

XV FORUM FOR IBERIAN STUDIES

University of Oxford

**National
identities at the
intersection:
literature and
visual media**

**FACULTY OF MEDIEVAL AND
MODERN LANGUAGES**

20-22 JUNE 2012

Keynote speakers:

Bernardo Atxaga (Euskadi, Spain)
Isabel Capelo Gil (Portugal)
Josep-Anton Fernández (Catalunya, Spain)
José Manuel Sande (Galiza, Spain)



Conference organizers:
Maria Donapetry
Ana Teresa Marques dos Santos
Phoebe Oliver
Xabier Payá Ruiz
Laura Saez Fernández
Josep Soler Carbonell

XV Forum for Iberian Studies

National Identities at the Intersection: Literature and Visual Media

Faculty of Medieval and Modern Languages
Sub-faculty of Spanish & Sub-faculty of Portuguese
Oxford University, Taylor Institution - 20, 21, 22 June 2012

Conference programme

WEDNESDAY 20th JUNE

16.00 **Registration** (Main Hall, Taylor Institution)

17.00 **Key Note Address: BERNARDO ATXAGA**
Superficies de la Literatura Vasca
(Chair: Prof. Edwin Williamson)
(Main Hall, Taylor Institution)

18:00 **Drinks Reception - Taylor Institution**

Key Note Address: Prof. ISABEL CAPELOA GIL

Critical Nostalgia and the Visual Remaking of Empire

9.00 (Chair: Prof. Tom Earle) (Main Hall, Taylor Institution)

	Main Hall Moderator: María Donapetry	Room 2 Moderator: Javier Muñoz-Basols	Room 3 Moderator: Guilherme Perdigão
10.00	Agustín Gómez Gómez <i>La ciudad maldita de Surcos.</i>	Diego Muñoz Carrobles <i>Reflections of Romanian immigration in the Iberian contemporary literature.</i>	Patricia Sotelo <i>Novas achegas ao estudo da tradução intercultural na subtitulação para o cinema.</i>
10.20	Nekane Parejo <i>El otro en "Poniente." El flujo migratorio en el cine español.</i>	Beata Elzbieta Cieszyńska <i>Mapping the national and European identity of Portugal from the Iberian-Slavonic perspective.</i>	M. Dolores Lerma Sanchis <i>Interacciones culturales. El caso del cine.</i>
10.40	Maria Dasca <i>L'alfabet de l'altre. El discurs de la immigració a la trilogia "L'Atzar i les Ombres" (1997-2005), de Julià de Jòdar.</i>	Mari Jose Olaziregi <i>The Emigrant as a Symptom, or On the Representation of Emigration in Basque Literature.</i>	Phoebe Oliver <i>Politics of self-preservation: the question of dubbing and its consequences in Portuguese visual media.</i>

11.20 **B r e a k**

	Main Hall Moderator: María Donapetry	Room 2 Moderator: Josu Amezaga	Room 3 Moderator: Josep Soler-Carbonell
11.40	María Jatziermanuél <i>El amor en los tiempos de la inmigración: Parejas de culturas diferentes en el teatro de Sergi Belbel. "Forasters" (2003), "Fora de joc" (2009).</i>	Itziar Azpeitia Iruretagoiena <i>Euskal Telebista (Telebista Publikoa, Autonomikoa). Kultur identitatea, programazioa eta programak. Entreenimendu formatuak.</i>	Tom Whittaker <i>The disembodied voice of Constantino Romero.</i>
12.00	Lena Tahmassian <i>The Homogenizing Gaze: Barcelona Tourism, National Identity, and the State.</i>	Marian González Arbisketa <i>La construcción de la identidad nacional en los informativos televisivos. Un estudio comparativo de las noticias en TVE y ETB en campaña electoral.</i>	Asia Lindsay, Peter Castelani & Josep Soler <i>The tension in the creation of a Catalan oral standard. The contrast between dubbed films and TV serials.</i>
12.20	Olivia N. Petrescu <i>Una vida con muchas muertes en González Iñárritu's "Biutiful."</i>	Amaia Nerekan & Estitxu Garai <i>Euskarazko dokumentala: euskal talde-nortasunaren isla.</i>	Laura Sáez Fernández <i>Harry Potter and Viso Chocolate, or how translator's choices reflect the concept of identity.</i>

L u n c h			
13.00			
	Main Hall Moderator: Josep Soler-Carbonell	Room 2 Moderator: Xabier Payá	Room 3 Moderator: Claire Williams
14.00	David Rodríguez-Solas <i>Los límites de la representación: "Retorno a Hansala" y "Diario de un ilegal."</i>	Beatriz Zabalondo <i>"Basque" izatearen garrantzia Edo euskararik gabeko identitate sozialaren erakitzte estetikoak.</i>	Lourdes Otaegi <i>Identidades Nacionales en la Intersección: Literatura y Medios Audiovisuales.</i>
14.20	Cristina Moreno Almeida <i>Youth in the margins: rapping postcolonial identities in the streets of Barcelona.</i>	Amaia Alvarez Uribe <i>Ander eta Axun. Euskaldunen armairuak zabaltzen.</i>	Filomena Sobral <i>O Crime do Padre Amaro revisitado: do livro ao filme.</i>
14.40		Josu Amezaga <i>Komunikazio espazio nazionalak eta migrariak.</i>	

B r e a k			
15.20			
	Main Hall Moderator: María Liñeira	Room 2 Moderator: Mari Jose Olaziregi	Room 3 Moderator: Mariana Castro
15.40	Isaac Xubín <i>A cultura e a gastronomia galega: Floyd vs Paltrow.</i>	Xabier Payá <i>Improvised communities: National Identity in Basque Oral Literature.</i>	Anton Pujol <i>Into the Majors.</i>
16.00	Sara Barnard <i>Skin, cells, and self: the meeting of art and science in Spanish contemporary culture.</i>	Iker Arranz <i>Joseba Sarrionandia's "Moroak gara behelaino artean?" and the Foundation of Universalism in Alain Badiou.</i>	Simona Vermeire <i>Uma perspectiva geo-genográfica no romance "A Jangada de Pedra."</i>
16.20		Iratxe Martin Esparza <i>Identitate likidua eta erresistentzia-postmodernismoa Ixar Rozasen poetikan.</i>	Lidia Carol Geronès <i>Notes per a una comparació entre dos lectures radicals del cinema ibèric: el cinema literari de Pere Gimferrer vs. el cinema filosòfic de Gilles Deleuze.</i>

Key Note Address: JOSEP-ANTON FERNÀNDEZ

Impossible Sutures: Loss, Mourning, and the Uses of Catalonia's Immigrant

17.00 Past in *La Mari*

(Chair: Josep Soler-Carbonell) (Main Hall, Taylor Institution)

19.30 Conference Dinner (Balliol College)

FRIDAY 22nd JUNE

Key Note Address: JOSÉ MANUEL SANDE

9.00 Na procura do novo cine galego. Historia, narración(s), identidade e modelos de representación

(Chair: María Donapetry) (Main Hall, Taylor Institution)

	Main Hall Moderator: Anxeles Torres Padín	Room 2 Moderator: Xabier Payá	Room 3 Moderator: Roberta Gregoli
10.00	Oscar Alvarez-Gila <i>The Image of Basque Immigration in American Cinema, 1916-2011.</i>	Ibai Atutxa <i>How to Create the Self as Other: a genealogy of Basque Identity. Construction through the Alien Word.</i>	Rogerio Miguel Puga <i>"Amor e Dedinhos de Pé"(1991) enquanto Bildungsfilm: imagens culturais de Macau e adaptação filmica do romance de Henrique de Senna Fernandes</i>
10.20	Christopher George <i>"The Way" (2010) and Spain in America.</i>	Izaro Arroita Azkarate <i>The convergence of conflicted memories in Basque novels.</i>	Rosa Tezanos-Pinto <i>"El principio de Arquimedes" de Belén Gopegui. Mimesis, elipsis y alteración de lo habitual.</i>
10.40	Margarita Andión & Silvia Roca Baamonde <i>"Cándida" e a representación da emigrante galega a América.</i>	Ur Apalategui <i>Basque identity, otherness and narcissistic enjoyment in "Rossetti's Obsession" by Ramon Saizarbitoria.</i>	Xavier Barceló <i>Projeccions en pantalla gran: cinema, societat i literatura en la Mallorca contemporània.</i>

11.20 **B r e a k**

	Main Hall Moderator: Roberta Gregoli	Room 2 Moderator: Claudia Pazos-Alonso	Room 3 Moderator: Ana Marques dos Santos
11.40	Rachel TenHaaf <i>Rupturing Reality: remodeling neo-realism in Fernando Lopes's "Uma Abelha na Chuva."</i>	Alejandro Alonso <i>Do nacionalismo literario á literatura post-nacional? Sobre o concepto de nación e os usos da identidade nos estudos culturais galegos.</i>	Inês Alves Mendes <i>Portuguese first modernism and the visual arts: peripheral identities.</i>
12.00	María Lydia Polotto <i>The subversion of Kitsch: the re-elaboration of Spanish stereotypes in Pedro Almodovar's movies.</i>	Eduardo Franco <i>O complexo mítico da construção de uma identidade nacionalizante: o caso português</i>	Mercè Picornell <i>La convencionalitat paròdica dels relats fundacionals: una lectura "Jisàs de Netzerit o el capítol zero de la guerra de les galàxies," de Pau Riba.</i>
12.20	Miren Gabantxo-Uriagereka <i>"Cartas de amor de una monja" (Grau, 1978), la versión española de un cineasta trasgresor. Un caso de diálogo entre literatura y cine.</i>	Annabela Rita <i>Reconfigurando identidades na Literatura Portuguesa Moderna e Contemporânea</i>	Antonio Iglesias <i>"Castelao e a sua época": unha tentativa de (re)coñecemento a través do teatro.</i>

L u n c h			
13.00	Main Hall Moderator: Antonio Iglesias	Room 2 Moderator: Mariana Castro	Room 3 Moderator: Laura Sáez Fernández
	David Miranda-Barreiro <i>Racialism vs Multiculturalism: the Challenge to Ethnic Nationalism in José Moreno Villa's "Pruebas de Nueva York" (1927) and Julio Camba's "La ciudad automática" (1932).</i>	Sarah Roger <i>The Fictional Self: Identity and Exile in Alberto Manguel.</i>	Antía Pereira Carreiro <i>(Re)-constructing national cinema in minoritized language contexts: The case of Wales and Galicia.</i>
14.00			
	John Patrick Thompson <i>Galizan Memorials Refiguring the Trauma of Fascism.</i>	Micaela Ramon <i>Em busca de um novo cânone. A construção das(s) identidades nacional(ais) no romance português das duas últimas décadas</i>	Daryl Perrins & Marta Perez <i>The funny 'others'. Stereotype and resistance in the humour of the emerging nations of Europe: a comparative analysis between Wales and Galicia.</i>
14.20			
	Luis I. Prádanos <i>Colonialismo, neocolonialismo y metalepsis en "También la lluvia."</i>		Ánxeles Torres Padín <i>Cinema galego: cuestións metodolóxicas para o seu estudo.</i>
14.40			

B r e a k			
15.20	Main Hall Moderator: Simon Park	Room 2 Moderator: Daniela Omlor	Room 3 Moderator: Ana Marques dos Santos
	María Colom Jiménez <i>José Rodrigues Miguéis, "Léah e Outras Histórias:" telling stories of tradition during a life in exile</i> Larraitx Ariznabarreta <i>Garabieta</i> <i>Without exile, who am I? Metaphors of Basque exile and discursive traces of subalternity in the work of Martin Ugalde.</i>	Javier Rivero Grandoso <i>El espacio y la identidad en la novela criminal de las literaturas de la geografía española.</i> Philip G. Johnston <i>"Pretty...pretty vacant:" Perspectives on Spain in Machado's "Campos de Castilla."</i>	Maria Pinheiro Silva Cardoso <i>Don Juan no cinema contemporâneo</i> Diógenes Costa <i>Screening El Cid: Spanish national identity and epic narrative in film.</i>
15.40			
16.00			
16.20			

Round-table with questions from the floor.

17.00	With ISABEL CAPELOA GIL, JOSEP-ANTON FERNÀNDEZ and JOSÉ MANUEL SANDE (Moderator: Robin Fiddian) (Main Hall, Taylor Institution)
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Cinema Night (Queen's College)

18:30	Farewell drinks reception sponsored by Crego e Monaguillo wineries and Consorcio agroalimentario galego
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XV Forum for Iberian Studies

Activities parallel to the conference

Screenplay workshop with Diego Ameixeiras

20th June, 2.00-5.00 pm, Taylor Institution, Room 2

Diego Ameixeiras is a Galician writer and screenwriter. He was born in Lausanne (Switzerland) in 1976, but he is from Ourense. His novel *Tres segundos de memoria* (2006), won the prestigious award *Premio Xerais*. Some of the projects he has participated in as screenwriter are *La mujer del Eternauta* (documentary), *18 comidas* (film) and *Matalobos* (TV series).

OBRADOIRO DE GUIÓN

1. A arte de narrar historias. Que é un guión?
2. O deseño narrativo. Estruturas e paradigmas.
3. O tema.
4. Crear e construír personaxes.
5. Secuencias e escenas.
6. Desexos e frustracións: o conflito.
7. Escribir diálogos.

EXEMPLOS PRÁCTICOS

18 comidas (Jorge Coira). Galicia, 2010.

Doentes (Gustavo Balza). Galicia, 2011.

ALGÚNS LIBROS NECESARIOS

Carrière, Jean-Claude e Bonitzer, Pascal: *Práctica del guion cinematográfico*.

Field, Syd: *El libro del guion*.

McKee, Robert: *El guion*.

Tarkovski, Andréi: *Esculpir en el tiempo*.

Cinema Evening at The Queen's College

22 June, 6.30 pm, Schulman Auditorium, The Queen's College

Proxeccións:

3 bloques:

Animación:

1977 (2007) e GATO ENCERRADO (2010) de Peque Varela

BIRDBOY (2011) de Alberto Vázquez e Pedro Rivero

Reciclaxes:

O PROCESO DE ARTAUD (2011) de Ramiro Ledo

FANTASMAS#1 (2010) de Angel Santos

Itinerarios:

CANEDO (2009) de Vicente Vázquez e Usue Arrieta

PARÍS#1 (2007) de Oliver Laxe

Followed by a farewell Drinks reception sponsored by Crego e monaguillo wineries and Consorcio Agroalimentario Galego.

Galician Media Panel

Saturday 23rd June, 10.00 am-12.00 pm **Schulman auditorium**, The Queen's College

María Yáñez is a web content producer, digital narratives researcher, new media and TV writer and partner at a web developing company, *A Navalla Suíza*. She studied journalism in Galiza and worked for the Galician Radio and Television. She also started one of the first blogs in Galicia, which meant an important reference in the beginning of the Internet era in Galiza. She was director of the electronic journal Vieiros and digital publisher at the digital publishing company Ediciós da Rotonda.

Belén Regueira is a Galician journalist that works for Galician radio and Television. She was TV presenter for a music and art programme called *Chambo* (1997), and then moved to present television news. In 2005 she worked at *Extrarradio*, a music and art programme in Galician Radio and in a TV show called *O país dos ananos*, for which she won the Mestre Mateo award for the best communicator in 2008. Nowadays she works for different Radio and TV shows in the Galician public radio and television and she is also part of the governing committee of the Galician Journalists Association.

Followed by a Farewell Drinks reception sponsored by Crego e monaguillo wineries and Consorcio Agroalimentario Galego.

Abstracts: Plenary lectures

Superficies de la Literatura Vasca

Bernardo Atxaga

No hay una literatura que sea completamente excepcional, pero sí hay literaturas raras, de características poco comunes, productoras de textos que, para existir, deben atravesar zonas difíciles y poco transitadas. Es el caso de la literatura vasca, merecedora hoy del título que en 1729 el jesuita Larramendi puso a la primera gramática de la lengua, *El Imposible Vencido*. Pero el viaje continúa, y es obligatorio hacer una parada y reflexionar sobre las contradicciones que durante el trayecto han quedado al descubierto.

Biography:

The author of several books, including *Bi anai* (1985; in English, *Two Brothers*, 2001), *Obabakoak* (1988, Euskadi Prize, Spanish National Award for Narrative, finalist for the IMPAC European Literary Award; in English, 1992), *Gizona bere bakardadean* (1993; in English, *The Lone Man*, 1996), *Zeru horiek* (1995; in English, *The Lone Woman*, 1999), *Soinujolearen semea* (2003, Grinzane Cavour Award, Mondello Prize, Times Literary Supplement Translation Prize; in English, *The Accordionist's Son*, 2007) and *Zazpi etxe Frantzian* (2009, finalist for the Independent Foreign Fiction Prize 2012, finalist for the Weidenfeld Translation Prize 2012; in English, *Seven Houses in France*, 2011). His books have been translated into thirty-two languages, and some of them have been adapted to cinema by Montxo Armendariz (*Obaba*, 2005), Aizpea Goenaga (*Zeru horiek*, 2006) and Imanol Rayo (*Bi anai*, 2011). He is a full-member of the Basque Language Academy and director of the "Erlea" journal published by the aforementioned institution.

Na procura do novo cine galego. Historia, narración(s), identidade e modelos de representación

José Manuel Sande

A conferencia esboza un recorrido pola Historia do cine en Galicia deténdose nunha serie de casos e momentos emblemáticos que teñen o seu afortunado colofón en mutacións acontecidas nos últimos anos, espertar dun continxente de novos creadores galegos que teñen en común un claro xesto creativo baixo procedementos de produción entendidos como alternativos. O exame das estruturas tradicionais (dependentes) e a análise dalgun dos máis brillantes exemplos -do cine de correspondencia e o documentalismo republicano (Carlos Velo) á etapa da transición ou a aparición dunha xeración de videocreadores, pasando polo propio xurdimento dun soporte institucional- facilita a aproximación a cuestións tanto estéticas como socioculturais esenciais, que van, de xeito amplo, da identidade ás relacións do cine coa literatura e outros ámbitos artísticos nunha tentativa de ofrecer a riqueza de propostas existente.

