

The Faculty of Arts, Design, and Social Sciences at Northumbria University is pleased to host

The LXI Annual Conference
for the Association of
Hispanists of Great Britain
and Ireland

4-6 April 2016

-Abstracts-



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MajesticWine

Monday Morning Parallel Sessions (10:30 – 12:30)

Pages

The Politics of (Re) Reading in Medieval and Early Modern Iberia (Room 008)

5-6

Alexandra Nowosiad (KCL)

Şizen Yiacoup (Liverpool)

Rachel Scott (KCL)

Galician Studies (Room 009)

7-8

Lorena López López (Bangor)

Elisa Serra Porteiro (UCC)

Laura Linares Fernandez (UCC)

Martín Veiga (UCC)

Spanish Film Studies I (Room 012)

9-10

Ann Davies (Stirling)

Tom Whittaker (Liverpool)

Mary Farrelly (Manchester)

Inmaculada Sánchez García (Northumbria)

Latin American Literature and Culture I (Room 021)

11-12

Cara Levey (UCC)

Jèssica Pujol Durán (UCL)

David Conlon (Maynooth)

Nicholas Roberts (Durham)

Monday Afternoon Parallel Sessions (15:45 – 17:45)

Medieval Studies (Room 008)

13-14

Barry Taylor (British Library)

Carlos Conde Solares (Northumbria)

Roger Boase (QMUL)

Rosanna Cantavella (Cambridge/Valencia)

Twentieth and Twenty – First Century Iberian Literatures (Room 009)

15-16

Alexis Grohmann (Edinburgh)

Juliet Perkins (KCL)

Santiago Bertrán Pérez (Edinburgh)

Gorka Mercero (Liverpool)

Spanish and Latin American Cultural Studies (Room 012)

17-18

Simon Bradley (Highlands and Islands)

Collin McKinney (Bucknell)

Silvia Caramella and Steve Cannon (Sunderland)

Rebecca DeWald (Glasgow)

Latin American Detective Fiction (Room 021)

19-20

Diana Battaglia (Leeds)

Alisa Peate (Liverpool)

Charlotte Lange (Stirling)

Tuesday Morning Parallel Sessions (09:00 – 11:00)

Medieval and Golden Age Studies (Room 008)	21-22
Emily Francomano (Georgetown)	
Esther Villegas de la Torre (Alderly Edge)	
Sarah Buxton (Durham)	
Rebecca Sanmartín Bastida (Complutense) & María Morrás Ruiz Falcó (UPF)	
Hispanic Comics I (Room 009)	23-24
Javier Muñoz Basols (Oxford)	
Enrique del Rey Cabrero (Oxford)	
Ryan Prout (Cardiff)	
Tilmann Altenberg (Cardiff)	
Latin American Literature and Culture II (Room 012)	25-26
Cynthia Stephens (Independent)	
Mel Boland (NUIG)	
Ivan Kenny (NUIG)	
Lourdes Parra Lazcano (Leeds)	
Contemporary Catalan Studies (Room 021)	27-28
Dilys Jones (Manchester)	
Pedro Fernández (UCC)	
Jordi Cornella Detrell (Glasgow)	

Tuesday Afternoon Parallel Sessions (13:45-15:45)

Representations of Political Identity in Early Modern Portugal & its Empire (008)	29-30
Jeremy Roe (CHAM, FCSH, Universidade NOVA de Lisboa, Universidade dos Açores)	
Laura Fernandez Gonzales (Lincoln)	
Luís Gomes (Glasgow)	
Hispanic Comics II (Room 009)	31-32
Frances Lough (Birmingham)	
Rhiannon McGlade (QMUL)	
Daniel Mourenza (Leeds)	
David Miranda Barreiro (Bangor)	
The Idea of Spain: Writing and Managing Diversity (Room 012)	33-34
Elisabeth Bolorinos Allard (Oxford)	
Ricardo Fernandez (St. Andrews)	
Jennifer Wood (NUIG)	
Jill Dixon (Northumbria)	
Translation Studies (Room 021)	35-36
Katie Brown (KCL)	
Sara Naylor (Leicester)	
Sophie Stevens (KCL)	
Helena Buffery (UCC)	

Tuesday Late Afternoon Parallel Sessions (16:15 – 17:45)

Golden Age Studies I: Prose and Theatre (Room 008)	37-38
Diana Berruezo Sánchez (Oxford)	
Daniel Gutiérrez Trápaga (Oxford)	
Julien Weiss (KCL)	
Spanish Film Studies II (Room 009)	39-40
Anja Louis (Sheffield Hallam)	
Miguel García López (RHUL)	
Stanley Black (Ulster)	
Branding Latin America: Strategies, Impact, resistance (Room 012)	41-42
Rebecca Ogden (Manchester)	
Andrew Ginger (Bristol)	
Teaching Iberian Languages (Room 021)	43-44
Diego Soto Hernando (Cardiff/Exeter)	
Paul O’Neill (Sheffield)	
Isabel Moros (Exeter)	

Wednesday Morning Parallel Sessions (09:30 – 11:00)

Golden Age Studies II: Poetry and Art (Room 008)	45-46
Trevor Dadson (QMUL)	
Aislín Kearney (QUB)	
Jean Andrews (Nottingham)	
Latin American Film Studies (Room 009)	47-48
Jenni Lehtinen (Nazarbayev, Kazakhstan)	
Isabel Seguí (St. Andrew’s)	
Mirna Vohnsen (Maynooth)	
Contemporary Spanish Documentary Cinema (Room 012)	49-50
Jara Fernández Meneses (Kent)	
Stefanie Allum (Northumbria)	
Jordi Balló (UPF)	
Hispanic Linguistics (Room 021)	51-52
Elisabetta Perra (Kent)	
Jean Stephenson & Amanda Stephenson (Granada)	
Elizabeth Burgess (Liverpool)	
Note Space	53-69
Index of Speakers in Parallel Sessions	71

Monday 4th April

Business School Room 008 / 10:30-12:30

The Politics of (Re) reading in Medieval and Early Modern Iberia

Chair: Julian Weiss (King's College London)

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The Art of Glossing: Luis de Aranda's Renaissance *Glosa* on Santillana and Mena

Keywords: Medieval Poetry, Renaissance, Printed Book, Gloss, Glossator, Juan de Mena, Santillana, Luis de Aranda

Luis de Aranda is notable amongst Renaissance glossators of late medieval Spanish verse for the self-consciousness with which he explores the problematic nature of glossing and his ambiguous relationship with his literary predecessors, acutely aware of his role as mediator between the Renaissance reader and the medieval vernacular auctores.

This is especially true of his little-studied 1575 gloss on the Marqués de Santillana's "Proverbios" and Juan de Mena's "Laberinto de Fortuna". This gloss is a highly metapoetical commentary on the labour of the glossator, but also on medieval Spanish poetry. Aranda effectively produces a selective anthology of fifteenth-century verse by selecting from Mena and Santillana the stanzas "de más moral y provechosa doctrina" to form a didactic compilation, a wisdom manual for his readers in the style of the espejo de príncipes.

This paper will examine Aranda's construction of a perspective on the literary past through the process of compilation, but will also read the gloss as an exploration of the creative possibilities of glossing. Finally, it will consider the political implications of a gloss that offers a medieval moral and chivalric ideal to its Renaissance audience, and also participates in the sixteenth-century codification of the Castilian language.

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'Levántese, Dios, y rómpanse sus enemigos': Renaissance Humanist Responses to the Turkish Threat in El viaje de Turquía

Keywords: Renaissance Humanism, El viaje de Turquía, Ottoman Turks

Ottoman expansion in the eastern Mediterranean and on the European mainland in the early sixteenth century prompted complex and varied responses from European intellectuals. Those from territories which, like Venice and Florence, benefitted from commercial relations with the Ottomans took a pragmatic approach, praising the Turks for their military discipline and encouraging their own leaders to ally with them as suited their strategic needs. Others, such as Martin Luther, Erasmus and Juan Luís Vives, whose approaches were determined by their religious convictions, offered advice that was no less politically-charged. Initially arguing that Christians should accept defeat by the Turks as punishment for their sins, Martin Luther later urged the German princes to rally under the banner of a reformed Charles V on condition that the latter reject the papal Antichrist. Erasmus, too, championed a version of the doctrine of "just war", maintaining that war can only be waged in self-defence against aggression. This paper will focus on the ways in which the views of Renaissance Humanists such as those mentioned above are 'read', modified and appropriated in the anonymously-written Spanish dialogue *El viaje de Turquía* with a view to exploring Spain's changing relationship with Islam in the early modern era.

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Tales of Truth, Memories of Otherness: re-writing "Calila e Dimna"

Keywords: Calila e Dimna, reading, translation, medieval Iberia, cultural exchange, reception

This paper addresses the complex multi-cultural, multi-lingual history of the Iberian Peninsula through the medieval and Renaissance reception of *Calila e Dimna*, a series of exemplary tales originating from a popular eastern tradition of storytelling. Reception is an act of storytelling, a conscious re-creation of previous perspectives that is not neutral but conditioned by the environment in which it occurs, and which brings to the fore the constructed, conflictual nature of a society's engagement with its past. *Calila* was translated into Castilian twice: in the XIIIc for Alfonso X and in the XVc, as the *Exemplario contra los engaños y peligros del mundo* (1493). This paper asks whether the social and political changes the Peninsula underwent are discernible in *Calila's* translations, from Arabic and Latin to Castilian, and from manuscript to print. It considers how the translators dealt with the Persian and Arabic prologues – evident reminders of the Peninsula's non-Christian past, focusing on the way in which the reading and writing of the work itself is figured as a journey towards a finite and knowable truth; a journey that the work's narrative form and textual history show to be complex, layered, and wholly un-finished.

Monday 4th April

Business School Room 009 / 10:30-12:30

Galician Studies

Chair: Martín Veiga (UCC)

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Monstros e máquinas no asalto ao campo literario: unha aproximación ás novelas de Cristina Pavón

Keywords: estudos de xénero, narrativa de autoría feminina, crítica literaria feminista, canon, contra-canon, ficción científica, xénero gótico

Despois das dificultades para publicar a súa primeira novela, que mesmo foi cualificada de obra maldita, Cristina Pavón introdúcese no campo literario galego a través da auto-edición dixital de 'Limiar de conciencia' (2012) e da man de Urco editora con 'Sangue 12' (2014). A miña achega propón unha lectura das súas dúas novelas baseada no uso que a autora fai da ficción científica, no primeiro caso, e do xénero gótico, no segundo, como ferramenta para reivindicar os suxeitos e as narrativas excluídas da sociedade e dos discursos literarios hexemónicos.

Apoíandome na tradición feminista que explorou o tratamento subversivo do Outro nestes subxéneros, analizarei a figura da máquina intelixente e da vampira lesbiana na obra de Pavón como identidades subalternas que se reapropian da voz negada. Nesa liña, dialogarei especialmente coa idea da potencialidade revolucionaria do ser-híbrido, teorizada por Donna Haraway en 'A Cyborg Manifesto' (1985), e coa lectura lesbiana que Paulina Palmer (1999) e Gina Wisker (2009) fan da muller-monstro dentro do gótico. Así, a miña proposta pretende establecer un paralelismo entre esta visibilización das Outras monstruosas de Pavón e a reivindicación dun espazo para a(s) escrita(s) das autoras dentro do campo literario.

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Tinkers and Glens: Synge's Drama and the Galician Diaspora in Buenos Aires

Keywords: Drama, translation, exile

This paper will examine the theatrical endeavours of the Escola de Teatro Lucense, the group affiliated to the Centro Lucense in Buenos Aires. The work of the Escola on Synge's drama will be linked to the cultural and political agenda of the exiles and wider migrant Galician community, while the selection of the texts will be linked to Spanish-language publishing activity in the Argentinian capital at the time. The Escola's production *O casamento do latoneiro* (1960), a version of Synge's *The Tinker's Wedding* that we owe to Ramón de Valenzuela and María Victoria Villaverde, exemplifies the key role played by mediation in the incorporation of the Irish dramatist to the Galician-language dramatic corpus. Furthermore, it allows us to highlight lines of continuity between the theatre of the diaspora and future developments in the Galicia do interior.

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New Perspectives on Translation into Galician: Plácido Castro's Trajectory as a Translator in Stylommetric Analysis

Keywords: translation, galician, style, ideology, stylommetry

While the use of stylommetric tools for the analysis of writers' style has dramatically increased in recent years, little attention has been paid so far to the study of the translator's style and its impact on the reception of a work in the target culture, as well as the ideological implications of his or her linguistic choices. In Galicia, Plácido Castro, active Galicianist intellectual between the 1930s and the 1960s, dedicated a large part of his life to the translation of British and Irish poets into Galician, focusing on the idea of the promotion and dignification of the language. This paper proposes a stylommetric analysis of Castro's translations in order to analyse the main traits of the style used in his works and discuss his invisibility or lack thereof (Venuti 1995) across the different texts, linking his linguistic choices to his ideology as an intellectual and a translator. This study suggests that, as Baker (2000) affirms, it is possible to identify the translator's style not only in relation to the original author but also as a set of distinctive linguistic traits.

