

## Association of Hispanists of Great Britain and Northern Ireland (AHGBI)

66th Annual Conference

University College Dublin, 29th – 31st March 2021

Day 1: 29<sup>th</sup> March Morning Panels- 9.15-11.15am.

### Spanish Golden Age I

Chair: Jonathan Thacker

#### 1. Silvia Arroyo (University College Cork)

##### 'Breaking the Vitreous Eye: Sight and Blindness in *Valor, agravio y mujer* by Ana Caro'

References to the ability and inability of seeing abound in *Valor, agravio y mujer*. Estela, identified with the Sun by male characters, is several times said to illuminate the world with her light: "Sin vuestros rayos quedo ciego" (v. 1817) affirms Ludovico in the scene of the balconies, and Don Juan describes Estela as "sol con muchos rayos" (v. 1720). In *Valor, agravio y mujer*, Caro elaborates a rich metaphorical repertoire related to sight and blindness that stretches from references to lenses ("antojos"), reflection, duplication and brilliance to a sustained opposition between darkness and light.

Seeing (both in natural and in new artificial forms) becomes a problem for Don Juan, who progressively becomes more and more disoriented or "blind" into Leonor/Leonardo's narrative web. In Act II, Don Juan complains about Leonardo's intrusions into his love game with Estela affirming that "Leonor vino de España / solo a quebrarme los ojos" (v. 1224-25). Similarly, in Act III, he defines himself as Estela's "Argos velador" (v. 2131) and later declares, referring to Leonor's portrait: "Basilisco / mortal ha sido a mis ojos" (vv. 2193-94). This character constantly refers to the disfunctionality of his eyes as his inability to understand reality grows.

This presentation examines the different metaphorical clusters related to sight and blindness in Caro's play as an extension of astronomical symbolism. My proposal is to explore these references to the "eye" in connection with their scientific context: that of the controversy on Heliocentrism, of the interest in the observation of planets, and of the innovation in optical technologies.

#### 2. Aaron M. Kahn (University of Sussex)

##### 'The Epic Intentions of Gabriel Lobo Lasso de la Vega (1555-1615): The Case of *Tragedia de la destrucción de Constantinopla* (1587)'

Born of noble lineage and educated in part by Alonso de Ercilla, Gabriel Lobo Lasso de la Vega thought "big" and he wrote "big". Perhaps not as well known as other poets and playwrights of the 1580s in Spain, Lobo's surviving output includes three *romancers*, a two-part epic poem, a series of prose *elogios* and two tragedies written for the stage, among other *poemas*

*sultos*. Throughout his works, the great achievements of Spain's past and the larger than life heroes who achieved them represent the writer's own pride in his country. However, *Tragedia de la destrucción de Constantinopla*, published in the same volume as his first *romancero*, contains no Spanish characters; in fact, the subject matter depicting the demise of the Byzantine Empire in 1453, along with the murder of a Christian emperor, and the beginning of the Muslim Ottoman Empire appears out of place in pre-Armada Spain. In preparation for a critical edition of this play, this study explores how Lobo employs epic, and at times anti-epic, conventions to express his critical perspective of his beloved patria.

### 3. Maria Czepiel (Lincoln College, Oxford)

#### 'Al canto y lira mía: The Authorial Lyric Persona in the Work of Fray Luis de León'

Fray Luis de León is famous in Spanish letters for the Horatianism which pervades his work. However, critics often point out allusions to Horace without exploring their literary function. This study analyses the generic implications of Fray Luis's adoption of the Horatian authorial persona in his poetry in *liras*, and in particular how this authorial persona treats serious themes, despite its programmatic rejection of 'epic' material. Firstly, I offer an interpretation of Ode I as a statement of Fray Luis's poetic programme, rather than his moral and philosophical outlook. I then discuss the strategies which the authorial persona uses when treating serious themes so as to keep them within the bounds of the lyric genre. I argue that he uses the same strategies in the odes to Pedro Portocarrero as Horace does in his so-called 'political' poems. I also contend that some of the other more elevated poems can be generically linked to lyric through the sub-genre of the lyric hymn.

Day 1: 29<sup>th</sup> March Morning Panels- 9.15-11.15am.

## **Hijos del exilio: Creative Memory Practice of the Second-Generation in Iberia and Latin America (I)**

Chair: Cara Levey

### **1. Sonia Boué (University of Oxford)**

#### **Performative approaches to Second-Generation Exile'**

Artistic intervention

### **2. Katie Brown (University of Exeter)**

#### **'What's in a place name? Place, memory and identity in 'Cacería de conejos' by Freddy Gonçalves'**

This paper explores the intersections between language, place, identity and memory in 'Cacería de conejos', a short story by the Portuguese-Venezuelan writer Freddy Gonçalves, which juxtaposes a grandfather's exile from Portugal to Venezuela and a grandson's visit to Venezuela after migrating to Spain. My starting point is the assertion that 'Place is space invested with meaning in the context of power' (Cresswell, 2015: 19). Place is inherently political in the Bolivarian Republic of Venezuela, a country whose very name has changed to reflect the ideology of the government. This paper considers the weight of memories carried by specific places, and asks what happens to memories, and to the identities shaped by them, when these names are changed for political reasons.

### **3. Helena Buffery (University College Cork)**

#### **'The Trope of Transgenerational Transmission in the theatre of Victoria Szpunberg, Helena Tornero and Sergio Blanco'**

The transgenerational transmission of trauma has become an increasingly prevalent trope in contemporary Hispanic theatre, in dealing with themes of political violence, conflict and exile, above all in relation to contexts where there are competing or disputed cultural trauma narratives and/or where reparational justice has not been forthcoming. In this paper, I wish to look at the way in which transgenerational transmission has been explored by the children and grandchildren of exile, focusing in particular on the cases of three renowned contemporary dramatists whose work traverses diverse linguistic and cultural contexts: Victoria Szpunberg, whose acclaimed trilogy, *La fragilidad de la memoria*, explores the incorporated memories of the children of Argentine political refugees in Europe; Helena Tornero, who is perhaps best known for her recent work with contemporary refugee communities in southern Europe, but who has also engaged with the legacy of the Spanish Civil War and Spanish Republican exile as experienced by the children and grandchildren of both the victims and the perpetrators; and Sergio Blanco, whose Franco-Uruguayan autofictions are haunted by the spectre of transgenerational transmission.

#### 4. Blanca Gómez García (University College London)

##### **'Isabel de Madariaga, *hija del exilio*: the creation of memory through academia and the BBC in Great Britain'**

In 1939, the Spanish intellectual Salvador de Madariaga was forced into exile after the outbreak of the Spanish Civil War. He and his family fled to Britain, which heavily conditioned the life and intellectual activity of his youngest daughter, Isabel de Madariaga (1919–2014). Through Said's reflections on the exiled intellectual, this presentation explores the unconventional means Isabel used to work towards the creation of memory of the Republican exiles as an *hija del exilio* and an intellectual. First, the freedom brought about by her generational and geographical displacement and her position between (at least) two cultures allowed her to produce valuable academic work on the history of Europe and attempt to explain its present. Second, her position also favoured her work at the BBC during the Second World War with other numerous Republican exiles who believed the Allies' victory would free Spain. At the end of her life, Madariaga donated her whole library to the BNE, a factor which is considered in the analysis as a material and intellectual contribution to the memory of exiles, which has also inspired popular culture.

Day 1: 29<sup>th</sup> March Morning Panels- 9.15-11.15am.

## **Galician Studies**

Chair: Martín Veiga

### **1. Elisa Fernández Rei & Xosé Luís Regueira (Instituto da Lingua Galega – Universidade de Santiago de Compostela)**

#### **‘Repertorios fonéticos e contacto lingüístico en Galicia’**

Os estudos empíricos sobre fonética e contacto lingüístico entre galego e español de Galicia son aínda escasos, a pesar de que a situación lingüística neste territorio fornece unha realidade rica e complexa, resultado dos fondos cambios sociais e culturais que tiveron lugar nas últimas décadas.

A maioría dos traballos dedicados ao contacto na fonética, tanto vistos desde o galego coma desde o español, son de carácter impresionista e non se achegan á situación de contacto lingüístico en Galicia de maneira integral, senón que adoitan tratar a transferencia de trazos fonéticos e entoativos do galego ao español de Galicia, cando estudan esta última variedade; de igual xeito que destacan a transferencia de características fonéticas e entoativas do español ao galego, cando se centran neste último.

Neste relatorio presentaremos unha aproximación a algúns modelos fonéticos do galego e do español falado en Galicia na actualidade, mediante unha mostra de oito falantes con diferentes perfís lingüísticos. Analizarase a realización das vogais tónicas, as vogais átonas finais e algúns contornos de entoación. En contraste cos estudos previos, mostraremos que non se produce transferencia directa de repertorios fonéticos do galego ao español, nin no sentido contrario, senón que se encontran situacións mixtas e complexas. Por unha banda, algunhas falantes bilingües manteñen o mesmo repertorio fonético para ambas as linguas, aínda que este só se corresponde parcialmente co sistema galego e parcialmente co español, mentres que outras presentan diferentes repertorios fonéticos para cada unha das linguas. Entre as falantes monolingües tamén se rexistran diferentes comportamentos, con modelos que incorporan certos elementos fonéticos e prosódicos da fonética da outra lingua e pronunciacións que se achegan ben ao estándar español ben ao estándar galego.

Esta diversidade de comportamentos nas producións fonéticas podería estar relacionada coa extensión ou a intensificación do contacto entre estas dúas linguas na sociedade galega, que dá lugar a situacións sociolingüísticas moito máis diversas. Así mesmo, algúns dos resultados apuntan a que o acento galego conserva en parte un “prestixio encuberto” como marca de pertenza ou de identidade.

### **2. Harriet Cook (King’s College London)**

#### **Pero Meogo’s Deer Move to Milton Keynes: NeoTroubadourism and its Glocality**

The poetic revival of medieval Galician-Portuguese lyric at the beginning of the twentieth century saw poets from Galicia, Portugal and Brazil engage creatively with the *cantigas*, producing poems that wrote the psychological dramas of these medieval songs into new

geographical and temporal contexts. This movement, which would later be known as 'neotroubadourism', is still very much alive today with poets from Galicia and even further afield, including Canada, Ireland and Columbia, continuing to produce exciting and innovative *cantiga*-based material. My paper uses a small selection of poems from this incredibly rich and productive long-standing movement to argue that neotroubadourism provides another particularly interesting example of what José Colmeiro has called 'glocality', the relation between the local and the global, and what Kirsty Hooper has described as 'writing Galicia into the world'. The examples I draw on include Álvaro Cunqueiro's 'Cervas no Woburn Hills', Manuel Bandeira's 'Mulheres neste mundo de meu Deus', Aquel-e's 'Cantiga para 2019' and Laura Lamontagne's techno performance of an Airas Núñez poem as part of the launch event for 'Galicia, un relato no mundo' at the City of Culture, Santiago de Compostela.

### 3. Adriana Páramo Pérez (Royal Holloway, University of London)

#### Challenging the normalised image of the pregnant woman through Galician performance

In the Galician play *Anatomía dunha serea* [*Anatomy of a Mermaid*] (winner of two María Casares awards), actress Iria Piñeiro re-enacts her own experiences of the obstetric violence she was put through when giving birth. The fact that the play has been translated into Spanish and is reaching audiences outside Galicia shows that Piñeiro opens up a conversation about an unspoken reality that needs to be talked about. Piñeiro turns to films when looking for models of representation of women in labour that exist in our collective imaginary. Activist Jesusa Ricoy (2018) claims that films have helped to perpetuate the idea that violent practises while in labour are normal. I argue that subtle forms of violence are regarded as normal (Bourdieu, 1977) because we are exposed to patriarchal perspectives repeating in films as well as in society performative processes. In this paper and video essay, I follow Piñeiro's creative process when putting the play together. Using video I look at how she employs parody to perform a difficult topic and I show how performance can help to re-educate the audience's gaze and challenge normalised behaviours.

### 4. María Liñeira (Independent Scholar)

#### The *Novela de Pazo* in the Definition of Galician Literature in the 1949 and 1950 Literary Awards Seasons

The *novela de pazo*, from Emilia Pardo Bazán's *Los pazos de Ulloa* (1886) to Ramón Otero Pedrayo's *Os camiños da vida* (1928), has played a central role in the development of Galician national and regional literatures, both in Galician and in Spanish. Yet, despite its importance, it has received little critical attention. This paper examines a particularly neglected chapter of the history of the *novela de pazo*. It is also a contribution to the study of literary awards in early Franco Spain. In the 1949 and 1950 literary awards seasons, two *novelas de pazo*, the Galician-language *A gente da Barreira* (Premio Bibliófilos Gallegos de Novela, 1949) by Ricardo Carvalho Calero and the Spanish-language *Viento del norte* (Premio Nadal, 1950) by Elena Quiroga, were the protagonists of what the media called 'un duelo literario y editorial de curiosa espectacularidad'. This paper argues that these two novels, and their reception,

incarnate the main anxieties and debates surrounding the definition of Galician national literature vis-à-vis Galician regional literature and Spanish national literature at the time.



Day 1: 29<sup>th</sup> March Morning Panels- 9.15-11.15am.

### **Colonialism, Postcolonialism, Interactions & Spaces**

Chair: Claire Taylor

#### **1. Alexandra Lourenco Dias (King's College London)**

##### **'Memory and oblivion - depictions of war'**

*A General Theory of Oblivion* is a novel by José Eduardo Agualusa, one of the most important voices of Angolan literature and distinguished writers in the Portuguese-speaking world. In this novel, Agualusa retraces the topic of post-colonialism through the eyes of a very peculiar woman who bricks herself into her apartment on the eve of Angolan independence. Ludovica Fernandes Mano, a Portuguese expatriate, fears for her fate in the newly independent Portuguese ex-colony, so she chooses to live in isolation for almost thirty years, only experiencing the world through fragments of life on the outside, as she writes all her internal conflicts into diaries, and later on the walls of her apartment. Our purpose in this paper is to address the issue of lusophone post-colonialism and memory in this novel using a lexicometric analysis system called Sketch Engine. We aim to demonstrate how a lexical corpora statistical analysis system can be an ally for discourse analysis. *A General Theory of Oblivion* was the International Dublin Literary Award in 2017, also nominated for the 2016 Man Booker International Prize.

#### **2. Erin McCombe (Queen's University Belfast)**

##### **'Afropolitan nights: literary representations of urban nightlife in 21st century Luanda and Malabo'**

Night studies, and particularly the representations of night spaces in literature and film, is an emerging field of study. For instance, the NITE project, which commenced in 2019, explores how night spaces are narrated by various migrant communities across Europe. Similarly, this paper offers a comparative literary analysis of the trope of nightlife in the following novels by two women writers of African descent; Yara Monteiro's *Essa Dama Bate Bué!* (2018), which follows narrator-protagonist Vitória on a tour of affluent leisure spaces in post-war Luanda, and Lucia Mbomío's *Hija del camino* (2019), which charts protagonist Sandra's first experience of nightlife in Malabo, as she escapes Madrid during the financial crisis. In this paper, I construct a framework combining two sociological theories; Reuben Buford May's 'integrated segregation' (an oxymoron referring to social differences which arise in nightlife, despite a shared physical space) and Paul Gilroy's 'conviviality' (a term characterising interactions between different peoples in postcolonial cities). I will then employ this framework as a lens to understand the literary depictions of semi-public night spaces (specifically, bars and nightclubs), and the interactions which occur in such spaces between each novel's black female protagonist and other wealthy partygoers, characterised as 'Afropolitans'.