Biography:

Specialist in the history of cinema and member of the Asociación Española de Historiadores del Cine. Publications include *El cine de Gonzalo Suárez* (2003), *Juan Antonio Bardem. El cine a codazos* (2004), *La atalaya desde la tormenta: el cine de Luis García Berlanga* (2006), *Una pica en Flandes. Juan Diego* (2006) and *Al otro lado de la ficción. Trece documentalistas españoles contemporáneos* (2007). Author of the *Diccionario de Cine Español e Iberoamericano*, SGAE (in print).

Critical Nostalga and the Visual Remaking of Empire
Isabel Capeloa Gil, Catholic University of Portugal

The memory euphoria of the past half-century has, if anything, raised awareness about the constructed or invented nature of national memories and their complexity. Because the articulation between the normative rules of public memory and the at times politically incorrect claim to a right to private memory is representational and discursive, cultural artifacts, such as literary texts, films, photographs, videos or monuments have seismically materialized as go-betweens in the memory wars. The memories of empire in the Portuguese cultural tissue have been over the past 40 years after independence of the former colonies contentious sites, where colonial melancholia clashes with a critical nostalgia, growing particularly amongst a generation of artists born after decolonization. Photography was pivotal in the self-representation of the colonial regime. The talk inquires into this regime of visibility and seeks by means of a practice of interference to unravel the colonial discourse that used photography's perceived visual 'objectivity' to create a structure of feeling based on melancholy and nostalgia that would become dominant in the construction of the memory of empire in Portuguese culture. Arguably, in this practice of interference resonates a cultural literacy that allows for the reinterpretation and re-contextualization not only of what the images showed, but also of what they meant. Then again, it is precisely a regained cultural literacy in the reading of the visual that lies at the root of the project of critical visual nostalgia pursued by contemporary video artists in the deconstruction of the imaginary wholeness of nostalgic thinking.

Biography:

Professor (Ph.D, Catholic University of Portugal) of Cultural Theory at the Catholic University of Portugal. Author of *Literacia Visual* (Lisbon, 2011), *Mythographies* (Lisbon, 2007) and co-editor of *Landscapes of Memory Envisaging the Past/Remembering the Future* (Lisbon 2004). Editor of the international peer-reviewed journal *Comunicação e Cultura* (Communication and Culture). Isabel is currently working on representational strategies.

Impossible Sutures: Loss, Mourning and the Uses of Catalonia's Immigrant Past in *La Mari*

Josep-Anton Fernàndez, Univesitat Oberta de Catalunya

Few issues in Catalan culture are as contentious and pregnant with contested meanings as immigration. This is partly because the antagonisms related to immigration have a triple temporal dimension: the past (the struggles over the narratives of 20th-century migratory processes and their legacy), the present (discourses and policies dealing with recent waves of immigration), and the future (the formulation of competing projects for Catalan society within the current phase of the conflict between Catalonia and Spain). The complexity (and indeed the intractability) of this issue is compounded by the scarcity of representations, both literary and audiovisual, of Spanish-speaking immigration within Catalan culture.

It is therefore unsurprising that a TV drama series like Televisió de Catalunya's *La Mari* (Jesús Garay, 2003) should have both the power of attracting large audiences that seek an effect of recognition in the fiction, and the inability to please everybody. While some criticise its "assimilationist" discourse that privileges the figure of the "good immigrant", others attack it for its reproduction of the stereotypes of the poor, left-wing, Spanish-speaking immigrant vs. the nationalist, bourgeois Catalan; while some praise its "faithful" depiction of the social reality of immigration under Francoism and the recuperation of the memory of this period, others castigate it for its "sugary", melodramatic tone; finally, its use of Spanish in a Catalan-language channel and its problematic depiction of social uses of language have also been contentious issues.

Clearly it is important to analyse the ideological processes involved in the production of meanings of a series like this. However, such an analysis will be fatally limited if it does not take into account what the series might be helping audiences work through. The representation of the loss and mourning involved in the immigrant experience in the 1960s might operate a process of working through other losses and mournings in Catalan society at the start of the 21st century: a context of rapid social change, a new wave of immigration, and new developments in the conflict between Spanish and Catalan nationalisms.

What uses of the (immigrant) past is *La Mari* making, and to what effect? What kind of incompleteness or lack, what kind of social antagonism is *La Mari* trying to suture over? If this suture is at once necessary and impossible, how does it fail? And what are the effects of its failure? This paper will try to elucidate some of these questions by reference to psychoanalytic and television theory.

Biography:

Professor (Ph.D., Cambridge) of Catalan Studies at the Open University of Catalonia since 2007. Founder of the Centre for Catalan Studies and Senior Lecturer in Catalan at Queen Mary, University of London until 2006. Specialises in 20th century Catalan literature and culture, gender and sexuality studies, and the representation of identities in literature and visual media. Author of *El malestar en la cultura catalana: La cultura de la normalització 1976-1999* (2008) and *Another Country: Sexuality and National Identity in Catalan Gay Fiction* (2000), editor of *El gai saber: Introducció als estudis gais i lèsbics* (2000), and co-editor (with Adrià Chavarria) of *Calçasses, gallines i maricons: Homes contra la masculinitat hegemònica* (2004).

Abstracts: Paper Presentations

Do nacionalismo literario á literatura post-nacional? Sobre o concepto de nación e os usos da identidade nos estudos culturais galegos

**Álex Alonso Nogueira, Brooklyn College and the Graduate Center
City University of New York**

No ano 1994, a publicación do artigo Do nacionalismo literario á literatura nacional supuxo un punto de inflexión nos traballos sobre a historia da cultura galega. Na liña do apuntado uns anos antes por Antón Figuerola nunha monografía innovadora, *Diglosia e texto*, esta nova proposta xurdida dende unha posición heterodoxa dentro do nacionalismo, buscaba revisar os usos políticos do discurso literario ao tempo que apuntaba que foran eses mesmos políticos os que impedirían a consolidación da literatura galega como discurso social. Intentando, sen embargo, salvar o concepto de identidade nacional, este traballo de González Millán apuntaba cara a unha revisión do pensamento nacionalista e implicaba unha defensa estratéxica do concepto de identidade nacional, en certo senso post-esencial, na medida en que se lle atribuíu a capacidade para construír unha comunidade política. Esta presentación estudia a presenza dos traballos de González Millán nos estudos galegos contemporáneos, e en particular de que xeito o modelo post.nacional, tal coma é formulado por Kirsty Hooper, Helena Miguélez ou María do Cebreiro Rábade reinterpreta os seus traballos para elaborar unha nova lectura tanto da tradición literaria como dos usos públicos da cultura galega e das súas representacións no século XXI.

The Image of Basque Immigration in American Cinema, 1916-2011

Oscar Alvarez-Gila, University of the Basque Country

In this paper, I will present a general overview about the way American cinema depicted Basque characters, and specially the topic of Basque immigration into the United States. After a short presentation on the historical evolution of Basque migration into the US during the last two centuries and some remarks on the sources, first of all I will try to determine if a recognizable stereotype of Basqueness was developed and, if affirmative, the visual, ethnic, linguistic or racial components and other features that were used to define the image of Basques. Secondly, we will try to describe how this stereotype evolved, as well as the possible sources filmmakers used to create it.

Biography:

As a specialist on the study of Basque migration to the Americas during the 19th-20th centuries, during the last years he has been dealing with topics related to the construction of the identity and image of Basque immigrants and Basque diasporic communities, as well as the use of personal and private sources like letters or autobiographies. Among others, he has published: *Las Delegaciones de Euskadi (1936-1975)*. *Antecedentes históricos de los siglos XVI al XIX, origen y desarrollo* (Vitoria-Gasteiz, 2010); *Organization, Identity and Image of the Basque Communities Abroad (16th-21st Centuries)* (Bilbao, 2010).

Ander eta Axun. Euskaldunen armairuak zabaltzen
Amaia Alvarez Uria, Universidad del País Vasco (EHU-UPV)

Zer da euskalduna izatea XXI. mendean? Eta euskal gay edo lesbiana izatea? Nola uztartzen dira identitatearen bi ardatz hauek gaur egun, identitate nazionala eta sexu identitatea? Galdera hauek planteatuz eman nahi diogu hasiera ikerketa honi. Horretarako 2009an eta 2010ean plazaratutako bi film aztertu nahi ditugu, bereziki prentsan hauei buruz sortutako diskurtsoei erreparatuz: *Ander* eta *80 egunean*.

Denboran jarraian agertu dira bi pelikula hauek, 2000. urtearen lehen hamarkadaren amaieran, bietan protagonistak euskaldunak eta homosexualak dira, eta oso interesgarria iruditu zaigu, alde batetik, bertan irudikatzen diren subjektuak aztertzea, nortasunaren bi alderdi garrantzitsu hauek elkarri nola eragiten dioten jakiteko helburuarekin, eta bestetik, hedabideek nola jendarteratu dituzten bi irudikapen hauek eta nolako diskurtsoa osatu duten proposamen identitario "berri" hauen inguruan.

Hasteko euskal nortasunaren definizio problematikoaz hitz egingo genuke, ikuspegi historiko, linguistiko eta sozialei erreparatuz eta gaurko argazki bat eginez. Jarraitzeko Euskal Herriko LGBTQ identitate eta praktikei buruz bi hitz esango genituzke, historikoki eta geografikoki kokapen azkar bat eginez. Amaitzeko, bi kategoria identitario hauen arteko harremanei begiratuko genieke, zentzu honetan aztergai diren *Ander* (2009) eta *80 egunean* (2010) filmek egiten dituzten proposamenak eta hauek idatzizko hedabideetan izandako isla aztertuko genituzke.

Bestetasunaren onarpena eta homofobia, generoen arteko desberdintasunak, interseksionalitatea eta aliantzak, baserria eta hiria edo armairua eta anbigutasuna bezalako gaiei buruz hitz egingo dugu ikerketa honetan, aztertutako lan zinematografikoetan postmodernismoak esentzialismoa hil duen edota pertsonala politikoa den probatu nahi dugu, azken finean, urteetako mantentze jarrerak aldaketari leku egin dioenentz jakin nahi dugu.

Biografia:

Amaia Alvarez Uria is professor in the department of Didactics of the language and the literature at the University College of Teacher Training of Vitoria-Gasteiz (University of the Basque Country) and her Ph.D. research is "Genero eta nazio identitateak Katalina Eleizegiren antzezlanetan (Gender and national identities in the theatre plays of Katalina Eleizegi)" (2011). Alvarez Uria gives training courses about language and sexism since 2004. Some of her publications are "Lesbianismoa euskal ipuingintza garaikidean" (2010); "Deconstruyendo el género para transformar las relaciones. Performatividad de género y relaciones de poder en la narrativa vasca contemporánea" (2011); "Quatre gates? El cos i el desig en les obres de les escriptores basques contemporànies" (2012); Gorputza euskal kultura eta literaturan (in press) and "Euskal trans literarioak. Transexualitatea XX. mendeko euskal literaturan" (in press).

Portuguese first modernism and the visual arts: Peripheral identities
Inês Alves Mendes, Universidade de Lisboa

If one examines the dramatic and performative work of canonical Portuguese Modernists in the first decades of the twentieth century, the outcome cannot be properly considered modernist.

The efforts of the 'Orpheu generation', apart from that of Almada and Pacheco, are of a greater literary impact rather than a visual or a plastic one, although many of them dreamed of a theatre that would involve all the arts or, as Almada expressed it, a theatre that would be 'a showcase for all the arts'.

In fact, in order to analyse the first Modernist manifestations on Portuguese stages attention needs to be paid to a peripheral genre 'revista' which, because of its 'marginal' character, succeeded in exploiting visually the artistic potential of modernism from the end of the 1920s onwards.

If Portuguese Modernism can be considered peripheral to its Anglo-American counterparts there are, however, peripheral identities to be acknowledge within the Portuguese first Modernism. This paper aims at mapping the margins of the Portuguese first Modernism by focusing on a neglected genre and on authors that remain to this day yet to be included in the structures of canonicity.

Biography:

Inês Alves Mendes holds a D.Phil from the University of Oxford. Her thesis explored the rewritings of Antigone in Portuguese theatre, throughout the 20th century. Dr Mendes interest on Modern and Contemporary reappraisal of myths translated into 'From Renaissance to Post-Modernism: Rewritings of Myths in Britain and Portugal', a conference she co-organized at Oxford's Wadham College in 2008. Throughout her doctoral studies (2007-2011) she lectured on Fernando Pessoa, the leading figure of Portuguese Modernism, and on the 19th century novelist Eça de Queirós. Dr Mendes has published on Portuguese Antigones in France (in *Antigones Contemporaines (de 1945 à nos jours)*, Clermont-Ferrand: Publications Universitaires Blaise Pascal Clermont-Ferrnad, pp. 357-372) and her most recent publications look at Portuguese modernist theatre (as in *Portuguese Modernisms: Multiple Perspectives on Literature and Visual Arts*, Oxford: Legenda, pp. 310-30). Her research interests include the representation of women in Portuguese culture and literature in the 20th century, as well as theatre, gender and canon formation.

Komunikazio espazio nazionalak eta migrariak
Josu Amezaga, Edorta Arana, Patxi Azpillaga, Bea Narbaiza
NOR Ikerketa Taldea, Ikusentzunezko Komunikazio eta Publizitate Saila
UPV/EHU

Estatu garaikidearen sorreraren paradigmatzat jo ohi den Frantziako Iraultzatik hona, Europako Mendebaldeko estatuek kultur homogeneousunean oinarritu izan dute beren nazioaren ideala. Kultura partekatuko komunitatea behar zuen izan nazio komunitateak ere. Horrela kultura nazional bat osatuz joan da, normalean talde etniko nagusiaren osagaietan oinarriturik, gutxiengo etniko batzuen osagai batzuk testuingurutuik atera eta nazionalizaturik, eta gainerako osagai kultural guztiak bazterturik. Prozesu hau ondo ezagutu dute gure testuinguruko gutxiengo etniko eta estaturik gabeko herriek.

Baina bazterketa hau ez da izan gutxiengo horien aurkakoa soilik: atzerritarra ere, arrotza eta beste kultura batekoa den neurrian, baztertua izan da eraikuntza nazionalaren prozesutik (Robins, 2006). Hartara, kulturen ere nazio komunitatean integratu, edo bazter geratzea beste biderik ez zuen.

Bazterketa/integrazioa prozesu honetan berebiziko indarra izan dute komunikabideek, beste eragile batzuekin batera (eskola sistema, sistema politikoa e.a.). Komunikabide nagusiek nazio espazioa sortu ohi izan dute, komunikazio espazio nazionala alegia. Espazio horretan kultura partekatua birstortu ezezik, gizarte zibila eta komunitate nortasuna -nazio nortasuna- ere birstortu izan dira. Egiteko horretan lagun izan dituzte komunikabideek hizkuntza -bat eta nazionala-, merkaturia, eta arauketa -bereziki telebista eta irratiak, 1970eko hamarkadara arte estatuaren monopoliotzat gordez eta gerora estuki arautuz-.

XX. mendean aurrera egin ahala ordea, espazio nazional hauek mehatxua ezagutuko dute. Lehen mehatxua munduko herrialde pobre zein deskolonizatu berriek salatu zuten 1960 eta 1970eko hamarkadetan, kultur inperialismotzat joaz potentzia handietako kultur eta komunikazio ereduak herrialde ahulagoetan zuten eskuhartzea (Shiller, 1976); eredu haiek zalantzan jartzen baitzituzten herrialde hauen kultur subiranotasuna eta are beren nazio komunitatea osatzeko aukera. Bigarren salaketa handik bi hamarkadara etorri zen, globalizazioari hegalkak emango zizkion Munduko Merkataritza Erakundearen sorrerako negoziatioetan zenbait herrialdek, Frantzia buru zutela, “kultur salbuespena” aldarrikatu zutenean: mundu mailako merkataritza jario libreari bai, baina kultur produktuen joanetorriei (hobeto esanda, “etorriei”) mugak jarritz. Herrialde hauek ere mehatxuarean ikusi zuten beren komunikazio espazio nazionala, zenbait urte lehenago beraien kolonia ohiek ikusi bezala.

Globalizazioak beste maila batean kokatuko du herrialdeen komunikazio espazio nazionalaren inguruko eztabaida. Izan ere globalizazioa ez baita prozesu ordenatu bat, non indar hegemoniko batek bere nagusitasuna gainerako guztiei ezartzen dien, zerbait konplexuago eta desordenatuagoa baizik; eta prozesu horretan lehengo kultur potentzien homogeneousune ere ukituta geratzen da (Tomlinson, 1991).

Mundu osoan barreiatutako migrariei eta beren praktikei begiratu bat emateak, ustez orain arte nolabaiteko kultur eta nazio komunitatea finkatua zuten herrialde aberatsetan homogeneousune hori ahultzen ari dela iradokitzen digu. Herrialdeotako biztanleen hizkuntza aniztasuna handitzeak (AEBn etxean ingelesa ez den beste hizkuntza bat egiten dutenen kopurua populazioaren % 11tik % 20ra igo da azken mende laurdenean), aniztasuna kudeatzeko eredu batzuen krisiak (Frantziako

akulturazio eredua zein Alemaniako segregazio eredua), edota zenbait teoria politikok etorkin batzuk nazio komunitatean integratzeko ezintasuna aldarrikatzeak (Sartori, 2000), horrela pentsatzera garamatzate.