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Crónica de sociedade, sátira carnavalesca e representación imagolóxica en Estampas do mundo elegante, de Xesús Campos

Keywords: Galician society, journalism, satire and carnival, imagology

Este relatorio propón un achegamento crítico á imaxe de Galicia nos primeiros anos do período autonómico que proxectan as crónicas que o xornalista e humorista gráfico Xesús Campos Álvarez (Chichi Campos) publicou no semanario A Nosa Terra entre 1983 e 1991, posteriormente recompiladas no volume Estampas do mundo elegante (1992). Nos seus artigos e viñetas, integrados en distintas seccións do xornal ao longo destes anos, Campos retratou con acedo humor a actualidade máis inmediatea dunha sociedade en proceso de adaptación á recentemente estreada xeira autonómica, debullando as interioridades do poder político e da vida cultural da época desde a sátira, a heterodoxia e un radical inconformismo. Mediante a análise dunha escolma dos seus textos desenvolvida a partir das teorías de Bakhtin sobre a carnavalesación da cultura, o riso e a transgresión, o relatorio tenta elucidar a contribución de Campos á representación imagolóxica dunha sociedade galega en tránsito.

Monday 4th April
Room 012 / 10:30-12:30

Business School

Spanish Film Studies

Chair: Anja Louis (Sheffield Hallam)

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The Body of Belén Rueda: a case of Gothicised Stardom

Keywords: Belén Rueda, stardom, the Gothic, Spanish cinema

This paper focuses on the highly successful Spanish actress Belén Rueda, who began her career as a stalwart of TV soap operas and serials, but who has become strongly associated with Gothic vehicles such as *El orfanato* (Bayona, 2007) and *Los ojos de Julia* (Morales, 2010). A particular aspect of the roles that Rueda plays is the fragility of the body, or the bodies of the character's children that substitute for the fragility of the mother. This emphasis on the fragile body is reflected in media interest in Rueda's own middle-aged body; and this paper will argue for Rueda's Gothic roles as foregrounding concerns about the instability of the female body. The contradiction between the perfect body of the star and the monstrous body of the ageing woman suggest a Gothicised form of stardom that incorporates a tension, an immanent fear of imminent collapse. The paper explores some of the implications for Rueda's star persona.

Tom Whittaker

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Voice as witness: Re-enactment, redemption and vocality in the *quinqui* film

Several popular Spanish films in the late 1970s and early 1980s explored the experience of the juvenile delinquent living on the margins of the city. Known retrospectively as *cine quinqui*, several of the genre's protagonists—Juan José Moreno Cuenca ('El Vaquilla'), José Luis Fernández Eguía ('El Pirri') and Jose Antonio Valdelomar ('El Mini') chief among them – were in fact delinquents in real life, whose onscreen antics often re-enacted crimes that they had committed in real life. The non-professional actors earned a huge teenage following and became quasi-celebrities in their own right, frequently appearing in Spanish media in interviews where they would stress that they had learnt from their mistakes and become reformed characters. In particular, their voices -- their distinctive, 'throaty' grain; defiant delivery and their *macarra* slang -- were central to the affective charge of the genre. Frequently recorded in synchronised sound, a relatively new technology in Spanish cinema the time, their realistic vocal performances brought an unprecedented reality and immediacy to Spanish screen acting.

This paper seeks to explore the relationship between voice and re-enactment in the *quinqui* film, through a particular analysis of three key films: *Deprisa, deprisa* (*Hurry, Hurry*, Carlos Saura, 1980), *Maravillas* (*Wonders*, Manuel Gutiérrez Aragón, 1980) and, in particular, *Yo, El Vaquilla* (*I, El Vaquilla*, José Antonio de la Loma, 1985). The films appear to vividly bear out Ivone Margullies claim that, in film in which actors re-enact their lives, 'the screened life provides a corrective mirror or a model for social action' (2003: 217). While directors such as José de la Loma were criticised in the press for exploiting the teenagers, they defended their filmmaking as a means not only of exposing social issues to wider audiences but providing the non-professional actors with well-needed money. Yet most significantly, de la Loma argued that his filmmaking served as a 'rehabilitación' for the teenagers, while 'El Vaquilla' considered his own performances to be redemptive. This dynamic is similarly played out in the vocal performance of *Yo, El Vaquilla*, in which the delinquent confesses his crimes to a journalist, within the confines of a prison. This paper argues that the voice functions as a

crucial testimonial in the films. Through direct sound dialogue and voiceover, the voice serves to bear witness to their own marginal experience, thereby bearing out Felman's and Laub's assertion that the 'testimony is a "speech act" that occasions beneficial change' (1992: 204). At the same time, it argues how the synchronised sound design of the *quinqui* film literally 'gives voice' to a marginalised group that was voiceless, while also creating a distinctive form of what Steven Connor has termed 'vocalic space' (2000:12). Through exploring both the sonorous and testimonial function of the voice in the films, the paper more broadly seeks to explore how their politics of sound both enriches and complicates our understanding of the image in Spanish visual culture.

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Beautiful Dead Girls: The Space and Spectacle of Martyrdom in Post-Christian Spain

Keywords: Martyrdom, Enclosure, Visual Culture, Film, Gender.

Beginning nearly contemporaneously with the passing of the Ley de memoria histórica in 2007, the past decade has seen the beatification of over one thousand victims of the Spanish Civil War as martyrs of the Catholic Church – all of these dying on the Nationalist side of the conflict. This discordant combination of circumstances has been reflected in the cultural production of martyrs in Spain. While still relying on the culturally charged motifs and aesthetics of traditional hagiography, recent images and narratives of secular martyrdom have become both politically neutral and deeply gendered. Films like *Las trece rosas* (2007), *Estrellas que alcanzar* (2010), and *La voz dormida* (2011), have placed a particular focus on images of female, feminine, and specifically maternal, martyrdom. The stories of Republican women are often told using narrative devices and gender rubrics eerily reminiscent of the biographies of Falangist martyrs reproduced in women's magazines during the 1940s and 50s. This paper will consider how the enclosed environments of these martyrs inflect and frame their narratives, problematically situating them at the intersection of traditional Catholic martyrology and more contemporary depictions of imprisoned and confined women.

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Yearning for Democracy: Collective Memory and National Identity in David Trueba's *Madrid 1987*

Keywords: film analysis, cultural studies, Spanish debt crisis, transition, democracy, collective memory, national identity, temporalities, contemporary Spain

Madrid, 1987 (dir. David Trueba, 2011) is set at a time when Spain had just become a member of the European Community and had seemingly secured its position as a democratic form of government after years of transition from Franco's dictatorial regime. Opening with a radio news bulletin that addresses topical issues concerned with a consumerist society in economical instability, with the discrediting of left-wing parties and with a legal system unequally supporting those in power, the film echoes a political panorama that reverberates to a nation experiencing a similar political unrest at the time the film was produced and released: during the debt crisis.

Released 80 years after the proclamation of the Spanish Second Republic, Trueba's film bridges past and present, enquiring into contemporary Spain at a moment of political upheaval and democratic uncertainty by looking back at the nation's convulse historical past. This paper will explore the temporalities at play in *Madrid, 1987*, analysing the film along the lines of its immediate social context(s) and in the light of current theoretical debates concerning time, collective memory and national identity.

Monday 4th April

Business School Room 021 / 10:30-12:30

Latin American Literature and Culture I

Chair: Chris Harris (Liverpool)

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A Place for Perpetrators? Commemoration and Condemnation in post-dictatorship Argentina

Keywords: Memory; Political Violence; Perpetrator Narratives; Argentina; Post-Dictatorship

Years after the end of brutal and repressive civil-military dictatorship in Argentina (1976-83) questions over how state repression should be addressed continue to haunt the urban landscape and trouble public conscience. This paper is concerned with distinct types of commemorative initiatives, loosely categorized as sites of homage, sites of repression and sites of protest. Here I focus on the role of the perpetrator and narratives about the perpetrator figure in a selection of case studies, considering these debates in relation to how the sites are understood, received and interpreted by a broader public (usually comprised of the post-dictatorship generation, uninitiated visitors and school and university groups), as well as their relationship to judicial proceedings (ongoing since the overturn of impunity laws in 2005) and courtrooms as the physical spaces in which perpetrators are being tried and investigated. Examining the Parque de la Memoria/Monumento a las Víctimas del Terrorismo de Estado, constructed in Buenos Aires between 1999 and 2007, the ESMA's 'space for memory', created in 2004 and the transitory 'escrache', I argue that although commemoration is often understood as focusing on the victims of repression, the sites play an important relationship to trials in which the perpetrator is under legal investigation, and in terms of what might be learned about the perpetrator and, more broadly, the past.

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Experimentalism and Failure in Julio Cortázar's Libro de Manuel

Keywords: Experimentalism, Cortázar, May 1968, Libro de Manuel, failure

Cortázar's Libro de Manuel (1973) was written and published while the author was living in Paris during the years following the eruption of May 1968. The work was conceived, drafted and published, then, with the memories of the fluorescence of resistance at the barricades and the brutal retaliation of the state still fresh in the author's mind. This novel, which Cortázar qualified of 'desafío cordial', moves away from the more formal and aesthetic experimentalisms of his preceding work to directly engage with the political upheavals of the moment, mostly in relation to the Cuban revolution. Libro de Manuel does not forget the experimental structure of 'almanaque' of Cortázar's earlier books, but this time form and content create a different type of convergence that evidences a literary and political commitment. In many ways this book represents a final synthesis of Cortázar's earlier experimentalisms, and I will focus my paper on disentangling whether this synthesis supersedes those earlier experimentalisms or it could be labelled – as many critics did – of 'failure'.

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Antonio Di Benedetto's Zama and Ecological Noir

Keywords: Antonio Di Benedetto, Ecocriticism, Noir, Existentialism, Argentine Literature

Zama (1956), the debut novel of Argentine writer Antonio Di Benedetto, has often been classified as an existentialist text after the fashion of Sartre or Camus. This paper will aim to more precisely locate the work in terms of its relationship to the postwar noir tradition in North American film and literature. Rather than seeking to establish ways in which the text mimics established Anglophone and Francophone models, it will be suggested that Di Benedetto's novel is unique on account of its adaptation of the tropes and sensibilities of noir to questions relating to ecology, race, and taxonomy in the Colonial-era River Plate region. Whereas existentialism and noir are most frequently inscribed within a set of lineages and events whose cardinal points are urban alienation, corruption of morals, and the devastation of WWII, the paper will advocate reconsideration of the subdued role assigned to nature and the legacy of Charles Darwin in the dominant critical paradigms surrounding noir's modalities. The paper will finally attend to the renewed scholarly interest in the missing link between Darwinism and existentialism, along with the hypothesis that Di Benedetto's text consciously stages what was, in the cultural mainstream, an historically missed encounter.

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It's not all about the jazz: Improvisation, swing, and voice in the work of Julio Cortázar

Keywords: Cortázar, music, jazz, improvisation, swing, voice

Improvisation is generally seen as lying at the heart of Cortázar's claims for the expressive and ontological possibilities of jazz: eschewing the need to follow predetermined melodies set out by the score, improvisation offers a potential locus of liberation. But are things really as they seem? This paper argues that Cortázar's understanding of where musical freedom is to be found in fact from an early stage centres around both improvisation and swing, and in ways that often seem contradictory. Using Charles Hartmann's seminal musicological work *Jazz Text* as its theoretical framework, I contend that what unites improvisation and swing in Cortázar's oeuvre is the notion of voice. Moreover, and more significantly, the centrality of voice in turn serves to prioritise performance over composition in a way which suggests that the musical ground where such emancipatory events might take place is not limited to that of jazz. This paper explores this implication by analysing together the jazz story 'El perseguidor' and the scene concerning the classical pianist Berthe Trépat from *Rayuela*, arguing that these very different texts and musical types in fact share much in common, on the level of both the narrative and the musicians' performances and goals.

Monday 4th April

Business School Room 008 / 15:45 – 17:45

Medieval Studies

Chair: Lesley Twomey (Northumbria)

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Translation in the *Orto do Esposo*

Keywords: Old Portuguese didactic prose translation

The variety of styles in the *Orto do Esposo* (the Old Portuguese didactic treatise, composed for a nun of Alcobaca between 1383 and 1437) derives from its status as a work of bricolage which leaves patent the diverse nature of its sources. This alone suffices to make its translation technique interesting. Some of the religious exempla of the *Orto* come from unknown multiple sources which cannot be specified. I therefore study translations of some texts which have a quiescent transmission history: the *Disciplina Clericalis* of Petrus Alfonsi, Valerius Maximus (or is it?) and the *Legenda Aurea*.

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Fray Íñigo de Mendoza y Diego López Pacheco: ¿heresiarcas del iluminismo hispánico?