### 3. Joanna Allan (Northumbria University)

#### **“May the Red Wind Come after You:” Weather and Colonialism in Spanish Sahara’**

In November 2020, Western Sahara, formerly Spanish province number 53, returned to war with its occupier Morocco. The 29-year long ceasefire came to an end when Moroccan military entered a buffer zone in order to remove Western Saharan (Saharawi) civilians who had mounted a roadblock to prevent Moroccan exports out of occupied Western Sahara. Illegal export and exploitation of Western Sahara’s natural resources has been a key point of contention throughout the conflict. Among the resources exploited by the Moroccan regime are wind and sun. Landgrabs and human rights abuses surround the development of the solar and wind farms across Western Sahara that create energy for export Europe. If today wind and sun are tied up with Moroccan colonialism in material ways, I argue that weather and empire have a longer history. Analysing Spanish government documents from 1960s and 1970s Spanish Sahara, as well as earlier accounts from Spanish travellers, scientists, geographers and lieutenants, I explore how Spanish encounters with, and imaginations of, Saharan weather not only reinforced colonial ‘civilising mission’ discourses but also shaped practices of empire in Spanish Sahara.

### 4. Samuel Llano (University of Manchester)

#### **‘Empire, Diplomacy, and the Racial Imagination: Spain at the Cairo Congress of Arab Music (1932)’**

This paper uses Spain's participation at the Cairo Congress of Arab Music (1932) as the basis to raise questions pertaining to the place of Spain and colonial Morocco (1912-1956) in the racial and global imaginations. It argues that the unique response of Spanish musicology to the challenges arising from the study of Arab music in a context of colonial rivalry was symptomatic of Spain's ambivalent attitude towards its own history of anti-Muslim violence, and its troubled relationship with contemporary Morocco. To what extent was the discourse on Arab music emerging in the context of colonial rivalry suitable for Spain to rewrite the memory of its Muslim past? What could Spain's unique position as both an insider and an outsider relative to notions of Europe reveal about western attitudes towards Arab music in a context of colonial rivalry? The answers to these questions lie not only with the peculiar ways in which Spain addressed its identity crises, but also with the extent to which the Cairo Congress exposed the inadequacy of reigning paradigms in musicology, anthropology and the social sciences, and underscored their inability to keep up with the changing face of North African societies.

Day 1: 29<sup>th</sup> March Morning Panels-11.30-1.00pm.

## Literature and the Court in the Late Middle Ages and Early Modern Spain

Chair: Jeremy Lawrance

### 1. Michael F. Peters Jr. (Jesus College, University of Oxford)

#### 'Nobility and virtue in Diego de Valera's *Espejo de verdadera nobleza*'

This paper considers Diego de Valera's arguments in his *Espejo de verdadera nobleza* (ca. 1441) for (re)establishing and redefining nobility based on classical texts and the new trends of civic humanism in order to resolve the sociopolitical challenges facing fifteenth-century Castile, particularly the monarchy. While basing his views on the medieval doctrine of Bartolo da Sassoferrato (1313/14-1357), especially the jurist's *De dignitatibus*, Valera demonstrates a humanistic approach to his primary source, as well as inserts classical references and ideas to serve his sociopolitical needs and impress readers with his knowledge of the Greco-Latin world. By inserting himself into the debate on *vera nobilitate*, Valera promotes personal recognition and social advancement based on meritocracy for the public good. Moreover, he attempts to end the noble factionalism that was destroying late medieval society by supporting the Castilian monarchy for the sake of establishing a more stable, united body politic.

### 2. Jeremy Lawrance (University of Oxford)

#### 'Comunidad and public good. On Humanism and the *res publica* before 1520'

Ever since Hans Baron proposed his thesis of "civic humanism", debate has raged as to whether the Renaissance revival of Athenian and Roman culture involved the rise of "democratic" theories and practices, or the emergence of what Habermas defined as a "public space" of political debate. Bearing in mind Maravall's description of the Comunidades as "a first modern revolution", this paper will examine the ideologies behind terms such as *comunidad*, *res publica*, and *democratia* in texts ranging from Francesc Eiximenis' *Regiment de la cosa pública* (1383) to the Comunero revolt itself, taking in El Tostado's *De optima politia*, commentaries on Aristotle's *Politics* by Castrovoll and Osma, anonymous *arbitrios* to Isabel I, and Alonso de Castrillo's *Tratado de república* (1521). It will seek to show that, despite the incipient absolutism of the Spanish imperial state, humanism did indeed on occasion foster revolutionary ideas about political participation and representation.

### 3. María Morrás (Universitat Pompeu Fabra/University of Oxford)

#### 'Gender and Virtue in the Court in Luisa Sigea's *Colloquium de vita aulica et privata* (1552)'

Sigea's *Colloquium* defends the impossibility of living a virtuous life at the court, but instead of opposing it to the 'aldea', the cloister is presented as the appropriate space for cultivating the *otio litterarum* and the virtues adequate for young ladies. The argument is based in

extensive quotation in Latin, Hebrew and Greek from the Bible and not in the expected Petrarchan, or Classical sources to be expected. Moreover, these ideas contradict the author's experience, who wrote this dialogue while serving at Queen María of Portugal to whom the book is addressed. I will explore Sigea's sources and her criticism of the court as a space to cultivate individual virtue and the emergence of the notion of 'private sphere'.



Day 1: 29<sup>th</sup> March Morning Panels-11.30-1.00pm.

## **Hijos del exilio: Creative Memory Practice of the Second-Generation in Iberia and Latin America (II)**

Chair: Helena Buffery

### **1. Anna Kathryn Kendrick (NYU Shanghai)**

#### **'Solitude and the Child-Poet: Dreaming an Aesthetics of Memory in Aridjis and Alberti'**

Aligned in time yet amidst distinct cultural and historical circumstances, two children of exiles were born within a year of one another in Latin America. In their writings, both would go on to formulate an aesthetics of childhood characterized by the interiority of the imagination. This paper examines key nodes in the writings of Homero Aridjis (1940–), whose Greek father sought refuge in Mexico, and Aitana Alberti (1941–), daughter of Spanish exiled Spanish poets María Teresa León and Rafael Alberti in Argentina and Uruguay. It focuses not on the responsibilities of the second generation, as in Alberti's inheritance of her family's cultural legacy, but on the creative production that memories, tales, stories and images fostered in the minds of two developing poets. In *El poeta niño* (1971), Aridjis' narration of his childhood in rural Mexico is posed as a stream of vivid memories that returned to him unbidden in dreams as he awaited the birth of his first daughter, Chloe; meanwhile, childhood drawings by Alberti and mature poetic works such as *Y de nuevo nacer* (2008) build on an existing literary tradition that draw on the heightened sensations of childhood. Reading these poets together as part of a second-generation of exiles allows for scholarly attention to their own processes of awakening from imaginative solitude to global solidarity as artists, activists and individuals.

### **2. Cara Levey (University College Cork)**

#### **'Documenting Diaspora, Diasporizing Memory: Multidirectional Memory and Mediation among Chilean and Uruguayan *No-Retornados*'**

Noting the absence of second-generation exiles from the Southern Cone post-dictatorship memory landscape, this paper engages with a number of documentaries made *by* and/or *about* those who did not return to their (parents') countries of origin after authoritarian rule ended in the 1980s, the so-called *no-retornados*. These individuals are usually marginalized from both exile and second-generation memory work, in part because their experiences are often depicted as closely tied to, and thus obfuscated by, that of their parents. The other reason is connected to the cultural myth-making surrounding forced displacement as '*exilio dorado*'. However, this paper contests these assumptions, drawing on the documentaries under scrutiny to argue that the experience of children of exile is quite distinct to that of the protagonist generation, and arguing for a more nuanced understanding of exile as encompassing hardship, rupture and victimhood. These children of exile are not only 'receivers' or 'promoters' of memory of state terrorism, but are agents in the construction of memory, negotiating a space for neglected voices. The selected case studies compare a range

of diasporic groups: Chileans in Britain (*Hora Chilena*, 2013), Uruguayans in Europe (*Tus Padres Volverán*, 2015), and Uruguayans in Spain (*Secretos de Lucha*, 2007). Taken together, they elucidate the way in which post-dictatorship memory is reframed within distinct local and national contexts far from the original sites of violence in both space and time. This paper thus marks a concerted shift away from the theoretical focus on postmemory and second-generation to revisit and explore multidirectionality in relation to second-generation memory practice in diaspora.

### 3. Eduardo Tasis Moratinos (University of Central Lancashire)

#### **‘The influence of Emilio Prados in the poetic work of Tomás Segovia’**

The influence of one exile poet on another forms the focal point of this paper, which will trace a genealogy for the second-generation poet Tomás Segovia, who started out under the influence of Emilio Prados, also exiled to Mexico City. This paper will explore their relationship and their experiences of exile, highlighting their differences. However, rather than reducing their work to their exilic experiences, and in an attempt to prove that a poet who has experience exile can't always be fully understood through the lens of this experience (a mistake often made by many critics, me included), this paper will also explore how their poetics are, in fact, shaped by Heidegger's existential concept of the Dasein and the poets' attempts to capture the ineffable and transitory, drawing, at the same time, parallelisms with the tradition of the mystics, Romantics and French symbolists

Day 1: 29<sup>th</sup> March Morning Panels-11.30-1.00pm.

## **A Sociolinguistic Approach to Language and Education: Hispanic and Lusophone Perspectives**

Chair: Adriana Patiño Santos

### **1. Carlos Soler Montes (University of Edinburgh)**

#### **'How to Deal with a Transatlantic Language Inside the Classroom: Shaping the Sociolinguistic Profile of Spanish Language Teachers'**

In this paper, we aim to reflect upon the limits of the Spanish language norm and its different regional uses inside and outside the language classroom. We will pay special attention to the appearance, consideration and teaching process of this type of phenomena in the context of Spanish second language teaching.

Following a data-driven approach, we will show how the recognition of Spanish social and geographical features gives significant clues to a deeper understanding of the language and its characteristics from the teacher perspective. In order to do that, we will present and analyse quantitative and qualitative data from various promotions of Spanish language teachers who have participated in a Spanish Sociolinguistics introductory online training course entitled "Geografías del español" and offered by the Cervantes Institute from 2015 to 2019.

We will show how the process of describing and systematising significant varying linguistic patterns of Spanish across the Spanish-speaking world, from a pan-Hispanic and pluricentric perspective, has a positive impact within the professional development of Spanish teachers, as well as important applications towards the full development of Spanish students' second language sociolinguistic and communicative competence.

### **2. Marina Rabadán Gómez (University of Liverpool)**

#### **'Developing Pragmatic Competence in Students of Spanish FL: A Data Driven Approach'**

The lack of pragmatic awareness in the target language of Spanish L2 students, even at higher levels of proficiency, is a recurrent problem faced by teachers and identified by researchers, such as García García (2012). Ruiz Fajardo (2012) suggests that only when teachers take into account the various possible dimensions and perspectives of language representations in use will they be able to explain *subtle contrasts of Spanish structure that other views and approaches cannot clarify on a meaningful base*. (Ruiz Fajardo 2012: viii). Similarly, Gironzetti and Koike (2016) have stated the current need for language teaching materials that are research-informed as well as for *teaching-oriented research to test these materials, investigate best practices to teach pragmatics in the Spanish language classroom, and promote teacher training in pragmatics* (Gironzetti and Koike 2016: 91).

This paper reports on an action research that investigated how materials based on Consciousness Raising (CR) and Data Driven Learning (DDL) approaches may address the

teaching of Spanish L2 pragmatics. Its results provide empirically validated evidence of the impact that such materials may have in developing pragmatic awareness in learners of Spanish L2, thus, contributing to the growth of a body of practical work on teaching approaches, materials and pedagogical guidelines for instructors, textbook authors and teacher trainers of Spanish L2.

### 3. Nicola Bermingham (University of Liverpool)

#### **‘Challenging ‘Elite Closure’ in Postcolonial Settings: A Study of Bilingual Education Initiatives in Cabo Verde’**

More than fifty years after the majority of the former colonial African countries gained independence, the West’s symbolic domination continues. This is seen particularly in attitudes to language in Africa, where the languages of the former colonial powers (Portuguese, in the case of this study) and global languages such as English, continue to be highly valued symbolic commodities (Chimbutane, 2012). The education system privileges the former colonial languages, and Western-centric school curricula and pedagogy serve to marginalize local forms of knowledge (Chimbutane and Benson, 2012). This paper, then, adopts the concept of ‘elite closure’ (Myers-Scotton, 1993), to explain how social inequalities are perpetuated and reinforced by monolingual education policies in Cabo Verde. The paper will present ethnographic data, focusing particularly on interviews conducted with teachers and other stakeholders (such as politicians, educational administrators and activists) involved in a bilingual initiative to introduce Cabo Verdean Kriolu alongside Portuguese as a medium of instruction in two primary schools on Santiago Island. The analysis of the various discourses explores how the monolingual *habitus* of the education system is often at odds with the linguistic diversity of the society which it serves (Piller, 2016).

Day 1: 29<sup>th</sup> March Morning Panels-11.30-1.00pm.

### **Television, Fandom & Stardom**

Chair: Abigail Loxham

#### **1. Jenni Lehtinen (Nazarbayev University)**

##### **'Simply La Doña'**

This paper focuses on the 2017 Telemundo *La Doña*, a telenovela loosely based on the Venezuelan Rómulo Gallegos's 1929 novel *Doña Bárbara*. Building on Jonathan Grays's (2010) work on 'paratextuality', on Rebecca Williams's (2015) research into 'post-object fandom', and Lauren Rosewarne's (2019) study on remakes, the paper examines Telemundo's decision to broadcast a new *Doña Bárbara* telenovela soon after the successful 2008 telenovela. The paper explores specifically the build-up to the release of *La Doña*, and considers how the 2008 telenovela works as the 'pretext' for the 2017 one. Although fans' reactions to the announcement of a new telenovela version of *Doña Bárbara* were initially dismissive, these same fans migrated to the new series because of their disappointment with the ending of the 2008 telenovela. Attention is also paid to the purpose of specific, often radical, alternations to the original storyline, and the way audience members respond to these alterations. In this modernized version, which presents 'la Doña' as the owner of a construction empire, the strength of the main heroine is not depicted as a by-product of her androgynous character, as in the previous versions of the story, but as an integral part of her powerful femininity. The telenovela ends with a victorious image of 'la Doña' alive and ready for future revenge, an ending that opened up the possibility of a second season of the telenovela. The paper demonstrates the way in which Telemundo's consistent interest in the opinions of audience members might have dictated the outcome this ending that departs from Gallegos's original storyline.