Eskema honetatik begiratuta, garrantzizkotzat jotzen dugu komunikabideen eremuan gertatzen ari denari erreparatzea. Izan ere telebistaren kasua bereziki interesgarria da: zenbait herrialdetan telebista izan baitzen nazionalizatzeko tresnarik eraginkorrena, komunikabide idatziak iristen ez ziren bazterretaraino iristen baitzen, hala geografikoki nola sozialki ere. Gaur egun ordea, teknologia berriekin, telebista gero eta transnazionalagoa da: satelitez zein internetez, munduko edozein txokotako emanaldiak jaso ahal ditugu; bereziki, gure jaioterrikoak.

Hartara, migrariak telebistarekin nola jokatzaren duten, eta telebistek migrariarekin nola jokatzaren duten aztertzeak, hiru ardatzen inguruko gogoetara garamatza. Lehena, kulturantzatasunari lotua; alegia, noraino gaur egun komunikazio sistema nazionalak gai diren kultur komunitatea birstortzeko. Bigarrena, nortasun nazionalari eta nortasun partekatuei lotua. Eta hirugarrena, esfera publiko nazionalen eta transnazionalen eraikuntzari lotua. Hiruek dute, gure iritziz, berebiziko garrantzia, hala herrialde hartzaileen ikuspegitik begiratuta -inmigrazioarekiko politikak aztertze- nola herrialde emaileen ikuspegitik begiratuta -emigranteekiko harremanak ematen dituen aukerak aztertze-.

Hemen aurkezten dugun lan hau, proiektu handiago baten hastapeneko gogoeta da. Proiektu hau Madrilgo MICIIN-ek finantzaturako ikerketa proiektu bat da, eta hurrengo hiru urteetan zehar garatuko dugu UPV/EHUko Nor Ikerketa Taldean. Ikasket Iberiarren XV. Fororako egiten dugun proposamen honetan gogoeta teorikoa, analisi historikoa eta telebista zein hizkuntzei buruzko ikerketa enpirikoa konbinatzen dira.

Dizer a Nação entre escrita e imagem
Livia Apa, Università degli Studi di Napoli “L’Orientale”

A minha apresentação pretende focar-se sobre a relação literatura/cinema e de como ela concorre à criação da imagem da Nação. Serão objecto de análise a transposição cinematográfica de Sara Moldor de *A vida verdadeira de Domingos Xavier* de José Luandino Vieira no filme *Sabizanga* (1972) e por outro lado, já no pós-independência, a transposição de três obras de Mia Couto, *Um rio chamado tempo, uma casa chamada terra* (filme 2000), *Terra Sonâmbula* (filme 2007) e *O último voo do Flamingo* (filme 2010). Objectivo do meu texto vai ser pensar como a linguagem cinematográfica se torna funcional a um ideia/imaginário de Nação tomando em conta as diferenças mais patentes entre uma operação pensada ainda nos anos da guerra de libertação e as outras pensadas já no pós independência e com certeza já mais funcionais, mesmo que cada um à sua maneira, à questões que tendo a ver com a globalização do mercado cinematográfico não deixa de obedecer certos estereótipos endógenos sobre o continente africano.

Biografia:

Livia Apa é investigadora junto da Università degli Studi di Napoli “L’Orientale”. Trabalha na área dos estudos culturais e literários dos países de língua oficial portuguesa, nomeadamente sobre as literaturas angolana e moçambicana, tal como sobre a poesia portuguesa, e mais recentemente sobre o cinema africano e o espaço sócio-linguístico do português em África. Tem traduzido, entre outras, obras de Mário Cesariny de Vasconcelos, Ana Luísa Amaral, Ruy Duarte de Carvalho, Ondjaki, Mia Couto e José Eduardo Agualusa. Tem organizado com M.A. Daskalos e A. Barbeitos a Antologia da Poesia Africana *Poesia Africana de Expressão Portuguesa*, Editorial Lacerda, pela Academia das Letras de Rio de Janeiro (2004), com M. Zamponi *Il colore rosso della Jacaranda*, (2005), *Angola e Mozambico”scritture della guerra e della memoria* (2006) e *Abitare la lingua. Riflessioni sulla lingua portoghese in Angola* (2010).

**Basque identity, otherness and narcissistic enjoyment in *Rossetti's Obsession* by
Ramon Saizarbitoria**
Ur Apalategui, Université de Pau et des Pays de l'Adour

After having been painfully removed from the suffocating grip of nationalism in the 1980s, Basque literature seems from that moment on to be threatened by a heteronomisation of quite another kind: the one represented by the strength of the attraction of the Spanish literary field which is felt by the writers. This field has, since 1989, practiced a new policy of integration of works written in Basque (via translation and literary prizes).

Ramon Saizarbitoria presents in *Rossettiren obsesioa*, a short and explicitly meta-literary novel published in 2000, a Basque writer wrestling a formidable lover: the Spanish readership. The question that Eugenia, the woman from Madrid, constantly asks the writer, « Qué os pasa a los vascos ? » (“What’s wrong with you Basques?”) encapsulates the ambiguity of the relationship which unites these two indisputably allegorical characters. The difficult interaction between the powerful Spanish literary field and the emerging Basque literary field, doomed to coexist and moved by reciprocal feelings of fascination and irritation, becomes the novel’s subject matter.

We will base our analysis on the hermeneutic model developed by Pierre Bourdieu in his analysis of Flaubert’s *Éducation sentimentale*. A work of literature is at once a sociological self-analysis of the author and does not encrypt the author’s life but rather his trajectory in the literary field. From this perspective we will establish the elements which suggest a meta-literary interpretation of the work before looking in more depth at the unifying - or de-unifying - relationship of the narrator and the character of Eugenia.

Biography:

Born in Paris in 1972, Ur Apalategui is a senior lecturer of Basque studies at the *Université de Pau et des Pays de l'Adour*, France, and is a member of *IKER-UMR5478* research laboratory. He is the author of *La Naissance de l'écrivain basque (The Birth of the Basque Writer)* (Paris, L'Harmattan, 2000), a work drawn from his doctoral thesis consecrated to the literary work of Bernardo Atxaga. Since 2001 he has created and directed the collection “*Kritika Literarioa*” (Literary Critic), ed. *Utriusque Vasconiae*. He works on contemporary Basque literature but focuses more generally to the sociological or systemic approaches to literature.

Without exile, who am I?
Metaphors of Basque exile and discursive traces of subalternity in the work of
Martin Ugalde
Larraitz Ariznabarreta Garabieta, Mondragon Unibertsitatea (HUHEZI)

The paper revisits the notions of Basque culture, language and identity as embodied by traditional Basque Nationalism through the analysis of Martin Ugalde's vast literary and journalistic work. Ugalde, a synecdochic figure of the Basque cultural resistance to General Franco's regime and an active contributor to the early cultural and political restructuring of the Basque Country after the dictator's death, epitomizes much of the intellectual work undertaken by his nationalist contemporaries. As a political activist, reporter, journalist and fiction writer, Ugalde's work and the analysis of his discourse allow for a highly significant revisiting of central issues for traditional Basque nationalism. The strategy through which the (re)construction, maintenance, and transmission of collective identity was scaffolded by the Basque National Party (PNV) in exile, the subaltern -and defensive- sign of its political discourse and the construal of its underlying ideology are considered. The paper posits that social and discourse practices constitute fertile ground for the study of groupal and individual systems of representation and, hence, the researcher underlines the fact that displacement, political ostracism and the urge to surmount a defensive identity find their expression at different levels of Ugalde's discourse. The discursive elements analysed include morphological, lexical and pragmatic markers, which abound in discursive polarizations, endogenous polyphony, heteroglossia or various politeness strategies, which are purportedly brought into the discursive play to evade the marginalization of the author's ideology.

Biography:

Larraitz Ariznabarreta graduated in Hispanic and English Studies at the University of Deusto and holds a Master's Degree in Basque Studies. She has devoted much of her research efforts to charting a cultural cartography of Basque nationalist exile(s) (1936-1970) through the discursive analysis of synecdochic exiled authors. Her articles have contributed to the books: *Martin Ugalde Azterkizun* Saturraran (2002); *Exilio y universidad* Saturraran (2008); *Exilio y artes escénicas* Saturraran (2009); *Testimonios del exilio* Hamaika Bide (2010). She has taught at Deusto University and has been a visiting lecturer of Basque culture and literature in Turku Polytechnic (Finland). She currently teaches at Mondragon Unibertsitatea.

**Joseba Sarrionaindia 's *Moroak gara behelaino artean?* and the Foundation of
Universalism in Alain Badiou
Iker Arranz Otaegui, University of Nevada, Reno (USA)**

The dialectical approach of Sarrionaindia regarding the content of the political-versus-cultural identity places him in the foundational situation of the Basque identity understood as a reflexive gesture instead of the transcendental opposition generated by *the difference*. This movement preserves the contingent element, which is crucial for the development of the contemporary literature as an aesthetic experience. In Sarrionaindia we find the hegemonic frame of any language prior to its transformation into an identity continent: the grammar and its transmission and transformation. The foundational moment of the language as a political expression comes after this beginning, but it is not the beginning (a non-ending begging or an always already starting point, as Derrida would point it out) of the cultural being. I will defend that: a) Contemporary literature and cultural identity are crucial elements to understand the actual geopolitical and social order; b) The *new* rhetoric founded by Burke in the mid-1930s establish the relation of the language and the critical gesture in order to produce a literary work full of social criticism and involved itself in this criticism; and c) Sarrionaindia intentionally uses the vast variety of resources coming from this new rhetoric in form of strong criticism and interpretation, in order to found the universal literary gesture. The book of Badiou on the *Foundation of the Universalism* in the figure of the apostle Saint Paul can be understood as a contribution to emphasize the canonical oeuvre of Sarionaindia.

Biography:

I am a second year Ph.D. Student at University of Nevada, Reno. I hold a Philosophy degree by the University of the Basque Country and three Masters degrees: one in Philosophy (UPV-EHU), one in Pedagogy (UPV-EHU) and one in Basque Studies (UNR). I am interested in the concept of violence between equals. Currently I am researching the links between rhetoric and violence, especially in Burke and Jameson, and the transformation of reality through critique.

The convergence of conflicted memories in Basque novels

Izaro Arroita Azkarate, University of the Basque Country

Contemporary Basque literature, like other Iberian literatures, has shown a big concern for the Spanish Civil war and the later dictatorship. In the Basque Country, though, these memories are closely linked to the Basque conflict and the history of ETA, which was founded during the Francoist dictatorship and has persisted up to now. These memories of war and repression, but also of terrorism are very significant for different politico-cultural identities and sensitivities in the Basque Country. Owing to the persistence of the conflict, no commemoration of victims has been unanimous; yet, they have been politically instrumentalized in the public sphere. It has been in the field of literature and fiction where these different memories have converged. Three main novels will be chosen in order to understand the narrative strategies used to represent these conflicted memories in literature: *Hamaika pauso* "Innumerable steps" (Ramon Saizarbitoria, 1995), *The Accordionist's Son* (Bernardo Atxaga, 2003, English translation, 2008) and *Antzararen bidea* "The Way of the Goose" (Jokin Muñoz, 2007). On the other hand, taking into account that literature written in Basque has been mostly linked to the nationalist movement since the beginning of the 20th century, the critical approach of these authors to the historical-political facts gives us an insight into the evolution of the nationalist discourse, suggesting interesting reconsiderations of the relation between Basque language, ideology and identity.

Biography:

Izaro Arroita finished her degree in Journalism at the University of the Basque Country in 2007. She holds an MA in Comparative Literature: Literary and Cultural Studies from the Universitat Autònoma de Barcelona (2008). As a journalist, she has served as editor of the newspaper *Berria* and news editor at Euskadi Irratia (Basque public radio). In her PhD dissertation she is analyzing historical memory and national identity in Basque literature. She is a member of *452°F Online Journal of Literary Theory's* Editorial Board. She has published "Memory and identity in Atxaga's and Saizarbitoria's literature" (in *RIEV Cuadernos*, 8, 2011).

**How to create the self as other: a genealogy of Basque identity construction
through the alien word**
Ibai Atutxa, Universitat de València

This paper will scrutinize the appearance of the alien word in different discursive figurations throughout a variety of texts in Basque literature. Starting from XVI century *Linguae Vasconum Primitiae* to XXI century *Bilbao- New York-Bilbao*, the objective of this communication is to obtain a new perspective of the modern formation, repetition and differentiation of the Basque subject and community under hierarchical power/knowledge relationships. Bakhtin and Voloshinov's ideas about the culture-creating role of the alien word together with the main poststructuralist and postcolonial ideas about otherness (Spivak, Bhabha, Said) and subjectification (Foucault, Deleuze, Guatari), enables us to achieve a critical approach to both the interaction that new social realities have with traditional understandings of concepts such as culture, community, nation or Nation-state, and the performativity of contemporary Basque literature reproducing subject as part of different social structures. Thus, I propose that by using the alien word, geopolitical Self/Other dialectics become readable and the possibility to realize radical readings in order to undermine current ontology's metaphysical and subordinating structure (Derrida, Mignolo) also emerges. Localization, tracking and understanding of the philosophemes of the alien word with which Nation identities are constructed, in texts by Etxepare, Leizarraga, Axular, Moguel, Arana, Oteiza, and Uribe, allow us to occupy a relational, strategic, and non-essentialist position in the comprehension of Iberian cultures.

Biography:

Ibai Atutxa, is a doctoral student in Communication at the Universitat de València,. He holds Master's degrees in both Contemporary Philosophy and Comparative Literary and Cultural Studies from the Universitat Autònoma de Barcelona. He received his Bachelor's degree in Basque Philology from the Universidad de Deusto in Bilbao. He is the author of the books, *Tatxatuaren Azpiko Nazioaz*, and *Kanonaren Gaineko Nazioaz*, both of them published in Donostia by Utriusque Vasconiae in 2010 and 2012. He is also part of the Editorial Board of *452°F Journal of Literary Theory and Comparative Literature*.

Euskal Telebista (Telebista Publikoa, Autonomikoa). Kultur identitatea, programazioa eta programak. Entretenimendu formatuak
Itziar Azpeitia Iruretagoiena, Euskal Telebista (Basque Television), Spain

Euskal Telebista (ETB) erakunde publikoaren sorrera legean (1982) iada jasotzen da telebistak “oinarrizko zerbitzu publikoa” eta “euskal kultura eta euskararen sustapen, zabalkunde eta garapenerako ezinbesteko tresna” izan behar duela. Egun, esan daiteke ETB euskara eta euskal identitatearen zabalkunde eta promoziorako dagoen ikus-entzunezko komunikabiderik garrantzizkoena dela baina, horrez gain, telebisten egungo egoeran kultur identitatearen faktoreak indar berezia hartzen du, ez bakarrik ETBren izaeraren ezinbesteko oinarri gisa, baita honen iraupen, bilakaera eta arrakastaren ardatz nagusi ere bihurtzen delako.

Euskal Telebista hedapen enpresa da alde batetik (broadcaster) eta ekoizpen etxea ere bada bestetik; bi arloak izango ditut kontutan aipaturiko planteamendua arrazoitzerakoan. Identitate edo/eta kultur ezaugarri nabarmenak dituzten ekitaldi eta telebista saioak ahaztu gabe barne produkzioko saio entreenigarriak hartuko ditut kontutan batik bat. Saio hauetako hainbat ezaugarri eta baliabide aztertuko ditut, hizkuntzari lotutakoak ere bai, horien artean azpimarratuz euskal kultur identitatearen zabalkunde, sustapen eta bilakaeran lagungarri direnak, formatu, joera eta telebista hizkuntza adierazpen berriekiko azaldu duten egokitzapenagatik. Izan ere elementu horien integrazioa egokia bada, telebista saioak oso tresna interesgarriak izan daitezke aipaturiko zeregin horretan, eta horrez gain, ikusleen identifikazio maila indartzen dute. Horrela kultur identitatea ardatz bihurtzen da telebista katearen (ETB) eta gizartearen artean sortzen den harreman sinbiotiko horretan, eta gainera alde biezat da onuragarria.

Biography:

Actualmente, desde 2005: Responsable de Desarrollo de Nuevos Programas de Euskal Telebista (Televisión Pública Vasca). Más de 25 años de experiencia profesional en TV: productora ejecutiva, productora, directora, realizadora, guionista... de programas de televisión de diferente índole, desde documentales y reportajes hasta numerosos y variados formatos de entretenimiento. Tesis Doctoral inscrita, en elaboración, Diploma de Estudios Avanzados en Comunicación Audiovisual, Suficiencia Investigadora y Licenciatura en Ciencias de la Información en la UPV-EHU/ Universidad del País Vasco. Postgrado en Cine y TV en University of Bristol, U.K. Líneas de investigación: Televisión, Medios de Comunicación, Programas de Euskal Telebista, Espacios Culturales y Comunicativos.

Projeccions en pantalla gran: cinema, societat i literatura en la Mallorca contemporània

Xavier Barceló, Universitat de les Illes Balears

El cinema, durant els anys del franquisme, representava per als espanyols una finestra que mostrava el món exterior, en particular el progrés reflectit en el cinema nord-americà, però també l'experimentació i la transgressió dels films francesos, com Truffaut, Godard o Rohmer, o la transcendència característica dels films nòrdics, de l'estil de Bergman o Dreyer. Malgrat els intents del règim de controlar el discurs de les sales de cinema, inevitablement s'hi esmunyia un aire de llibertat i de diferència que vehiculava molts dels pensaments progressistes de l'època. Amb l'adveniment de la democràcia, el cinema ha continuat el seu paper de construcció de referents i d'articulació (o desarticulació) social, que inevitablement ha tingut un impacte considerable en el món literari. En aquesta comunicació analitzarem la presència de referències cinematogràfiques a la literatura mallorquina contemporània. Per tal d'observar els canvis en la resposta vers els referents socials que el cinema reflecteix i la funció que el cinema desenvolupa tant en la societat com en la mateixa construcció del discurs literari, tant temàticament com formalment, la comunicació abraça un període més aviat llarg en el temps, que va dels últims anys del franquisme (a partir de 1968) fins als anys 2000, amb particular atenció tant cap a escriptors consagrats, com Baltasar Porcel, Gabriel Janer, Antoni Serra o M.A. Oliver, com més joves, com ara Melcior Comes o Joan Miquel Oliver.

