews began with one person and then evolved into a multiple person interview. Everyone seemed to have something to say. Every interview was different and the more interviews I conducted, the more I learned about the Argentinean culture.

The most memorable interview that I had was on a bus ride in the Andes mountains from Mendoza. This interview was right after our bus broke down in the Andes where it was snowing

and you couldn't see out the bus windows. After the bus driver was able to get the bus started and we were on the way back to Mendoza, fellow passengers began passing around a cup of yerba mate, similar to tea, from the start of the bus. There were about 50 people passing around a cup of mate and passing it to the next person on the bus to drink. Yerba mate is dried leaves traditionally drank from a gourd with a straw, commonly known as a bombilla. It is a very popular drink in Southern South America. While drinking yerba mate it is customary to share with a group since it is "a symbol of hospitality and friendship (huffingtonpost.com).

When I felt comfortable to ask the couple from Rosario for an interview, they agreed. This interview went very well and surrounding passengers chimed in. Near the end of the interview, our bus nearly collided with a herd of cattle which interrupted the interview for a few minutes. Although this seems like a dramatic story, it is what happened but it demonstrates a few core values of the Argentinean culture such as collectivism which is an "emphasis on collective rather than individual action or identity" (merriam-webster.com).

While walking around the towns that I visited in Argentina, Buenos Aires and Mendoza, Mafalda's presence was strongly felt. It is easy to notice that Mafalda has become a part of the Argentinean culture. From my experience, no other Argentinean comic had a larger presence in Argentina than Mafalda. There are parks and gardens named after her as well as a statue of her. Throughout the day, tourists line up to get the famous photo on the bench with Mafalda. Locals gather around with Mafalda trinkets and clothing to entice the tourists to purchase something. There is even a comic gallery in Buenos Aires where Quino and other comic artists go to showcase their work and engage with fans. El Museo del Humor was a great source of information for me about *Mafalda* since Quino previously hosted events and the workers had met him before. The movies made of *Mafalda* were playing in their auditorium for visitors. Although

Mafalda's presence is only known if paid attention, her presence is electrifying when noticed. The Argentinean population is very proud and enjoy talking about *Mafalda*. David William Foster, once wrote, “ya *Mafalda* se había convertido en uno de los mayores éxitos editoriales de toda la historia argentina” ‘*Mafalda* had become of the greatest publishing successes in Argentine history’ (239).

After leaving Argentina, I have a greater sense of knowledge about their culture and economic state. Understanding and reading *Mafalda* is an easy way to learn about the culture and the political struggles and successes that Argentina has had over the past century. It is so interesting how one comic has had such a large influence on a large population and continues to do so to this day. Perhaps the reason Argentinians still follow and read their children *Mafalda* is because *Mafalda* addresses issues that were relevant in the 1960s that are still relevant in 2018. Although time has changed, political leaders have been changed, and new generations are growing up, some issues do not disappear.

CHAPTER 9: IMPORTANCE OF *MAFALDA*

Mafalda written by Quino is a very popular and appealing comic series to many people. Argentineans and foreigners can relate to the complex and sensitive topics that *Mafalda* discusses. Though the topics are not pretty, everyone around the world is able to relate in some way. The problems of racism, family dynamics, nuclear weapons, and peace are still major issues around the world. Despite the fact that Argentina had many military coups and repressing laws, Quino was able to cover up the major issues that would otherwise lead to censorship. The illustration of the major issues in a humorous way allowed the Argentinians to see the bright side of things when everything seemed like it was going wrong. Argentinians created a large fan base that is still around today. Though everyone might not agree the same way politically, everyone can agree about *Mafalda*. She brought hope and a voice to those who were unable to speak up.

Mafalda's followers are very loyal and proud. Many Argentinians are excited when someone bring up *Mafalda*. Through the rough times that Argentina endured, it is clear that *Mafalda* was the hope of the citizens and helped them through their military coups. Without *Mafalda*, people many not have realized the cultural, political, or business connections that united Argentina in a way that no other could. *Mafalda* was a brilliant comic strip and Argentinians are very proud of it!



This is a photo of me in Buenos Aires, Argentina, in 2015, with Susanita, Mafalda, and Manolito.

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EDUCATION

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SKILLS

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- Working proficiency in Crystal Reports, Salesforce, Balsamiq, Tableau, X-Author, RapidMiner, Visual CUT, Adobe Dreamweaver, IBM Cognos Analytics, HTML, CSS, SQL, C++
 - Proficient in Spanish
 - Familiar with agile methodology and lean management
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WORK EXPERIENCE

GE Aviation DTLP Intern <i>Integration Leader</i>	Cincinnati, Ohio May 2017-August 2017
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- Contributed to a savings of ~\$35.2M cost and ~2,800 hours which affected ~2,400 contracts and ~4,000 users
- Facilitated integration of SAP/MSOR, ClearView, CARMA, and OSB into the Data Lake for downstream teams
- Defined features to develop Predix Install Base Connect so that Engine Serial Numbers could be matched to contract's Terms & Conditions for downstream integration to create accurate analytics and reports
- Analytics Owner of Comparative Value Chart and CSA Financials for Predix Virtual Deal Review
- Led discussions with key business users to create requirements and user stories to accelerate process for development teams

MIS Teaching Assistant

Grader Erie, Pennsylvania
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- Assisted professor in preparing classwork for Fall and Spring semester
- Evaluated the accuracy of student's classwork for Database and Oracle classes

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- Contributed to ~\$15M cost savings per year which affected ~5,500 users
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- Helped grow GE Transportation's Digital Team by participating in software development in the Predix space
- Assisted in organizing a team of software developers by leveraging GE Capital and GE Digital Predix teams
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INTERNATIONAL EXPERIENCE

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- Spanish immersion experience with native host family in the Andean Mountain Range
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ACTIVITIES & LEADERSHIP

Cross Country Team	August 2014-Present
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- Allegheny Mountain Collegiate Conference champion team 2015 and 2016

Delta Sigma Pi

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MIS Club

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- Vice President 2015
- Team won GE Transportation 2015 Rail Connect 360 Case Study

Behrend Concert Committee

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- Ensured security for Lee Brice and Panic! at the Disco by reporting violent behavior and protecting sound equipment