#### **2. Lidia Merás (Royal Holloway, University of London)**

##### **'Spanish Roma Women in Eurovision'**

Roma women have represented Spain twice in the Eurovision Song Contest. Analysing press reviews on Europe's most popular music programme, my aim is to explore perceptions of non-Roma commentators in the selection and reception of Romani singers while representing Spain internationally. Remedios Amaya was the first Spanish Roma woman to appear in Eurovision. Chosen for her ethnicity, Amaya's Romani heritage was meant to commemorate the Samudaripen (Romani Holocaust) the year Munich hosted Eurovision (1983). Despite the zero points attained, Spanish reviews were benevolent to Amaya's performance, but criticised the decision of selecting a New flamenco vocalist, as the style of music was perceived as too local to be appreciated by audiences abroad. The last time Roma artists have represented Spain in Eurovision was in 1990 with the pop music duo Azúcar Moreno, this time with more honourable results. Looking at gender studies, reception studies, and stardom, I will explore ideas of nationhood, Europeaness and ethnic and gender stereotypes. My objective is to shed light on the image of the main ethnic minority in Europe, focusing on the

perceptions of race in relation to female Roma artists during the early years of the Spanish democracy.

### 3. Mary Farrelly (University College Dublin)

#### **'Hunks in Habits: Muscular Christianity and Contemporary Spanish Hagiography**

While Catholic schoolgirls have long been fans of photographer Piero Pazzi's annual *Calendario Romano* (better known as the Hot Priest Calendar), the rest of the world has now also been awakened to the cinematic potential of hunks in habits through Andrew Scott's portrayal of The Hot Priest in *Fleabag* Season 2. The character has renewed reflections around the cultural potency of the celibate male religious figure, raising questions that also need to be answered in the context of contemporary Spanish hagiographies where the rugged masculinity of clergy is often asserted as the linchpin of their Christian values. This paper will discuss the fetishization of athleticism and virility as moral virtues in three Spanish films about religious men: Curro Velázquez film *Que baje Dios y lo vea* (2018) and the RTVE hagiographies *Tarancón, el Quinto Mandamiento* (2011) and *Descalzo sobre la tierra roja* (2013).

Day 1: 29<sup>th</sup> March afternoon Panels- 2.30-4.00pm.

## Medieval Iberia I

Chair: Barry Taylor

### 1. Elizabeth Drayson (University of Cambridge)

#### 'Fractal Patterns: Historical Recurrence in the Zirid and Nasrid Dynasties of Muslim Spain'

Abd Allah b. Buluqqin became emir of Zirid Granada in 1073 when he was only eighteen. He left a unique legacy in the form of his *Memorias*, in which for the first time, we hear the voice of one of the sultans of Muslim Spain, and it is often the voice of wisdom, diplomacy and reconciliation. His overthrow in 1090 by the Almoravids marked the end of the Zirid dynasty in Spain. Four hundred years later, the last Nasrid sultan of Granada, Boabdil, who reigned for ten years, was also a man of diplomacy and negotiation, and was similarly defeated by the Catholic Monarchs in 1492, with momentous consequences marking the end of Islamic rule in the peninsula.

This paper explores the uncanny resonances and parallels between the reigns of the last Zirid and Nasrid sultans of Granada in the context of G.W. Trompf's theory of historical recurrence, which speculates that historical patterns recur, albeit with variations. The aim of the paper is to consider the nature of the specific similarities between the lives and historical circumstances of these two rulers and ponder the implications of those convergences.

### 2. Juan Carlos Bayo Julve (Universidad Complutense de Madrid)

#### 'Beyond Ruy González de Clavijo: On the centrality of the Hispanic corpus on Timur within the Western tradition'

The figure of arguably the last of the great nomadic conquerors is today known among students of Spanish literature mainly thanks to the Castilian embassy sent to him in 1403-1405 headed by Ruy González de Clavijo, which left an account written shortly afterwards describing both the long itinerary and the court at Samargand. However, the Hispanic connections with Timur cannot be reduced to this mission. Iberian authors are a key link in his ubiquitous presence in the literatures of Western Europe during the subsequent period. This paper proposes an initial reassessment of the neglected Hispanic corpus on Timur.

### 3. Juliet Perkins (King's College London)

#### 'Fernão Lopes's Encounter with Petrarch'

In Chapter 148 of his *Crónica de D. João I*, Part 2, Fernão Lopes highlights the obedience of the Princes of Avis in relation to their father. Drawing on historical and classical examples, Lopes extrapolates from Petrarch's *Familiars*, VIII.1 - a letter of consolation addressed to Stefano Colonna the Elder, on the death of his last remaining son - that short passage in which Petrarch recalls Colonna's earlier anger towards his son, Giacomo, and how Petrarch brought

him back into his father's good graces. As this is the first Portuguese reference to the Latin prose writer rather than to the vernacular poet, and given that there is no record of Petrarch's works in the royal libraries when Lopes was preparing his chronicles, the transmission of Petrarch's epistles bears investigation. This speculative paper will look at one possible channel, Alonso de Cartagena, Castilian envoy to Portugal in the 1420s, as well as at the presence among Lopes's books of the 'hermo espiritual', considered to be the *Bosco Deleitoso*, much of which is solidly based on Petrarch's *De Vita Solitaria*.



Day 1: 29<sup>th</sup> March afternoon Panels- 2.30-4.00pm.

## Screening the Child

Chair: Sarah Wright

### 1. Delphi May (University of Exeter)

#### **‘Tell me how it happened: chronicles of Spanish-Chinese youth relations, double consciousness, and diaspora in *Cuéntame cómo pasó*’**

This paper will focus on one of Spain’s longest running and most loved family drama series, *Cuéntame cómo pasó* (La1, 2001-present) in an effort to engage with an aspect of the show which has not captured much critical attention. *Cuéntame* is one of the most watched shows on La1, whose programming is aimed at a wide range of viewers, and has attracted scholarly engagement primarily for how it chronicles the country’s transition from dictatorship to democracy through the lens of a middle class family. Nevertheless, engagements with a salient issue in the show – immigration – are scarce. An important issue in particular which comes to light is Chinese immigration. Whilst this is a relatively recent phenomenon in Spain, it has caused countless controversies in terms of sensationalised media stories, films, and documentaries which demonise this collective. *Cuéntame* is an interesting case to examine in this regard: it approaches the topic of everyday Spanish-Chinese youth relations using the perspective of a female Chinese child, Fan Fan (Cristina Xiaoli), and in this way, complicates ossified notions of Chinese citizens as a model minority or a group of exploitative business owners. The paper argues that the female Chinese character is an example upon which complex ideas about ‘double consciousness’ (W.E. DuBois, 1908; Samir Dayal, 2006) and the ‘diasporic daughter’ (Gladys Nieto, 2005) are mapped out and explored. These notions capture the complexity of this character as she travels through the Spanish educative and social framework, yet simultaneously feels obliged to comply with familial stipulations of loyalty to her ‘Chineseness.’

### 2. Rachel Beaney (Cardiff University)

#### **‘HIV AIDS Orphans in 1990s Spain: Memories of a Childhood in *Estiu 1993* (Simón 2017)’**

This paper draws on my doctoral research on the cinematic representation of the children orphaned by the AIDS crisis in Spain in the 1980s and the 1990s. By 1997, Spain had one of the highest rates of HIV/AIDS cases in the European Union. This was linked to intravenous drug use and a lack of sexual health education. In this paper, I examine how the film *Estiu 1993* (Carla Simón, 2017) sheds light on the lived experiences of children who were orphaned when their parents died after contracting the virus and on the social realities in which this fictional narrative is grounded.

*Estiu 1993* was extremely successful on the festival circuit and won awards in five of the Catalan Film Academy’s 2018 Gaudí awards, including Best Script and Best Direction. Supported by insights from my own interviews with outreach workers from the organizations SIDA STUDI and Creación Positiva, this paper will consider how the film leads us

to reflect on the lives of the children orphaned by AIDS. I will discuss how the film employs narrative invention to simulate lived experiences of stigma, prejudice and intergenerational tension faced by people with AIDS, and their family members, in the early 90s.

### 3. Abraham Hernández Cubo (The University of Melbourne)

#### **“I want to be a good girl”: The Android Child as an Other in *Eva* (Kike Maíllo, 2011)’**

This paper studies the representation of childhood in the Spanish science-fiction film *Eva* (Kike Maíllo, 2011). Set in a hypothetical future in which humans live together with robots, the story of *Eva* focuses on an android child and her relationship with the human adult world. I see Maíllo’s child *Eva* as a trope of otherness and examine her twofold nature as an android that looks like a human and for a time passes as one, yet is eventually terminated. I will analyse narrative and cinematic techniques used to portray this discourse of otherness as well as the tensions and conflicts that it entails. *Eva* was released in the middle of a serious economic recession in Spain, and my reflections illustrate societal attitudes towards difference during the 2010s. If in “good times” the Other can provoke curiosity, in times of crisis they may be perceived as a threat (Chapman 2019). *Eva* explores this conflict between the expectations of society and the development of the child’s subjectivity – or of any individual who may be perceived as an Other.

Day 1: 29<sup>th</sup> March afternoon Panels- 2.30-4.00pm.

## Spanish Contemporary Literature

Chair: Diana Cullell

### 1. Hannie Lawlor (University of Oxford)

#### **'Absent Addressees and Impossible Conversations? Telling the Other's Death-Story in Milena Busquets's *También esto pasará*'**

Autobiography theory now rightly takes as read the idea of 'relationality': the life-stories of our loved ones, in other words, form an essential part of our own. When it comes to writing these shared stories, however, questions emerge over the ethics of the enterprise. Recent studies of relational life-writing argue that since the power dynamics are tipped conclusively in favour of the writing subject, telling the other's story becomes akin to a ventriloquistic act. Other perspectives and voices are an illusion produced by the authorial self, who remains steadfastly at the centre. In this paper I argue that contemporary Spanish women's life-writing is grappling consciously with the challenge of reconfiguring this power imbalance. I will take Milena Busquets's 2015 autofiction *También esto pasará* as a case in point. In this text, Busquets gives a fictionalised account of her grief in the wake of the loss of her mother, Esther Tusquets, to dementia. The erotic exploits of the daughter that dominate the mourning process at first seem to elide the focus on the mother whose loss she recounts. I will suggest, however, that in making the mother her addressee, Busquets moves towards a more complex set of narrative dynamics. To what extent does this impossible conversation at the heart of the text testify to the possibility of a more reciprocal narrative process in writing interlocking lives?

### 2. Manus O'Dwyer (University of Sheffield)

#### **'Rafael Chirbes at the End of the World: Environmental Damage and Perpetrator Memory in *Crematorio*'**

One of the great paradoxes of contemporary societies and cultures is our inability to fully assimilate the true nature of impending ecological crisis. Amitav Ghosh (2016) describes this inability as a failure of imagination, a "great derangement" that inhibits our incapacity to understand and represent the complexity and enormity of the "slow violence" of climate change. Similarly, Luis I Prádanos (2018) argues that in order to tackle climate change we must begin to develop "postgrowth imaginaries", ways of thinking and representing that resist capitalist fantasies of infinite expansion and the modern separation of humans from "non-human systems, sciences, histories, and temporal scales" (6). The question arises as to whether cultural practitioners can contribute to the development of these counterhegemonic imaginaries. This paper explores this question with regard to the work of one of Spain's most celebrated authors of the last thirty years, the novelist Rafael Chirbes. I argue that Chirbes's *Crematorio*, which deal with corruption, criminality, and land speculation on the Valencian coastline in the years from the 1980s to the economic crash, showcases the unique capacity of the novelistic form to register the complex intertwining of human and non-human agents

in webs of what Prádanos calls “mutual interdependency, fragility, responsibility, and connectivity” (27).

### 3. Martín Veiga (University College Cork)

#### **‘Construcciones del yo y de la identidad en la poesía hispánica moderna y contemporánea’**

Desde la antigüedad hasta nuestra época y con independencia de tradiciones culturales y códigos lingüísticos, la poesía se ha caracterizado por constituir un vehículo privilegiado para la reflexión en torno a la identidad y para la expresión de la subjetividad del yo. Esta ponencia propone una aproximación crítica a una serie de representaciones identitarias tal y como figuran en una selección de poemas hispánicos modernos y contemporáneos en los que se tematiza, se cuestiona o, abiertamente, se problematiza la definición de la identidad, tanto personal como colectiva. En los textos elegidos para este propósito, el yo – a menudo presentado en oposición a la otredad – se construye mediante estrategias como la negación, la duplicación, la dislocación o desdoblamiento, y la autoinscripción o inscripción nominal del yo. La ponencia intenta categorizar las diversas formulaciones de la identidad que se manifiestan en los ejemplos propuestos.

Day 2: 30<sup>th</sup> March Morning Panels- 9 -11am.

## Spanish Golden Age II

Chair: Jonathan Thacker

### 1. Don Cruickshank (University College Dublin)

#### 'The *Índice* of Juan Isidro Fajardo, 1717'

Juan Isidro Fajardo (1683–1726) was a madrileño who had a post in the Secretaría de Hacienda; he was a gentilhomme de boca de su majestad (Philip V), as well as being a regidor of Madrid and (from 1723) a member of the Royal Spanish Academy. He published only two books, but left various incomplete manuscripts, including an *Índice de todas las comedias impresas hasta el año de 1716*. With about 2200 titles, significantly fewer than the *Índice* of Medel (printed in 1735), his list is nevertheless useful to scholars of Golden-Age drama because of his amount of detail: unlike Medel, he distinguishes between sueltas and plays printed in partes, as well as occasionally referring to Spanish plays printed abroad (Portugal, France, Antwerp, Naples, Vienna). Both cataloguers list titles which are lost, but Fajardo's greater detail allows us to conclude that some recently discovered items may be from the same editions as the copies he examined. This paper suggests that more discoveries may still be made in lesser-known collections similar to those in which "Fajardo items" have been found.