Skin, cells, and self: the meeting of art and science in Spanish contemporary culture

Sara Barnard, University of British Columbia, Vancouver

“Skin is the frontier that separates us from others, it determines the race to which we belong, it reflects our emotions and our roots, whether biological or geographical,” states Pedro Almodóvar on the website for his latest film *La piel que habito* (2011). The artist Ángeles Agrela explores similar ground with the exhibition *La profundidad de la piel* (2011), suggesting the skin's potential as disguise and barrier. Our understanding of the body as a discreet unit is, however, increasingly challenged by changes to and expansion of our physical capabilities provided by technological development. Far from being merely a mirror in which current practice is reflected, contemporary cultural production has a crucial role in questioning, analyzing, and critiquing these types of scientific advances.

The work of scientist and writer Gregorio Marañón (1887-1960) and his peers was decisive in shaping ideas about Spanish national identity, while aiming to develop scientific study which they identified as part of a progressive European discourse. References to Marañón and his work in *La piel que habito*, as well as other visual and thematic clues, suggest that, alongside the presence of typical themes in the director's work (gender, marginalization, sexual identity, etc.), the film can be read as a commentary on the relationship between science and art, the concept of progress (both scientific and cultural), and the interconnected political and scientific discourse on Spain's place in Europe. This analysis considers the impact of these interrelations and their role in exploring and questioning Spanish cultural identity.

Biography:

From England, Sara studied for a BA in Modern Languages at Bristol University, with time at the Johannes Gutenberg University in Mainz, Germany and the University of Vigo, Galicia. She completed a Master in Spanish Literature at the Complutense University, Madrid, in 2009. Currently a doctoral student in Hispanic Studies, her thesis will consider relationships and interactions between science and the arts in contemporary Spain. She was part of the administrative team organizing the FHIS *Labyrinths* conference, and won the departmental prize for Best Graduate Essay. Sara works as a Teaching Assistant and in the department's Writing Centre.

Notes per a una comparació entre dos lectures radicals del cinema ibèric: el cine-literatura de Pere Gimferrer vs. el cine-filosofia de Gilles Deleuze
Lídia Carol Geronès, Università di Trento - Università di Verona

El poeta i assagista català Pere Gimferrer l'any 1985 a *Cine y literatura* va publicar una seva personal visió de la relació visceral entre cinema i literatura, en la mateixa línia que en aquells anys (entre el 1983 i el 1985) el filòsof francès Gilles Deleuze publicava dos densos assajos d'interpretació filosòfica del cinema, *L'image-mouvement. Cinéma 1* i *L'image-temps. Cinéma 2*. Si l'assagista català analitza l'intrínseca continuïtat entre el fer literatura i el cinema modern (ja a partir de Griffith) el pensador francès en els seus textos subratlla que allò específicament fílmic s'ha d'entendre com una original transposició en imatges de les idees. En altres paraules, per al poeta el cinema és literatura feta amb altres mitjans, per al filòsof, en canvi, el cinema és pensament fet amb altres mitjans. Per ambdós, amb una passió evident, la història del cinema és *re-narrada* gràcies a les pròpies interpretacions (particulars i radicals).

En aquesta comunicació, comparant aquestes dues personals visions del cinema, la del poeta *versus* la del filòsof, s'intentarà mostrar les similituds i/o les diferències posant una especial atenció al lligam entre cinema i identitat cultural.

Per això, i tenint en compte les línies de recerca proposades pel *XV Forum for Iberian Studies*, s'intentarà demostrar com la menys coneguda interpretació de Gimferrer del cinema com a art literària representi dins la poètica de l'autor la tria conscient per a enriquir el llegat de la pròpia identitat cultural catalana amb acostaments, interseccions i comparacions amb els costums culturals no-autòctons, abandonant localismes. Per un altre costat, s'intenterà fer una comparació entre les diferents lectures d'algunes pel·lícules ibèriques per a desenvolupar una lectura entre les dues anàlisis del cinema. De fet, els dos textos narren, citen, analitzen obres de directors de cinema de la Península Ibèrica (des de Luis Buñuel-Salvador Dalí a Manoel de Oliveira passant per Pere Portabella o pel "neorealisme espanyol"). D'aquesta manera es podrà comprobar com ja en aquells anys el cinema de la Península Ibèrica hagués trobat un reconeixement, ja sigui dins mateix de la Península com a fora, oferint, per tant, una bona varietat d'obres interpretables des de diferents prespectives crítiques.

Biography:

Lídia Carol Geronès graduated in Catalan Philology at the University of Girona and at the same university she is currently working on her Ph.D. thesis on the Catalan writer and poet Pere Gimferrer. From 2009 she has been teaching Catalan language and literature for the Institut Ramon Llull at the Italian Universities of Trento and Verona. Previously she taught for three years at the University of Bologna as professor of Catalan literature. She has organized and participated in various international conferences on Catalan studies and she has published some studies on contemporary Catalan literature (and cinema) in Catalan and Italian journals. She is currently an executive member of the Associazione Italiana di Studi Catalani.

Mapping the National and European identity of Portugal from the Iberian-Slavonic perspective

Beata Elzbieta Cieszyńska, University of Lisbon, CLEPUL-FLUL

The end of the “Eastern Block” marked the beginning of a step-by-step convergence of the Iberian Peninsula and Central and Eastern Europe. Previously represented in ambiguous dialogues, and conditioned by fear-inducing stereotypes, they were recently presented with new opportunities for experiencing fruitful encounters and comparisons. This paper seeks to overview the role of the Iberian-Slavonic research perspective applied to the cultural and literary studies of identity issues of Portugal and the Iberian Peninsula.

There are three main areas of Iberian –Slavonic comparative research to be closer analysed and assessed, all examples of projects situated within the series: *Iberian and Slavonic Cultures in Contact and Comparison*, conducted from the University of Lisbon, and promoted by CLEPUL5 - Research Group “Iberian and Slavonic Literatures and Cultures” of the Centre CLEPUL-FLUL, and the International Society for Iberian-Slavonic Studies - CompaRes.

The first topic to be undertaken will focus on mapping cultural identity of Portugal towards the traditional concept of centres-peripheries, in response to the new enlarged map of Europe, crossing it with the Slavonic and East European perspectives. The second point will discuss attempts to apply the Iberian-Slavonic comparative perspective in readings of Europe inspired by post-messianic streams, working on two examples: sarmatism in Poland and sebastianism in Portugal. The third goal aims at questioning cases of calling upon the motives of Slavic immigrants in the newest Portuguese and Spanish literature, included in its social and cultural diagnosis of the Iberian identities.

Biography:

Beata Cieszyńska, PhD is a researcher of the Center for Lusophone and European Literatures and Cultures of the Faculty of Letters, University of Lisbon, member of its Directory Board and Coordinator of its Research Group CLEPUL5 - Iberian and Slavonic Literatures and Cultures. Promoting the Iberian-Slavonic research field in Portugal and world widely, she runs the Scientific of the International Society for Iberian-Slavonic studies CompaRes as well as the Commission for Iberian-Slavonic Comparative Research at the International Committee of Slavists. She promotes two series of publications dedicated to complete the *Iberian-Slavonic Library* (in English and in Portuguese), as well as holds the position of the Editor-in-Chief of the Yearbook *IberoSlavica*.

**José Rodrigues Miguéis, *Léah e Outras Historias*: Telling Stories of Tradition
during a Life in Exile**
María Colom Jiménez, Universidad Complutense de Madrid

When tracing the evolution and outcome of short story narrative in Portuguese literary history, one soon becomes aware that the major outbreak of this genre takes place during the 19th and 20th centuries. In *Léah e outras Historias*, José Rodrigues Miguéis, makes a harsh analysis and critic of the social and political problems latent in Portugal. It is evident that his exile to the United States in 1935, during the Salazar dictatorship, did not separate him from the Portuguese problematic, but on the contrary made social concerns more vivid in his writing, as he compared American Democracy to the Portuguese political situation. In the stories of the collection *Léah e Outras Historias*, Miguéis examines the differences between the customs of the Portuguese exiled protagonists and the characters that surround them, and these are reflected in everyday experiences, like falling in love; going to the barber; strolling along an Avenue in New York, or attempting conversations with neighbors and other foreigners.

This paper intends to examine the narratives in *Leah e Outras Historias*, as mirrors of the complicated circumstances and social or linguistic clashes caused by cultural differences during emigration or exile. We will analyze how the character's physical exile sometimes gives place to internal exile because of their psychological nature and difficulty in adapting to new and unknown environments. We will study how, Portuguese cultural tradition is contrasted with new social realities and how the problems of cultural interaction are treated throughout the narratives.

Biography:

María Colom Jiménez, has a Bachelor's degree on English Philology at Complutense University in Madrid. From April 2006 to September 2007, she was granted a Collaboration Scholarship, and worked in the Erasmus Office of the Faculty of Philology at Complutense University. In September of 2007, she was granted the LLP Erasmus Scholarship, and coursed a full academic year (2007/2008) at Université Libre of Brussels (ULB). Maria completed an MA. in Literary Studies at Complutense University in 2009, dedicating her final Masters project to tracing the influences of Anglo-American Literature and Language in the works of Fernando Pessoa: '*The Anglo-Saxon Culture in the Literary Discourse of Fernando Pessoa*'. Maria is also participating on *The Victorian Web* project, at UCM, helping with the translation of the *Victorian Web* from English to Spanish. Maria was a member of the Organizing and Scientific Committee of the International Conference 'Reading Nature' Cultural Perspectives on Environmental Imagery. Maria has participated in many National and International conferences. At present Maria is working on her PhD research at Complutense University, Madrid. Her areas of study are Comparative Literature: Anglo-American and Portuguese Modernism.

Screening El Cid: Spanish national identity and epic narrative in film
Diógenes Costa Currás, University of Michigan

Rodrigo Diaz de Vivar, El Cid, the main character in *Cantar de Mio Cid*, has been one of the most important historical and literary—and controversial—figures in the configuration of Spanish national identity. Throughout the past nine centuries, El Cid has had many political uses and implications within Spanish culture. However, considering the interest filmmakers had for the Middle Ages, in post-Civil War Spain as a means to rekindle national pride, it seems striking that only three filmic adaptations of Rodrigo Diaz de Vivar's story have been made: the Italian production *Il Cid* (1910), the American film *El Cid*, shot in Spain in 1961, and the first Spanish production, *El Cid: La Leyenda*, an animation film released in 2003.

In this paper I will discuss both Anthony Mann's *El Cid* and in Jose Pozo's *El Cid: La Leyenda*, focusing on the representation of Spanish national identity through the figure of El Cid, while at the same time investigating the role of foreign influences and/or immigrants, as for example seen in the figure of the Muslim, or non-Western, with regard to what has been perceived to be "Spanish". Considering cinema as a indoctrinating "apparatus," this analysis will allow me to contribute to current discussions about immigration and Spanish national identity, and the uses of the figure of El Cid in relation to the historic reality of Spain during the autarchic Francoist dictatorship, and in the early 21st Century, when Spain became again a gateway between Europe and an Orientalised South.

Biography:

I am a fourth year PhD. student at the Department of Romance Languages and Literatures at the University of Michigan. My current research interests are related to realism in Peninsular literature and film from the 19th century onwards and the way in which these variations in style have helped shaping and reflecting the new national identity/identities in contemporary Spain.

L'alfabet de l'altre. El discurs de la immigració a la trilogia L'Atzar i les Ombres (1997-2005), de Julià de Jòdar
Maria Dasca, Universitat Pompeu Fabra

La trilogia *L'atzar i les ombres*, integrada per *L'àngel de la segona mort* (1997), *El trànsit de les fades* (2001) i *El metall impur* (2007), es focalitza en la immigració murciana arribada a Badalona durant els anys 30. Al llarg de la ficció, Jòdar desplega una àmplia gamma de recursos lingüístics i textuais que problematitzen el codi hegemònic imposat per l'Espanya franquista. El problematitzen doblement perquè, d'una banda, impliquen la construcció d'un discurs híbrid fusionat amb la cultura de recepció, una cultura subalterna a la imposada pel règim dictatorial, i, de l'altra, tot i vehicular un codi que s'identifica amb la llengua hegemònica, creen uns espais marginals respecte dels oficials.

Ambientada en la Badalona dels anys cinquanta i seixanta, en la confluència entre els carrers Cervantes i Guifré, i a l'espai de la desembocadura del Besòs (on hi ha La Catalana, La Mina i el Camp de la Bota), la ficció se situa en un espai simbòlicament associat a la frontera. Es tracta d'un territori liminar, resultat de la negociació entre diversos ordres de valors culturals.

L'objectiu de la meua comunicació és, justament, analitzar quins elements de la ficció jodariana contribueixen a la creació d'aquest llenguatge des del qual es pot erigir una autoritat al marge, vehiculada a través del protagonista, Gabriel Caballero. La proposta de Jòdar, a la vegada, defuig les tècniques de la literatura de testimoniatge (que trobaríem en l'obra de Francesc Candel) i, a través de la descripció d'un itinerari errant, dona resposta a una violència simbòlica i física que implica una presa de consciència individual (i històrica).

Biography:

Maria Dasca got a Ph.D. thesis in Catalan Philology at the University of Barcelona. She has worked as a Maître de langue at the University of Paris-Sorbonne and as a Visiting Teaching Associate at the Brown University. Her teaching experiences involved Catalan as a Foreign Language as well as Catalan Culture and Literature. Now she works as a post-doctoral researcher at the University Pompeu Fabra. Her research interests include Catalan narrative and Contemporary fiction.

Representações do outro na literatura e nos media

Jessica Falconi, Centro de Estudos Sociais (Coimbra, Portugal), Università degli Studi di Napoli “L’Orientale” (Napoli, Italia)

A minha comunicação pretende reflectir sobre diferentes linguagens, discursos e estereótipos utilizados na construção da imagem do outro e das “relações raciais” na sociedade portuguesa contemporânea, focando a representação dos imigrantes africanos em Portugal. Para este propósito, será apresentada uma análise comparativa que põe em diálogo distintas tipologias de escrita, entre as quais, nomeadamente, o romance *O meu nome é legião* de António Lobo Antunes (prémio Camões 2007), que de facto aborda e desconstrói lugares comuns e discursos “oficiais” relativos a estas questões, e um conjunto de textos e discursos, de cariz prevalentemente jornalístico, relacionados com o chamado “arrastão de Carcavelos” de 2005 - “evento” construído pela imprensa em torno do crescente aumento de tensões sociais e preconceitos raciais que marca a sociedade portuguesa. Trata-se de questões que se por um lado se radicam em especificidades locais, adquirem por outro lado um alcance maior na medida em que se inserem na mais ampla reconfiguração da identidade europeia actual e da relação entre centros e periferias - das cidades, das nações, do mundo.

Biografia:

Jessica Falconi é investigadora de Pós-doutoramento no Centro de Estudos Sociais (CES) da Universidade de Coimbra. Actualmente é docente de Língua Portuguesa na Università degli Studi di Napoli “L’Orientale”. Os seus interesses de investigação incluem estudos pós-coloniais e literaturas africanas de língua portuguesa, com particular enfoque na literatura moçambicana e na recepção crítica das literaturas africanas.

O complexo mítico da construção de uma identidade nacionalizante. O caso português

José Eduardo Franco, Universidade de Lisboa, CLEPUL

A formação da ideia de identidade nacional na cultura portuguesa consubstancia-se na modelação de um complexo mítico que envolve a marcação clara de pontos ideográficos de afirmação e distinção, de pontos de negação, de pontos espelhos de atração e de pontos de fuga. Neste nosso excursus breve sobre a deriva cultural de construção do discurso identitário português na Época Moderna descortinaremos, através da sua voz intelectual, os traços desse desenho imaginário que constituem os referentes mitificados dos contornos afectivos da nossa comunidade imaginada como nacional. A análise terá como pano de fundo de referência uma proposta de paradigma que estamos estabelecer nos nossos estudos comparados em torno da construção dos processos de mitificação das nacionalidades no contexto da deriva moderna da afirmação da ideia de nacionalidade na Europa. Segundo o nosso esquema paradigmático de reconhecimento de um *construto* ideográfico nacional como ideia mitificada através de um processo de construção identitária no horizonte da história cultural, das mentalidades e do imaginário, consideramos que uma nacionalidade para o ser de facto e plenamente precisa de desenvolver um processo quadridimensional de mitificação.

Biography:

José Eduardo Franco was awarded his Ph.D. in 2004 in History and Civilisations at École de Hautes Études en Sciences Sociales about the myth of Jesuits in Portugal and Brazil. He is a Researcher and the Director of the CLEPUL - Centre for Lusophone and European Literatures and Cultures, Faculty of Letters University of Lisbon and Coordinator of its Research group - CLEPUL 4: European Literatures and Cultures. Recent publications: *O Mito dos Jesuítas em Portugal e no Brasil, Séculos XVI-XX*, 2 Vols., Lisboa, Gradiva, 2006-2007; *O Padre António Vieira e as Mulheres: Uma visão barroca do Universo feminino*, (em co-autoria com Isabel Morán Cabanas), Porto, Campo das Letras, 2008, *Dança dos Demónios - Intolerância em Portugal: Anti-semitismo, Anti-Islamismo, Anticlericalismo, Antijesuitismo, Antiprotestantismo, Antimaçonismo, Antifeminismo, Anticomunismo, Antiliberalismo, Antiamericanismo*, Obra coordenada por José Eduardo Franco em conjunto com António Marujo, Lisboa, Círculo de Leitores/Temas e Debates, 2009; e *Dicionário Histórico das Ordens e Instituições Afins em Portugal*, Lisboa, Gradiva, 2010.