Keywords: Fray Íñigo de Mendoza, Diego López Pacheco, alumbrados, heterodoxia, Inquisición

El colectivo trascendente de los alumbrados alcanzó notoriedad oficial con el Edicto inquisitorial de Toledo de 1525, culminado con el gran auto de fe de 1529. Sin embargo, creo, con Charles Fraker (1965), que los orígenes sociales y espirituales del alumbradismo - iluminismo hispánico son bastante anteriores a la tradicional cronología basada en estas fuentes primarias. Las obras de algunos autores del Cancionero de Baena, y muy en particular las reflexiones teológicas verisificadas de Fray Íñigo de Mendoza, nos hablan de un movimiento que, en su esencia devocional heterodoxa, es bien anterior al establecimiento de la propia Inquisición española: un movimiento cuyas señas de identidad permanecieron por lo general intactas, pero cuya fortuna cambió radicalmente cuando sus practicantes alcanzaron notoriedad local, monástica y cortes, cuando lograron captar la atención de mecenas influyentes y, finalmente, cuando estos mecenas desaparecieron, dejando a sus protegidos al albur del nuevo celo oficialista. Los efectos de la siembra mística del Cardenal Cisneros en el corredor espiritual Escalona - Toledo, y las conexiones geográficas, cronológicas e ideológicas de Fray Íñigo de Mendoza y de Diego López Pacheco, segundo Marqués de Villena, con movimientos heterodoxos ayudan a desenterrar las raíces tardomedievales del alumbradismo.

Roger Boase

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A Reassessment of the Chronology of the First Series of Inventiones in the Cancionero general (11CG) and British Library Cancionero (LB1)

Keywords: Cancionero, Inventiones, Jousting

I propose to reassess the chronology of the first series of jousting inventiones in the Cancionero general (11CG) and the British Library Cancionero (LB1), and to reject the conventional wisdom that these seven compositions, with verse commentaries by Pedro de Cartagena, form a series that derives from the spectacular Valladolid tournament inaugurated on 3 April 1475, so vividly described by Juan de Flores in what is known as the Crónica incompleta de los Reyes Católicos.

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The use of worthy rhymes in Ausiàs March's poetry

Keywords: medieval Catalan poetry; rhyme types; theories of rhyme; Ausiàs March

The complex system of worthy rhymes (rima de pretz), that is, types considered superior to mere consonant rhyme, shows its importance in handbooks of troubadour poetic theory like the Leys d'amors. This very system of superior rhymes (rims equivocs, lleonimitat perfeta, rims derivatius, and many others), existed also in medieval Latin poetry, as well as in the French poetic tradition, and was applied by authors like Guillaume de Machaut and Alain Chartier, which began to influence Catalan poetry at least from the end of the 14th century.

My purpose is to show the awareness and use by Ausiàs March (1400-1459) of many of these worthy rhyme types, in every phase of his poetic production, through a variety of examples extracted from different poems, through which March proves, again, his mastery.

Monday 4th April

Business School Room 009 / 15:45 – 17:45

Twentieth and Twenty-first century Iberian Literatures

Chair: Elisa Serra Porteiro (Cork)

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El juego de las onomatopeyas de Arturo Pérez-Reverte

Keywords: onomatopoeia, Arturo Pérez-Reverte

A brief overview of the extensive use of the literary figure of onomatopoeia by Arturo Pérez-Reverte in his early novels as a game played with a view to producing various effects.

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Representing Genre: the three Marias of José Cardoso Pires' *Alexandra Alpha*

Keywords: Portugal; Literature; Fiction; Identity

In José Cardoso Pires' fifth and last novel, *Alexandra Alpha* (1987), the crisis in Portugal's identity within the context of Salazar's Portugal is critiqued through the prism of the urban intelligentsia. As in his two previous novels, the author interweaves fictional characters and events with the historical reality of Portugal, in this case from 1961, through the 1974 Revolution and its aftermath, up to 1976. With an episodic structure and diffuse narrative focus, the action is threaded together by the eponymous protagonist, an advertising and PR executive, the single mother of an adopted son. A striking yet enigmatic figure, Alexandra is cynical, maternal, and sexually liberated. She outshines her greatest friend, Maria, an insecure yet abrasive schoolteacher and political activist. With some justification, critics have interpreted them as two contradictory faces of the one heroine. However, they have paid scarce attention to Alexandra's other intimate friend, Sophia, a well-meaning folklorist and promoter of puppet theatre, whose actions loom equally large in the narrative. This paper will argue that *Alexandra Alpha*'s protagonist is three-faceted and encapsulates the three genres of tragedy, comedy, and tragicomedy.

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The Text of the Face: Physiognomy and Knowledge in Javier Marías' *Your face tomorrow*

Keywords: Face, Physiognomy, Knowledge, Javier Marías, Julián Marías

In Javier Marías' fictions, the recurrent image of the face plays a central role in the protagonists' relationship with other characters and with the world that surrounds them – most explicitly, in the three volumes of *Tu rostro mañana* (published together in 2009), where the narrator, Jacques Deza, is hired by MI6 to “see the faces of people”, that is, to anticipate their actions in the future, their probable behaviour in different circumstances. For Deza, the face – and in general the body and its gestures – represents a fundamental source in developing a knowledge of those people around him. In this respect, there is a correlation between Marías' representation of the face and the ideas of his father, the Spanish philosopher Julián Marías, who considered the capacity for physiognomic interpretation one of the most important abilities of human beings and a necessary component of their social survival. However, Julián Marías' “physiognomy” does not bear a resemblance to the nineteenth-century pseudo-science so much as a classical tradition relating to intuition and imagination. This paper will trace the connections between Javier Marías' fiction and his father's philosophy, elaborating upon the figure of the face and its relationship to literary imagination and creation.

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Bernardo Atxaga's *Obabakoak*: When the Subaltern Persists Only in the Eyes of the Reader

Keywords: Basque literature, Atxaga, Obabakoak, rereading, place in world literature

Bernardo Atxaga's *Obabakoak* (1988) is commonly understood to be not only one of the chief milestones in contemporary Basque narrative, but also the door that opened for the first time the space of world literature for the Basque language. Internationally acclaimed and translated into more than 25 languages now, *Obabakoak* has nevertheless been severely criticised by renowned academics like Joseba Gabilondo or Ur Apalategi for having achieved international visibility for Basque literature at the expense of presenting the Basque Country as an exotic subaltern. Indeed, much of the abundant criticism on *Obabakoak* has stressed its links with fantastic literature and its portrait of a Basque people immersed in a premodern world of myth and superstition. However, Atxaga himself has often seemed uneasy with this reading, that he considers to be simplistic and carried away by stereotypes.

I offer a renewed reading of *Obabakoak* that reclaims its place in world literature by showing how the text deconstructs the binary opposition between Reason and superstition and thus subverts precisely the modern hierarchies it has been accused of sustaining—normal vs. exotic, civilized vs. primitive, rational vs. irrational, etc.

Monday 4th April

Business School Room 012 / 15:45-17:45

Spanish & Latin American Cultural Studies

Chair: Stefanie Allum (Northumbria)

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The role of context in the experience of music: an Asturian case study

Keywords: Traditional Music, Asturias, Intangible Cultural Heritage, Contextual Value

Traditional music is in many ways a product of its cultural context. Often an oral transmission between generations it survived in no small part because of its power to encapsulate aspects of Intangible Cultural Heritage.

The digital distribution of MP3's on streaming platforms however has the ability and tendency to strip music away from performers and its context. Songs are classified by three data points- artist, song title and album supplemented by a generic mood or genre tag.

In 1996 I was asked to join Asturian folklore band Llan de Cubel as the fiddle player. The group have performed all over the world and are considered ambassadors of this rich culture from the north of Spain. All members of the group are Asturian except for myself (Anglo-Irish) and I joined not speaking the language or versed in the tradition.

By exploring my experience during 18 years of collaboration and subsequent Artistic Directorship of the Albastur Cultural Exchange, where Scottish students are taught by Asturian musicians in situ, I aim to investigate the added understanding, appreciation and hence value that can come from assimilation through immersion.

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From the Battlefield to the Playing Field: The Sportification of Warfare in Spain

Keywords: Militarism; Sport; Masculinity

If you read the sport section of the newspaper, you will know that journalistic accounts of games often read like descriptions of armed conflicts. 'Captains', 'offensive firepower', 'breaking down defenses', 'attacking down the flanks', 'shooting on goal'; military rhetoric has become a hallmark of sports journalism. But this linguistic borrowing cannot be dismissed as merely sensationalism in the media. The links between sport and warfare run deep, and extend far beyond a shared narrative style. Modern sport is a descendant of medieval martial culture, as my paper will illustrate.

Furthermore, modern-day sport has supplanted warfare in a number of ways—as a symbolic spectacle of military-style combat, as a source of patriotic sentiment, as an outlet for violence in an increasingly regulated world, and as a proving ground for traditional masculinity. Guided by Norbert Elias's observations on the role of sport in the so-called "civilizing process," and drawing on texts as diverse as Alfonso XI's hunting guide, *Libro de la montería*, and the recently published graphic novel *Fútbol: La novela gráfica* (2014) by Pablo Ríos and Santiago García, this paper examines the sportification of warfare in Spain as evidenced by the development of combat sports, hunting, bullfighting, and modern football.

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Juan Belmonte uncovered: contributions of a 'home movie' archive to Spanish Studies

Keywords: Film and Cultural Studies - Spanish Star Studies - Home movie archives

Juan Belmonte García (Sevilla 1892 – Utrera 1963) is the most famous matador in modern bullfighting history. He revolutionised the art of bullfighting, especially the third part of the ritual (the *tercio de muleta*), moving the action of the matador from the feet to the arms, creating artistic improvements and inspiring painters and poets. Voracious reader of literature and personal friend of Julio Romero de Torres and Ramón María del Valle-Inclán, Belmonte had a cultural impact not only in the Spain of his own era, but has also been immortalized by Ernest Hemingway (*Death in the afternoon*, 1932), Manuel Chaves Nogales (*Juan Belmonte matador de toros*, 1935), Woody Allen (*Midnight in Paris*, 2011), and even by the cartoon series *The Simpsons* (Season 25, 2013-2014). This paper presents the CRMCS-University of Sunderland/Filmoteca de Andalucía research project, archiving and investigating the unedited and unpublished domestic film archive of Juan Belmonte and his family.

It will present a general historical overview of the videos and their contents, and explore its relations and connections to Spanish Film and Cultural Studies, thanks to the uniqueness of Juan Belmonte's figure, as a special intellectual and star placed between art and show business.

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An Extraordinary tale of Inauthenticity: Jorge Luis Borges and Adolfo Bioy Casares Co-Translate

Keywords: literature; authorship; authenticity; translation

Claims to authenticity in literature are often tied to single authorship thereby neglecting the potential which inauthenticity can have for a text's afterlife.

The focus of this paper lies on Jorge Luis Borges and Adolfo Bioy Casares' collaboration as writers, editors and particularly as translators of *Cuentos breves y extraordinarios*. Besides micro-texts, the mini-anthology contains pseudotranslations: texts presented as translations but *de facto* written by the collaborators, under a pseudonym. The uncertain status of these texts, neither originals nor translations, is further unsettled by their shared authorship. A text written in collaboration cannot be attributed to the 'genius' of a single person. Furthermore, their collaboration was so intense that both writers speak of the emergence of a third person: Biorges. Referring to the author's 'intention' in a collaborative literary work becomes difficult and hence transfers the search for answers onto the translators, begging the question of the authority and 'translatorship' over a text. In line with Borges's veneration of fantastical literature as opposed to realism I will propose some of the implications of this creative dual translatorship and offer explanations along the lines of what translation and literary studies more broadly can gain from an 'inauthentic' text.

Monday 4th April

Business School Room 021 / 15:45 – 17:45

Latin American Detective Fiction

Chair: Katie Brown (King's College London)

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Spatial representation in the detective fiction of Leonardo Padura

Keywords: Cuba, Padura, spatiality, urban space, Havana, detective fiction

This paper will investigate the importance of the spatial component in the detective novels written by Leonardo Padura. I argue that, taking advantages from the specific nature of the genre and from its link to the urban setting, Padura uses a specific representation of the narrative space to trace the social evolution of Havana and his population.

The analysis of the spatial component in the novels will take into account the description of both urban geography and symbolic spaces, since the two aspect are indissolubly related in the novels. Starting for Stuart Hall's claim: "all identities are located in symbolic space and time", I will first analyse the vital space of the detective Mario Conde, stressing the importance of his neighborhood, his school and his house in tracing the psychological profile of the character. I focus on some of Conde's personal sites of memory, on which familiar and generational memory have crystallized. Secondly, I will analyse the narrative representation of the urban space, stressing the decadence, dirt and decay of the city, the presence of deviant spaces that subvert the institutional order, and their link with the social malaise and corrupted elements affecting life in Havana.

Finally, I will focus on Conde's (and Padura's) love-hate relationship with the city, following its evolution from enchantment to alienation.

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Practising Unsafe Sex: Entertainment and Disgust in Rogelio Guedea's Detective Fiction.

Keywords: Mexico, detective fiction, femicide, sadoeroticism, entertainment

In the world of the detective fiction, sex sells. Authors frequently use sex as a plot device, with female characters often present to distract the male detective from his investigations, and with the plot's typically heterosexual sexual activity titillating the genre's implied male reader.