### 2. Alexander Samson (University College London)

#### 'Englishing the comedia'

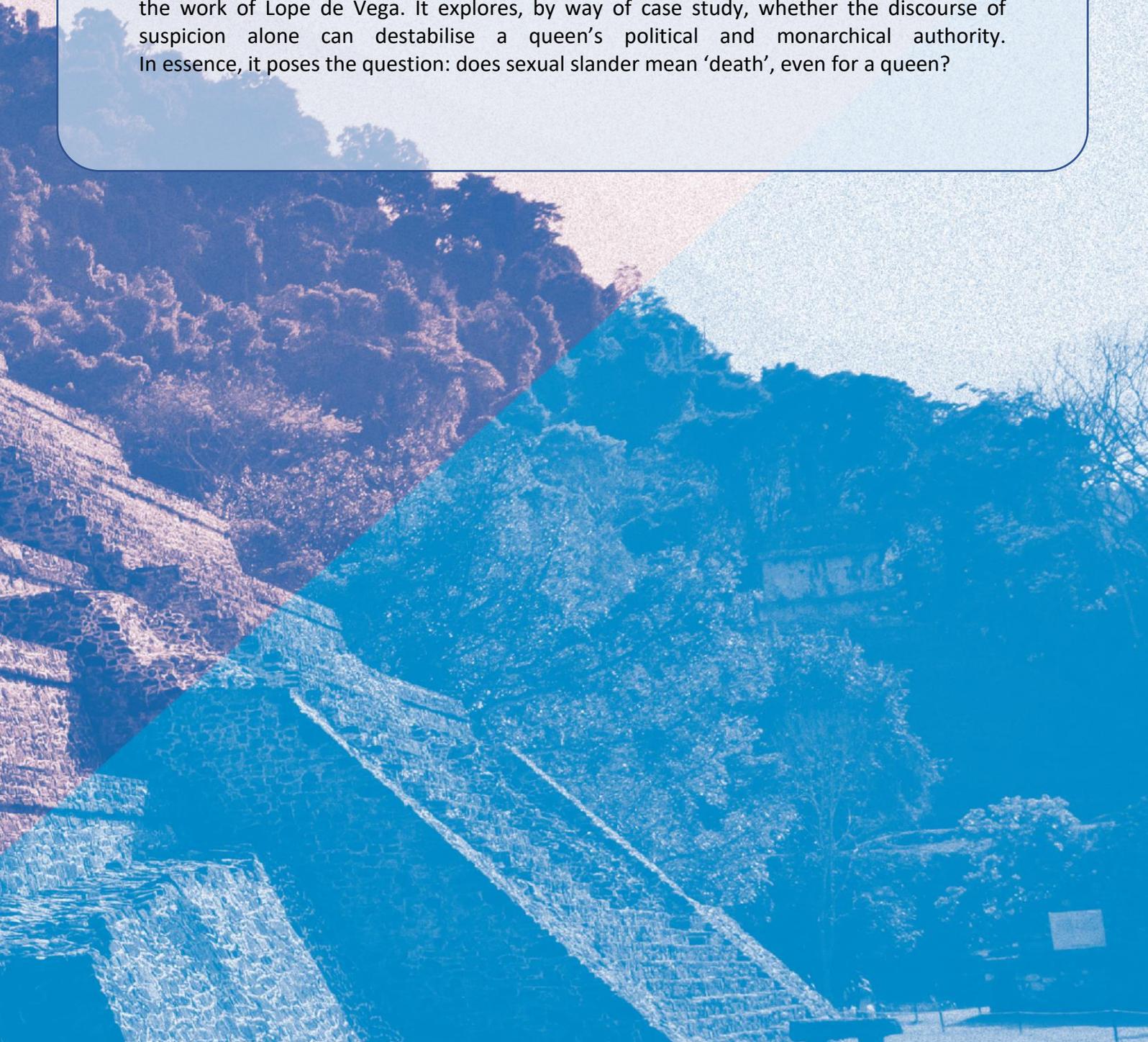
From Walter Cohen to Louise Fothergill-Payne, from Martin Hume to John Loftis, from Ivan Canadas to David Amelang, critics have studied the connections and affiliations between English and Spanish drama in this period for over a century. In this paper I propose to sketch out the state of the field and offer detailed case studies of the only three Spanish plays translated into English before the 18th century. The dramatist James Shirley's plays *The Young Admiral* (1633) based on Lope de Vega's *Don Lope de Cardona*, and *The Opportunity* (1634) based on Tirso de Molina's *El castigo del pensèque* have long been recognised as complete translations, yet have not been the subject of dedicated study. Shirley's Catholicism and subsequent career as principal dramatist of the theatre in Dublin provide a fascinating backdrop to his engagement with Spanish culture. Stiefel, who originally identified the Spanish sources of these two Shirley plays, also suggested that other works *The Wedding*, *The Humorous Courtier*, *The Example* and *The Royal Master* were based on Spanish originals, although subsequent scholars have been unable to elucidate what they were.<sup>[1]</sup> Perhaps now is that time.

### 3. Victoria Rasbridge (University College London)

#### **“If I do this thing, it is death for me”: Sexual Slander in the work of Lope de Vega’**

Underpinned by questions of sexuality, culpability, and the balance of power, the biblical story of Susanna and the Elders enjoyed considerable popularity during the early modern period. Its plot foregrounds the use of reputational blackmail and fear to control the actions of another. Throughout history, the threat of sexual slander has loomed large. It has been repeatedly employed as a weapon, imbued with political invective, and wielded against even the most powerful: kings and queens alike have repeatedly fallen victim to its power. Even today, we remain bound by the fear of the reputational damage caused by sexual slander to both our social position and socio-political inclusion.

Focusing on the interplay between sex, fear, and power, this paper examines the echoes of Susanna’s story and the use of sexual slander as a political weapon against the monarchy in the work of Lope de Vega. It explores, by way of case study, whether the discourse of suspicion alone can destabilise a queen’s political and monarchical authority. In essence, it poses the question: does sexual slander mean ‘death’, even for a queen?



Day 2: 30<sup>th</sup> March Morning Panels- 9 -11am.

## Latin American Literature

Chair: Katie Brown

### 1. Victoria Carpenter (University of Bedfordshire)

#### **'Crossing Power Borders in a Tight Leather Suit: Loci of Power in *A troche y moche* by Gustavo Sainz'**

This paper considers how the fluidity of power loci, in terms of text ownership, replaces the static nature of hegemonic relationships between the protagonist and the characters in Gustavo Sainz's novel *A troche y moche* (2002). The key aspect of this study of power loci and power border crossing is the analysis of the complexity of the dominance/subordination dichotomy. Using the theories of hegemonic masculinity and posthegemony, I will examine the fluid nature of borders between the power loci of the writer-protagonist, his associates, and his kidnappers.

### 2. Friedrich Ahnert (University of Nottingham)

#### **'The Idea of Freedom - From socialist beginnings to maturity in the liberal world view in the Peruvian fiction of Mario Vargas Llosa'**

This paper explores five decisive Peruvian novels by Mario Vargas Llosa and charts the movement in his world view from his socialist beginnings to his mature liberal and cosmopolitan vision. Starting with his critique of an authoritarian education system in the Lima-based *La ciudad y los perros*, Vargas Llosa moves, in subsequent novels, to criticise authoritarian behaviour on a society-wide scale. In *Conversación en La Catedral* and *Historia de Mayta*, unjust political government as well as the rebellion against the oligarchic and conservative status quo are portrayed. But whereas in *Conversación* political protest by students and the opposition leads to the toppling of the most important ministers of the Odría regime, in *Mayta* a revolutionary uprising by student-led labourers in Jauja is depicted. However, with socialism's ultimate failure at the end of *Mayta* - signalling a shift in Vargas Llosa's world view from socialist toward liberal convictions -, revolution is optimistically replaced by resistance and reform - as in *Cinco esquinas* - and by individual liberty as part of pluralist cosmopolitanism - as in *Travesuras de la niña mala*.

### 3. Axel Pérez Trujillo (Durham University)

#### **'Enslaved in the Yerbales: Rafael Barrett against the Extractivist Logic of Yerba Mate Plantations'**

This paper will engage with the social and environmental critique by Paraguayan writer Rafael Barrett in his essay 'Lo que son los yerbales' (1908), a powerful text that denounces the exploitation of the Paraguayan forest and its inhabitants by the mate industry in its rapid expansion after the Triple Alliance War. The essay offers an exploration of the extractivist logic of companies such as Matte Larangeira (Brazil) and Industria Paraguaya (Paraguay),

especially in regards to the practices of slavery on Guaraní labourers and practices of environmental degradation taking place in the plantations. Taking my cue from current research in Latin American ecocriticism, I will examine the themes of yerba mate monoculture and human exploitation as presented by Barrett, a writer that remains largely unknown outside of Paraguay, yet influenced later authors such as Augusto Roa Bastos and Jorge Luis Borges. This paper has as its aim to present a sample of Barrett's work to a scholarly audience, whilst emphasising its relevance in leveraging an environmental critique of yerba mate monoculture and its capitalist logic in the borderlands between Paraguay, Brazil and Argentina.

#### 4. María Lydia Polotto (University College Dublin)

##### **'On Judith Butler's notion of Interpellation in Manuel Puig's *La traición de Rita Hayworth*: A Posthuman Approach'**

The aim of this paper is to analyze Manuel Puig's novel *La traición de Rita Hayworth* under Judith Butler's notion of interpellation and its relationship to a posthuman approach to the text. In this sense, the protagonist -Toto- is conditioned by the performative gender practises of the interpellation of his family, which wants him to become a boy according to the Father's Law. Toto -however- challenges the interpellation of his family/Law by means of the appropriation of the symbolic capital of the Hollywood movies he sees at the cinema, performing a gender identity that goes against the expectations of heteronormativity. Moreover, the identity he performs -using as a vehicle the materials he borrows from cinema- goes also beyond the limits of humanity. Therefore, the purpose of this paper is to explain how Toto does an appropriation of Hollywood cinematographic materials to jeopardize the authoritarianism of "familiar interpellation" and he moves even forwards when performing an identity that goes beyond human/non-human binarism.

Day 2: 30<sup>th</sup> March Morning Panels- 9 -11am.

### **Avant-Garde Aesthetics in Modern Hispanic Literature**

Chair: Diana Cullell

#### **1. Philip G Johnston (University College Dublin)**

##### **‘Antonio Machado: Winning Ugly in a “Beautiful Game”’**

Scholars and students of Machado's verse will be only too familiar with the quiet intimacy of his poetic insights in "Soledades. Galerías. Otros poemas" (1907)- addressing a "tarde alegre y clara" he states: " Que tu me viste hundir mis manos puras/ en el agua serena,/ para alcanzar los frutos encantados/ que hoy en el fondo de la fuente sueñan".Familiar too is the near-anthem lyricism of lines such as "Soria fría, Soria pura,/ cabeza de Extremadura" from "Campos de Castilla"(1912, 1919).Machado can excel at his version of the "beautiful game" .Nonetheless, this reader has been struck by the number of occasions on which the poet has telling recourse to language which is almost anti-lyrical and anti-poetic. He sometimes specialises in his verse in an idiom which can be, quite deliberately, prosaic, technical, syntactically awkward and even harsh-sounding. In this respect Machado might be said to be winning (or writing)"ugly". This paper explores a variety of these "ugly" uses of language.

#### **2. Annmarie Kelleher (University College Dublin)**

##### **On the Wings of Love: Homoerotic Hollywood in Luis Cernuda's *Un río, un amor* (1929)**

In 1930, Luis Cernuda published two poems accompanied by a dedication to an American film star, and under the English title *A Little River, A Little Love*. It is unsurprising then to find these two poems as part of the poet's collection *Un río, un amor* (1929), whose direct allusions to the U.S.A. and American cinema are not difficult to uncover, but whose deeper significance to the poems' concerns and composition is not often given much attention. However, this paper begins its study precisely by focusing on this named American actor to whom Cernuda dedicated his poems, through which it seeks to reveal that American films and the figure of the male Hollywood heartthrob, were integral to the dream and subsequent destruction of homoerotic love and desire that occurs in the poetry collection. It will discuss why it is specifically American male film actors and their characters on screen who are the objects of love idealised by the poet, while it will use close textual analysis to explore the means by which Cernuda evokes these figures and this subject of such popular sentimentality, in an avant-garde and sometimes, Surrealist manner.

#### **3. Tara Plunkett (University College Dublin)**

##### **Simulacra and Surrealism in the Works of Braulio Arenas: A Paranoiac-Critical Perspective**

As the Surrealists moved to bring their 'pure psychic automatism' (1924) into the waking realm, Salvador Dalí promoted the paranoiac-critical method as a means to actively

destabilise our perception of reality. Dalí's double images and simulacra, although formally identical, could be perceived according to the viewer's own paranoid delirium, resulting in a lucid projection of the obsessions of the subconscious mind. Despite widespread resistance to such automatic processes, particularly in writing, the Chilean Surrealist group, La Mandrágora, actively embraced the free associations, delirium, and simulacra of Surrealism. This paper will examine works by founding-member, Braulio Arenas (1913-1988), with a particular focus on *La endemoniada de Santiago* (1969) through the lens of paranoid-criticism. The short text, inspired in part by the supposed possession of Carmen Marín in 1857, explores the shifting reality of fevered dreams through a process of free association. Through the delirium of the unnamed sixteen-year-old protagonist, everyday objects become a springboard to another reality, much like the aparatos of Dalí's 'San Sebastián' (1927). This process will also be analysed in selected poems from Arenas' collections, *El mundo y su doble* (1940), *Luz adjunta* (1950) and *Una mansión absolutamente espejo deambula insomne por una mansión absolutamente imagen* (1978).

#### 4. Miguel García López (University of Bristol)

##### 'Queer Times and Spaces in Lorca's Late Poetry

This paper proposes a queer reading of Federico García Lorca's late poetic works. Written during the final years of his life (1934-1936), both *Diván del Tamarit* and *Sonetos del amor oscuro* can be considered climactic works revealing a mature lyrical approach to love experiences, desire and death through poetic forms until then unprecedented in Lorca's poetics. Due to their posthumous publication and the textual and editorial problems around both works, they continue to be a rather mysterious and at times controversial part of Lorca studies. Both works present poetic subjects and images fragmented at the spatiotemporal level, as well as bodies which are wounded or on the brink of deconstruction, characterised by fluidity and indeterminacy. Taking queerness as the performative transgression of normativity, Lorca creates an indeterminate and epenthetic poetic space where the cyclical interweaving of desire and death signals that which escapes articulation and rationality; revealing a contestation of established norms via performative imitations and re-appropriations of poetic forms turned into new aesthetic artefacts.

Day 2: 30<sup>th</sup> March Morning Panels- 9 -11am.

### **Modernism, Education, Agency and Fragmentation**

Chair: Alison Ribeiro de Menezes

#### **1. Nuria de Cos Lara (Trinity College Dublin)**

##### **‘Turning Back to the Mystics: Juan Ramón Jiménez’s Religious Modernism’**

In his lectures in the Universidad de Puerto Rico, Juan Ramón Jiménez contended that literary modernism was born out of theological modernism, a Catholic, European movement that sought to revise traditional Catholic teachings in the light of modern-day cultural advancements. While the efforts of theological modernism were short lived within the Catholic Church, they had an impact that can be perceived in the works of Juan Ramón Jiménez, amongst other writers of the period. While there have not been many attempts to outline a clear field of Modernism and Christianity studies, this has started to change in recent years. This paper examines the poetry of Juan Ramón Jiménez to find that he turns back to the Spanish Mystic tradition to creatively support his unorthodox religious position within Modernism. It claims that the Neo-Mysticism of Juan Ramón is one of intense individualization to achieve contact with divinity.

#### **2. Marina Pérez de Arcos (University of Oxford)**

##### **‘A Hispanist at War: Walter Starkie and the Origins of the British Council in Spain, 1940-41’**

The academic year 2020-21 marks the eightieth anniversary of the Battle of Britain as well as of the foundation of the British Council in Spain. Masterminded by the British Council’s first representative in Spain, Professor Walter Starkie, the Council opened its first office in Madrid in September 1940. It included an English language institute, a cultural centre and a school for children, which remains the British Council’s only school in the world to date. The Council also supported the British Secret Services’ intelligence work in Spain during the war. Based on research conducted in British, American and Spanish archives and libraries, as well as new oral material and testimonials, the current article innovatively brings together all three dimensions of the British Council’s work in Madrid in the year Britain was alone at war: education, intelligence activities and cultural diplomacy. An exceptional Hispanist, Starkie countered Nazi German and Fascist Italian propaganda through the British Council’s cultural offerings and built the foundations for the Council’s work in Spain for three generations. No other British Hispanist has played the role of cultural diplomat in Spain with such great practical significance, yet so little scholarly recognition, as Starkie did when founding the British Council in Madrid.