***Cartas de amor de una monja* (Grau, 1978), la versión española de un cineasta trasgresor. Un caso de diálogo entre literatura y cine**
Miren Gabantxo-Uriagereka & Vanesa Fernández-Guerra, Universidad del País Vasco (EHU-UPV)

Cartas de amor de la monja portuguesa Mariana Alcoforado es mentar un famoso texto literario alrededor del cual se ha escrito y mucho sobre su veracidad y autoría. El cineasta Jordi Grau y su esposa, la actriz y escritora Gemma Arquer, a partir de la reinterpretación del citado texto del siglo XVII, co-escribieron un guión en 1978, en plena euforia del destape en el cine español. Tras la muerte del dictador Franco y con la finalización de la censura institucional, se les encargaron escenas tórridas en un convento, pero la película fue una reflexión sobre el alcance del amor puro, donde una monja compara el amor místico con Dios, con la unión sexual entre un hombre y una mujer enamorados. Lo que discurre bajo esas imágenes es toda una declaración de principios contra la banalización del sexo, es decir contra el género de destape o porno blando como tal. La elección del siglo XVII para explicar estas ideas sirve de escudo de seguridad al cineasta, de manera que el espectador es libre de interpretar si esas situaciones mostradas se asemejan a la realidad antropológica de 1978 en España. Así que también podría verse la película como una crítica contra el sistema patriarcal y católico-represor, vigente en la moral de gran parte de la sociedad española de 1978.

Biografía:

Miren Gabantxo-Uriagereka es Doctora en Comunicación Audiovisual y profesora de asignaturas relacionadas con el lenguaje audiovisual, de la Universidad del País Vasco. Ha sido guionista y montadora de reportajes para EITB, la Televisión Pública del País Vasco, durante diez años. En la actualidad es Vicedecana de Infraestructuras de la Facultad de Ciencias Sociales y de la Comunicación, de UPV/ EHU. Su área de investigación es el guionista y cineasta catalán Jordi Grau, cuya obra fílmica (1957-1994), que atravesó el período de la censura, la transición democrática y la democracia, está pendiente de catalogación dentro de la Historia del Cine Español.

The Way (2010) and Spain in America
Christopher George, University of Santiago de Compostela

The *Camino de Santiago* has long been the most international manifestation of part of the Galician national identity, and the twenty-first century is no different. Foreigners who have walked the path have written many books and guides, and the route has been featured most recently in the Emilio Estevez film *The Way* (2010). This presupposes an international perspective of the Galician people, language, and identity, with the Cathedral of Santiago and the Camino functioning and metonymic markers. However, in the film, the Basque country is differentiated from Castilian Spain through historical and language references in conversation, while Galicia is only differentiated from the rest of the *Camino* visually, by way of the symbolic structure of the Cathedral. The Christian identity therefore necessarily supersedes the Galician. Since the nineteen-eighties, the Camino has become more popular, and much has been written and said about it, rarely acknowledging the various cultural differences within Spain, especially in the north. A homogenous perspective has been adopted, utilizing stereotypical elements to represent Spain: the bulls in Pamplona, plentiful food and wine, myriad churches and chapels. This film is endemic of the American perspective of the *Camino* as witnessed in contemporary film and literature, where the Christian-Castilian identity of Spain, which was cemented in the nineteenth century, continues to dominate discourse.

Biography:

Christopher George has recently completed and submitted his PhD thesis at the University of Santiago entitled *Nineteenth Century Hispanism in the U.S.: The European Tradition of Literary Historiography and George Ticknor's History of Spanish Literature* under the direction of Arturo Casas. He has been living in Santiago since the year 2000 when he began his PhD, and subsequently completed his Masters in Comparative Literature on the Beat Generation and Brais Pinto. He is an English teacher who began specific research for his PhD in 2009. His areas of interest are American literature, literary history, comparative literature and Galician.

La ciudad maldita de *Surcos*
Agustín Gómez Gómez, Universidad de Málaga

A lo largo del siglo XX los flujos migratorios del campo a la ciudad fueron constantes en España. El cine ha recogido estos viajes con diferentes propuestas, aunque casi siempre con la imagen de unos campesinos pobres que llegaban a una ciudad que no terminaban de comprender pero que casi siempre les fascinaba.

La búsqueda de una vida mejor y la llamada de un lugar plagado de aparentes posibilidades de medrar ha sido reflejado desde *La aldea maldita* (1930 y 1942), pasando por *Surcos* (1951), ha llegado a la década los 70 y todavía en el siglo XXI se encuentran referencias de personajes de pueblo en la gran ciudad, del que el cine de Pedro Almodóvar es uno de los mejores exponentes. Hay una construcción de personajes que llegan a la ciudad y delinquen, sufren la explotación de los urbanitas, escalan posiciones sociales o simplemente regresan al pueblo. A todas estas visiones no ha escapado una visión de nostalgia folclórica con los mejores copleros cantando la pena de la marcha de su tierra o las versiones cómicas de unos personajes perdidos en la gran ciudad.

Quizá *Surcos* sea una de las más emblemáticas porque plantea la perversión de la ciudad y los parabienes del mundo rural en un contexto ideológico del franquismo que postulaba las tradiciones del campo como espejo en el que mirarse y en el que mejor se reflejaban las esencias del nacionalcatolicismo, concretamente en un modelo de catolicismo rural.

Biografía:

Profesor en la Universidad de Málaga y en el Máster en Cinematografía de la Universidad de Córdoba. Participo en las Muestras de Cine rural de Dos Torres (Córdoba) y Cinemascampo (Málaga). He coordinado el libro *Profundidad de Campo. Más de un siglo de cine rural en España* (Girona 2010). He publicado “Campo e ideología en la ciudad de Surcos de Nieves Conde”, *Clásicos del cine rural español* (2010); “Cine rural en España. Paisaje, paisanaje y doble llave al sepulcro del Cid”, *Profundidad de campo* (2010); “La dimensión rural en el cine urbano de Pedro Almodóvar”, *Cine rural, realismo cinematográfico* (2009).

La construcción de la identidad nacional en los informativos televisivos
Un estudio comparativo de las noticias en TVE y ETB en campaña electoral
Marian González Abrisketa, Universidad del País Vasco (EHU-UPV)

El análisis de los informativos en las televisiones públicas que emiten en Euskadi, Euskal Telebista (ETB) y Televisión Española (TVE), durante las campañas electorales, pone de manifiesto una serie de prácticas periodísticas encaminadas a la construcción de una identidad nacional en relación al resto de los países. Se presenta una imagen positiva del propio país frente a la negatividad de las noticias exteriores. La propia división de las noticias presupone una inclinación ideológica por parte de los canales de televisión en la construcción de la identidad, donde el universo simbólico del *nosotros* que se diseña se contrapone al de *ellos*. Ambas cadenas utilizan sus informativos con fines electoralistas, pero la diferencia entre ellas es que dibujan mapas políticos, económicos y culturales completamente diferentes en relación a su identidad nacional.

En todas las áreas de los informativos de ETB se muestra una tendencia generalizada en aras a diferenciar el *nosotros* relativo a la sociedad vasca, que busca mejorar el bienestar de los ciudadanos, frente al *ellos* del Gobierno español, que intenta obstaculizar los planes del ejecutivo vasco. TVE va más allá al poner la situación económica española a la cabeza de las demás economías europeas. Los dos canales públicos de televisión dejan bien patente sus signos identitarios en la información cultural. En ETB se muestra una tendencia a distanciarse de cualquier evento que tenga que ver con las señas de identidad española. El euskara es el tema que ha predominado en la información cultural de ETB, mientras en TVE no hay ninguna mención a otra lengua que no sea la española en los días de campaña electoral.

Biografía:

Doctora en Comunicación Audiovisual y Publicidad y profesora de la Universidad del País Vasco (UPV-EHU). En la actualidad imparte las asignaturas de “Procesos de Creación audiovisual” y “Teorías de la Comunicación”.

Miembro del equipo NOR, la investigación se centra en temas de comunicación e identidad, comunicación política y análisis del discurso en los medios de comunicación.

“Castelao e a sua época”: unha tentativa de (re)coñecemento a través do teatro
Antonio Iglesias Mira, investigador do CIAC (Centro de Investigación en Artes e
Comunicação)

En 1969, o director catalán Ricard Salvat viaxa a Coimbra para traballar co CITAC (Círculo de Iniciação Teatral da Academia de Coimbra). Salvat presenta un proxecto pedagóxico e teatral do que resultan dous espectáculos: *Brecht + Brecht e Castelao e a sua época* (CSE). Este, unha produción de grande envergadura, foi presentado como un diálogo entre culturas peninsulares e contou coa colaboración de artistas como Díaz Pardo, Luís Seoane, a coreógrafa rusa Marina Noreg ou o músico José Niza.

CSE é un percorrido polo contexto da vida de ADR Castelao, artista e político galeguista, nunha panorámica da Europa de primeira metade do século XX. Partindo desta representación, Salvat aborda os problemas de Portugal no Estado Novo, nunha defensa da solidariedade, a liberdade e o antibelicismo que combinaba moi ben co clima de revolta da Universidade de Coimbra (o espectáculo coincide cos inicios da crise académica de 1969). O espectáculo integra diferentes nacións peninsulares nun diálogo político e cultural que permitía romper as altas paredes erguidas polas ditaduras.

A policía política censura e impide a obra e, no día da estrea, expulsa a Ricard Salvat do país. Futuras confrontacións entre grupo e autoridades levan a que os arquivos do CITAC sexan vandalizados e que as referencias ao traballo sobre Castelao se perdan, caendo este proxecto no esquecemento.

Con esta comunicación pretendemos tirar do escuro o traballo de Salvat e de todos os artistas e estudantes envolvidos no proxecto, así como reflexionar sobre unha tentativa de diálogo peninsular abortada polo poder.

El amor en los tiempos de la inmigración: Parejas de culturas diferentes en el teatro de Sergi Belbel. *Forasters* (2003), *Fora de joc* (2009).
María Jatzíemanuél, Centro Europeo de Traducción Literaria de Atenas

Las dos obras del autor catalán más representado fuera de España, escritas durante los últimos 10 años, cuentan la historia de dos familias burguesas que viven en Barcelona (el nombre de la ciudad no se menciona, pero queda claro del contexto que se trata de la Ciudad Condal). Algunos miembros de dichas familias mantienen unas relaciones amorosas con inmigrantes, las cuales van a jugar un papel casi siempre decisivo para su vida.

En *Forasters*, obra caracterizada por su autor como "melodrama familiar en dos tiempos", se narran las historias de tres parejas compuestas por nativos e inmigrantes: la hija y la nieta de la familia burguesa se enamoran de los vecinos inmigrantes que han alquilado el piso de arriba y el abuelo se casa con su asistente personal, que es inmigrante, sin que lo sepan sus hijos.

En *Fora de joc*, Ricky, el asistente personal del abuelo de la familia, un inmigrante sin papeles, está casado en su país y tiene un hijo. Cuando su mujer le abandona, él se casa con Lisa, la hija de la familia. ¿Lo hace solo para conseguir los papeles?

El amor entre personas de culturas diferentes es un fenómeno frecuente en las sociedades contemporáneas, un tema vibrante también para el teatro de hoy, que da mucho que pensar. Aunque en el amor no se piensa, solo se siente. ¿Verdad?

Biografía:

María Jatzíemanuél ha traducido más de 50 obras del teatro español y catalán, que fueron publicadas y/o estrenadas. Ha obtenido dos premios de traducción teatral (*Animales nocturnos* de Juan Mayorga, 2009, *La Chunga* de Mario Vargas Llosa, 2011). Ha colaborado con el Grupo de Investigación *Prolope* de la UAB (Anuario Lope de Vega VIII y XII), con la Muestra de Teatro Español de Autores Contemporáneos (Alicante) y con la Sala Beckett de Barcelona (Jornadas de Teatro catalán contemporáneo: Atenas-Marzo de 2010). Actualmente, está recogiendo material para escribir un libro sobre el teatro catalán en el siglo XXI.

“Pretty...pretty vacant”: Perspectives on Spain in Machado’s *Campos de Castilla*
Philip G Johnston, University College Dublin

In this, the centenary of its first edition (published in 1912), Machado’s *Campos de Castilla* deserves a fresh look and a re-assessment of the emotions about Spain itself expressed by the poet. Handy, almost-clichéd appellations of Machado abound: Poet of Time, Poet of the Left, Poet of Spain. The last of these is particularly contentious in the light of those poems where Machado evokes images of Spain which depict the country as, variously, disjointed, hollow and only superficially beautiful: there come to mind the deceptive evocations of Seville in CXXV “En estos campos de la tierra mía...”, the brutal dismissal of “Este hombre del casino provinciano...” in CXXXI *Del pasado efímero*, and the excoriation of “La España de charanga y pandereta...” in CXXXV *El mañana efímero*.

The often unacknowledged truth about *Campos de Castilla* as a whole is that Machado treated Spain with harsh, tough love. His view of his “patria” is sometimes so anarchic and quasi-prophetic as to make one think that he divined not only the bloodshed to come in future years, but perhaps also, by implication, the eventual dissipation of Spanish national identity into regional, part-autonomies.

Biography:

A native of Belfast, Philip Johnston commutes from his home there to his work as Senior Lecturer in Spanish at University College Dublin. His teaching and research interests include: Spanish poetry of the 20th century (especially Machado and the Generation of 1927), modern drama, and translation. The author of articles, conference papers and book reviews on poetry predominantly, he has also written a monograph entitled *The Power of Paradox in the Work of Antonio Machado* (2002) and a translation with introduction and notes of Buero Vallejo’s *En la ardiente oscuridad* (2010). He is currently working on a second book on Machado as well as a translation of Luis Cernuda’s *Un río, un amor* (to be published in 2013).

Interacciones culturales ibéricas: el caso del cine
M. Dolores Lerma Sanchis, Universidade do Minho

Nuestra comunicación analiza cuestiones relacionadas con las interacciones culturales vehiculadas a través de la cinematografía de dos identidades nacionales peninsulares: la portuguesa y la española. Nos centraremos en el cine y su recepción y, por lo tanto, en la Traducción Audiovisual y sus modalidades de doblaje y subtitulado.

Situamos la base teórica en los estudios descriptivos de la traducción y el estudio de las normas diseñado por Gideon Toury (1980 y 1995), en especial las normas preliminares y las políticas de traducción. Así mismo, nos guiarán los estudios polisistémicos de Itamar Even-Zohar (1990); algunas de las cuestiones planteadas por Dirk Delabastita (1989) nos ayudarán a contextualizar la recepción de los productos cinematográficos y su peso en cada sistema cultural.

Los últimos años estamos viviendo profundas transformaciones sociales y culturales. El acceso masivo a las nuevas tecnologías y el papel de la traducción audiovisual han colaborado, de forma considerable, al conocimiento del otro a través de los constantes intercambios culturales. Y el cine, producto cultural, artístico y económico, ocupa un lugar central.

Biografía:

Licenciada en Filología (Universitat de València) y *mestre* en lingüística (Universidade do Minho). Su investigación se centra en la traducción audiovisual y en la combinación de lenguas/culturas portuguesa y española. Es miembro del grupo de investigación del proyecto “Per-fide: Português em paralelo com seis línguas” FCT. Actualmente prepara el doctorado en traducción.

The tension in the creation of a Catalan oral standard. The contrast between dubbed films and TV serials.

Asia Lindsay, Peter Castellani & Josep Soler-Carbonell, University of Oxford

In this presentation, we will analyze the question of the tension in the creation of a Catalan oral standard. In order to do so, we will look at and contrast two different types of audiovisual products: animated films (dubbed from English into Catalan) and TV serials (produced by the Catalan Media Corporation).

In the 1980s, shortly after Franco's death, Catalan was reintroduced into Catalonia's public institutions. The newly created media corporation in 1983 (TV3 and Catalunya Ràdio) was perceived to have a key role in terms of spreading the language and in pedagogical terms too, as Catalan had been banned from schools throughout the whole dictatorship period and was just about to be reintroduced in that domain. Ever since then, there has been a hot debate between academics (both university professors and members of the Institut d'Estudis Catalans) and professionals (journalists, linguists and language editors) as to what the model of the language in the media has to be.

This debate has had important consequences for the model in which standard Catalan is based. Among the most visible of them is the fact that in audiovisual products such as dubbed films into Catalan or TV serials produced by the Catalan Media Corporation there is, generally speaking, only one single dialect that gets heard: the central one of the Barcelona area. In our presentation, we will analyze what characteristics these products have, contrasting the monolithic dubbed films with the more polyphonic serials, although as we will see, there is plenty of room for improvement in that sphere too.

Biography:

Asia Lindsay is a graduate student at Wadham College, University of Oxford, reading Linguistics at the Faculty of Linguistics, Philology and Phonetics.

Peter Castellani is a Final Honours School student at Magdalen College, University of Oxford, reading French and Spanish at the Faculty of Medieval and Modern Languages.

Josep Soler-Carbonell (Ph.D. University of Barcelona, 2010) is the Lector in Catalan at the University of Oxford. In the past, he has been a visiting scholar at the Linguistic Anthropology Laboratory of the University of California San Diego, and he has been the Catalan studies visiting lecturer at the University of Tartu, Estonia. His main research interests gravitate around the broad areas of sociolinguistics, language anthropology, critical discourse analysis, language policy and language planning.