During the last two decades, Mexico has become increasingly associated with violence and impunity, with the two combining in seemingly irrepressible acts of femicide across the country. Many of the bodies of victims of femicide display signs of sexual violence, both previous to their murder and posthumously. *Conducir un tráiler* (2008), *41* (2010), and *El crimen de Los Tepames* (2012) form Rogelio Guedea's detective trilogy, each presenting women and sex in a similarly voyeuristic manner to that which has become synonymous with the detective genre. However, Guedea's scenes featuring sex verge on the extreme, more akin to snuff, rape, and pornosadism. This paper questions whether Guedea's extreme presentations of sexual abuse and violence play to the subversive desires of the reader, or whether the overlapping concepts of the abject, horror, and pleasure which surround sadoeroticism instead place the reader in a precarious position, forcing them to dwell on the systematic abuse experienced by women in Mexico.

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Transgressive Mexican Crime Fiction: Myriam Laurini's *Morena en rojo* (1994)

Keywords: Mexico, Crime Fiction, nota roja, investigative journalist/detective

Despite its popularity, the Mexican *novela negra* is not as well researched as crime fiction in the Anglophone world. This may be because of the limited existence of successful detective series or because it is frequently considered to be an inferior genre which primarily seeks to entertain.

It is my contention that much of contemporary Mexican crime fiction is more than just a "good read" and that it should be considered a meaningful barometer of society. This paper will examine how Myriam Laurini adapted the model of classic detective fiction to make her novel *Morena en rojo* (1994) pertinent in a country with a notoriously corrupt justice system. The traditional role of the detective is to solve crimes so that order can be restored with the help of the authorities; this is a patently absurd scenario for a readership who has lost all faith in the integrity of the Mexican State. I will demonstrate how Laurini conceives an alternative detective in order to create a credible protagonist given Mexico's harsh realities. I will also examine how this novel operates at two interdependent levels. Needless to say, there are mysteries to be solved but, more importantly, the storyline branches out into sub-plots in order to denounce corruption, gender discrimination and sensationalist crime reporting.

Tuesday 5th April

Business School Room 008 / 09:00- 11:00

Medieval and Golden Age Studies

Chair: Barry Taylor (British Library)

Emily Francomano

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Begging the Question: The *Querella de las mujeres* and Sentimental Fiction

Keywords: Querella; Cárcel de Amor; Diego de San Pedro; Grisel y Mirabella; Juan de Flores; Humanist Poetics

A recurrent trope in medieval and early modern writings about women neatly encapsulates the “woman question” itself: *Mulierem fortem quis inveniet?* (Who shall find a worthy woman?) (Proverbs 31:10). To pose the question in the fifteenth and sixteenth centuries was often a form of begging the question, as the answer was generally a foregone conclusion, depending on authorial position and context. However, unlike the preordained answers in polemical works, the sentimental romances place the *querella* within dialogic frames that scrutinize the debate itself while also imagining active roles for women in the performance of pro-feminine rhetoric. This paper analyzes the fictionalization and interpretation of the *querella* in *Cárcel de amor* and *Grisel y Mirabella*. In addition to staging the debate on women into their plotlines—in *Grisel*, the debate even becomes the plot—both interrogate the power relations that are in the balance when women speak publicly or take up the pen to write. Both *novelas* became central texts in the pan-European *querelle des femmes* in the sixteenth and seventeenth centuries. Indeed, as I argue, their incorporation of the debate was a key factor in their deployment of humanist poetics and their enduring, international popularity. (195 words)

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Fame in Seventeenth-Century Female Authorship.

Keywords: fame, women, authorship, publication, seventeenth century, Europe.

In 1693 Isabel Correa stated in her prologue that she was publishing her Spanish translation of Guarini's *Il pastor fido*, so that she could achieve “renombre [...] porque todos nos incitamos al estudio por codicia de la gloria”. While the statement may surprise modern readers, Correa was not the only woman in early modern Europe to speak of fame in print. By mid-seventeenth century, women's authority in the literary field (Bourdieu 1993) had reached commercial and even professional status. All across Europe women could be seen engaging, as readers, patrons, and authors, in a wide range of literary genres and discourses. Nonetheless, literary success by women continues to be seen as anomalous in this period, and thus is studied separately from that experienced by men.

This paper, therefore, will reflect on this unfortunate yet pervasive reading by locating women and their publishers' statements on fame within the larger context of seventeenth-century Europe. It will

examine, in a new, comparative light, key printed works by Anglo and Luso-Hispanic women writers, in order to establish the extent to which the role of fame in female-authored texts reflected the emergence of the modern idea of the author, both symbolically and institutionally.

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The Good, the Bad, and the Ugly: Physical Aesthetics and Meaning in Medieval Castilian Saints' Lives

Keywords: medieval; hagiography; aesthetics; beauty; ugliness

At the heart of hagiography lies the tension between a desire to cast off physical existence and a need to sustain it in order to articulate truths about humanity and holiness. In this paper, I look at some examples of physical ugliness that characterise both saints and demons, and explore the subversive amorality they appear to present. Drawing on theories of the monstrous, the grotesque, and the abject, I ask why saints' bodies matter so much, and whether such frameworks allow believers to blur the borderlines between the self-evident and the incomprehensible.

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Las hermanas Silva: en torno a las figuras de nobles y fundadoras

Keywords: Siglo XV, espiritualidad femenina, corte, convento

Esta ponencia expondrá el papel que las hermanas Silva tuvieron en la fundación del convento dominico de la Madre de Dios, a través de la información que se conserva en el convento de Santo Domingo el Real de Toledo. Este relato nos servirá para reflexionar sobre el intercambio de espacios corte-convento y el papel de las fundadoras nobles durante el siglo XV, así como sobre las características de la espiritualidad femenina en esta época.

Tuesday 5th April

Business School Room 009 / 09:00 – 11:00

Hispanic Comics I

Chair: Daniel Mourenza (Aston)

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Humor en tiempos revueltos: discurso sociocrítico y extensión multimodal en la obra del viñetista Aleix Saló

Keywords: Aleix Saló, booktrailer, comics and graphic novels/còmics y novelas gráficas, economic crisis/crisis económica, humor, multimodal extension/extensión multimodal, multimodality/multimodalidad, sociocritical discourse/discurso sociocrítico

En los últimos años la crisis económica, y su ramificación al ámbito político e institucional, ha servido de marco narrativo a una variedad de tipologías textuales. En los géneros gráficos, como los cómics o las novelas gráficas, encontramos una de las figuras más representativas en el dibujante catalán Aleix Saló, quien es pionero en el uso de técnicas que contribuyen a subrayar la multimodalidad en la configuración, elaboración y promoción de sus obras. En esta ponencia describiremos en primer lugar la gestación del discurso humorístico de Aleix Saló, insertado en una consolidada tradición de viñetistas de la Península Ibérica. A continuación, explicaremos cómo el dibujante se vale de la “extensión multimodal” que confiere a sus obras a través del uso del booktrailer que suele acompañar al lanzamiento de sus libros. Después analizaremos los rasgos multimodales más sobresalientes del binomio texto-imagen presente en su obra gráfica. Y, por último, explicaremos cómo se está produciendo la internacionalización de su discurso sociocrítico a través de la traducción. Con todo ello, mostraremos cómo la “extensión multimodal” le ha servido al autor para dar a conocer su literatura e internacionalizarla, establecer relaciones de intertextualidad, crear significado e involucrar al receptor del texto.

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“¿Por qué los comics tienen que ser como son?” Multilinealidad y narración experimental en la obra de Sergio García Sánchez

Keywords: cómics españoles, cómic experimental, linealidad

Relegado en el pasado a subproducto popular, el cómic va despertando cada vez más el interés del mundo de la cultura y captando lectores de todas las edades. Debido al gran número de obras de calidad que han sido publicadas en las últimas décadas, se van superando los prejuicios que asociaban contenido irrelevante a un medio que, como el cine o la literatura, abarca propuestas tradicionales y comerciales, pero también otras experimentales y tremendamente complejas.

Sergio García es uno de los autores españoles más ha experimentado en el ámbito de la narración de la historieta y su afán de innovación puede relacionarse con colectivos como el Ouvroir de bande dessinée potentielle (Oubapo). Nunca satisfecho con el discurso heredado del medio, la extensa

obra del autor granadino (publicada mayoritariamente en el mercado francés) abarca diferentes propuestas que incluyen la multilinealidad de la narración, el dibujo-trayecto y, en general, la búsqueda de lenguajes plásticos menos dependientes de las palabras en comics en los que el lector tiene un papel más activo.

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À la recherche du chien perdu: Watch Dogs, Memory, and Mourning in Recuerdos de perrito de mierda.

Keywords: comic imago triangulation pets dog

Marta Alonso Berná was established as a graphic artist when, in 2014, her first 'feature length' graphic novel, *Recuerdos de perrito de mierda*, was published. The book deals with issues that are hardly staples of the comic strip: old age, geriatric psychology, existential philosophy, the imago, grief, and women's subjective memorialisation of post-Civil War social history. Despite this unusual thematic congeries, the text quickly went into a second print run, attesting to the catholic nature of tastes among the audience for the graphic novel in Spain, and a readiness to receive generously narratives that push at accepted boundaries.

In this paper my aim is to situate Alonso Berná within the emerging genre of the women's graphic novel in Spain. Without essentialising questions of gender, links are drawn between the author's identity and the unusualness of the themes she handles. I examine how formal innovation is allied with the novel's narrative focus. How does the use of colour aid the reader through the complex chronology Alonso Berná embraces, and why does the author conceal her protagonist's face until halfway through the text? My reading calls upon the work of cultural critic John Berger and socio-linguist Deborah Tannen in its analysis.

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Revenge as Art in "Justicia poética" by Pablo De Santis and Frank Arbelo

Keywords: Argentina, poetic justice, comics, superheroes

Between 2010 and 2012, the Argentine comics magazine "Fierro" published a seven-part story by writer Pablo De Santis and Cuban-born graphic artist Frank Arbelo with the title "Justicia poética". The episodes follow ageing Argentine poet Julio Fux in his declared attempt to demonstrate that poetry and justice can coexist in harmony, to the point of mirroring one another. Fux's current book project consists of a series of epitaphs, inspired by Edgar Lee Masters's "Spoon River Anthology" (1915), in which the poet lends his voice to unconvicted murderers whom he has killed in order to avenge their victims.

The paper will explore this rather literal understanding of the concept of 'poetic justice' from several angles. It will discuss how the 70-page comic motivates Flux's unusual poetic practice and examine the underlying ideas of impunity and justice in relation to those sustaining mainstream superhero comics. It will further consider the crimes avenged in relation to the Argentine context and to a certain perception of present-day society more generally.

Tuesday 5th April

Business School Room 012 / 09:00 - 11:00

Latin American Literature and Culture II

Chair: Rebecca Ogden (Manchester)

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"The man without a Navel yet lives in me": Browne, Borges, Biblioteca.

Keywords:

"The man without a Navel yet lives in me": Browne, Borges, Biblioteca.

These umbilical words from the seventeenth century physician and philosopher Sir Thomas Browne, whose "Religio Medici" was a European best-seller, were quoted by Borges at the start of his essay "La creación y P. H. Gosse" in "Otras Inquisiciones".

We now have access to Borges's own hand-written notes on his copy of "Religio Medici, Letter to a Friend and Christian Morals". The note "El hombre sin ombligo perdura en mí" is one of the many analysed by Laura Rosato and Germán Álvarez in their article "Acerca de un ejemplar de Sir Thomas Browne perteneciente a la biblioteca personal de Jorge Luis Borges."

This article, which throws light on the creative processes surrounding the genesis of some of Borges's masterpieces, was published in a special edition of the journal founded by Paul Groussac in 1896. ("La Biblioteca: Cuestión Borges", Biblioteca Nacional de la República Argentina, Spring 2013; which can be downloaded from the internet.) This study continues in "Borges, libros y lecturas", detailing the many books annotated by Borges, recently discovered in the Argentine National Library.

I will focus on Browne, Borges, and the palimpsest of creation.

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Corporeal and Narrative Turns: Gesture and Repetition in Isabel Allende's *Cuentos de Eva Luna*

Keywords: Gesture, Allende, Repetition

This paper explores the use of gesture in Isabel Allende's short story collection, *Cuentos de Eva Luna*, with specific emphasis on the interplay between gesture and repetition – how important are repeated gestures in establishing connections between character and structure in this collection? Do certain physical movements trigger turning points in the narrative? This paper draws upon the prólogo to examine corporeal and narrative turns, before sketching the use of gesture in the stories 'Tosca' and 'Niña perversa', and identifying the links between repetition and rejection therein.

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Heterotopic Enclosures: Spatiality, Ritual, and Religion in the Works of Luis Buñuel and Juan Rulfo

Keywords: Heterotopia, Enclosure, Spatiality, Ritual, Religion, Mexico, Luis Buñuel, Juan Rulfo

This paper examines spatiality and the performance of social rituals in the Mexican works of Luis Buñuel and Juan Rulfo, with a particular emphasis on the subversive treatment of religion. I contend that the innovative use of space in their narratives contributes to a darkly humorous unearthing of many of the ideological contradictions and subterranean power structures inherent in social and religious rituals, beliefs, practices, and cultural texts which form a central part of the Mexican national imaginary. I will focus on Rulfo's *Pedro Páramo* (1955) and Buñuel's *El ángel exterminador* (1962). With their shared themes of entrapment and entropy, these works frequently expose the links between social practices and dominant discourses of cultural nationalism, complex ideological frameworks which were often reflected in, and also constructed through, earlier forms of post-Revolutionary national cultural production. The utopian characteristics of these earlier representations, aspects of which tended to generate idealized conceptions of *mexicanidad*, are tacitly undermined by the creation of surreal heterotopic story worlds which break up the perceived 'naturalness' and integrity of these conventional semiotic systems, and thus underline the hybrid nature of *mexicanidad*.