### 3. Jennifer Wood (Prifysgol Aberystwyth University)

#### **'Allá lejos: el comienzo de "la España peregrina". Rafael Alberti's *Vida bilingüe de un refugiado español en Francia*'**

Rafael Alberti is often celebrated as a poet of loss, (des)memoria and nostalgia, an aspect of his work articulated even before his enforced exile brought about by the defeat of the Republic in the Spanish Civil War. He became one of the iconic figures of the Spanish Republican exile, his life and work intimately tied to this political and cultural diaspora. His initial experiences of exile appear in two poetic collections – *Vida bilingüe de un refugiado español en Francia* and *Entre el clavel y la espada* –, both dated 1939-40, *Vida bilingüe* being the first of these both chronologically and emotively: a much more jagged, raw and acerbic vision. *Vida bilingüe* consists of nine untitled poems which detail Alberti's daily life as an exile in Paris, inter-cut with reflections on and memories of the recent war, in a contrapuntal mixing of present and recent past. The lack of titles allows these verses to be read as fragments of a dislocated text, in keeping with the nature of his estranged, exilic experience, in which these poems stand witness to events and the feelings provoked, offering a sense of immediacy and authenticity, of having been written in the moment as the poet struggles to come to terms with his circumstances. This paper will explore Alberti's initial exilic vision and the evolution of his voice into what would become his nostalgic, elegiac evocations of 'allá lejos'.

### 4. Claudia Marqués-Martin (University College London)

#### **'The Echo of Masculinity in a Female Voice: the Self-Construction of Feminine Political Identity in Pilar Primo de Rivera and Mercedes Sanz Bachiller'**

During the Spanish Civil War and within right-wing parties, women were relegated to the role of mother and wives whilst at the same time became key in the success of the Francoist propaganda. For the female voice to be heard, however, it often had to be based on a masculine one. This paper explores the complicated relationship between the female political subject and female agency by focusing on two women who supported Francoism albeit from different political groups: Falangist Pilar Primo de Rivera as the sister of, and Jonsist Mercedes Sanz Bachiller as the widow of. It shows how these women found certain spaces to be active political subjects within a social and political context which limited them. The echo of the dead brother and husband, both key political leaders, is precisely what allows political agency to be passed onto a female body, blurring the boundaries between male and female (political) agency.

Day 2: 30<sup>th</sup> March Morning Panels- 11.15-12.45 pm

### Early Modern Studies

Chair: Aaron M. Kahn

**1. María Esther Gómez-Sierra (Universidad Complutense de Madrid)**

**'El anzuelo de Fenisa (1604-6) / The Sicilian Courtesan (2019): translation as edition, performance as commentary'**

Lope de Vega's *El anzuelo de Fenisa* (1604-6) is located at the cultural and linguistic intersection of Golden Age Spain and Italy. While following the basic script of its Boccaccian source, the play rubs against the limits of both the celestinesque and the comedia genres. Translating this text for an English-speaking audience brings such issues to the fore and highlights the need for a practice of translation focused on textual precision as a path to its consistent embodiment; the Cardiff 2019 performance of the play, directed by Laurence Boswell, provides ample commentary on its various structural peculiarities and conceptual resonances (tensions between metropolis and colonies, surge of proto-capitalism, moral anomie of the characters...), opening the door to further, intriguing interpretations.

**2. Arantza Mayo (Royal Holloway, University of London)**

**'Deceit or Devotion?: Performing Pain in Early Modern Spain'**

Physical mortification was considered a key element in the creation of spiritual standing in the early modern Hispanic world: beatification processes and biographical narratives offer abundant evidence of the reputational magnitude it was afforded. The performance of pain straddled private and public spaces, from domestic interiors to ritual street parades, mapping out the gendering of devotional spaces as well as drawing attention to the formal and conceptual ambiguities that surrounded it. Theoretically, the cultivation of virtue through physical self-discipline had to be concealed or exercised in closed groups to avoid it becoming an act of sinful pride. Nonetheless, for the practice to contribute to an individual's reputation it had to be reported by often surreptitious observers (relatives, servants or confessors) or by fellow members of conventual or penitential groups. This paper sets out to outline key questions regarding the spatialization and processes involved in the performance and reporting of penitential devotions in early modern Spain, particularly with reference to the effects that textual renderings had upon social identities.

**3. Esther M. Villegas de la Torre (Universitat Pompeu Fabra-REVERE)**

**'On Teaching Methodology: Early Modern Female Authorship for Specialists'**

In some countries, the study of early modern female authorship at university has grown considerably over the last decade or so. Nonetheless, women's publications are still often discussed separately, that is, not in connection with those by men. In so doing, this otherwise welcome practice may seem to support the view that, only marginally, did women participate in the Republic of Letters —as Renaissance and Baroque individuals called the book trade and

literary profession. This is as regrettable as it is inaccurate. Drawing on my MSCA-funded new research (REVERE) and teaching experience, this paper questions the need for such practices at tertiary level by highlighting the contemporary importance of early modern female authorship from a critical stance, informed by new advances in the field of Book History. Specifically, it will propose a teaching approach, both suitable for classroom and online delivery, taking the case of María de Zayas —and more concretely, her collections of short stories— as illustrative example. In brief, the paper hopes to demonstrate the relevance of women and their works in the Republic of Letters, and indeed, still in the twenty-first century, namely by suggesting pertinent ways of including some notable cases in existing “male-only” university modules.



Day 2: 30<sup>th</sup> March Morning Panels- 11.15-12.45 pm

## Spanish Cinema

Chair: Abigail Loxham

### 1. Daniel Mourenza (Trinity College Dublin)

#### **'Genre as Politics: *La venganza* (dir. Juan Antonio Bardem, 1958) as a Melodramatic Western for National Reconciliation'**

In the famous *Conversaciones de Salamanca* (1955), Juan Antonio Bardem defended the realist tradition of Spanish art and appealed to it as a model for Spanish cinema to reveal reality and become 'a witness of its time'. Bardem also looked at Italian neorealism as another influence for a cinema which should be deeply rooted in reality. For this reason, Bardem was for many years automatically associated with realism, and his films analysed as such. Scholars, however, started to discern generic characteristics in his films, such as his use of melodrama or *noir*, although in most cases these were confronted with, and presented as opposition to, his realist aesthetics. This paper understands film genres as potentially political instruments that, through the code of their conventions, are especially suited to explore certain social issues through non-realist aesthetics. In this paper, I will analyse Bardem's use of Western motifs in *La venganza* and will discuss the choice of this (genuinely North American) genre to represent the conflict between victors and vanquished in the Civil War and the need for a National Reconciliation, following the policy that the Spanish Communist Party (PCE) approved in 1956.

### 2. Matthew Hilborn (Durham University)

#### **'España entra en el Año Nuevo a tiro limpio': Metacomedy in Álex de la Iglesia's *Muertos de risa* (1999)'**

This paper will evaluate how Álex de la Iglesia's *Muertos de risa* (*Dying of Laughter*, 1999) blurs the lines between farce and real-life cruelty in performance slapstick. On the cusp of a new millennium, 24 years post-Franco, the film dramatises a host of traumatic memories resistant to silencing and burial. When their bland one-liners raise only heckles, stand-up duo Nino and Bruno turn to brutal face-slaps as pathetic last resort. To their surprise, their vicious blows are a triumph with increasingly frantic, irrational audiences, propelling them to national stardom. Finally, slaps turn to bullets as they shoot each other dead during a live TV special on New Year's Eve 1992 – the year Spain entered the EU, held a crucial post-Franco General Election, and hosted the Barcelona Olympics – as the oblivious audience applauds and guffaws while the comics slump over, giving up the ghost. This paper will examine such internecine comedy-horror battles through the prisms of historical memory, theories of stand-up and slapstick violence (cf. Casper 2015; Peacock 2014), and tense, unpredictable, 'intimate' (Brodie 2008, 2014) live-comedy settings, finding zones of traversal between televised entertainment, knockabout slapstick, and painful, 'authentic' violence in a nation still haunted by fratricidal Civil War.

### 3. Bryan Cameron (University of Cambridge)

#### 'The Politics of Compassion in Migrant Cinema from the Spanish Crisis'

Over the last 30 years, countless films have documented Spain's demographic shifts from the early 1990s to the present, tracking migratory flows from Africa (*Saïd*, dir. Llorenç Soler, 1998; *Poniente*, dir. Chus Gutiérrez, 2002; *El traje*, Alberto Rodríguez, 2002), Latin America and the Caribbean (*Cosas que dejé en La Habana*, dir. Manuel Gutiérrez Aragón, 1997; *Flores de otro mundo*, dir. Icíar Bollaín, 1999; *Princesas*, dir. Fernando León de Aranoa, 2005) and Eastern Europe (*Los novios búlgaros*, dir. Eloy de la Iglesia, 2003; *Extranjeras*, dir. Helena Taberna, 2003). As the number of immigrants skyrocketed from 2.11% to 10.7% during the same period, so too did filmic attempts to represent their experiences as well as the nation's response to an ever-shifting cultural landscape. While some of these texts flatten the heterogeneity of migrant reality, evincing "benign or subtle forms of racism" (Ballesteros 51), others offer hostile reactions to what they perceive as foreign incursions on Spanish soil. Recently critics have noted that the primary function of these films seems to be providing Spaniards with "vehicles for self-understanding" (Vega-Durán xxx). Whether projecting well-intentioned images of cultural integration, many of these works revert to neo-colonial stereotyping, monocultural discourse and/or indifference to the struggles facing immigrants in contemporary Spain. They function much like the cinematic equivalent of a one-way mirror, "excluding the possibility of an authentic cultural exchange" by neutralizing difference in the name of assimilation-minded (or expulsion-leaning) fantasy (Corbalán 89).

Centering on the politics of compassion in migrant films from the crisis years to the present, this essay focuses on affective strategies deployed in melodramas featuring African protagonists who endure physical and psychological trauma in search of a better life. Engaging recent scholarship on "global melodrama" (Marcantonio 1), I argue that *14 kilómetros* (dir. Gerardo Olivares, 2007) and *Diamantes negros* (dir. Miguel Alcantud, 2013) critique the effects of globalization in the Global South. Both films look beyond European borders to understand the socio-political coordinates of suffering on a worldwide scale, deploying melodrama as a "conduit for producing and mediating our understanding of the world around us" (Marcantonio 1). These films are exceptional in that they frame the action within characters' home countries (Niger and Mali), tracing their movements toward and/or across European borders while attempting to extricate themselves from realities defined by poverty, abuse and exploitation. What they encounter, however, might best be described as a "political economy of suffering," or a performative exchange of physical and/or financial transactions that take place onscreen "to promote empathy, tolerance of mobility and respect for migrant human rights" (Puga 72). Somewhere between political correctness and actual politics, Olivares and Alcantud attempt to sidestep Eurocentric understandings of the world while cultivating sympathetic representations of their African characters. In a period marked by an uptick in documentary and docu-fictional forms, *14 kilómetros* and *Diamantes negros* return to the political underpinnings of the melodramatic form, privileging it as the "chosen vehicle [...] to change the world" (Brooks 153). Nevertheless, compassion—understood here as "a social relation between spectators and sufferers" (Berlant 1)—and its melodramatic staging animate a number of questions related to both ethics and aesthetics. This essay considers whether these scenes of compassion are capable of doing anything more than mobilizing affect on an individual scale by drawing tears, pity and/or discomfort from a

(presumably) bourgeois viewership. I ask what demands, if any, *14 kilómetros* and *Diamantes negros* place on the people and institutions that perpetuate suffering and inequality in contemporary societies. Finally, I interrogate how and why compassion is registered in fictional sites of embodied struggle and if sentimental capture can yield compensatory acts, tangible change or the prospect of justice in the neoliberal present.



Day 2: 30<sup>th</sup> March Morning Panels- 11.15-12.45 pm

### **AHGBI Publication Prize I**

Chair: Martín Veiga

#### **1. Oliver Baldwin (University of Reading)**

##### **‘Spain’s ancient mirror: Seneca in the 20th century’**

The ideological, cultural and political uses and abuses of events or figures of Greco-Roman antiquity serve the scholar of a given society as a mirror with which and through which to access, understand, analyse and dissect socio-cultural processes at a given time. The performances of Greco-Roman drama can serve as a frame to discuss the theatrical development of a society; rhetorical recourse to ancient figures or events can illuminate discussions of national sovereignty, identity and territory; the appropriation and adaptation of ancient texts can discover new perspectives in the study of national literatures; or the uses of ancient philosophical and literary ideas can help to map the intellectual genealogies of the nation’s most prominent thinkers. The reason for this is that the conscious application, adaptation or activation of antiquity goes beyond a mere capricious or learned mention or reference: it establishes a subtextual frame of reference with which and through which to construct, legitimise and expose a given cultural artefact. The methodologies, subject matters and developments of what has come to be known as Classical Reception, as a branch of both Classics and Cultural History, can thus reveal new perspectives, not only on the impact of said uses and abuses on the ancient materials and our understanding of them, but also on the societies, persons and cultures in which these acts of reception manifest and develop.

This paper shall explore this utility to the study of Hispanic cultural and political history by focusing on the reception during Spain’s 20<sup>th</sup> century of the Roman philosopher, Lucius Annaeus Seneca, born in Cordoba in the 1<sup>st</sup> century AD. By exposing the cultural and national appropriation of Seneca, we shall be able to reveal key developments in Spanish nationalism, philo-fascism, theatrical history, democracy, literature, authoritarianism, secularism, and Catholicism. To this end, I shall briefly outline the engagements with Seneca authored by Ángel Ganivet, Miguel de Unamuno, Cipriano Rivas Cherif, Ernesto Giménez Caballero and others, and explain how they respond and feed into larger discussions in 20<sup>th</sup> century Spanish society and culture. This paper will thus aid our appreciation of how the methods and subject matters of Classical Reception can illuminate our understanding of Spanish society and its history, through the specific appropriations, adaptations, readings and understandings of Seneca in 20<sup>th</sup>-century Spain.

#### **2. Lucia Brandi (University of Liverpool)**

##### **‘Young speakers of Mexican indigenous languages: contesting language ideologies and policies’**

As concern over the global loss of biodiversity continues to grow, so too does anxiety over the erosion of human culture, knowledge, and language. In Mexico, the most culturally diverse nation of the Americas, linguistic diversity is being increasingly defined and

institutionalised by the State, as it lays claim to Mexican Indigenous Languages (MIL) as national patrimony. While policies do respond to a language endangerment agenda, this paper argues that they are perhaps better understood as responses to the social unrest of the late 20<sup>th</sup> century which, in Mexico, has effectively instrumentalised linguistic and cultural identity in popular mobilisation. In this context, language policies and discourses function to configure and manage paradigms of indigeneity, cultural and linguistic identity, and importantly, national identity and identification with national authorities. Language policies do not primarily address - and may even compound – socio-economic inequalities decried by protesters, including the marginalisation of MIL speakers from public services, from public representation, and from policy formulation. This research, conducted with young (16-25) bilingual speakers of Totonac and Spanish, deconstructs language ideologies and policies in public services (education, healthcare and policing), and analyses the implications of these for MIL-speakers, in terms of social and linguistic well-being, marginalisation or minoritisation.