Identitate likidua eta erresistentzia-postmodernismoa Ixiar Rozasen poetikan
Iratxe Martin Esparza, EHUko Hizkuntzalaritza eta Euskal Ikasketak saileko Euskal
Literaturako ikertzailea

Aro postmodernoarean autorea izanik, bere poetikan, Ixiar Rozasek (Lasarte-Oria, 1972) identitate pertsonal eta kolektiboa, generiko eta soziala ezartzen duen diskurtsoa eskaintzeaz gain, edozein herrialdetan pairatu daitezkeen postmodernitate eta globalizazioaren ondorioz sortutako egoerak eta ereduak marrazten ditu. Begirada Euskal Herriatik aldendu bitartean, kontzientzia berri bat proposatzen eta biziberritzen du euskal literaturaren barruan. Egileak gizarte globalizatu batean dagoen norbanakoaren eta sistemaren arteko gatazka islatzen du, eta gaurko ereduak auzitan jartzen ditu begiradak zabalduz eta desirak gizartekotuz. Memoria, periferiak eta sentimenduak aldarrikatzen ditu, desberdintasunaren kulturatik sortuz eta besteari lekua eginez: gutxiengo sozialak ikusgai bihurtzen dira eta Bestetasuna (*Otredad*) presente dago.

Bere testuetan, deserrotzea da hobekien islatzen den sentimendua; horretarako, gaur egunean deserrotzearen estereotipoak diren pertsonaiak aukeratzen dira: bigarren belaunaldiko emigranteak eta nomadak. Egilea gai unibertsalez –immigrazioa, hiria, kulturantzatasuna– baliatzen da istorioak osatzeko; horrela, kontaketa errealistak azterketa kritikora bultzatzen gaitu eta dimentsio kritikoa gehitzen zaio testuari. Rozasek Euskal Herriko mugak gaingitzen ditu, protagonistak herrialde guztietan identitate konkreturik gabe bizi direla erakusteko, ahaztu gabe, gaur egunean horrek dituen ondorioak: emigrazioak, gizabanakoaren identitatean nahiz arlo kulturean, aldaketa sakonak eragiten ditu. Modernitatetik postmodernitaterako igarobidean, identitatearen izaera erabat eraldatuta, bereizita eta zatikatuta agertzen da; egoera horren ondorioz, subjektuaren aniztasun konplexuak hiri postmodernotan aurkitzen du bere euskarria, horregatik protagonistak hiriz hiri dabilta, identitate aniztasunak bat egiten baitu hirian dagoen mestizajearekin. Errealitatetik sortutako unibertso kritikoa azpimarratzea da helburua, errealtate aniztasun eta heterodoxoan oinarritzen den erresistentzia-postmodernismoaren berri ematea, alegia.

Biografia:

Iratxe Martin Esparza (Bilbo, 1972) Euskal Filologian Lizentziatua da eta Literatura Konparatua eta Literatur Ikasketak Unibertsitateko Masterra burutu du Euskal Herriko Unibertsitatean. Eusko Jaurlaritzak esleitutako doktoretza-aurreko bekari esker, eta Jon Kortazar Literatur Katedradunaren zuzendaritzapean, testu postmodernoarean agerpen desberdinak egungo euskal literaturan ikertzen ditu eta ari da lantzen doktorego tesian.

UPV-EHUko Euskara Institutua SEG (Sareko Euskal Gramatika) proiektuaren parte-hartzailea da eta, Jon Kortazarrekin batera, euskal literatur garaikidea (1975-2005 bitarteko epea) aztertzen duen ikerketa taldean kolaboratzaile dihardu. Lan horren ondorioz, *Egungo euskal haur eta gazte literaturaren historia* (2011) eta *Egungo euskal antzertiaren historia* (2012an argitaratzeko) liburuetan zenbait atal idatzi du. *INSULA* eta *Olivar* aldizkari zientifikoetan, Kirmen Uribe euskal idazlearen poetikari buruzko artikulua ditu argitaratuta. Halaber, argitaratzeko bidean dago *Oihenart* aldizkarian “Postmodernismo de resistencia en la obra de Ixiar Rozas” lana.

Racialism versus Multiculturalism: the Challenge to Ethnic Nationalism in José Moreno Villa's *Pruebas de Nueva York* (1927) and Julio Camba's *La ciudad automática* (1932)

David Miranda-Barreiro, Bangor University

In the first decades of the twentieth century, New York's multiculturalism captured the attention of numerous Spanish writers who visited the city and translated their experience in the form of poetry works and a variety of narrative genres. In this paper, I will discuss two of these texts: the travelogues *Pruebas de Nueva York* and *La ciudad automática*. The main question of this paper is: what was the role played by discourses of 'racial Otherness' in the re-elaboration of Spanish national identity after 1898? Since the nineteenth century, racialism became the basis of ethnic nationalism, and supported the view that some nations - identified with national 'races' - were superior to others. Significantly, New York's 'melting pot' is regarded by both authors as a potential source of 'racial' degeneration for the alleged purity of the Anglo-Saxon 'race'. I propose that this negative view of multiculturalism stems from the efforts to re-invent Spanish national identity after the end of the empire in 1898, when the degeneration of the so-called 'Spanish race' was seen as one of the main reasons for the country's decadence as an international power. I propose that, by presenting multiculturalism as a dangerous influence, these authors aim to construct the Anglo-Saxon 'race' as weak and prone to degeneration. By opposition, the Spanish 'race' is portrayed as safe from external influences, therefore projecting an illusion of 'racial' purity that reflects nostalgic views of a national identity based on imperialist and colonialist discourses.

Biography:

My PhD thesis, entitled *Discovering the Big Other: Modernisation, Otherness, and Nation in Early Twentieth-Century Spanish New York Narratives*, focuses on the recurrent presence of New York City in early twentieth-century Spanish popular narratives as a prism through which to reassess debates on Spanish national identity, so pervasive and ubiquitous during that period. Currently I am working on the representation of New York in Galician contemporary narrative and in comic book adaptations of Miguel de Cervantes' *Don Quijote de la Mancha*.

Youth in the margins: rapping postcolonial identities in the streets of Barcelona
Cristina Moreno Almeida, SOAS (University of London)

Over the last decade, Barcelona has become a space of encounters. Latin American and Maghrebian immigrants are changing its landscape and challenging the meanings of terms such as 'nation-state' or 'nationality'. In this paper, I use the counterculture of hip hop to research how youth is blurring the borders and challenging the concept the nation in the era of 'glocality'. I focus on rap as oral popular literature and the impact that immigration has had on Barcelona's youth culture.

The Spanish rapper Malputo Dest. represents a good example of this youth. Born in a Northern neighbourhood at the outskirts of Barcelona, he grew up amongst the Maghrebian kids that had immigrated to the city. He learned Darija, that is, Moroccan Arabic, in the streets with his friends. At the age of 20 he decided to convert to Islam. Now, as a converted Muslim Spanish rapper, he uses Spanish, Catalan, Darija and French to create his songs that speak directly from the street. Moreover, these encounters have also produced alliances in order to join forces. The Colombian rapper Tajo found the Moroccan rapper K-Lash in the neighbourhood of 'El Raval'. They have both produced a rap mixtape in Spanish and Darija that includes featuring with other Moroccan rappers.

In conclusion, this paper has a threefold agenda: to use an alternative popular literary genre created by youth as a marginality in order to problematize and challenge traditional notions of the nation.

Biography:

Cristina Moreno Almeida is currently working on her PhD provisionally entitled "Popular youth culture in Contemporary Morocco and the re-imagining of the nation: a case study of hip hop". She has two papers submitted for publication titled "Renegotiating the hand of Fatima: an iconographic study of hip hop in Morocco" and "'Rap is no game!': transforming, performing and negotiating rebellion in Moroccan hip hop". She is interested in researching popular youth cultures and transnational identities from a Cultural Studies perspective.

Reflections of Romanian immigration in the Iberian contemporary literature

Diego Muñoz Carrobles, Universidad Complutense de Madrid

Reflejos de la inmigración rumana en la literatura ibérica contemporánea

La presencia de la inmigración rumana constituye uno de los fenómenos sociales más importantes de los primeros años del siglo XXI en todo el Estado español. El crecimiento de esta comunidad ha llegado hasta los ochocientos mil individuos según las estadísticas más recientes del INE. Dada su importancia numérica, la literatura en lenguas ibéricas no podía permanecer al margen y ha dado cabida en sus páginas a diferentes personajes de origen rumano, que corresponden o no, con los estereotipos asociados a esta comunidad.

En esta comunicación nos centraremos en dos obras de la literatura castellana: *La mujer calva* (Cristina Cerrada, 2008) y *La reina sin espejo* (novela policiaca, Lorenzo Silva, 2005) y en dos obras en catalán: *El professor de història* (Joan F. Mira, 2008) y *La lluna de gel* (novela juvenil, Santi Baró, 2011). Las cuatro obras configuran un mosaico de personajes rumanos que cumplen funciones diferentes dentro de sus respectivos relatos. Prostitución, crimen o empleos sin cualificación aparecen como *background* social de las novelas citadas, que retratan de distintas maneras a los inmigrantes rumanos. Veremos qué funciones cumplen estos personajes y en qué medida importa el fenómeno social de la inmigración dentro de cada novela: si hay una intención de mantenerse fiel a la realidad social o si, por el contrario, constituye un pretexto narrativo.

Euskarazko dokumentala: euskal talde-nortasunaren isla
Amaia Nerekan Umaran, *Euskal Herriko Unibertsitateko irakaslea, Estitxu Garai*
Artetxe Eusko Jaurlaritzako ikertzailea EHUn

Ikus-entzunezkoen jarduna aztertu duten teorialariak bat datoz, oro har, zera diotenean: dokumentala errealitatearen alor zehatza erakusten duen adierazpidea da. Hortaz, berebiziko indarra du genero honek, ikusleek egiazkotasuna *per se* onartzen baitiote. Ukaezina da, halere, dokumentalgile bakoitzaren izaerak erabat baldintzatuko duela aukeratuko duen gaia, baita berau jorratzeko modua eta irizpideak ere.

Zentzu horretan, komunitate zehatzak duen talde-ikuskerara hurbiltzeko informazio iturri oparoa dugu dokumentalen azterketa; izan ere, lehen mailako eragileak baitira talde-nortasunaren eraikuntzan, hedabideen sistema osatzen duten gainontzeko bitartekoekin batera –telebista, irratia, prentsa, internet, zinema, eta abar–. Are gehiago hizkuntza jakinean ekoizten direnei erreparatuz gero, hiztunek dituzten kezka, ardura, interesgune eta beharizanen isla izango baita kamerak filmatutakoa.

Halaber, teknologia berriek ikus-entzunezkoak kontsumitzeko era aldatu dute, kultura-edukiak era askean barreiatzen baitira sarean barrena. Euskarazko dokumentalgintzari dagokionez, horren adibide garbia dugu *Argia aldizkariak* martxan jarritako web orrialdea, non euskaraz ekoiztutako dokumentalak erabiltzaileen eskura jartzen dituzten musu-truk. Astero ale berria igotzen dute, eta dagoeneko euskaraz egindako lanen kopuru adierazgarria dago bertan, biltegian 50etik gora aurki baitaiteke.

Ikerlan honen egitekoa, beraz, lagin horretatik abiatuta euskaraz diharduen komunitatearen nortasuna aztertzea da. Talde-identitatearen eraketa landu duten egileen miaketa egin ostean, eduki-analisiaren metodologia baliatu da, eta kategorizazio-irizpide zorrotzak ezarri dira dokumentaletan islatzen den euskaldunon nolakotasuna ikertzeko.

Biografia:

Amaia Nerekan Umaran produkzio eta errealizazioaren gaineko irakasgaien irakasle da Euskal Herriko Unibertsitatean. Gainera, gaur egun bere doktorego-tesian lanean dabil eta Nor ikerketa-taldeko kide da. Ikerketa lerroei dagokionez, tokiko hedabideak, hizkuntza gutxituak, komunikazio politikak eta digitalizazioa landu ditu batez ere. Aurretik, sormen-dokumentalen gaineko masterra egin zuen eta dokumentalgilea ere bada. Era berean, hainbat ekoiztetxetan lanean ibili da, eta Hamaika Bilbo Telebistako Zuzendaria izandakoa da.

Estitxu Garai Artetxe Eusko Jaurlaritzako ikerlaria da Euskal Herriko Unibertsitateko Ikus-entzunezko Komunikazioa eta Publizitatea Sailean. Gizarte-komunikazioa Master Ofiziala bukatu ostean, gaur egun bere doktorego-tesi internazionalen dihardu publizitate elebidunaren eraginkortasunari buruz. Halaber, hizkuntza gutxituak, talde-nortasuna eta masa-hedabideak ardatz dituzten bestelako ikerketa-proiektuetan murgilduta dabil. Alor akademikotik kanpo, hainbat enpresaren komunikazio- eta publizitate-arduraduna da.

The Emigrant as a Symptom, or On the Representation of Emigration in Basque Literature

Mari Jose Olaziregi, University of the Basque Country & Etxepare Basque Institute

Although the effects of globalisation have been highlighted in technical and economic fields, giving rise to terms such as economic liberalisation, single thought, de-territorialisation, and Westernisation, as regards the social, cultural and political spheres, the fact that the global village is not so global has had to be repeatedly underscored. New ethnic landscapes (Appadurai 1996) are the most disturbing form of a constantly changing and unequal world, a world in which the foreigner has become a symptom (Kristeva 1991). Within this context, the post-colonial outlook has led to theories based on concepts such as centre and periphery, subaltern identities (Spivak), so-called border thinking (Anzaldúa) and creolisation (Glissant), concepts that have served as an inspiration for subverting hierarchical homogenising readings. After briefly discussing the analysis of literary representations within the framework of post-colonial criticism, my paper will address representations of emigrants in literature written in the Basque language, whether Basque emigrants to other countries or emigrants of other countries to the Basque Country. I will specifically analyse the connections between such representations and, until quite recently, the essentialist and racist concept of Basque identity promoted by the traditional Basque nationalism of Sabino Arana, and how in recent decades representations of a transnational hybrid Basque identity have come to dominate in both adult literature as well as children's and young people's literature written in the Basque language.

Biography:

Mari Jose Olaziregi holds a doctorate and is a senior lecturer in Basque Literature in the Faculty of Letters at the University of the Basque Country. From 2007-2009 she was an assistant professor at the Center for Basque Studies at the University of Nevada, Reno (USA), and from 2009-2010 she was a visiting lecturer at the Universität Konstanz (Germany). She has undertaken master's degree studies at Ramon LLull University (Barcelona) and the University of East Anglia (UK). She has edited and published books and numerous articles in national and international journals. She is the director of the Basque Literature Series published by the Center for Basque Studies, University of Nevada, Reno, the website www.baqueliterature.com, and she also directs the Etxepare Basque Institute's university network.

A identidade ibérica no romance *A Jangada de Pedra* de José Saramago
Anabela Oliveira da Naia Sardo, Instituto Politécnico da Guarda (IPG)/Portugal

O artigo/comunicação procurará apresentar uma leitura da obra *A Jangada de Pedra* de José Saramago, autor português vencedor do Prémio Nobel de Literatura, criador de uma obra imensa e bela, repleta de livros intensos, cáusticos e irónicos que apenas génios como ele conseguem criar.

A Jangada de Pedra é uma obra atualíssima, trata das questões de identidade, uma questão que, num mundo globalizado como o nosso, é extremamente pertinente. No romance, José Saramago traduz a angústia da segregação do povo lusitano, que dentro de uma europa eliminatória se sente um povo à margem.

E se, devido a um assombroso desmoronamento do solo, a Península Ibérica se separasse do continente e, tal como uma "jangada de pedra", fosse à deriva pelos oceanos? E se um simples grão de areia pudesse quebrar a unidade da Europa? Narra-se a viagem simbólica empreendida por duas mulheres, três homens e um cão, entregues ao encanto dos mistérios e aos caprichos do destino.

O livro foi adaptado ao cinema num trabalho do realizador holandês George Sluizer. Falar-se-á também da dificuldade de adaptar, para o cinema, este romance em consequência do jogo textual metafórico dificilmente transponível para a tela, uma história com personagens que, a todo momento, se confrontam com a solidão e uma espécie de vazio existencial, uma sensação de não pertencimento, que alguns atribuem como características da identidade portuguesa. Personagens que convivem *ad eternum* com a sensação de saudade, de decadência e de desgoverno. A península, assim como uma ilha, uma jangada de pedra à deriva.

Politics of self-preservation: the question of dubbing in Portuguese visual media and its impact

Phoebe Oliver, University of Oxford

Portugal sets itself apart from the rest of Iberia, and much of Southern and Central Europe, on the matter of dubbing foreign imports in the audiovisual media. Whilst in Spain the practise is widespread and of long-standing, in Portugal it was actively prohibited for many years by legislation enacted by the Estado Novo in 1948 and has only begun to witness a limited resurgence since the mid 1990s, mostly in the arena of juvenile programming. Subtitling has instead been the primary translation medium in foreign films and television programmes for the Portuguese nation for many decades. This paper aims to consider this aspect of Portugal's otherness, and its significance, by exploring the interaction between sentiments of National identity and attitudes towards dubbing in Portugal over the last century. Attention will be paid to the motivations behind the initial prohibition of the practise, but those which could be deemed to provide the impetus for its increasing usage in recent years (namely new and more widely available technologies, the acordo ortográfico and issues such as internet piracy) will provide the paper's focus. It will consider the implications which the attitudes towards dubbing, and actions on it, have held for the Portuguese cinema industry, as well as contemplating the resultant impact felt in other areas. Finally it will attempt to characterise and to trace a consistency in this relationship despite changing cultural and political circumstances.

Biography:

Phoebe Oliver graduated in Modern Languages (Spanish & Portuguese) from the University of Oxford in 2011. During her degree she developed a particular interest in Galician language, literature and culture.