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Dos mexicanas viajeras: Puga y Castellanos de extranjeras

Keywords: discursos de viaje, escritoras mexicanas, siglo XX

Esta presentación considera los discursos de dos escritoras mexicanas que, a partir de sus viajes al extranjero, cuestionaron ciertos modelos sobre 'lo mexicano.' Por un lado, en *De cuerpo entero* (1990), María Luisa Puga escribe una autobiografía que retoma sus viajes a Europa y África de 1968 a 1978. Por el otro, en *Mujer de palabras*, volumen III (2007), se recopilan los artículos que Rosario Castellanos escribe durante su estancia como embajadora en Israel de 1971 a 1974. Para el estudio de los discursos referidos, esta ponencia tomará en cuenta las metáforas de la ventana y de *Nepantla*, ya que son empleadas por las autoras con dos orientaciones: describir su condición de extranjeras con una perspectiva de género y, establecer comparativas culturales entre México y los países que visitan. La pregunta es: ¿cómo son las metáforas que Puga y Castellanos emplean para citar 'lo mexicano' desde el extranjero? Para responderla, en la presentación se hace un acercamiento histórico-contextual de las autoras. Posteriormente, se analiza cómo Puga (1990) emplea la metáfora de la ventana y se compara con las formas en que Castellanos (2007) la usa. En ambos casos, se toma en consideración el género y el comparativo cultural. Como conclusión, se reflexiona sobre cómo, aunque no exentas de algunos discursos tradicionales, estas autoras lograron establecer agenciamientos culturales, no sólo con su nación sino también con su sexo/género.

Tuesday 5th April

Business School Room 021 / 09:00 – 11:00

Contemporary Catalan Studies

Chair: Helena Buffery (University College Cork)

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From the *Next Day* to *The Last Days*: changing narratives of Catalan identities in film

Keywords: Film, Catalan, Identities, Classification, Narrative

Collapsing distinctions between documentary and feature, this paper discusses how recent films may be classified in terms of changing narratives of Catalan identities. It presents analysis of three classes of film, developed from a classification system arising from analysis of Welsh and Basque film. It argues that one class of films can be regarded as a 'comfort blanket' of known, uncontroversial and stereotypical ideas, histories and narratives of mainly singular Catalan identity contained within a simplistic moral framework. These films are largely based on systems of dualisms shaped around the dictates of patriarchal social organisation. Although they may provide a reassuring safety net in times of national crisis, they also comprise stereotypically oppressive ideas concerning gender, race, sexuality, community and family. These dualisms are reversed in the second category of films, which move away from stereotyped characters to depict those marginalised or excluded from the first class of films. This paper then moves on to outline a third class of film, in which the dualisms on which the other two categories are based are transcended, thus shaping new ways of thinking about Catalan identities as in some ways 'misaid' within what are discordant landscapes.

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Unes dotzenes o uns centenars de criatures: Manuel de Pedrolo's Overarching Literary project and the Reconstruction of the Catalan Literary Space During the 20th Century

Keywords: Pedrolo, canon, polygraph, DH, digital, humanities, Catalan

In his 2000 essay titled *The Slaughterhouse of Literature*, in which he quotes a famous Hegelian aphorism reading "The history of the world is the slaughterhouse of the world", Franco Moretti brings this same idea to literary grounds:

The majority of books disappear forever – and "majority" actually misses the point: if we set today's canon of nineteenth-century British novels at two hundred titles (which is a very high figure), they would still be only about 0.5 percent of all published novels (207).

If we transfer this affirmation to the Catalan Literary Space, and particularly to the oeuvre of Manuel de Pedrolo, it seems necessary to explore the figure behind such an epic endeavour. From one of the vastest corpora in the history of Peninsular Literature –comprising more than 140 works in an immense variety of styles and genres– only a few of them are currently present in the Catalan canon. Pedrolo's case is similar to others if we look at the way in which many works could not be assimilated by the post-war Catalan literary marketplace, but it is striking how his intense production rhythm never ceased at any rate. This paper will analyse the agenda behind his steady and continuous lifetime project, aimed at constructing a fully functional literary system in the Catalan language since 1949.

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Multilingualism in Contemporary Catalan Literature

Keywords: multilingualism, Catalan literature, code-mixing

Drawing on current scholarship in textual multilingualism and sociolinguistics, this paper explores the forms and functions of literary code-mixing in contemporary Catalan literature. The texts to be analysed include Ramon Solsona's *No tornarem mai més* (1999); Joan Daniel Bezsonoff's *Les amnèsies de Déu* (2007) and, finally, Marta Rojal's *L'altra* (2014). The main goal is to examine the ways in which, beyond simple mimesis, literary multilingualism exposes the fallacy of monolingual and monocultural ideologies. Instead of presenting languages and cultures as independent, homogeneous and estatic constructs evolving on their own, this discursive strategy presents them as dynamic systems constantly permeating each other and redefining their boundaries. Overall, the intention of this article is to demonstrate that textual multilingualism is a discursive strategy which should be given a more prominent position in literary, stylistic and discourse analysis, and also that this is a multifaceted phenomenon through which writers explore, question and renew their aesthetic vision and sense of identity.

Tuesday 5th April

Business School Room 008 / 13:45 – 15:45

Representations of Political Identity in Early Modern Portugal and its Empire

Chair: Jean Andrews (Nottingham)

Jeremy Roe

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Restoring an image of the Portuguese Monarchy: João IV in painting and prints

Keywords: Visual culture; Portugal; Political identity

The aim of this paper is to examine the construction and dissemination of representations of John IV of Portugal during the Guerra da Restauração and later seventeenth century. Key examples of paintings and prints, such as those by José de Avelar Rebelo, Michel Lasne and Lucas Vosterman will be discussed in order to chart the evolution of portrayals of the restored Portuguese monarch. A focus will be developed on the models of decorum chosen for the portraits of John IV and the ensuing discussion will address how these images adhere to or depart from Iberian and European precedents. Attention will then be turned to evidence for these images dissemination and reception in Europe and the Portuguese empire. With regard to the latter a focus will be developed on book illustrations, such as the insertion of John IV's portrait into the 1674, second edition of Pedro de Mariz's *Dialogos de varia historia* published by Antonio Craesbeeck de Mello. Analysis of the bibliographical context that framed these images will be undertaken to further gauge the significance of these images in a range of political contexts.

Laura Fernández González

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Global Iberia and the Renovation of Philip II of Spain's Imperial Image (c.1580-98)

Keywords: Visual culture, Portugal, Politics

The construction of the royal image of Philip II of Spain (1527-98) as a young ruler has been discussed by a range of scholars. However, a key area that remains to be examined in detail is the transformation of Philip's image prior to the invasion of Portugal. In conjunction with this the lasting impact that the Iberian Union (1580-1640) had on the manner in which the ruler wished to be seen demands further scrutiny. Following the Courts of Tomar (1580) the imperial rhetoric at Philip's court reached its peak. During this period, every detail of the royal image was employed to underscore his authority. This paper will trace the construction of the king's image as a worldwide ruler by examining a corpus of images, including ephemeral art, medals and portraits produced from 1579 onward. A key significance of this range of imagery is that it was disseminated not only in Portugal and Spain, but also across Europe to Vienna, Rome and Naples, and as far afield as Lima. Thereby this paper will demonstrate how the renovation of Philip's imperial image in the early 1580s had a wider impact than has been understood to date.

Luís Gomes

Glasgow University

Emblematic Arches – Contributions to Reading a Hapsburg Festival

In 1619 Philip III of Spain (II of Portugal) enters into Lisbon, in what was to be the culmination of a long awaited and extensively planned royal entrée into his Portuguese kingdom, in the context of the Iberian Dual Monarchy. Between the initial discussions nearly twenty years earlier and the journey itself the political landscape of parts of remainder Hapsburg empire had changed, perchance none more so than in the religious and political schisms in the Low Countries, as evidenced in the Festival itself.

The Lisbon festival featured various arches and ephemera, described and illustrated in Lavanha's account (1622), and to which festival the 'nação flamenga' contributed with an arch. Lavanha's account of this arch in particular simply provides a description of the arch and messages therein inscribed, in much the same way he does of the remainder events and ephemeral architecture.

However, this particular arch sends a strong political message to Philip himself through applied devices which, when read in the context of their emblem book sources and their known readership in Portugal, Spain and, crucially, the Low Countries, reveal the full impact of the demand imposed on the king. In effect, the message conveyed by the arch goes well beyond the obvious Latin dedications translated by Lavanha. The interaction of the emblems with the Latin dedications and, crucially, with the mechanical apparatus of the arch, creates a strong and spectacular demand on the king, in which process he is, nonetheless, forced to participate. In effect, it will be the very own presence of the king that triggers the conclusion, thus publicly acquiescing to the demands of the Flemish in Lisbon.

Our contribution addresses how the readership of a festival can be multisensory and multidirectional – to the public, to the addressee, to the dedicatee, and though mostly in static displays of ephemeral art, they convey political movement. Willingly or not, by reading together the various elements of the arch, crucially connected by emblems and mechanical contraptions, the king participates in a public display that commits him politically to resolve the schism of the Low Countries.

Tuesday 5th April

Business School Room 009 / 13:45 – 15:45

Hispanic Comics II

Chair: Alexis Grohmann (Edinburgh)

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Memory and Commitment in *El artefacto perverso* by Felipe Hernández Cava and Federico del Barrio

Keywords: comics, graphic novel, historical memory, dictatorship,

Felipe Hernández Cava began his career as a comics scriptwriter towards the end of the Franco regime and was one of the pioneers of social comics in Spain in the late 1970s. In the 1990s, Cava shared the concerns of many writers and intellectuals over the political establishment's refusal to engage seriously with the past and some of his key works explore the themes of memory, the Civil War, and the dictatorship. In 1993, Cava collaborated with Federico del Barrio in the tetralogy *Las memorias de Amorós* and then later in the publication of *El artefacto perverso* (1994-1996) which won prizes for the Best Script and Best Work at the 1997 *Salón Internacional del Cómic de Barcelona*. *El artefacto perverso* centres on the relationship of an ex-republican teacher during the late 1940s who survives by writing comic strips and comic books but whose world is turned upside down when old companions appear to ask for help, thus evoking memories of the war he has tried to ignore. This paper aims to situate *El artefacto perverso* in the context of the rise of both the graphic novel and demands for the recovery of historical memory in the Spain of the 1990s.

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'Je Suis «El Papus»': The Cost of Comic Criticism in Spain's Transition to Democracy

Keywords: Comics; Spanish Transition; Humour Theory; El Papus bombing; Barcelona

El Papus (1973–1987) has often been described as Spain's most important adult comic of the Transition. In addition to a proclivity for sexualised content as part of Spain's 'destape', it moved away from the 'costumbrist' style of its contemporaries towards a more politically charged, acerbic satire. With this confrontational nature at a time of political, economic and social uncertainty, it is hardly surprising that *El Papus*'s trajectory was rife with fines, suspensions and prosecution. However, the fatal terrorist attack on the publication's offices in 1977 shook Spain's entire press industry and resulted in a mass display of solidarity with the victims, in particular with the publication of the comic *Los profesionales de la historieta, el humor y la ilustración en solidaridad con El Papus*. Although arrests were made, no charges were brought for the bombing itself and it has been widely alleged that the case was mishandled. This paper will consider the impact of *El Papus*, the bombing and its aftermath as evidence of the power of comics to provoke violent responses, examining the content of *Los profesionales...* to discuss the use of cartoon humour as a means of catharsis and in-group identification in the face of repression.

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Unveiling Ideology: The Political Cartoons of El Roto

Keywords: Political cartoons, graphic humour, El Roto, ideology, crisis

This paper will analyse the recent production of Spanish political cartoonist Andrés Rábago, who under the pseudonym of 'El Roto' draws a political cartoon on a daily basis in *El País*. I will argue that the main theme of his cartoons is ideology. Through graphic form, his cartoons attempt to unveil how ideology operates in society and show its contradictions. This is, however, the most problematic aspect of *El Roto*, because he argues that the reality—or second nature—that we have created is something false, but if we unveil that false semblance, we can reach the real essence of reality. Through a close analysis of the three usual definitions of ideology – as presented by Raymond Williams and Terry Eagleton – I will analyse and criticise how *El Roto* uses and represents this concept.

I will also explore *El Roto's* critical understanding of media. In his cartoons, he shows the role of media as a mystification of reality, in which current events—and especially economy—are showed in a manner that people cannot understand. For *El Roto*, therefore, the role of media is to prevent people from knowing what really is going on through the creation of an illusory semblance.