### 3. Karunika Kardak (IMLR)

#### **'Reconsidering Uruguayan National Heroes in Tomás de Mattos's *¡Bernabé, Bernabé!* (1988)'**

Published in the aftermath of Uruguay's dictatorship (1973-85), Tomás de Mattos's *¡Bernabé, Bernabé!* (1988) portrays the massacre of the indigenous Charrúas in the early nineteenth century. It focuses on Colonel Bernabé Rivera's role in their massacres from 1831 to 1832. One of the heroes of independent Uruguay, Bernabé was also the nephew of the country's first president, Fructuoso Rivera (1784-1854; in power 1830-34 and 1839-43). The historical details of the massacre of the Charrúas had long been repressed in Uruguay and in 1988, de Mattos's return to this forgotten period of Uruguayan history marked a turning point in national culture as well as in the historical novel genre. It indicated a shift in cultural memory regarding both the Charrúas and the country's historical origins and national heroes. This paper discusses the novel's critical portrayal of nineteenth-century national heroes and explores how it unravels myth-making processes and the politics of nation-building which were at their peak during the recent dictatorship. In doing so, it demonstrates how *¡Bernabé, Bernabé!* brings forward issues of identity and cultural memory in post-dictatorship Uruguay.

Day 2: 30<sup>th</sup> March Morning Panels- 11.15-12.45 pm

## Argentinean & Chilean Literature

Chair: Evelyn Fishburn

### 1. Evelyn Fishburn (University College London)

#### “Shakespeare’s Memory” by Borges’

In this paper I discuss the story “Shakespeare’s Memory”. This is Borges’s last published fiction and it can be considered a culmination point, both in the literal and figurative sense. My focus in the short time available will be on the notion of construct as a shared conceit in the story’s understanding of fiction and memory.

“Shakespeare’s Memory” is set in Germany and is narrated by the protagonist, a Shakespeare scholar named Soergel. He is quietly approached by a melancholic individual who offers him an extraordinary gift, namely, the memory of William Shakespeare. Its offer, acceptance and transition from one recipient to another, which is to be a gradual process, occupies the rest of the story.

The title, “Shakespeare’s Memory”, is ambivalent in that it can refer to what constituted Shakespeare’s memory but also to the memory we have of Shakespeare. This double meaning introduces from the outset the theme of repetition and variant, the basis for the palimpsestic notion that literature is built upon previous literature just as memory is built from earlier memories.

Much of the value of this postulation lies in the inventiveness and attention to detail with which it is presented.

### 2. Victoria Rios Castano (Coventry University)

#### ‘The Argentinian "Black Wave" of Claudia Piñeiro’s *Catedrales*’

Long are the days when, in their capacity as first editors of the *Séptimo Círculo* collection, Jorge Luis Borges and Bioy Casares revamped crime fiction to consolidate its status as a serious genre among high- and low-brow Argentinians. Argentinian crime-fiction writers also continued to detach from Borges’s promotion of British whodunit” novels as pastime reading and, these days, a lengthy number of authors, popularly known as representing a new “ola negra”, in allusion to the noir genre, reflect and problematize ongoing political, social, and cultural discourses that affect Argentinians and, which, at the same time, transcend the local. In this paper, acclaimed novelist and screenwriter Claudia Piñeiro (1960) serves us as a prime example of how her crime novels explore national and international issues. The paper will split into two sections. The first one will list the social ills reflected in award-winning novels like *Las viudas de los jueves* (2005) and *Las grietas de Jara* (2009). The second part will concentrate on her latest novel, *Catedrales* (2020), and discuss main topics Piñeiro feels the need to address in contemporary Argentina and beyond, including atheism, abortion, and femicide.

### 3. Edwin Murillo (The University of Tennessee-Chattanooga)

#### 'Salvando mi circunstancia: Quehacer en *La última niebla* de María Luisa Bombal'

En este trabajo estudiamos el quehacer de la protagonista de *La última niebla* (1934) de la chilena María Luisa Bombal. Para ello, ponemos la novela de la chilena en diálogo con la postura vitalista expuesta en *Historia como sistema* (1935) del filósofo español José Ortega y Gasset. Analizamos esta faceta de la protagonista de la novela porque por lo general la obra ha sido valorada más positivamente que la narradora. Al resaltar la vitalidad contrariada de la voz narrativa nos encontramos con un personaje que es plenamente consciente de la hipocresía que la rodea, y comprende que las expectativas conservadoras de su circunstancia son incompatibles con su voluntad. Es más, tal insatisfacción la obliga a aventurarse a vivir peligrosamente, como un modo de ser fiel a sí mismas. En última instancia, nuestro estudio propone una relectura del accionar de la narradora para que su antagonismo y vitalismo se tomen en consideración, de modo que su rechazo a la conformidad le permita ser valorada positivamente, así contrarrestando el derrotismo por el cual es más recordada.

Day 2: 30<sup>th</sup> March Afternoon Panels- 2.45-3.45pm

## AHGBI Publication Prize II

Chair: Martín Veiga

### 1. Elisabeth Bolorinos Allard (Magdalen College, Oxford)

#### **‘National Identity, Muslims and Jews, and the Hispanic ‘race’ in the colonial past and multicultural present’**

In this presentation I discuss my upcoming book, *Spanish National Identity, Colonial Power, and the Portrayal of Muslims and Jews during the Rif War (1909-27)*, which received an AHGBI publication prize in 2018. The book compares representations of Muslim and Jewish cultures in a rich array of critical literary and journalistic materials from the period of the Spanish colonisation of Morocco (1909-1927), including texts by Carmen de Burgos, Ernesto Giménez Caballero, and Arturo Barea as well as Spanish photography of the protectorate. It argues that these representations played fundamental roles in upholding and undermining constructions of Spanish identity, and its imagined racial parameters, in the first decades of the 20<sup>th</sup> century. Likewise, although, European discourses on colonialism have widely been read in terms of the power structures they imposed on colonised cultures, my work highlights Spanish anxieties concerning colonial domination and the Spanish nation itself, arguing that these anxieties underpin the constant ambivalence of portrayals of Moroccan ‘Moors’ and Jews (gendered, corporeal, and spatial). Lastly, I move on to a broader discussion of how the colonial past has shaped contemporary attitudes towards immigrants in Spain, in particular those from Muslim and Jewish cultures, in light of the recent rise of the far-right, anti-immigrant party Vox.

### 2. Brigid Lynch (University of St Andrews)

#### **‘Horizontalism and Historicity in Argentina: Cultural Dialogues of the Post-Crisis Era’**

In the final months of 2001, the state of Argentina came close to collapse, as government, banking and social order all broke down. The *Argentinazo* — civil unrest to some, a democratic uprising to others — had a seismic impact on how the country saw itself, its history and its future. The sense that boundaries had been broken enabled new approaches, not only in making sense of current events but also in forging an alternative way forward.

In the post-Crisis period, a revitalized sense of historicity became a crucial mobilizing impetus, along with a new model for society: horizontalism, a non-vertical model of social and political organising grounded in mutual respect and co-operation. This sea-change in attitudes was reflected in the cultural life of the decade which followed, as artists and activists explored multiple new subjectivities of citizenship. In summarising the doctoral research upon which my forthcoming monograph with *Legenda* is based, this paper explores the cultural legacy of the 2001 Argentine Crisis through representations of historicity and horizontalism in literary fiction, journalism, films and television drama.

Day 2: 30<sup>th</sup> March Afternoon Panels- 2.45-3.45pm

### **Spanish Language: Grammar and Dictionaries**

Chair: Marina Pérez de Arcos

1. **María Rosario Quintana** (Marshall University / ANLE)

**‘Contribución reciente de las Academias de la Lengua Española al DLE’**

Resulta de suma relevancia dar a conocer el español que se está hablando en el mundo, especialmente en tiempos en que el vocabulario está cambiando con tanta rapidez debido a las nuevas situaciones y realidades que estamos viviendo, como las relacionadas con la pandemia. Son tiempos en que nuevas palabras emergen. En julio de 2020, las comisiones responsables de las actividades vinculadas con el Diccionario de la lengua española (DLE) en las distintas Academias de la Lengua Española comenzaron a considerar entradas correspondientes al léxico relacionado con “pandemia”. Esto llevó a que se contemplaran algunas enmiendas y sugerencias estimadas esenciales en la consecución tanto del enriquecimiento léxico como de una mayor precisión y claridad. Asimismo, se propuso nuevo vocabulario relacionado con el campo semántico referido, aportando diferentes significados y acepciones. Una vez detalladas las sugerencias, observaciones y aportaciones mencionadas, se incorporaron a la relación léxica común, a fin de ser discutidas y consideradas para su inclusión en el Diccionario. Analizamos estos cambios y adiciones recientes, y reflexionamos sobre la labor que llevan a cabo las Academias de la Lengua Española en su esfuerzo por adaptar el DLE a las nuevas situaciones y necesidades de los hablantes de la lengua española.

2. **Mara Fuertes Gutiérrez** (The Open University)

**‘El pensamiento lingüístico en las primeras gramáticas pedagógicas del español’**

Este trabajo se propone evaluar cómo se realiza la transmisión del conocimiento gramatical y lingüístico en los textos producidos para la enseñanza del español como lengua materna desde que aparecen por primera vez estos tratados hacia 1767 hasta que se implanta la lengua española como asignatura de manera oficial en 1821. La perspectiva adoptada parte de que estos textos de carácter pedagógico recogen, más que el saber científico, la parte de la gramática española que se debe enseñar. Es importante, pues, tener en cuenta que aunque la elaboración del conocimiento didáctico se basa en los postulados científicos de determinadas disciplinas (la lingüística, la filosofía, la historia), también se construye desde la opinión social sobre los conocimientos que han de tener los alumnos, en especial cuando dichos conocimientos atañen a las humanidades, pues entonces se juzgan esenciales para la identidad cultural de la comunidad. En concreto, al examinar estos textos, se toman en consideración los siguientes aspectos: 1) las fuentes declaradas e implícitas; 2) el tratamiento y asunción de ciertos conceptos y nociones generales: (a) lenguaje, lengua, idioma y (b) gramática, gramática y lógica, gramática general / particular, principios generales/comunes a todas las lenguas.

Day 2: 30<sup>th</sup> March Afternoon Panels- 2.45-3.45pm

## **Narratives and Identities**

Chair: Nick Sharman

### **1. Olga Celda Real (King's College London)**

#### **'Writing Socio-Cultural Identity: Drama, Polyglossia and Performativity in the Valencian Sainet (1845-1939)'**

Since mid-nineteenth century up to 1939, the increasing popularity and prolific production of the Valencian sainets were a result of the effervescent production of new plays capable of depicting the world of the Valencians as no genre did before. In these plays, the chronotopic plots developed systems of symbolic expression shaped by affluence, ethnicity, ideology, languages, kinship, beliefs, interactional speech and socio-political and cultural variations. These features formed a unique dramatic genre capable of delivering elucidating critical analysis of Valencian socio-political and cultural prejudices in the midst of laughs and piercing ironical jokes. The stories they told, transferred from the street on to paper and on to stage by a group of Valencian playwrights, gave voice to characters dealing with contemporary and pressing socio-political issues during complex historical times. The fictional frame offered to an audience was by itself a fragment of a possible reality, with the sainets using specific dramaturgical elements, such as polyglot code-switching, idiomatic games of words, recognisable dramatic format, socio-political references and use of chronotopic Valencian settings. Demeaned since the dictatorship and beyond, the sainets deserve overdue recognition, as their illuminating portrayal of chronotopic socio-political and cultural reality contributed to shape fundamental notions of Valencian identity.

### **2. Miguel Gómez Jiménez (Universidad Complutense Madrid)**

#### **'Circe: desmitificación y empoderamiento en la literatura española'**

La comunicación estará dedicada al mito de Circe haciendo un recorrido a través de la literatura española hasta la actualidad. Expondremos algunas conclusiones más relevantes extraídas de los periodos del Medioevo, el Renacimiento, el Siglo de Oro, especialmente de la poesía contemporánea. Analizaremos cuál ha sido el avance en la reescritura y desmitificación en torno a Circe, que desde sus orígenes ha recibido un tratamiento desvirtuado en el que se ha potenciado únicamente el lado más deshumanizado de su carácter. Y con ello, también, entender cuál ha sido la evolución de nuestro pensamiento atendiendo a las diversas manifestaciones del mito de Circe, que denominamos poligenérico por la amplia variedad de géneros en los que participa y que dependiendo del periodo de que se trate ha sido considerada como modelo de amante, maga, bruja, demonio, madre, prostituta, mujer destinada al matrimonio, incluso de instrumento de venganza. Tras esta amplia panorámica, lo cierto es que hemos de esperar hasta bien entrado el siglo XX y presente XXI para observar un cambio paulatino en esta tendencia que se detecta en los trabajos de una amplia nómina de poetas de los últimos cincuenta años aproximadamente,

con lo que Circe logra finalmente alcanzar vigor con un perfil de mujer independiente y conciliador.



Day 3: 31st March Morning Panels- 9.00-11.00am

### Latin American Cinema, Activism & and Visual Arts

Chair: Victoria Carpenter

#### 1. Ivan Kenny (NUI Galway)

##### **'The Right to Tlatelolco: Space, State and Home in *Rojo amanecer* (1989) by Jorge Fons'**

The 2nd of October, 2018 marked the 50th anniversary of the massacre of student activists by government forces in the Plaza de las Tres Culturas, Tlatelolco, Mexico City. The protest began as an occupation of public space to demand civil rights and challenge the hegemony of the PRI regime. There is a vast body of cultural production and scholarly criticism dealing with the massacre in Tlatelolco. Indeed, *Rojo amanecer* itself has been the subject of many excellent studies. Nevertheless, these studies make only passing references to the question of spatiality in the narrative. The time is now right to reorient the critical consensus on this important Mexican film vis-à-vis the spatial context of the 1968 countercultural movement. Taking Lefebvre's (1968) ideas on the use of public space as a starting point, this paper analyses the film's innovative representation of the spatial nature of the conflict between the Mexican government and the student movement. Through its depiction of the stark contrast between the intimate space of the Mexican home and the indiscriminate violence in the public space of the square, the film achieves a scathing critique of the PRI regime's central ideology and modernist housing project in Tlatelolco.

#### 2. Liz Harvey-Kattou (University of Westminster)

##### **'New Ways of Being: Gender and the Family in Two Central American Films'**

Central America is not often associated with cinematic prowess, and yet with the digital turn, more funding, and exposure at major film festivals, more films are being made in the region than ever before. Perhaps surprisingly, in 2014, María Lourdes Cortés noted that despite being nascent film industries the countries of Central America had more balanced representation of women directors compared to more prodigious film-producing nations (Cortés, 2014). Within this paradigm, several genres of film have been made which place women, domesticity, and family dynamics at their core. This paper seeks to explore two recent examples of such films in detail: the Costa Rican production *El despertar de las hormigas* (Antonella Sudasassi, 2019) and the Guatemalan film *Pólvora de corazón* (Camila Urrutia, 2019).