**Cosmopolitismo esperanzador, Globalización sombría. Representaciones
cinematográficas y literarias**
María Lourdes Otaegi Imaz, Universidad del País Vasco (EHU-UPV)

Propuesta de una ponencia que estudia las visiones tradicionales de la cultura vasca y su interacción con nuevas realidades tal y como puede verse concretado en el contraste de visiones sustentadas en dos momentos de la historia de la Comunidad Vasca: por una parte, el periodo de la Segunda República en que se consolida una identidad política y cultural de fuerte personalidad en el País Vasco. Se estudian sus reflejos en la literatura del periodo y su marcado carácter cosmopolita, su incidencia en la proyección de una imagen moderna del país, que se refleja en múltiples imágenes plásticas y audiovisuales, entre las que destacan las cinematográficas (dos filmes titulados Euzkadi, 1935); asimismo los diversos géneros literarios que florecen en el periodo, especialmente, la lírica culta y el periodismo literario se vuelven auténtico espejo de las inquietudes culturales y la imagen de su identidad que los intelectuales del periodo sustentaban.

Ello se pondrá en relación con la identidad cultural reflejada en la literatura de comienzos del siglo XXI que expresa una evolución de su reflexión y actitud sombría de la globalización y sus efectos en dos áreas específicas de la cultura: la supervivencia de la lengua, la literatura y la cultura minoritarias. Para ello se procederá al análisis de diversos textos de Bernardo Atxaga (especialmente el poema *Hitzen bizitza-La vida de las palabras*, así como algunos pasajes de *Sonujolearen semea-El hijo del acordeonista*), y se revisará la actual conciencia de la importancia de los sistemas de producción y mediación cultural, así como de los nuevos planteamientos de resistencia a la presión de los medios de comunicación, que pueden observarse en diversas obras de ficción y del periodismo contemporáneo.

El otro en *Poniente*. El flujo migratorio en el cine español
Nekane Parejo, Universidad de Málaga

Las representaciones de la figura del inmigrante en el cine español habían sido esporádicas hasta el estreno de *Las cartas de Alou* (1990) de Montxo Armendariz. No en vano esta película, considerada como la primera dentro de este género, le otorga un papel protagonista.

A partir de ahí el cine migratorio español cuenta con una serie de lugares comunes que el metraje se encarga de repetir en las producciones que abordan esta temática. Asuntos como la inestabilidad laboral, la clandestinidad, la inadaptación, el racismo, etc., van construyendo el personaje del otro. Ese otro que ha venido para quedarse. La cuestión es: ¿qué ocurre cuando el país de llegada, España, fue durante décadas el punto de salida de emigrantes con destino hacia tierras más norteadas?

Precisamente, la película *Poniente* (2001) de Txus Gutiérrez intenta dar respuesta a este interrogante retomando los hechos acaecidos en el 2000 en El Ejido. En la narración se entremezclan los nuevos pobladores de la costa almeriense con aquellos que emigraron en los 50 y que más tarde retornaron a sus raíces, así como sus hijos y otros arquetipos fruto de los movimientos migratorios y sobre todo del desarraigo. Además, la película replantea la noción del otro, igual que lo haremos nosotros en este texto.

Biografía:

Profesora Titular en la Universidad de Málaga con un sexenio de investigación. Participa en el Máster en Cinematografía de la Universidad de Córdoba.

Autora de los libros *El fotógrafo en el cine. Re[presentaciones]* (2011), *Yo fotográfico* (2009) y *Fotografía y muerte. Representación gráfica de los atentados de ETA* (2004). Ha publicado una decena de artículos en revistas científicas indexadas.

Ha elaborado diversos capítulos de libros: “Solos ante la cámara. Biopics de fotógrafos y cineastas” y “*El séptimo día*. Cine rural y violencia en la llamada España profunda”, entre otros.

Directora de la revista *Fotocinema. Revista científica de cine y fotografía*.
www.revistafotocinema.com

Improvised communities: National Identity in Basque Oral Literature
Xabier Payá Ruiz, University of Birmingham - Etxepare Basque Institute

There is not a great deal of information about the history of the Basque people, but it seems to be undeniable that they have remained in the same geographic area throughout the ages. However, the first book in Basque was not written until 1545 (*Linguae Vasconum Primitiae* by Beñat Etxepare), and, even if 101 books were published in Basque until 1879, only four could be considered literary. According to these and other facts, we could conclude that the Basque culture did not deeply interiorised literacy until the end of the 19th century, and it should be then regarded as an oral culture. Unsurprisingly, Basque oral traditions prove to be a strong cultural expression in the Basque Country, at least since 1321 (date of the *Song of Beotibar*, oldest evidence of Basque Oral Literature) until the present, as *Bertsolaritza* or traditional sung improvisation is still nowadays one of the most representative symbols of Basque culture. The aim of this paper is to analyse the national identity that *bertsolaris* or Basque troubadours project by means of their improvised poems, i.e. the national identity constructed by *Bertsolaritza*, focusing on two main contexts: 1) the external view provided by those *bertsolaris* who migrate particularly to North and South America, and 2) the internal view of local *bertsolaris*, principally since the Basque nationalist movement arose until the present.

Biography:

BA in Translation, MA in Multimedia Communication. I am currently doing postgraduate studies on Modern European Cultures at the University of Birmingham. My research interests include: Orality in Multimedia Communication; Oral Traditions; and Translation of Improvised Oral Poetry. Some publications: "Verse, metaphore and translation" in *Zehar*, n. 63 (2008). San Sebastian: Arteleku; and Bat-bateko Itzulpengintza: Gakoak eta Azterbideak for the publication *Senez: itzulpen aldizkaria*, n. 30, (2006). San Sebastian: EIZIE.

(Re-)constructing national cinema in minoritized language contexts: The case of Wales and Galicia

Antía Pereira Carreiro, University of Birmingham - Cardiff University

Mass media is nowadays an undeniable instrument for influencing and changing attitudes and perceptions of the world. It is clear that it plays an important role in political power and social development. As a consequence of this, culture is constantly being transformed according to values and principles that are transmitted by this means of communication. In such a context, the cinema of minoritized-language contexts encounters a range of challenges when attempting to identify the means that are necessary for it to articulate new cultural expressions.

This paper will examine such construction through a comparative analysis of the Welsh and Galician contexts with a focus on cinema. By observing the elements that have been used on a variety of Welsh and Galician filmic representations, the similarities and differences between the two visual cultures will be identified. This will help evaluate the way or ways in which certain cinematographic elements are being portrayed in the two national cinemas. Ultimately this paper will discuss if they are to any extent significant for the re-construction of the national identity in Wales and Galicia as well as for the cultural normalization and the survival of the two minoritized languages, Welsh and Galician.

Biography:

Antia Pereira Carreiro has been working since 2009 at the University of Birmingham where she teaches and coordinates modules on Galician language and culture. As a member of the Centre for Galician Studies of the University of Birmingham she is also responsible for the organization of activities related to the Galician Language and Culture for the promotion of this language and culture. She holds a BA in English Studies and a BA in Galician and Portuguese Studies from the University of Vigo (Galicia) and is currently undertaking postgraduate studies on Galician and Welsh cinema at the University of Cardiff.

The funny 'others'. Stereotype and resistance in the humour of the emerging nations of Europe: a comparative analysis between Wales and Galicia
Daryl Perrins, University of Glamorgan, Marta Pérez Pereiro, University of Santiago de Compostela

Wales and Galicia share a raft of cultural and contextual commonalities. Both are small proto-nations on the Western seaboard of Europe, with ancient and threatened minority languages that jostle for position with English and Castilian respectively. They also share a position of invisibility in both their respective macro-nations and in the wider world as a whole and therefore are legitimate and popular targets for a metropolitan humour that has long since distanced itself from the othering of more muscular and confident internal minorities as the comic butt. This however, we will argue employing humour theory, is just the way we like it, for the legions of Welsh and Galician dim-wits trapped in a seemingly self imposed social determinism, as witnessed in the Saenz de Heredia films of Spain, British cinema's *Notting Hill* and sit-coms like the BBC'S *Gavin and Stacey*, reflect a shared 'culture of defeat'. An historical inferiority complex played out also in the stand up routines of comics like Wales' Max Boyce and more recently Rob Brydon and in Galicia the double act Os Tonechos. However both communities have generated through expanded and devolved media institutions and initiatives, domestic comedic representational statements like, in Wales, the sit-com *High Hopes* and the film *Twin Town*, and in Galicia the satirical sketch show *Air Galicia*. Most of these examples use a humour based on the subversion of those same imposed stereotypes and are characterised by the uses of self-deprecation and scatological features which we might call a form of carnivalesque or even post-colonial resistance.

Biography:

Daryl Perrins is senior lecturer in film studies at the Cardiff School of Creative and Cultural Industries University of Glamorgan where he leads undergraduate modules on Silent Cinema, British Cinema, European Cinema, TV Genres and Cult Cinema. His research interests include British cult cinema, situation comedy and the working class and representations of South Walian industrial and post-industrial society on screen. His most recent publication was 'A Run for your Money and the Gwerin at Ealing' which appeared in *Llafur* Journal of Welsh People's History in 2010. He has been a frequent delegate at the bi-annual International Conference on Welsh Studies (NAASWCH).

Marta Pérez Pereiro is assistant professor in the Faculty of Communication Sciences of the University of Santiago. She has a PhD in Communication Studies with the thesis titled 'Humorous mechanisms in Galician TV comedy. Humor and ideology in the sitcom formula'. Her main topics of research are humour and comedy in TV series and national identity in TV production. Her latest publication in this area is "Utopian identity in Galician Television programming: nostalgia as ideology in the series made by Televisión de Galicia" chapter in the monography *Contemporary Galician cultural studies between the local and the global* (MLA, 2011).

Una vida con muchas muertes en González Iñárritu's *Biutiful*
Olivia N. Petrescu, "Babes-Bolyai" University, Cluj-Napoca, Romania

La presente ponencia se plantea hacer un análisis hermenéutico de la narrativa que subyace en la película *Biutiful*, dirigida por Alejandro González Iñárritu en el año 2010, con el propósito de examinar los destinos de los personajes, sometidos a la muerte, a la pobreza, a la emigración y al trapicheo de todo tipo, elementos clave que traman la historia de Uxbal, el protagonista, bajo el telón de fondo de una Barcelona sórdida y marginal.

A pesar de ser una representación fílmica -con muchos vínculos intertextuales que remiten a la narrativa fantástica- de una realidad muy dura y angustiosa, la película realiza una estremecedora introspección sobre lo que significa el amor y la culpa, tener hijos y vivir bajo la sombra de la muerte, desde diferentes perspectivas que superan los límites espacio-temporales, étnicos o espirituales. Todo ello servirá para enfocar nuestro estudio hacia una interpretación triple del binomio vida-muerte, que compare distintas culturas -española, china, senegalesa-, tal como van revelándose en la encrucijada de destinos, imaginada por el director mexicano. La conclusión indagará sobre el encuentro del hombre con su muerte, en general, si ésta llega a permitirle trascender más allá de una individualidad determinada por sus funciones sociales hacia un yo libre y auténtico.

Biography:

Olivia N. Petrescu holds a *magna cum laude* PhD in Comparative Literature (2006) and she has two BA in Spanish and English Philology, and also in Law, at the 'Babes-Bolyai' University of Cluj-Napoca, Romania. She is currently Lecturer in the same Faculty of Letters at the Applied Modern Languages Department. She has a wide experience as a trainer, examiner and translator in Spanish, and her professional interests, research area and publications include cultural studies, translation theory and language for specific purpose.

La convencionalitat paròdica dels relats fundacionals: una lectura *Jisàs de Netzerit o el capítol zero de la guerra de les galàxies*, de Pau Riba
Mercè Picornell, Universitat de les Illes Balears

Les relacions entre cinema i literatura ja fa temps que han deixat de ser acotables en el marc d'un paradigma que els analitzi com a formes d'adaptació unilineal (de la literatura al cinema). Els mecanismes d'hibridació entre les arts s'han multiplicat juntament amb les categories que s'han introduït per donar-ne compte (hibridació, intermedialitat, transmedialitat, etc.) o per analitzar els models de transformació que poden provocar (transducció, reescriptura, apropiació, etc.). En aquesta comunicació em propòs analitzar una obra que fa un ús lúdic i subversiu de diversos referents provinents de distintes disciplines artístiques (entre les quals, la literatura i el cinema, però també, el teatre, la cançó o el còmic). Es tracta de *Jisàs de Netzerit o el capítol zero de la guerra de les galàxies*, de Pau Riba, una obra tan difícil de qualificar com ho és l'estil del seu autor. *Jisàs de Netzerit* sorgeix de l'evolució d'un concert de nades que Riba representava junt amb Toti Soler a finals dels anys vuitanta. Recuperat des de l'any 2000, actualment es tracta d'un espectacle que Riba, amb la companyia teatral "De Mortimers", representa cada any pels volts de Nadal. *Jisàs de Netzerit*, però, és també un llibre publicat l'any 2001 i una col·lecció de nades tradicionals interpretades per Riba que es difon en format CD. El tema que conflueixen a tractar tots aquest formats és també fruit d'una hibridació, la que s'esdevé de mesclar irònicament els continguts de dos relats fundacionals. El primer és la història del naixement de Jesús, una història que per Nadal es representa a totes les localitats catalanes, sovint des del guió dels *Pastorets* de Josep Maria Folch i Torres. La segona és la història de *Star Wars*, la saga cinematogràfica concebuda per George Lucas, i que ha generat seguidors del que ja hi ha qui considera una nova religió (el *jediisme*) emergida la cultura de masses. En aquesta comunicació ens aproximarem a la pluralitat de bagatges que aquesta obra tan sorprenent fa confluïr, analitzant especialment, com s'hi proposa un model d'identitat que no és fruit d'una unitat mestissa, sinó d'un collage polièdric, el mateix que permet sumar la celebració subversiva de la tradició a la història bíblica, i la història de Jesús a una ja mítica saga de ciència ficció.

Biografia:

Llicenciada en Filologia Catalana per la Universitat de les Illes Balears i doctora en Teoria de la Literatura i Literatura Comparada per la Universitat Autònoma de Barcelona. Des de 1999 és professora del Departament de Filologia Catalana i Lingüística General de la Universitat de les Illes Balears, on imparteix assignatures d'estudis literaris i literatura comparada. Ha investigat sobre l'escriptura testimonial i etnogràfica, àmbit en què s'inscriu el seu llibre *Discursos testimonial en la literatura catalana recent* (2002). Actualment, treballa sobre la literatura experimental catalana en el marc del grup de recerca LiCETC, centrant la seva investigació en dues línies diferents: a) els vincles entre literatura i reconstrucció democràtica, i b) la construcció de la topicitat lírica en els textos poètics experimentals. El seu currículum complet es pot consultar en la pàgina del grup: <<http://www.uib.es/depart/dfc/litecont/equipmercepicornell.html>>.

Don Juan no cinema contemporâneo
Maria do Carmo Pinheiro, Universidade do Minho

O cinema contemporâneo (europeu e norte-americano) apresenta um significativo conjunto de recriações de Don Juan, que, ora pela figuração do herói como personagem secundária, ora pela paródia do retrato do sedutor, contribui para um processo desmitificador do mito nascido na literatura espanhola do *Siglo de Oro*.

No filme *Djävulens öga* (tradução portuguesa: *O Olho do Diabo*), o realizador sueco Ingmar Bergman expõe um Don Juan fracassado na sua carreira como sedutor, ressuscitado e enviado ao mundo com a missão falhada de seduzir a filha de um sacerdote. Invertendo o percurso donjuanesco, tal como ele é construído na peça de teatro de Tirso de Molina *El Burlador de Sevilla y convidado de piedra*, Bergman sujeita a figura mítica a um regresso à condição de humano, obrigado a conquistar o seu lugar na eternidade.

A comunicação tem, assim, como propósitos principais: 1) reconhecer as coincidências entre a versão cinematográfica e o texto literário fundador do mito; 2) explicitar os diferentes contextos sócio-epocais em que texto literário e texto cinematográfico se localizam; 3) identificar os elementos inovadores introduzidos pelo realizador sueco; 4) evidenciar a reconfiguração da identidade da personagem mítica no cinema contemporâneo; 5) caracterizar *The Devil's Eye* como uma paródia contemporânea do mito; 6) demonstrar que a revisitação cinematográfica contribui para assegurar a perenidade do mito literário de Don Juan, contrariando a sua “anunciada” morte no final de Oitocentos.

Biografia:

Professora Auxiliar do Departamento de Estudos Portugueses e Lusófonos (Universidade do Minho).

Doutorada em Ciências da Literatura. Tese: “Don Juan na literatura portuguesa: recepção de um mito literário” (2006).

Diretora da Licenciatura em Estudos Culturais - U.M.

Áreas de investigação: Literatura Comparada; Literatura Portuguesa Moderna e Contemporânea; Cultura Clássica.

The subversion of *Kitsch*: the re-elaboration of Spanish stereotypes in Pedro Almodóvar's movies

María Lydia Polotto, Universidad Católica Argentina

The aim of this paper is to analyze in which way the Spanish film-maker Pedro Almodóvar uses some of the most *Kitsch* Spanish stereotypes and subverts them in order to criticize the old-fashioned and intolerant Spanish society, directly related to post-Franquism era, since 1975 on.

Some of the sources that are present throughout his films have direct connection with *Kitsch* elements that can be perceived on only in some of the main themes (bullfighting, flamenco, etc.) and also in the configuration of the characters which are *Kitsch* themselves. This affirmation is based on the psychology of them, in the way they dress, in the way they show themselves but especially in Almodóvar's taste for female characters and drag queens.

It is also to highlight the fact that Almodóvar does not want to make a parody of the characters but to understand them as a product of their social and historical configuration.

At the end, we will come to the conclusion that the aim of the use of the *Kitsch* material in his movies serves to two different wills: the criticism we already said, on one hand and the aestheticization of the stereotypes, on the other hand (and therefore, the reconciliation of the Spanish society with its inherent *Kitsch*).