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Authors, Characters and Comic Books: Galician Intellectuals in the Panel

Keywords: Comic Books, Galician writers, memory, adaptation, biography

In recent years, Galician writers and intellectuals have become characters in several comic books, including: *Uxío Novoneyra: A Voz Herdada* (Benlloch and Rubín 2010), *Lois Pereiro. Breve Encontro: un achegamento á biografía e obra do poeta* (Fernández Serrano 2011), *Bóveda* (Arias and Sardiña 2012) and the adaptation of Vicente Risco's short story *Dédalus en Compostela* (Kohell 2014). In this paper, I will examine the different narrative and visual techniques deployed to transport these key figures of Galician culture to comics. Ranging from biography in different formats (Lois Pereiro and *Bóveda*) to adaptation (Risco) and a *bildungsroman* reflecting the changes undergone by Galician society since the dictatorship (Novoneyra), these works not only showcase the multifarious narrative possibilities of the comics medium, but also its well-established importance in Galician culture. The works on Novoneyra and Pereiro, in fact, coincided with the homage to these poets at the *Día das Letras Galegas* (in 2010 and 2011 respectively) and *Dedalus in Compostela* was funded by the *Deputación Provincial de Ourense* in order to 'seguir propagando a influencia de Risco e sementando patria como Don Vicente fixo con cada unha das súas obras'. Aiming to educate young adults about the life and work of key protagonists of Galician culture but also addressing an adult readership, these texts establish a dialogue between literature and comic books which deals with issues of memory (both personal and historical), identity and intertextuality.

Tuesday 5th April

Business School Room 012 / 13:45 – 15:45

The Idea of Spain: Writing and Managing Diversity

Chair: Jacky Collins (Northumbria)

Elisabeth Bolorinos Allard

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'El moro hermano y el judío español': A comparison of fraternal representations of Moroccan Muslim and Jews in the Spanish press during the Rif War (1909-1927)

Keywords: Colonialism, Orientalism, Philosephardism, race, cultural identities, nationalism

During the Rif War, hegemonic as well as counter-hegemonic cultural discourses in Spain represented Morocco as a civilization with significant racial, cultural, and 'spiritual' ties to Spain and explored 'Moorish' influences on Spanish culture. Likewise, close contact with Jewish communities in Morocco contributed to a heightened interest in Sephardic culture and the development of the Philosephardic movement, which advocated the revival of cultural ties between Spain and Sephardic communities across the world. This paper focuses on urban spaces as sites for the exploration of these cultural ties between Spain and North Africa. It examines visual and textual representations of cities in Morocco and Spain, arguing that these representations form a key part of the discourse of Hispano-Moroccan brotherhood because they provide a shared landscape and shared cultural references for both cultures. It also explores how the city serves as a focal point for the medievalist nostalgia of Spanish writers during this period and their search for 'essential' cultural elements that might counteract the corruptive effects of modernity on the Spanish nation.

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The Journalism of Ramón Gómez de la Serna (1930-1932)

Keywords: Ramón Gómez de la Serna. Journalism. Politics

This presentation will contribute to the reappraisal of the journalistic works of Ramón Gómez de la Serna, as the privileged literary field of his literary experimentation. As Laurie'Anne Laget proved (2012), it is in the press where Ramón tested and refined not only the greguería, but many other characteristics of his aesthetics. But as a journalist, Ramón was not immune to the political events of his time, even if he insisted, especially after 1939 on his apoliticism. On this occasion, we will study his political articles that appeared in *El Sol*, *Crisol* and *Luz* in the years preceding the proclamation of the II Republic (1931) and in the immediate aftermath. We will study Ramón's position in the context of the political guidance exercised by Ortega y Gasset in the above mentioned newspapers. By doing this we expect to contribute to a better understanding of the place of Ramón in the cultural and political landscape of the early 1930s in Spain.

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Sapphic Reflections in the Early Poetry of Lucía Sánchez Saornil

Keywords: poetry ultraist gender sapphic

The intention of this paper is to explore the early poetic voice of Lucia Sánchez Saornil, focusing on her Ultraist and pre-Ultraist expression (c1916-1929) and via these to interrogate the visual and textual codes used to articulate the female. Within these poems, Sánchez Saornil employs various forms of reflective representation: for example, the presence of reverberative/dampened elements and specular/transparent surfaces (windows, pools, mirrors, the moon) in which sight and sound, the visual and the oral/aural merge and become synonymous. Through such images she seems to play with the concept of woman as reflector, and re-position masculine / feminine identities. This subversion of hegemonies can also be found in her lyrical forms, where she has been described as adopting a male poetic 'yo' to express her feelings for the beloved. However, these poems can equally be read as a female poetic 'yo' expressing feelings for a female beloved, veiled by a pseudonymous male persona. This paper aims to explore whether these elements are a deliberately subversive appropriation of a symbolic language used to undermine social encoding or whether these images are the result of a largely unconscious absorption of socio-cultural codes.

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Is history the main determinant of public management style and content? Differences and similarities in the running of public services in Spain's sub-states today.

Keywords: autonomous communities, public administration

This paper explores the differences and similarities in the way in which decision-making powers, devolved from central government as a key part of the post-Franco Transition, have been implemented in the Autonomous Communities.

Based on field work recently undertaken in Seville and Barcelona, it considers structural, political and cultural aspects of the operation of the Junta de Andalucía and the Generalitat de Catalunya, as well as scrutinising their budgets and employment practices. Self-identification surveys and an analysis of discourse of interviews undertaken to consider the words people use to describe these institutions and their practices provide further insights.

The paper concludes with explanations for the differences and for the similarities found, placing the findings in a national and international context, as well as a historical one.

Tuesday 5th April

Business School Room 021 / 13:45 - 15:45

Translation Studies

Chair: Javier Muñoz-Basols (Oxford)

Katie Brown

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'Crude Words': Creating an anthology of contemporary Venezuelan writing

Keywords: Translation, Venezuela, publishing, contemporary writing

Despite the relative size and wealth of Venezuela in relation to many other Latin American countries, Venezuelan literature remains almost entirely unknown in the English speaking world. In the last eight years, according to databases compiled by The Three Percent, only five Venezuelan books have been published in English translation. In response to this lack, Ragpicker Press, a small, independent publisher, decided to create an anthology of contemporary Venezuelan writing translated into English and brought me into the editorial team. As a firm believer in the value of translation practice to academic work, through critical reflection on my experience throughout the editorial process – from contacting writers and reading submissions to deciding the order of the texts and the translation itself – I argue that engaging in such a project can greatly enhance our understanding of the culture, politics and society of our area of study. In this paper, I will explore some of the main questions that arose, including: How can we avoid political bias when writing has become so polarized? What are the recurring themes in the stories submitted? Where to draw the line between fact and fiction and what does the blurring of the two say about Venezuela today?

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¡Que ahonde!: How deep can translation really dig? A study of the 'performativity' of Federico García Lorca's play Yerma in English translation

Keywords: García Lorca, translation, theatre, performativity

Federico García Lorca's three plays *Bodas de Sangre*, *Yerma* and *La Casa de Bernarda Alba*, often referred to as 'the rural trilogy', are considered notoriously difficult to translate into English and equally difficult to perform on the English-speaking stage. Yet despite the challenge they present, these plays continue to be popular and are performed on a regular basis in amateur and professional productions which are aimed at a wider audience rather than solely an academic one. Thus they make an excellent choice for the study of theatre translation and for exploring current trends in translation studies regarding 'performativity', which sees translation as a creative act rather than mere reproduction. While this concept is not limited to theatre translation but is relevant to all types of translation, the dualistic nature of the playtext makes it particularly useful for the study of this concept. This paper will draw on examples from several translations of one of the plays, *Yerma*, in order to explore the nature of the relationship between the written text and the 'text in performance', posing the question how can the translator deal with the complex 'layers' present within the text and 'dig out' the performance for a modern audience.

Sophie Stevens

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Afterlife in analysing, translating and performing *Bailando sola cada noche* by Raquel Diana (2008)

Keywords: afterlife, theatre, translation, Uruguay, spectre

This paper examines the concept of afterlife in relation to *Bailando sola cada noche* by Uruguayan dramatist Raquel Diana. Afterlife is explored as a dramatic device used to portray the story of the protagonist and as part of a conceptual framework for the translation of the play into English, which I have completed as part of my research.

Bailando sola takes as a starting point the true story of a woman in London, whose cadaver remained undiscovered in her flat for over two years. The dramatic action occurs in the imagined space between the protagonist's death and the discovery of her corpse. The paper demonstrates how Diana roots the play in the Uruguayan context to explore issues surrounding the isolation of women, domestic violence and disappearances during the dictatorship.

The paper draws on Derrida's work on spectres to specify the dramatic function of the dead protagonist as a provocative and 'productive opening of meaning' thus creating the possibility for retellings through translation and future performances. It proposes an approach to the translation 'back' into the UK context which recognises the different lenses through which this text has passed and the new, Uruguayan voices that speak through the dramatic text.

Helena Buffery

University College Cork

Walking in the World Republic of Letters: The Translation Practice of Maria-Mercè Marçal

This paper will approach the translation practice of Catalan feminist writer and activist Maria-Mercè Marçal through its representation and framing in her only novel, the prize-winning *La passió segons Renée Vivien*, published in 1994, and so far translated into four other languages (Spanish, German, Italian, Slovakian). Structured as the record of the outline of an incomplete intermedial translation of the lives and works and passion(s) of hybrid Anglo-French Parisian-based cross-dressing writer and female flaneuse, Pauline Tarn/ Renée Vivien, the novel is based on extensive literary, archival, archaeological and genealogical work and re-enactment, as well as translation and adaptation of a range of literary and historical intertexts, including, in the final chapter, fragments from the poems of the fin de siècle Lesbian poet.

It is my interest in the model of translation practice rehearsed and enacted in and through Marçal's novel that provided most inspiration for my paper, both in terms of thinking through ways of negotiating the complex interpretive, ethical and erotic demands of translating an other's work, and of situating this in relation to current debates over world literature (however we see it), evoked here in the embodied and situated sense of "walking in" the World Republic of Letters of my title. Hence, my usage here of the concept of the world republic of letters constitutes both direct recognition of Pascale Casanova's audacious, and at times controversial, analysis of the diverse factors determining the production and dissemination of international literary capital, and a bracketed nod to the need to see this capital always relationally, to recognise within it the operation and implications of multiple overlapping relations between centre and periphery. Indeed, this is something that can be illuminated by considering the shifting relations between centre and periphery brought into play by the triangle between Marçal, Vivien and world constituted by *La passió segons Renée Vivien*, as a novel written also "Against World Literature", as in Emily Apter.

Tuesday 5th April

Business School Room 008 / 16:15 – 17:45

Golden Age Studies I: Prose and Theatre

Chair: Jonathan Thacker (Oxford)

Diana Berruezo-Sánchez

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El Quijote: escritura, lectura y oralidad al itálico modo

Keywords: Quijote, oralidad, novella italiana

El ingenioso hidalgo don Quijote de la Mancha es un libro de libros con clara conciencia de escritura y lectura. Según la crítica, la oralidad y la escritura forman parte del tejido narrativo de la obra (M. Frenk), una de cuyas hebras es la tradición italiana de contar historias.

La influencia que ejercieron las novelle italianas en los episodios quijotescos todavía puede estudiarse con mayor profundidad, especialmente si se miran algunos detalles de la obra con nuevas perspectivas. En este sentido, la presente comunicación prestará atención a los personajes que devienen narradores en la primera parte de la obra, tanto por escrito como oralmente.

Concretamente, analizaré la historia que Sancho Panza intercala para entretener a su amo en el capítulo XX (“yo te entretendré contando cuentos”); la carta escrita por Cardenio, el desdeñado amante del capítulo XXII; y la lectura en voz alta por parte del cura de la Novela del curioso impertinente en los capítulos XXXIV-XXXVI. A través de estos tres episodios, examinaré cómo los argumentos de la novella italiana y sus características – entretenimiento, instrucción, moralismo y veracidad- están integrados en la obra cumbre de Cervantes.

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The Prologue of 'Espejo de príncipes y caballeros (III)' and metalepsis in Castilian romances of chivalry.

Keywords: Romances of chivalry, Espejo de príncipes y caballeros (III), metalepsis

Metalepsis is a crucial rhetorical figure in the prologue of Marcos Martínez's *Espejo de príncipes y caballeros* (Tercera parte), a sixteenth-century chivalric romance or libro de caballerías. In this romance, metalepsis connects the various narrative levels of *Espejo* (III). It also links the romance with its own cycle (that of *Espejo de príncipes y caballeros*), other chivalric romances of the sixteenth century, and the medieval romance tradition. This work focuses on the structural role of metalepsis in Martínez's prologue, which is based on similar accounts from other romances. In particular, I shall explore the influence of Rodríguez de Montalvo's *Amadís de Gaula* and *Sergas de Esplandián*, as well as Torquemada's *Olivante de Laura*, on the metaleptic prologue of *Espejo* (III). Martínez's prologue explicitly acknowledges the works of Montalvo and Torquemada and introduces a literary adventure. This episode is a commentary on the evolution of chivalric romance since the Middle Ages. At the same time, Martínez's prologue and use of metalepsis contains interesting innovations with respect to the precedent chivalric narrative. I shall discuss how metalepsis not only structured the prologue, but it also defines the place and role of his romance with respect to its narrative tradition.