It will argue that contemporary Central American cinema illustrates a clear tension between traditional, Catholic models of gender roles and the family, and new ways of being in the twenty-first century. This is a theme highlighted in several recent films from the region, and both *El despertar* and *Pólvora* will be considered in light of their very different representations of women and family models which nonetheless still challenge these traditional concepts. In *El despertar*, the role of wife and mother faces an upheaval which begins in the kitchen, with the fantasy of a ruined birthday cake, and ends with the

protagonist's successful repositioning of herself within her marriage, family, and community. *Pólvora*, on the other hand, features two protagonists who go from friends, to lovers, to comrades-in-arms after a brutal sexual assault. Their role as women in a machista postwar society and the ways in which they remake and resolve the concept of the family will be highlighted.

### **3. Clare Geraghty (University College Cork)**

#### **'Queer futurity and intersectional beings in Cuban feminist hip hop'**

This paper focuses on queer feminist hip hop collective, Krudxs Cubensi. Originating in La Habana, Cuba, and currently based in Austin, Texas, Lxs Krudxs create a fusion of 'fierce feminist hip hop and afro-cuban flavors.' Lxs Krudxs trouble racist and misogynistic tropes by diversifying this musical genre as non-binary lesbians of colour and members of the Cuban diaspora in the US.

The activism that Lxs Krudxs engage in is future-oriented, as it seeks to change our current reality into something better. In this sense, it is inherently queer, as it rejects the here and now. When we remember that the formation of the identity 'queer' is bound up with the politics of grief, we realise the pressing need to re-shape this identity into one that can hold better futures. Taking a decolonial feminist approach, this paper is an exploration of how Lxs Krudxs' work offers a model for conceptualising queer futurity, in times when the future is more uncertain than before. I will engage with thinkers such as José Esteban Muñoz, María Lugones, and Jack Halberstam to consider the impact of the 'queerworlds' of Lxs Krudxs' activism and music on evolving notions of futurity.

### **4. Peter Baker (University of Stirling)**

#### **'Indigenous Cosmopolitics: Interculturality in Contemporary Indigenous Film from Latin America'**

This paper argues that certain examples of Indigenous film and media from Latin America can be considered to share similar aesthetic concerns for intercultural communication, and proposes to explore some of these shared aesthetic concerns focusing on a number of examples from across the region. It proposes that such examples of Indigenous film embody within the filmic medium an open invitation to consider other perspectives and viewpoints on modernity by making local, "embedded" knowledge (Ginsburg 1991) a central focus of the visual experience. This filmic work, I argue, neither attempts to translate this embodied knowledge to a non-community viewer, yet nor does it simply forego the attempt to engage with a viewership outside of the community concerned. Instead, it draws attention to an aporetic status whereby the resistance of this embodied knowledge to cultural appropriation and transcultural communication becomes one of the central foci of its semiotic content. The paper will seek to demonstrate this by focusing on the examples related to climate change and environmental devastation across a number of different examples. Overall, the paper offers a precise framework for thinking about the intercultural nature of such examples of film and media production which, although often commented upon in scholarly work, requires further theoretical development.

Day 3: 31st March Morning Panels- 9.00-11.00am

## Enlightenment & Nineteenth Century Spain

Chair: Nuria de Cos Lara

### 1. Ciaran Harty (Queen's University Belfast)

#### **'The ferias de Madrid in early costumbrista literature during the reign of Charles IV (1788-1808)'**

Costumbrismo has typically been understood as an early nineteenth-century literary genre associated with canonical writers such as Mariano José de Larra and Ramón de Mesonero Romanos, whose *artículos de costumbres* provided representations of the customs and habits of madrileños in the context of the Spanish capital's different urban spaces. However, an early form of this urban costumbrismo began to emerge in Madrid during the reign of Charles IV in a group of short printed works, most of which were set in the context of the ferias de Madrid, an annual event traditionally held in the Spanish capital during the final two weeks of September. This paper seeks to examine the representation of the ferias in this nascent costumbrista literature, focusing on the anonymous *Mis vagatelas, ó las ferias de Madrid* (1791). It aims to illustrate how this annual event provided early costumbrista writers with an opportune moment to represent the customs of madrileños- typically from a moralising standpoint-, and to portray the new ways of life in the Spanish capital during a period of accelerated social and cultural change at the end of enlightenment Spain.

### 2. Nick Sharman (University of Nottingham)

#### **'The Protectionist Resistance to Britain's Informal Imperialism in Nineteenth Century Spain'**

In the first decades of the nineteenth century Spain's 28m strong market became one of the export targets for Britain's explosive industrial growth. In support of its manufacturers British governments pursued an unrelenting diplomatic and ideological campaign (on occasion backed by military threat) to remove the obstacles presented by Spain's high tariffs and its Catalonia-based textile industry. In reaction Catalan manufacturers launched a protectionist movement, characterised by most historians as no more than a self-interested resistance to modernism. This paper argues that in fact the movement represented an authentic national response to Britain's free trade imperialism based on a coherent modernising agenda and liberal principles. It sought to use Spain's rich agricultural and mineral resources to develop a diversified industrial economy, thereby challenging Britain's view that Spain's role was to provide a market for British products and to supply the minerals and food essential for its industrial revolution. Although heavily reliant on the Catalonian textile manufacturers, the campaign aimed to build a national alliance across other industrial sectors and regions. The paper uses the writing of protectionist economists and political activists, Eudald Jaumeandreu, Juan Güell and later in the century the Vizcayan, Pablo de Alzola to highlight the movement's broad reformist ambitions.

### 3. Parker Lawson (University of Cambridge)

#### **“La resurrección de un cadáver putrefacto”: Colonialism, Biopolitics, and Regeneration in Joaquín Costa’**

Anxieties over Spain’s “condition” in the early twentieth century infused intellectual and political debates concerning the country’s efforts at modernization. This was perhaps nowhere more evident than in the writings of the politician, lawyer and historian Joaquín Costa (1846–1911). Nevertheless, Costa’s professional trajectory and collected writings reflect an epistemology that legitimated economic, political, and cultural “modernization” vis-à-vis hegemonic discourses that Orientalized African and East Asian cultures. In this paper, I adopt Foucault’s articulation of biopolitics to conduct a close reading of Costa’s *Oligarquía y caciquismo* (1901), which emanates from discourses read at Madrid’s Ateneo and is considered a seminal text of the so-called regeneracionismo movement. Moving beyond conventional interpretations of the text, which situate it as a classic example of the Generation of ’98, I engage in a counter-reading of *Oligarquía* to demonstrate that despite Costa’s commitment to liberal reform, his writings, whether tacitly or explicitly, support colonialism, racial xenophobia and mercantilist economic capitalism. I then seek to contextualize Costa’s writings within a broader historical framework to illustrate how his interest in geography and involvement in sponsoring Spanish expeditions to Africa marked a certain consistency between his professional activity and literary production.

### 4. Rebecca Fell (University of Cambridge)

#### **“Conspiratorial consciousness”: misogyny and phallocentricism in gossip magazines *El Chisme* (1890-1891) and *El Fandango* (1891-1894)’**

My paper explores how unattributed weekly periodicals *El Chisme* and *El Fandango* are the invention of two members of the literary establishment: Sinesio Delgado (1859-1928) and Ramón Escaler (1862-1893). Delgado was the editor and owner of the most famous comic periodical of the period *Madrid Cómico* (Versteeg 2011: 31), and Ramón Escaler (1862-1893) was the artistic director of *La Tomasa* (Barcelona) and contributor to *Barcelona cómica* and *La Semana Cómica* (Barcelona) (Barrero 2011: 34; Bozal 1979: 191).

At least half of the magazines’ content is caricatures with captions, with the ‘sexual’ and ‘titillating’ communicated via a play on the interpretative space or ‘closet’ between the graphic and legend. *El Fandango* takes the ‘joke’ a step further: rhetorically and figuratively the “authors” cross-dress as women articulating their superiority over men and bearing fake names such as Madame Reina thus insinuating “prostitution”. The Biblioteca Nacional de España attributes the publications to the ‘género erótico-festivo’; my analysis, however explores the scopic-fetishistic nature of their puerile sexual innuendos and decadent portrayal of women as an expression of ‘lack’ that is, a performance of heteronormative and hegemonic masculinity, one that misogynistically erases women.

Day 3: 31st March Morning Panels- 9.00-11.00am

## Medieval Iberia II

Chair: Barry Taylor

### 1. Rebecca De Souza (University of Oxford)

#### 'Expanding the 'fronterizos': Ballads, Borders and Identities in Medieval Iberia'

Scholarship on the medieval romancero has long accepted the existence of a fronterizo sub-genre, defined as ballads composed at the border with Granada in the fifteenth century. I propose this definition fundamentally limits our analysis of the romancero, given medieval Iberia can be considered a geographical borderland in its totality. In many more romances, such as those denoted históricos or épicos, is the border with al-Andalus figured as a physical and/or intangible metaphoric space between people, places and ideas, and these thus must also be considered fronterizos or border texts. Taking inspiration from the paradigm-shifting work in Chicano/a studies by Gloria Anzaldúa, this paper analyses four romances históricos and épicos and proposes that they, like traditional fronterizos, also embody a distinct borderland poetics in their form, content, structure and language. I argue that the romance is in fact an ideal poetic form to explore the formation of identities at the borderland — including the examination of how of religious and racial difference is constructed — because ballads by definition are border texts: they are fragments of a larger story that consistently border on an unknown, larger whole and contain echoes of previous versions whose ideas are accrued through oral transmission.

### 2. Rebeca Sanmartín Bastida (Universidad Complutense de Madrid/ ITEM)

#### 'Las dos vidas representadas de María de Santo Domingo'

María de Santo Domingo es parte de un grupo de mujeres que ejercen autoridad espiritual entre 1450 y 1550: las mujeres visionarias. Pero Sor María acaba su vida en el más estricto silencio, después de haber alcanzado fama y de ver publicadas sus visiones, tras sufrir cuatro juicios.

A diferencia de otras visionarias de la época como Juana de la Cruz, María de Toledo o María de Ajofrín, no tenemos ninguna hagiografía suya. Lo que poseemos son relaciones posteriores a su muerte donde se nos narra la fundación del convento de Aldeanueva, para la cual Sor María contó con la ayuda del Duque de Alba, y donde se nos dibuja una figura bastante distinta a las que nos presentan los testimonios coetáneos. En esta ponencia se hace un recorrido por las distintas versiones de su vida, desconocidas por pertenecer a archivos bastante inexplorados: un recorrido que nos demuestra que María de Santo Domingo fue recuperada como persona de vida virtuosa en el siglo siguiente a su muerte. Su fama después se fue desdibujando hasta su recuperación en el primer tercio del siglo XX.

### 3. Elena Caetano Álvarez (University of Birmingham)

#### '(Re)writing lineage: Alfonso X and the linna in the Estoria de Espanna'

Historiography has always proved to be a powerful tool to support political aspirations. This paper addresses the ideological implications of the process of rewriting sources in Alfonso X's *Estoria de Espanna* in order to support the Learned King's rights to be crowned emperor of the Holy Roman Empire. Alfonso X, last legitimate living Staufen, found in historiography the perfect vehicle to construct and develop his own concept of inheritance and lineage, or in his words, *linna*. This concept is, as many scholars have pointed out before, essential to understand the political meaning of Alfonso X's chronicles. In this context, I will be looking at concepts such as lineage proximity, or maternal inheritance as ways to prove Alfonso X's belonging to the *Translatio Imperii*. I will also analyse how the concept of the *linna* is portrayed in the chronicle, and how the sources were chosen, translated, and changed in order to create a new ideological discourse. The compilers' effort of *translatio*, adaptation and, sometimes, *inventio* make of this chronicle a brand-new way of writing history that would influence Castilian historiography for the centuries to come.

Day 3: 31st March Morning Panels- 9.00-11.00am

## Cultural Projects, War & Trauma

Chair: Daniel Mourenza

### 1. Nathaniel Andrews (University of Leeds)

#### 'Beat the Clock: "Anarchist Time" vs. "Capitalist Time" in Spain, 1890-1939'

From the late nineteenth century until the end of the Spanish Civil War, anarchism gained more support in Spain than anywhere else in the world and, aside from their efforts to upend the prevailing economic system, anarchists also embarked on an ambitious 'cultural project' that included transforming education, the family, diet, and leisure. However, until now, historians have almost entirely neglected to consider anarchists' relationship to time, or how their 'temporal practices' (the ways in which they utilised, measured and portrayed time) challenged the socio-cultural and economic order of both industrial capitalism and the Catholic Church. Drawing on the work of scholars such as E.P. Thompson and Jacques Rancière, this paper illustrates how anarchists experienced the tensions between 'work time' and 'free time'; their creation of distinctively libertarian 'temporal markers'; and the ways in which, discursively and in daily life, they situated their actions in historical time. Pioneering a new area of study in the field, it makes the case for further research into 'anarchist time', to advance our understanding of the relationship between anarchist discourse and praxis: the extent to which anarchists' ideological beliefs shaped their everyday cultural practices.

### 2. Deborah Madden (Universidad Complutense de Madrid)

#### 'Republicanas at War: Trauma, Violence and Resistance in Matilde de la Torre's *Mares en la sombra* (1940)'

Cultural representations of conflict, violence and political resistance are organically invested with gender politics, evoking hegemonic constructs of masculinity that encapsulate power, endurance and fortitude. Accordingly, female-voiced accounts of Republican resistance during the Spanish Civil War (1936-1939) represent an opportunity to scrutinise the intersection of leftist and feminist politics, as many Republican women took up arms to defend the II Republic (1931-1939) from the Nationalist rebels. Matilde de la Torre (1884-1946) is one such example, a diputada for the Socialist Party (PSOE; 1933-1936) who formed a core component of the Republican resistance in Asturias. Focusing on *Mares en la sombra* (1940), a semi-autobiographical testimony of her experiences published while in exile in Mexico, this paper interrogates how trauma and political resistance is indexed in the text, with a particular focus on how she represents women's experiences of the War. The analysis considers how gender politics inform her reflections, concluding with some reflections on how the conflict shaped her feminist and socialist politics, focussing on any tensions between the two, often conflicting, ideologies.