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Staging the State in Calderón's *Argenis y Poliarco*

Keywords: Calderón, political theory, Golden Age drama

Calderón adapted Barclay's best-selling political romance *Argenis* (Paris, 1621) as *Argenis y Poliarco* between 1626 and 1637, when it was first printed. It thus sits alongside such famous political plays as *La cisma de Inglaterra* (c.1627), *El príncipe constante* (c. 1629), and, the greatest of all, the existential *La vida es sueño* (1635). By comparison *Argenis y Poliarco* is virtually unknown, with only a few critical studies and one modern edition recently published by Vara López.

Calderón's immediate source was not Barclay's Latin, but one of the two Spanish translations published simultaneously in 1626. After reviewing scholarship on how Calderón transformed the romance into his distinctive theatrical idiom, I investigate the work's significance to early seventeenth-century Spanish political thought, specifically to the concept of 'Reason of State'. Critical consensus holds that Calderón pushes Barclay's political themes into the background, and that he focuses instead on the love triangle between *Argenis*, *Poliarco* and *Arcombrotó*. This is true, but it is also important to recognise the political implications of the volatile human relationships depicted on stage. Political theorists such as Juan de Mariana stressed the influence of the human affect in the political domain. Calderón's plot structure, stagecraft and poetic language constitute a running commentary on a political order marked by ambiguity, plurality and contingency.

Tuesday 5th April

Business School Room 009 / 16:15 – 17:45

Spanish Film Studies II

Chair: Mary Farrelly (Manchester)

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Female Lawyers as Epithets of Powerful Career Women:

Keywords: Female lawyers, female filmmaker, Spanish film, law/justice, moral reasoning

Representations of female lawyers are often seen as personifications of progress and indicative of wider issues of patriarchal crisis. They are also often perceived as epithets of powerful career women and hence their symbolic function goes beyond the realm of the law. This paper gives a brief overview of visual representations of female lawyers from early examples in Sáenz de Heredia's films, to the female lawyer in *Anillo de oro* (1983) and to more recent representations in Spanish TV series, examining in what way the public/private, law/justice, reason/emotion dichotomies are played out in female lawyers' public performances and private lives.

The second part of the paper offers a close reading of the female lawyer in *La suerte dormida* (González Sinde 2004), whose personal tragedy encourages her to become a heroine lawyer for the socially disadvantaged. It explores a female filmmaker's representation of a woman lawyer fighting for a lost cause and examines how she reconciles her moral reasoning with conflicting demands and obligations of her profession.

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Federico García Lorca's Film Script *Viaje a la luna*: Transgressive (Anti-)Narrative and the Spectacle of Death

Keywords: Film, Avant-garde, Desire, Death, Transgressive, Metamorphosis

My paper will analyse Federico García Lorca's film script *Viaje a la luna* in terms of a transgressive spectacle of death, exploring ideas of the human body and identity as subjected to a constant process of metamorphosis. I will consider the film script's structure and its spatiotemporal transgressions creating a series of tableaux and avoiding a logical and coherent narrative, in parallel with Lorca's depiction of bodies as fragmented and mutable entities. I will also examine this issue in relation to ideas of artificiality and spectacularity, phenomena which are subverted and questioned by Lorca through his particular approach to the film medium. Finally, I will focus on the Lorquian interrelation of desire and death, which presents a further transformative vision of these two forces as dependent on and intertwined with each other.

Stanley Black

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Authorship in Adaptation: The Relationship of Screen-Writer, Director and Writer in *La lengua de las mariposas*

Keywords:

The film, *La lengua de las mariposas* (1999), directed by José Luis Cuerda and adapted by Rafael Azcona from the original stories by Manuel Rivas in *¿Qué me quieres, amor?* is in many ways a relatively faithful cinematic adaptation. However, in other subtler ways it reveals the hand of its screenwriter and to a lesser extent its director, such that the final product is a quite distinct artefact. This paper aims to examine the relationship between the three elements, literary source, script and filmic text not from the standard perspective of the fidelity debate but in the broader context of the still vexed issue of authorship.

Tuesday 5th April

Business School Room 012 / 16:15 – 17:45

Branding Latin America: Strategies, Impact, Resistance

Chair: Jenni Lehtinen (Nazarbayev University, Kazakhstan)

Rebecca Ogden

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Living the brand: scripting affective labour in contemporary Cuban tourism

Keywords:

Competitive tourism branding, in the selling of specificity, uniqueness and value, can be seen as both a part of and response to the processes of globalisation variously theorised by Arjun Appadurai, Néstor García Canclini and Walter Mignolo, amongst others. Yet it is also true that the discursive and lived processes of tourism (often unsuspectingly) mediate and normalise myths, stereotypes, narratives and interpretations and suppress or deny other traditions/storylines (Hollinshead, 1999). For example, contemporary Cuba is articulated through the framework of normalised stores of affective wealth, or affective capital, bound up in the larger symbolism and narratives appropriated and sold through large-scale government and corporate bodies of tourism, with the potential to satisfy tourists' demands for Other sensory, embodied and emotional pleasures.

However it is also crucial to consider how affect is woven into the tourist product 'on the ground': ethnographic studies have drawn attention to how emotional labour is mobilised in the Cuban resort space (Cabezas, 2010) and in small tour groups led by local guides (Babb, 2010). Cabezas and Babb emphasise Cuban tourism workers' strategic, spontaneous and improvised drawing on personal resources such as humour. Yet it is also true that encounters in the 'contact zones' (Pratt, 1992) of Cuban tourism are organised by professional standards and norms set by state and foreign corporate operators: emotional labour is scripted (Hochschild, 2004). This paper draws on analysis of vocational materials and training texts to consider how affective labour is scripted and appropriated by Cubans in their (often intimate) encounters with tourists, and the extent to which we can think of workers as living the affective 'brand' produced and promoted by large-scale tour operators and government bodies.

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International Love?: Pitbull and the Worldwide Latin 'Brand'

Keywords: Music, pop, Latin America,

This paper examines the relationship between recent Latino music (especially the rapper Pitbull) and Hispanic universalism.

Tuesday 5th April

Business School 021 / 16:15 – 17:45

Teaching Iberian Languages

Chair: Javier Muñoz-Basols (Oxford)

Diego Soto Hernando

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New Dynamics Teaching Spanish Pronunciation for English-Speaking Students

Keywords: Teaching; Pronunciation; Phonetics; Foreign Language; Dynamics

Pronunciation usually ends up being a marginalized component of the syllabus in our language programmes, across all foreign languages. This workshop will present a number of dynamic proposals to insert the teaching of pronunciation skills in the language class in a very natural and interactive way: We will provide some general advice on how to teach pronunciation in a more effective manner, as well as some exercises in particular that have been proved to be successful in the classroom. We will also discuss certain false beliefs that are common to teachers on how pronunciation should be taught in the classroom. The workshop will finish by sharing some online resources that are available online for students to work autonomously with their pronunciation skills.

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Teaching Medieval and Early-Modern Spanish: the problem of the texts.

Keywords: Medieval; Early Modern; Spanish-language teaching;

This talk discusses the teaching of Medieval and Early-Modern Spanish and argues that the discipline should be taught primarily through the analysis of texts in the original language as opposed to in translation or the focus of the teaching being wholly based around theoretical discussions pertaining to matters of cultural studies/literature/historical linguistics. The problem with such a stance is that the texts present significant linguistic difficulties and can often prove to be a deterrent to the study of Medieval and Early-Modern subjects. I argue that we need to provide extra support for students in understanding the language of these texts and I will present a project aimed at facilitating the comprehension of the following texts for students: *El Poema del Mio Çid*, *El Conde Lucanor*, *Amadís de Gaula* and *El Quixote*.

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Learning by Doing: Pedagogical Reflections on the Experience of Using Authentic Assessment, Student Engagement and Collaborative Processes

Keywords: Task oriented approach, authentic assessment, collaborative learning, student engagement

This paper will discuss how the student is a very active agent in the learning process and can contribute directly to the development of the curriculum. As Biggs (1999) demonstrated in his approach to constructive alignment or Sheila Estaire (2002) in the application of the task oriented approach to language learning, students can become more engaged if they feel active agents and can take full responsibility for their own learning, controlling the outcomes and enabling them to widen their creativity and enhance their transferable skills. I will explore the use of authentic assessment in the delivery of Spanish for specific purposes embedding employability and technology effectively in and outside the classroom and how this in turn allows to establish clear collaborations and genuine student engagement. Through several specific examples I will be able to demonstrate the advantages that the work integrated assessment can bring to the learners and the pedagogic value derived from this approach.

Wednesday 6th April

Business School Room 008 / 09:30 – 11:00

Golden Age Studies II: Poetry and Art *Chair: Anne Holloway (Queens University Belfast)*

Trevor Dadson

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The compositional practices of a Golden Age poet

Keywords: Golden age; poetry; composition

We have surprisingly few original manuscripts of the work of Golden-Age poets. If their poetry was printed, then the original manuscript was no longer necessary; if it circulated in manuscript form, often what we have are contemporary or later copies made by others. In most cases, therefore, we have little evidence about how Spanish Golden-Age poets went about constructing their poems, evidence that is often only to be found in the originals with their crossings out, the substitutions of one verse for another, the changes of mind, and so on. The recently discovered unknown poetry of Diego de Silva y Mendoza, Count of Salinas, offers us a rare glimpse into the compositional practices of a Golden-Age poet.

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“Que’s cuanto ando andarme reparando”: Boscán’s lyric journey as the melancholic hero

Keywords: Lyric poetry, Petrarchism, Juan Boscán, Journeying

In the emerging context of courtierisation in Spain, Juan Boscán fashioned himself as one of the first writers to adopt the Italianate style of lyric poetry. The experience of his struggle to promote lyric poetry and his ambition for this new style, are set out in two short literary manifestos which preface his works (*El cortesano*, 1534 and *Las obras de Boscán y algunas de Garcilaso de la Vega repartidas en quatro libros* 1543). In this paper I will suggest that these tensions surface in a metapoetic reading of the journeying motif, which permeates Boscán’s sonnet sequence whilst answering to the tenets of the new Petrarchan tradition. Through an analysis of representative sonnets (from *Obra Completa*, 1999) I will consider how the recurring motif of journeying reflects the poet’s own pursuit in learning whilst adapting and developing the new style of lyric poetry.

This paper will also locate Boscán’s approach within an ethos of melancholic heroism, which was central to the construction of the Spanish Petrarchan male subject and extended beyond the private to embody the principles of boundary transgression that underpinned the imperial project.

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From Florence to Madrid, Carducho's Crucified Christ and Spanish practice.

Keywords: devotional literature, seventeenth century, painting

A pillar of the Madrid painting community in the first four decades of the seventeenth-century, Vicente Carducho brought Florentine painterly practice to bear on religious iconography commissioned in the strong Counter-Reformation context of Habsburg Madrid. This paper will trace parallels between devotional writing and his late depictions of the crucified Christ, both at the drawing stage of preparation and in finished paintings, with a view to demonstrating just how deeply immersed this pious Italian-born painter was in Spanish religious iconography and devotional tradition.

Wednesday 6th April

Business School Room 009 / 09:30 – 11:00

Latin American Film Studies

Chair: Ivan Kenny (Galway)

Jenni Lehtinen

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'Desde el punto de vista de la mujer': Feminism and Femininity in Betty Kaplan's Doña Bárbara

Keywords: Film, Adaptation, Romulo Gallegos, Feminism, Femininity, Latin America

In 1998 the North American director Betty Kaplan made a film adaptation of Rómulo Gallegos's seminal novel Doña Bárbara. As Kaplan herself declares her film was in no sense supposed to be a remake of Fernando de Fuentes's canonical 1943 adaptation. Film critics have dwelled unanimously on the inferior quality of the Kaplan adaptation, thus ignoring the wider, socio-political message inherent in Kaplan's revisions. By analysing key scenes from the movie through the prism of feminist theory, including the writings of Simone de Beauvoir and Laura Mulvey, this paper will try to determine whether Kaplan succeeds in her self-declared endeavour of portraying the story of Doña Bárbara through the eyes of 'la doña'. Specific attention will also be paid to how the performances of Esther Goris as Doña Bárbara and Ruth Gabriel as Marisela differ from those of the lead actresses in the celebrated 1943 adaptation. All in all, the paper will explore to what extent Kaplan's adaptation captures changes in societal attitudes towards femininity, feminism, and female sexuality, which have taken place over the fifty-five years that separate the two films. The paper will suggest that despite its limitations in portraying an altogether liberated Doña Bárbara, Kaplan's film adaptation prepares the ground for a more radical Doña, who will make her appearance in the twenty-first-century telenovela adaptations.

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Was the Director's Wife also a Filmmaker? Sacrifice, Invisibilization and Rebellion of Women in Andean Political Filmmaking. The Cases of Beatriz Palacios, Danielle Caillet and Pilar Roca

Keywords: Women's Cinema, New Latin American Cinema, Counter Cinema, Gender

Bolivia and Perú are countries without a stable film industry. During the 70s and 80s, in a period characterized by violence and political instability, filmmaking in the Andean region was an artisanal, but heroic task. In that situation, three groups of filmmakers composed of entire families —the two Ukamau groups (Bolivia) and Kuntur group (Peru)— conducted their work collectively and collaboratively. However, only the names of their male directors (Jorge Sanjinés, Antonio Eguino and Federico García Hurtado), have entered into Film History.