### 3. Deirdre Kelly (Technological University Dublin)

#### **'The Representation of Francesc Boix and other Spanish Republicans in the graphic narrative *El fotógrafo de Mauthausen* (2018) by Rubio, Colombo and Landa'**

This talk will focus on the representation of Francesc/ Francisco Boix—the Catalan photographer and Spanish Republican who survived the horrors of the Mauthausen concentration camp and later testified with photographic evidence at the Nuremberg trials—in the historical graphic narrative, *El fotógrafo de Mauthausen* (2018) by Salva Rubio, Pedro J. Colombo and Aintzane Landa. Drawing on Marianne Hirsch's concept of 'affiliative postmemory', the analysis will discuss how the author and artists navigate ethical and aesthetic issues when representing something as inconceivable as the Holocaust. Their text adds to the burgeoning genre of historical graphic narrative in Spain, which seeks to 'recover and visualize forgotten or untold stories from the Spanish Civil War from a leftist perspective' (Amago and Marr 2019). It also expands the growing corpus of works that represent the photographer's short life, including a documentary (Llorenç Soler 2000), a play (Laila Ripoll and Mariano Llorente 2014), a grief novel (Lea Vélez 2014), and a film (Mar Targarona 2018). Finally, the comic acknowledges and pays homage to the Spanish Republican deportees or 'unacknowledged ghosts' (Sara J. Brenneis 2019) who were left to their fate in Nazi concentration camps.

### 4. Alma Prelec (The Royal Central School of Speech and Drama)

#### **'From Sarajevo to Spain: Voices under Siege'**

A committed reporter and radio journalist from the Former Yugoslavia, Slobodan (Boban) Minic remained in Sarajevo under siege until he lost his voice and with it, his vocation: his 'única arma'. Re-establishing himself in Girona in 1994, he has since become a public figure in Spain, giving over 200 lectures and interviews about his experience of war and exile. His 2012 autobiography *Bienvenido a Sarajevo, hermano* – written in Castilian and published by Icaria – was the inspiration for *Goodnight, Sarajevo* (2014), a Spanish-produced documentary film about Minic's life, co-directed by Edu Marín and Olivier Algora. He has been profiled in *El País*, *ABC*, and *El Periódico de Catalunya*, among other papers.

This paper situates Minic's work within a broader context of Spanish journalism and artistic output (Goytisolo, Ripoll, Martínez Reverte) which has sought to explore parallels between the Spanish Civil War and the Yugoslav wars of the 1990s. More recently, there has been a marked tendency to connect the latter with debates surrounding Catalan secession – leading to what some term a potential 'balkanización de España'. Given these cultural and mnemonic entanglements, Minic's hybrid voice allows for a unique vantage point from which to examine the current state of affairs of the so-called memory boom within Spain. My purpose here is to offer a comparison between the journalistic coverage of Minic with his own creative output, examining how memory debates have affected each.

Day 3: 31st March afternoon Panels- 2.00-4.00pm.

### **Language Acts and Worldmaking Round Table**

Chair: Sophie Stevens

By the time of the AHGBI, *Language Acts and Worldmaking* will be near to the end of the funded period. The project will continue as a centre for research, practice and activism. In the last three years we have developed research across six strands, worked with around thirty national and international partners, funded nearly one hundred projects in our small grants scheme and had global reach.

The Round Table has two goals. The first is to share our work, considering, for example, areas of research and methodologies, conceptualisation, curricular innovation and impact. The second is to discuss with colleagues topics such as research outcomes, the potential for future collaborations and disciplinary change. The Open World Research Initiative (OWRI) had as its main goal to have a transformative impact on Modern Languages teaching and learning in the UK. A key question is how we use the work of these four years to continue to work towards that goal.

The structure of the Round Table will be as follows.

#### **Part One. Research, Practice and Activism**

This part will be a series of short interventions, each of which will set out a key question, suggestion, dilemma or provocation.

- 1. Catherine Boyle (King's College London) PI *Language Acts and Worldmaking*  
'*Language Acts and Worldmaking: Macro and Micro Projects*'**
- 2. Rocío Díaz Bravo (University of Cambridge)  
'Language Acts, Pedagogy and Student Experience'**
- 3. Carlos Montoro (Open University)  
'Worldmaking and Disciplinary Change'**
- 4. AbdoolKarim Vakil (King's College London)  
'Worldmaking and Decolonising the Curriculum'**
- 5. Mary Ann Vargas (King's College London)  
'Language Acts and Local Community Activism'**

#### **Part Two. Discussion**

Part Two will be an open discussion based on these questions, suggestions, dilemmas and provocations. We will seek to include the insights of colleagues who have been investigators on the other OWRI projects and colleagues who have done work through our Small Grants Scheme. After almost four years of intense research this Round Table is an opportunity to

share the key questions we have posed and challenges we have faced and to engage colleagues in debate about the impact of the OWRI project.



Day 3: 31st March afternoon Panels- 2.00-4.00pm.

### Medieval Iberia III

Chair: Barry Taylor

#### 1. Sara Russo, Universidad Complutense de Madrid

##### **‘Un manuscrito perdido del marqués de Santillana ‘**

MN8, manuscrito custodiado en la Biblioteca Nacional de Madrid, es una copia tardía del siglo XVI de las obras de Santillana. Pérez Priego ha indicado, en más de una ocasión, que MN8 tuvo que ser el manuscrito que Argote de Molina guardaba en su biblioteca y del que el bibliófilo e historiador del siglo XVI nos habla en su *Discurso sobre la poesía castellana* y en la *Nobleza de Andalucía*.

De Argote de Molina nos han llegado tres catálogos de su biblioteca. No se trata de catálogos exhaustivos ni exentos de problemas pero, sí nos indican claramente que el bibliófilo sevillano poseía un manuscrito de Santillana iluminado y en pergamino. Una rápida ojeada a MN8, en papel y adornado solo con dos pequeñas iniciales, no deja lugar a duda: el manuscrito poseído por Argote no pudo ser MN8.

Por lo tanto, Argote poseyó un manuscrito de Santillana que no nos ha llegado y del que no tenemos constancia. Mi propósito es poder averiguar algo más sobre este cancionero, su procedencia y su contenido.

#### 2. Roger Boase (Queen Mary University of London)

##### **‘The Songs in Guevara’s “A una partida qu’el rey don Alfonso fizo de Arévalo”: How might they assist us in interpreting this poem?’**

In my book *Secrets of Pinar’s Game*, I discuss how the songs cited in Pinar’s *Juego trobado* offer readers one means of identifying the court ladies who took part in this card game. Similarly, I believe that it can be demonstrated that the songs cited by Guevara in his poem concerning the departure of el rey don Alfonso (ID 0859; LB1-177, 11CG-233, 14CG-243), most of them in Galician, provide us with a clue about how this poem should be interpreted, confirming that poem is concerned with the departure of Prince Alfonso, Princess Isabel’s brother, from Arévalo c.1466-1468, and raising the important theme of mutual consent as an essential principle of marriage. I have expounded these points more fully in two articles due to be published in the RCIM and the BHS.

#### 3. Lesley Twomey, Northumbria

##### **‘Women’s Last Word: Theology and Dying in the Wills of Isabel la Católica and Elite Women in the Fifteenth and Sixteenth Centuries’**

This paper will examine the fifteenth- and sixteenth-century wills of well-known women such as Isabel la Católica, Catherine of Lancaster, Juana de Mendoza, as well as less well-known women such as Brianda de Mendoza y de Luna. It will examine how women demonstrate

evidence for scriptural preferences in their legacies (chasubles, altarpieces and other items). It will examine the wills as evidence of how women interacted with religious text as readers and creators. Finally, by examining the instructions for death rituals, it will examine how women's views of their God and his actions tallied with the ecclesiastical position of the day.

#### **4. Geoff West, British Library**

##### **'The translations of Frederick W. Cosens'**

The sale catalogue of the manuscripts of the Hispanophile and collector, Frederick W. Cosens (1819-89), included English translations of a number of key works of medieval and Golden Age Spanish literature. He published under his own name versions of two comedias, but the translations of the *Poema de mio Cid*, the *Vida de Santo Domingo de Silos*, and a selection of romances were never published. This paper will consider the translations of the medieval works in the light of Cosens' approach to translating the comedias.

Day 3: 31st March afternoon Panels- 2.00-4.00pm.

### **New Female Subjectivities on Television made in Spain**

Chair: Mary Farrelly

#### **5. Anja Louis, Sheffield Hallam University**

##### **TV history lessons? Women at Work in the Second Republic**

The Second Republic was a time of unprecedented social change. In the run-up to the 14 April 1931 first-wave feminism had focussed its campaigns on equal rights, education and entering the professions to claim their rightful place in the public sphere.

This paper explores three paradigmatic case studies of on-screen female professionals in recent TV dramas: *14 de abril, La República* (TVE, 2011-2019); *Seis hermanas* (TVE 2015-2017) and *Tiempos de guerra* (Antena 3, 2017). It examines the issues of ability, legitimacy and feminine grit in the above contemporary re-imaginings of first-wave professional women. On first viewing it is noteworthy how determined and strong the female protagonists are as they enter the civil service (*14 de abril*), run their own business (*Seis hermanas*) or become nurses during the *Guerra del Rif*. On-screen female professionals are often indicative of wider issues of patriarchal crisis and thus become personifications of progress and embodiments of social justice.

This paper explores TV drama's role as a social history lesson of Spain's tumultuous past and asks if strong female characters can serve as role models for today's women? It examines how transnational TV series (e.g. Netflix) compare to those of indigenous television? How have streaming platforms changed the ways in which gender is mediated transnationally?

#### **6. Fiona Noble, Durham University**

##### **"Ten mucho cuidado con lo que tu vas diciendo por allí": Silence, Sound and Gender in *Vis a vis [Locked Up]* (Globomedia/Fox Networks Group España, 2015-2019)**

Intersections between voice and gender constitute an important nexus of contemporary Western postfeminist politics (Boyce Kay). While this postfeminist impulse to speak appears to contravene patriarchal assumptions that women should remain silent (McRobbie), the question of who has the privilege to speak and whose voices are heard unfortunately remains (Phipps). In audiovisual production industries, the impulse to speak out, specifically against the subjugation and harassment of women, characterises contemporary popular feminist movements (such as #MeToo and #MasMujeres) condemning the endemic imbalances, biases and abuses in these contexts. Offscreen, industrial gender dynamics are such that men continue to dominate most technical roles, while onscreen, tensions surrounding voice and gender provide both thematic content and stylistic inspiration.

In this paper, I take Spanish television series *Vis a vis [Locked Up]* as an example of female-authored audiovisual content in which gender, voice and sound become contested sites of power, agency, privilege and control. Through close textual analysis of narrative, thematic and stylistic emphasis on voice and silence, I contend that sound in *Vis a vis* constitutes a

privileged site for the formulation of alternative female subjectivities outwith male-dominated frameworks such as patriarchy, heteronormativity and white Western hegemony.

## 7. Abigail Loxham, University of Liverpool

### Leticia Dolera, *Celebrity Feminism and *Vida perfecta**

In this paper I analyse the television series, *Vida perfecta* (Movistar +, 2019) as indicative of female-centred television narratives that explore contemporary female subjectivities in Spain. I situate this textual analysis of the series against the celebrity feminism of its director and protagonist. Informed by the increasing field of scholarship on celebrity feminism (Taylor, Brady, Hamad) and the examination of popular feminisms in Spain (Martínez-Jiménez, Varela) I examine the tensions that arise when celebrities are assumed to 'speak for' feminism and when the channels through which they express this feminism are also deployed by opponents of feminism in forms of 'popular misogyny' (Banet-Weiser, 2018). The alternative female subjectivities presented in *Vida perfecta* imaginatively intervene in these debates, bolstering the case for popular culture as a mode of resistance to a dominant and regressive politics of gender, one that circulates and is made visible through the celebrity of the director and actor herself.

Day 3: 31st March afternoon Panels- 2.00-4.00pm.

### **Conflict, Memory, Place & Identity**

Chair: Parker Lawson

#### **1. Alison Ribeiro de Menezes (University of Warwick)**

##### **‘Recovering Refugee Stories: World University Service's Chile Programme and the Experience of Return’**

This article discusses World University Service's Chile scholarship programme, established following the Pinochet coup to assist those prevented from continuing their studies or academic careers in Chile to come to the UK to study and work. The initiative of key Latin Americanists at the time, the programme was founded by Academics for Chile (AFC), which then sought the professional support of WUS. In the period 1975-86, some 900 individuals were supported with educational and training grants. WUS also established a reorientation and return programme. Return to Chile, however, often meant return to a country that had changed considerably, creating a secondary experience of dislocation. While there is published research on the experiences of Chileans while in the UK, this paper draws on oral interviews to examine the experiences of those who returned to Chile at some point in the past four decades. The paper evaluates the nature of the WUS return programme within the context of the history of refugee supports, but also draws on micro stories to highlight refugee agency at a time when the image of the refugee is often that of the hapless victim of circumstances.

#### **2. Ailsa Peate (University of Westminster)**

##### **‘Women in Conflict at the Museo Nacional de Colombia’**

This paper compares two works housed in spaces curated by the Museo Nacional de Colombia: quilt *Mampuján, Día de llanto año 2000*, *Un día de desplazamiento* (2006) housed in the Museo, and ‘counter-monument’ *Fragmentos* (2018) in the Espacio de Arte y Memoria are contributions to representations of and by invisibilised women within the Colombian conflict. Both contribute to the country’s efforts towards symbolic reparation for victims as either examples of artistic or aesthetic litigation (Sierra, 2015). This paper questions the curatorial presentation of the works, in particular the representation of women within the artwork/counter-monument and assesses their accompanying short films as means to visibilise and trouble pre-conceived understandings of women victims, giving them agency over their own experience and representation within Colombia’s armed conflict.

#### **3. Lorna Dillon (Ulster University)**

##### **‘Textile Art in Latin America’**

his paper will discuss the agency of visual representations in campaigns against human rights abuses. It will focus on textile art from the Bordando por la paz movement in Mexico; by the art collective Memorarte in Chile and from Colombian needlework groups. The embroideries,

quilts and appliques (arpilleras) by these groups are used for therapeutic processes, memorialisation and in the search for justice in Latin America.

Over ten years ago a war on drugs was declared in Mexico and since then people have been killed by all sides in the conflict. For many years, groups of women met in plazas and other public spaces to stitch the names of victims on handkerchiefs. Similarly, in Colombia, the country with the world's largest internally displaced population, women create quilts as way of processing their experiences. In Chile the arpillera tradition continues today with groups like Memorarte creating applique art to campaign for social justice on a number of issues. This paper will trace the therapeutic value of these diverse textile art projects and will reflect on their role in wider therapeutic, memorializing and justice processes.

#### 4. Lucy O'Sullivan (University of Birmingham)

##### **'The Image as Testimony and Trace: Martyr Photography during Mexico's Cristero War (1926-29)'**

This paper examines the tradition of martyr photography that flourished during the so-called Cristero War (1926-29) in Mexico. The paper firstly highlights the profoundly visual dimensions of this conflict between the Catholic militants and the anti-clerical government, which was marked by the destruction, appropriation and censoring of images within the public domain. During this period of visual warfare, mass-produced photographic prints and postcards depicting executed priests and Catholic activists played an important propaganda function by providing the faithful with evidence of state brutality and the bodily sacrifice of fallen Cristero "martyrs". Taking into account the intersecting acts of witnessing that provide the basis for martyr cults, the paper argues that these photographic images encouraged forms of looking that were closely linked to pre-modern textual and material methods of authenticating martyrdom. Focusing in particular on the indexical and tangible qualities of the medium, it considers how these photographic images may have appealed to Catholic audiences in Mexico and abroad by recreating the perceived verisimilitude of early martyr accounts and the tactile intimacy of portable relics.