This paper aims to recover the actual cinematic practices of these collectives through analyzing the power relations and gender roles within the crews, and, specifically, looking at the instrumental work undertaken by Beatriz Palacios, Danielle Caillet and Pilar Roca —the wives/partners of the aforementioned directors—, whose duties and achievements have been overshadowed, so far. Furthermore, discovering their own cinematic work, their contributions, renunciations and personal/political ways of rebellion, allows us to draw a much more precise picture of the actual practices and ideology behind these counter cinematic projects. And, ultimately, it contributes to the subversion of a patriarchal construction of the history of the New Latin American Cinema.

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The AMIA Bombing and the Search for the Disappeared in Marcos Carnevale's Anita

Keywords: AMIA bombing, Argentine cinema, disappeared, cultural memory, Jewish community

The effects of the last military dictatorship that ruled Argentina loom large in post dictatorial Argentine cinema, and Anita (Carnevale 2009) is no exception. The film revolves around a female protagonist – an ambivalently conceived young woman with a child-like presence – who wanders the streets of Buenos Aires as a result of the AMIA bombing. Informed by cultural memory, this essay argues that although Anita is a fictionalised memory narrative of the AMIA bombing, the film revisits the search for the disappeared under the repressive governmental regime in Argentina from the child protagonist's perspective. To further this argument two related issues are explored: the child's wandering in search of her missing mother and her own status as one of the disappeared. Facing adversity, displacement and exclusion, the child embodies the memory of the victims of both atrocities and their resistance to invisibility. Furthermore, mindful of the image of the AMIA bombing as a solely Jewish problem, the essay aims to demonstrate that by strategically revisiting the plight of Argentine society of the 70s and 80s through the eyes of an innocent child, the film makes the AMIA bombing a national experience and ultimately a constitutive part of the nation's cultural memory.

Wednesday 6th April

Business School Room 012 / 09:30 – 11:00

Contemporary Spanish Documentary Cinema

Chair: Jacky Collins

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Spanish documentaries and contemporary film policies

Keywords: Spain; documentary; cinema; policy

Contemporary Spanish documentary cinema has received great deal of scholarly attention. Likewise, it has been sanctioned by the specialised press, academic journals, national and international film festivals, cultural institutions and the Spanish Film Academy, revealing therefore that it is one of the most critical acclaimed modes of production of contemporary Spanish cinema. And yet, documentary filmmaking in Spain has had to emerge mainly through private initiatives. While it is true that film production in Spain relies heavily on state subsidies, public funding has been mainly directed towards the production of fiction cinema. Consequently, documentary filmmaking, more often than not, has been left outside state protection. By assessing the key institutions and agents that have contributed to the production and dissemination of the cultural value of contemporary Spanish documentaries, and by providing an historical overview of the key film policies carried out in Spain since democracy was definitely established in Spain in 1982, this paper critically interrogates why contemporary Spanish documentary cinema has not been a priority for the policy makers despite its undoubtedly critical appeal and transnational projection.

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Inhabiting Liminal Spaces: Form, Theme, and Language in Contemporary Spanish Documentary.

Keywords: Spain; Barcelona; Cinema; Documentary; Liminality; Visual Analysis

In his 2007 book, *The Politics of Documentary*, Michael Chanan writes that Spain is a site of 'unseen documentary innovation'(2007, p.3).

'[...] there has been a wave of documentaries entering the cinema which only achieve foreign distribution very selectively, but nonetheless include some of the finest and most interesting examples of documentary anywhere in the world – *El Sol de Membrillo* [Victor Erice 1992], the study of a painter at work on a canvas; *Monos Como Becky* [Joaquín Jordá 1999], about the treatment of psychiatric disorders; and *En Construcción* [Jose Luis Guerín 2001], about urban redevelopment in Barcelona'.

But what is it that distinguishes contemporary Spanish documentary as interesting?

Many highlight the blurring of reality and fiction (Waintrop 2006; Torreiro 2010; Castanon 2011; Marti Olivella 2011), others focus on the blurring of education and industry in contexts of production (Comella Dorda 2013), and all of the above, as well as others, consider this 'wave' to have its epicentre in Barcelona, itself an 'in-between and transnational location' (ibid.; Wheeler and Canet 2014, Marti Olivella 2011, p.189).

This paper expands on these observations and attempts to map this cinema's occupation of liminal spaces in form, themes, and language, thus further elaborating on Chanan's observation.

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El valor de la transmisión

Keywords: Cine, documental, educación, pedagogía, comunicación intergeneracional

Existe un reconocimiento en valorar el auge del documental de creación catalán como resultado de un proceso de transmisión entre cineastas más experimentados y cineastas jóvenes. A esa cuestión dedica su tesis Brice Castanon: 'Renouveau du documentaire en Espagne et nouveau réalisme catalan: le Master en Documentaire de Création de l'Université Pompeu Fabra (Barcelone)', o Beatriz Comella cuya tesis se ha publicado en el libro 'Filmar a pie de aula'. En esta intervención pretendo llevar estos principios a su aplicación concreta en el lenguaje expresivo. ¿Cuales son los procedimientos dramáticos que han transitado entre unos films y otros? ¿Cómo se concreta la influencia de las obras de Guerín, Jordà, Erice, Wiseman, Iscar o Patino en la de cineastas más jóvenes que han reinterpretado este legado? Me centraré en algunos de estos procedimientos: el campo/contra campo, la puesta en situación, el uso expresivo del sonido, el fuera del campo y el trabajo colaborativo.

Wednesday 6th April

Business School Room 021 / 09:30 – 11:00

Hispanic Linguistics

Chair: Paul O'Neill (Sheffield)

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Rayuela's linguistic revolution: some whys and wherefores

Keywords: Rayuela, foregrounding, syntax, rhythm, engage writer

This presentation concerns the experimental language found in Cortázar's novel *Rayuela* (1963), focussing on the cultural factors that gave rise to a foregrounding of deviant narrative discourse and on the new writing guidelines proposed by the character of Morelli. *Rayuela*'s experimental and subversive language is Cortázar's stance against the use of ideologically grounded language by writers, armed forces and universities. This paper will firstly explore Cortázar's view on the role of engagé writers and on his thoughts about the way in which language is manipulated by the armed forces and by the lecturers at the University of Cuyo where he taught. This analysis will be followed by a study of Morelli's new linguistic model based upon the use of syntax and rhythm to enhance the meaning of words.

This paper aims to demonstrate that *Rayuela* is much more than a novel: it is one of the many theoretical discourses concerned with the production of meaning in language that surfaced in the late 1950s; as such, it can be viewed as a linguistic 'manifesto'. Unlike other more theoretical discourses, Cortázar resorts to the fictional character of Morelli for proposing new linguistic tenets and the novelistic genre as the textual space for putting these into practice. This paper employs analytical tools drawn from stylistics for exploring the linguistic features found in *Rayuela* alongside with the theories developed by Saussure and Barthes on the links between words, linguistic systems and concepts.

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UP and DOWN orientational metaphors compared in Spanish and English

Keywords: Orientational metaphor; UP; DOWN; Spanish; English; novels

Building on Lakoff and Johnson's seminal work *Metaphors We Live By* (1980), we will briefly compare UP and DOWN orientational metaphors in Spanish and English. HAPPY IS UP ("You're in high spirits") and SAD IS DOWN ("I fell into a depression") are two of Lakoff and Johnson's examples (1980, p. 15), and are comparable to the Spanish expressions "Te levantó el ánimo" and "Caí en una depresión," both linguistically and metaphorically. We will go on to compare two novels, one in Spanish (*El camino*, Miguel Delibes, 1959) and one in English (*Cider With Rosie*, Laurie Lee, 1959), and examine UP and DOWN orientational metaphors in the two works. Thematically, the novels are similar: each traces the childhood of a boy up to decisive moment in his life, and the scenario of both novels - the physical growth of Daniel and Laurie, developing as they do under the influence of their families, friends and neighbours, in the unique environment of their respective villages in Spain and in England in the first half of the XX century - is a most fertile terrain for exploring UP and DOWN schemata in Spanish and in English. For example, BAD IS DOWN is seen in Spanish in la Guindilla mayor's belief that her sister sinned because "le ha hecho caer el ardor de la sangre" (Delibes, 1959, p. 49), while the same schema is evident in Lauries's account of the drunken homicide committed by some villagers, who were not blamed for the crime and "did not live under any special stain" (Lee, 1959, p. 98).

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The Changing Profile of the Valencian Speaker and the Implications for Language Policy.

Keywords: Language Policy; New Speakers; Valencian

Spain's transition to democracy has seen the status of Valencian transform from prohibited language to co-official alongside Castilian in the Valencian Community. Efforts to normalise Valencian include its introduction to schools in 1983, and for those educated since then acquisition of the language is no longer limited to traditional intergenerational transmission. As a result, access to Valencian has altered considerably in recent years and the profile of the Valencian speaker continues to evolve as Valencian and Castilian are repositioned in the linguistic repertoire. Furthermore, attitudes towards both languages, and the degree of prestige that they are afforded, are also changing.

This paper will focus on new Valencian speakers and will consider their motivations and the perceived advantages of learning Valencian. The implications presented by this new profile of speaker for language policy (Spolsky, 2004), the wider scope of my PhD project, will also be considered. Fieldwork data collected in 2014 in the towns of San Vicente del Raspeig and Villajoyosa will be incorporated to illustrate the reasons why language management, practices and beliefs vary, and how this contributes to a complex local language policy.

Spolsky, B. (2004). *Language Policy*. Cambridge: Cambridge University Press.

Notes: Session 1

Panel Title:

Notes: Plenary I

The Case for Eroticism

Professor Connie Scarborough, Texas Tech University

Notes: Session 2

Panel Title:

Notes: Session 3

Panel Title :

Notes : Plenary II

**Border Crossings, Theatre and the Performance of Queenship
in Hapsburg Spain**

Professor María Cristina Quintero, Bryn Mawr College

Notes : Session 4

Panel Title :

Notes : Session 5

Panel Title :

Notes : Session 6

Panel title :

Notes : Plenary III

From Artistic Creation to Cultural Criticism : Helena Tabera, Christina Rosenvinge, José Carlos Somoza, Eduardo Torres Dulce and Sergi Casamitjana in Dialogue

Index of abstracts by speaker

A		G		P	
Allum, Stefanie	50	García López, Miguel	39	Parra Lazcano, Lourdes	26
Altenberg, Tilmann	24	Ginger, Andrew	42	Peate, Ailsa	19
Andrews, Jean	46	Gomes, Luís	30	Perkins, Juliet	15
		Grohmann, Alexis	15	Perra, Elisabetta	51
B		Gutiérrez Trápaga, Daniel	38	Prout, Ryan	24
Balló, Jordi	50			Pujol Durán, Jèssica	11
Battaglia, Diana	19	J			
Berruezo Sánchez, Diana	37	Jones, Dilys	27	R	
Bertrán Pérez, Santiago	16			del Rey Cabrero, Enrique	23
Black, Stanley	40	K		Roberts, Nicholas	12
Boase, Roger	14	Kearney, Aislín	45	Roe, Jeremy	29
Boland, Mel	25	Kenny, Ivan	26		
Bolorinos Allard, Elisabeth	33			S	
Bradley, Simon	17	L		Sánchez García, Inmaculada	10
Brown, Katie	35	Lange, Charlotte	20	Sanmartín Bastida, Rebeca	22
Buffery, Helena	36	Lee Kemp, Laura	9	Scott, Rachel	6
Burgess, Elizabeth	52	Lehtinen, Jenni	47	Seguí, Isabel	48
Buxton, Sarah	22	Levey, Cara	11	Serra Porterio, Elisa	7
		Linares Fernández, Laura	8	Stephens, Cynthia	25
C		López López, Lorena	7	Stephenson, Amanda	52
Cannon, Steve	18	Lough, Francis	31	Stephenson, Jean	52
Cantavella, Rosanna	14	Louis, Anja	39	Stevens, Sophie	36
Caramella, Silvia	18			Soto Hernando, Diego	43
Conde Solares, Carlos	13	M			
Conlon, David	12	McGlade, Rhiannon	31	T	
Cornella Detrell, Jordi	28	McKinney, Collin	17	Taylor, Barry	13
		Mercero, Gorka	16		
D		Miranda Barreiro, David	32	V	
Dadson, Trevor	45	Moros, Isabel	44	Veiga, Martín	8
Davies, Ann	9	Morrás Ruiz Falcó, María	22	Villegas de la Torre, Esther	21
DeWald, Rebecca	18	Mourenza, Daniel	32	Vohnsen, Mirna	48
Dixon, Jill	34	Muñoz Basols, Javier	23		
				W	
F		N		Weiss, Julian	38
Farrelly, Mary	10	Naylor, Sara	35	Wood, Jennifer	34
Fernández, Pedro	28	Nowosiad, Alexandra	5	Whittaker, Tom	9
Fernández, Ricardo	33				
Fernández González, Laura	30	O		Y	
Fernández Meneses, Jara	49	Ogden, Rebecca	41	Yiacoup, Şizen	6
Francomano, Emily	21	O'Neill, Paul	43		