Biography:

María Lydia Polotto has a BD in Literature (Universidad Católica Argentina) and a Master Degree in Literary Research (UNED). She is currently working on her PhD project which will analyze the articulation of gender and genre in Manuel Puig's novels. She is a researcher in the CILA (Research Institute on Argentinean Literature, Universidad Católica Argentina) where she is working on a commented bibliography on Leopoldo Lugones and Manuel Puig. She has participated in many seminars on Literature and has some publications in Literary magazines and a book called "*Hable con ella*" de Pedro Almodóvar. *Articulación y efectos de la teoría brechtiana*, published in November, 2011.

Colonialismo, neocolonialismo y metalepsis en *También la lluvia*

Luis I. Prádanos, Westminster College, Utah (USA)

La película *También la Lluvia* (2010), escrita por Paul Laverty y dirigida por Icíar Bollain (Madrid, 1967), narra la historia del rodaje de un film en Bolivia sobre la conquista española del Nuevo Mundo. Dicho rodaje se sitúa en el año 2000 y se ve afectado por el estallido, en abril de ese mismo año, de los conflictos sociales relacionados con la llamada “guerra del agua”. El nativo amerindio que hace el papel de jefe de la resistencia contra el invasor colonial español en la meta-película liderará, a su vez, la revuelta social actual contra el invasor neocolonial en la película. Esta yuxtaposición y diálogo entre el pasado colonial y el presente neocolonial es posible gracias al uso magistral que Bollain hace de la metalepsis (mezcla e interferencia de diferentes niveles diegéticos), pues el mundo metadiegético del rodaje se ve alterado por el mundo diegético de la historia presente y viceversa. Esta convergencia ofrece una crítica postcolonial muy sofisticada en la que se expone el modo en que la globalización es una forma de neocolonialismo, una mutación presente del colonialismo anterior. Las propuestas de Walter Mignolo y de Boaventura de Sousa Santos complementarán el marco teórico de esta presentación. Esta ponencia explora también el modo en que la película de Bollain se inscribe dentro de la tendencia reciente a la transnacionalización del cine peninsular al redefinir la identidad nacional en su relación con la globalización y con realidades hispanoamericanas más allá del fenómeno de la inmigración.

Biography:

Luis I. Prádanos (Iñaki) is an Assistant Professor of Hispanic Contemporary Studies at Westminster College (Utah). In 2010 he obtained his PhD from Texas Tech University. His most current interests are network and systems theory, digital culture, global studies, and ecocritical theory. Luis has published numerous book chapters and articles in academic journals such as *Letras Peninsulares*, *Revista Canadiense de Estudios Hispánicos*, *Gestos* or *Monographic Review*. He is currently working on a book project that explores decolonial options to solve the asymmetrical interdependencies, inequalities and environmental impact resulting from global capitalism, such as slow movement and degrowth theories.

***Amor e Dedinhos de Pé* (1991) enquanto *Bildungsfilm*: Imagens Culturais de Macau
e a Adaptação Fílmica do Romance de Henrique de Senna Fernandes
Rogério Miguel Puga, CETAPS, Universidade Nova de Lisboa**

Em 1991 o *Bildungsroman* duplo *Amor e Dedinhos de Pé* (1986), o primeiro romance do autor macaense Henrique de Senna Fernandes (1923-2010), foi adaptado ao cinema pelo realizador português Luís Filipe Rocha e pelo guionista Izaías Almada. Ao longo deste estudo analisaremos as estratégias narrativas que permitem quer reconstituir o período histórico de Macau em que a *Bildung* dos protagonistas tem lugar (o início do século XX), quer representar visual e simultaneamente a Macau familiar/europeia e chinesa, logo, exótica para o espectador ocidental no filme de época de que nos ocupamos e que tem como ponto de partida o romance homónimo. A análise da obra cinematográfica será feita através da abordagem de temáticas como a comunidade, a cultura e o *ethos* macaenses, a etnia e a formação dos jovens Francisco e Victorina no contexto (semi)colonial de Macau.

Into the Majors
Anton Pujol, University of North Carolina at Charlotte

In “Le monoliguisme de l’autre” (1996), Derrida asks “Dans quelle langue écrire des mémoires dès lors qu’il n’y a pas eu de langue maternelle autorisée?” (57). He posits the struggle that authors who write in a minority language encounter on a daily basis. If that language has also been politically suppressed, socially ostracized, or culturally debased in its recent history, the problems are manifold. The effects of a mother tongue that is censured and prohibited will inexorably translate into marginalization, exclusion, interpellation, hegemony, subjectification, and alterity. Whether spoken or silenced, a demoted language blemishes and contaminates life. And although they keep using their own small language, their narratives fearlessly travel abroad.

The language is Catalan and the artists who use this small language to tell stories about far away places, whether it is Africa, Tokyo, Australia or strange worlds are becoming more numerous. In plays such as “Marburg” (2010) and “The Skin in Flames” (2004) by Guillem Clua, “Après moi, le déluge” (2007) by Lluïsa Cunillé; or the successful novel “Cold Skin” (2002) by Albert Sánchez Piñol, to name a few. For this presentation, I would like to analyze these narratives as displacement narratives; where the use of a minor language borrows from another sociocultural context and appears to take place under a normality that echoes the conflicted origin of the work, both linguistically and socially.

Is it just the logical step in the disappearance of the borders and an attempt to embrace the globalizing reality. Is it just a transfer of the local problems veiled in an international setting or a desire to escape the confines of Catalan culture and provide a commercial viability? Does the local become universal and can the minor turn major in the deluzian sense? By approaching the topic through the themes that Clua, Cunillé and Sánchez Piñol, the answer, as usual, is to be found in the liquid medium.

Biography:

Dr. Anton Pujol is an Associate Professor at the University of North Carolina at Charlotte. He teaches literature and translation in both the undergraduate and the MA program in the Department of Languages and Culture Studies. He graduated from the Universitat Autònoma de Barcelona and he later earned a Ph.D. at the University of Kansas in Spanish Literature. He also earned an MBA from the University of Chicago, with a focus in economics and international finance. He has recently published articles in *Translation Review*, *Catalan Review*, *Studies in Hispanic Cinemas*, *Anales de la Literatura Española Contemporánea* and *Arizona Journal of Hispanic Cultural Studies*, among others.

Em busca de um novo cânone. A construção da(s) identidade(s) nacional(ais) no romance português das duas últimas décadas
Micaela Ramon, Universidade do Minho

O problema da identidade e a identidade como um problema constituem matrizes omnipresentes na literatura europeia, não lhes sendo alheia, obviamente, também a literatura portuguesa.

Portugal, pese embora a sua precoce abertura ao mundo em consequência das circunstâncias específicas da sua história, tem-se revelado tradicionalmente como um país detentor de uma identidade nacional forte, coesa e estável.

Porém, com a instauração da democracia e a integração plena no espaço europeu, Portugal viu-se envolvido num processo de profundas transformações identitárias, processo no qual assume um peso relevante o afluxo de comunidades imigrantes que muito contribuíram para dotar a sociedade portuguesa do cosmopolitismo urbano que hoje se lhe reconhece.

Esta nova realidade traduz-se esteticamente numa abertura do romance português a novos conteúdos - seleção de novos temas; novos espaços geográficos e sociais; novos protagonistas; etc. - através dos quais é possível reequacionar a questão da(s) identidade(s) nacional (ais) e das problemáticas que lhe são colaterais.

Na comunicação que nos propomos apresentar, passaremos em revista alguma da recente produção romanesca em Portugal, dando particular ênfase ao romance *Myra*, de M^a Velho da Costa, no sentido de mapear não só as principais transformações ocorridas na sociedade portuguesa como consequência direta ou indireta da imigração, como também as formas como a narrativa de ficção as vem representando.

Biografia:

Micaela Ramon é Professora Auxiliar do Departamento de Estudos Portugueses e Lusófonos do Instituto de Letras e Ciências Humanas da Universidade do Minho, onde lecciona Literatura Portuguesa e Português como Língua Estrangeira em cursos de graduação, pós-graduação e extensão. É licenciada em ensino de Português-Francês, mestre em ensino da Língua e da Literatura Portuguesas e doutorada em Literatura Portuguesa por aquela Universidade. É membro da direcção do BabeliUM-Centro de Línguas da Universidade do Minho tendo o pelouro do Português Língua Não Materna - Português Língua Estrangeira e Português Língua Segunda. É autora de diversos capítulos e artigos em livros, revistas e atas de encontros, nacionais e internacionais, sobre temas ligados às áreas que investiga e lecciona.

Reconfigurando identidades na Literatura Portuguesa Moderna e Contemporânea

Annabela Rita, Universidade de Lisboa, CLEPUL

Percorrendo alguns textos e autores mais destacados da Literatura Portuguesa Moderna e Contemporânea, procurar-se-á observar de que modo a identidade nacional vai sendo reconfigurada e de que modo essas reconfigurações se geram na inscrição na Literatura na realidade do país. De Almeida Garrett a Gonçalo M. Tavares, passando por Guerra Junqueiro e Teolinda Gersão, os retratos nacionais formam uma galeria em que a Literatura se pensa na sua relação com a vida da comunidade, retrospectiva e prospectiva, definindo em função disso os seus programas e o seu quadro comunicativo.

El espacio y la identidad en la novela criminal de las literaturas de la geografía española

Javier Rivero Grandoso, Universidad Complutense de Madrid

La novela criminal en España ha tenido distinta evolución según el sistema literario en el que se inscribe y el espacio en el que transcurre la historia. A la instauración tardía del género, que podríamos fechar en la década de 1970 como respuesta a la situación sociopolítica del país, hay que añadir su centralización en dos focos predominantes, Madrid y Barcelona, pues no fue, mayoritariamente, hasta casi el inicio del nuevo siglo cuando este tipo de novelas usaron como escenario otras ciudades de la geografía española. Frente a la larga nómina de autores que emplean Barcelona -Manuel Vázquez Montalbán, Jaume Fuster, Andreu Martín, Manuel de Pedrolo...- aparecen ahora otros que sitúan la narración en distintos espacios, como Vigo -Domingo Villar-, Bilbao -José Javier Abasolo, Juan Bas-, o Las Palmas -Alexis Ravelo, José Luis Correa-.

En este trabajo analizaremos el proceso de expansión del género criminal que ha posibilitado su aparición en las distintas literaturas del país, con algún ejemplo incluso del aranés, y las implicaciones que esto tiene en la proyección de la identidad. Para ello estudiaremos la configuración del espacio y haremos hincapié en los elementos que, ya sea de manera irónica o no, son utilizados para generar, consolidar o negar la identidad colectiva de un determinado pueblo.

Biografía:

Licenciado en Filología Hispánica por la Universidad de La Laguna y Máster en Estudios Literarios por la Universidad Complutense de Madrid, actualmente prepara su tesis doctoral sobre ciudades en la novela criminal española en dicha universidad con una beca FPU. Ha participado en diversos seminarios y congresos internacionales y editó un monográfico sobre la novela criminal, *Anatomía de la novela policial*, de la revista *La Página*, y un volumen sobre modelos urbanos y mitos en Peter Lang, *Ciudad mito*. En la actualidad es secretario de la revista complutense *Madrygal: Revista de Estudios Gallegos* y miembro del Grupo de Investigación GILAVE.

Cándida e a representación da emigrante galega a América
Silvia Roca & Margarita Ledo, Universidade de Santiago de Compostela

A representación dos galegos incorpórase ao imaxinario arxentino a finais do século XIX, a resultas dunha vaga migratoria que alterou a composición social do país e mesmo duplicou a poboación de cidades como Bos Aires.

Malia que o estereotipo nace na literatura e a prensa, serán dous medios masivos, a radio e o cinema, os que popularicen a caricatura do galego paifoco, traballador e de bo corazón.

En 1939, a actriz e libretista arxentina Niní Marshall leva á pantalla a súa personaxe *Cándida*, a mucama galega analfabeta e ridícula que creara para a radio uns anos antes. Tras o filme homónimo, *Cándida*, unha serie de dez películas recollen as andaduras desta personaxe cómica que serviu de deleite a un país ansioso por establecer certa ordenación clasista na convulsa sociedade resultante da emigración decimonónica.

A vestimenta da protagonista, os seus modos de andar, facer e se comportar e, como elemento máis destacado, o seu castrapo, unha sorte de linguaxe a medio camiño entre o galego e o castelán, son os instrumentos dos que se serve a cómica arxentina na orquestración da súa parodia.

A resposta da intelectualidade galega contra a degradación da imaxe das mulleres emigrantes foi inmediata, pero as películas de Niní, producidas na época de esplendor do cinema arxentino, superaron as fronteiras do país e estenderon o modelo por Latinoamérica, onde réplicas e imitacións non tardaron xurdir.

Biografía:

Silvia Roca é Licenciada en Xornalismo e en Comunicación Audiovisual pola Universidade de Santiago de Compostela. Forma parte do Grupo de Estudos Audiovisuais da USC e da Asociación Galega de Investigadoras e Investigadores da Comunicación (AGACOM). Centra a súa labor investigadora no estudo do cinema como construtor social e na análise do humor como elemento comunicativo.

Los límites de la representación: *Retorno a Hansala* y *Diario de un ilegal*
David Rodríguez-Solás, Bard College (USA)

Entre los productos culturales que han representado al inmigrante marroquí, aquellos que incluían sus testimonios directos se han mostrado como textos que privilegian una mirada objetiva a la inmigración. Esta estrategia, que parece haberse instalado en el terreno de la ficción como una condición indispensable para no ocultar el relato de primera mano, obvia la reflexión sobre el testimonio que se ha producido desde la antropología. La inclusión de la voz del inmigrante en el relato de ficción, sin embargo, no le garantiza una voz propia y los ejemplos en este sentido siguen reproduciendo la visión occidental (Flescher). El relato de Rachid Nini *Diario de un ilegal* (2002) cuestionó los estereotipos reproducidos por los medios de comunicación españoles en la década de los noventa. En su testimonio novelado narraba los tres años que pasó sin papeles en España. Chus Gutiérrez también usó las técnicas documentales en *Retorno a Hansala* (2008), donde contaba la historia real de los fallecidos en una patera siniestrada que pertenecían a un mismo pueblo marroquí y el viaje por carretera para repatriar uno de los cuerpos. Su película mezcla las escenas con actores y el metraje que rueda en Hansala con sus habitantes. *Diario de un ilegal* y *Retorno a Hansala* ocultan de manera consciente su carácter ficcional. En esta presentación examinaré las estrategias de representación que operan en el discurso fílmico y literario sobre la inmigración, cuestionaré la consideración de ambos textos como obras de no ficción.

Biography:

Dr. Rodríguez-Solás' research interests include 20th and 21st century peninsular literatures and cultures; cultural history; the Spanish Civil War; the Transition to Democracy; theater and film studies. Scholarly articles on these topics have appeared or are forthcoming in *Bulletin of Spanish Studies*, *Revista Canadiense de Estudios Hispánicos*, *Anales de la Literatura Española Contemporánea (ALEC)*, *Gestos*. Currently he is working on a book-length study of the ways the Spanish theatrical tradition was used in public and private projects in the process of building a national identity during the 1930s.

The Fictional Self: Identity and Exile in Alberto Manguel
Sarah Roger, St. Edmund Hall, University of Oxford

Alberto Manguel's *Todos los hombres son mentirosos* (2008) explores the connection between identity, exile, and fiction. It tells the story of Alejandro Bevilacqua, an Argentine who immigrates to Madrid in the wake of persecution during his country's state-sanctioned violence. The novel begins shortly after Bevilacqua's death, with a journalist trying to reconstruct his subject's life by interviewing individuals who knew him: a former girlfriend, a political prisoner with whom Bevilacqua shared a cell in Buenos Aires, and even Manguel himself, from whose balcony Bevilacqua leaped to his death. Each acquaintance believes he knew the true Bevilacqua, but as the story unfolds, Bevilacqua's multi-faceted identity becomes increasingly unstable. The half-truths told by Bevilacqua about his past and the assumptions made by his new acquaintances in Madrid pile up, and the picture of who Bevilacqua is becomes blurred.

As an immigrant who writes in the languages of both his native and adopted countries (Argentina and Canada respectively), Manguel is attuned to the role played by literature in establishing a person's sense of self and sense of place. In theoretical texts such as *A Reader on Reading* (2010), Manguel investigates the relationship between storytelling and identity formation, critically engaging with the ideas that underlie the plot of *Todos los hombres son mentirosos*. Drawing upon both Manguel's critical and creative work, this paper seeks to demonstrate how literature can be used to understand the multi-faceted and often irresolvably complex identities that arise through immigration and exile.

Biography:

Sarah Roger is a lecturer in Spanish at St. Edmund Hall, University of Oxford. Sarah's doctoral research was on Jorge Luis Borges and Franz Kafka. She has published a selection of articles on Borges's work as a translator, including "A Metamorphosis? Rewriting in Borges's Translations of Kafka" (*Comparative Critical Studies*, 2011). For her postdoctoral project, Sarah is studying the Argentine-Canadian author and critic, Alberto Manguel; her first article on Manguel, "Cataloguing Identity: The Libraries of Jorge Luis Borges and Alberto Manguel," is forthcoming (*Wissensräume: Bibliotheken in der Literatur*, Ripperger & Kremer, 2012).

Harry Potter e o Chocolate Viso
Harry Potter and Viso Chocolate, or how translator's choices reflect national identities

Laura Sáez Fernández, University of Oxford

A serie de libros e películas de Harry Potter foi traducida ás linguas peninsulares con diferentes fortunas e seguindo diferentes técnicas. Por unha banda, a serie de libros consta de sete volumes, e no caso galego foi encargada a catro tradutores diferentes. No caso español tamén cambiou o nome dos tradutores, por seguir distintos criterios de tradución e recibir numerosas críticas.

Neste traballo analizaremos as distintas traducións ás distintas linguas da península e a súa recepción.

Tamén analizaremos a tradución audiovisual, tanto par a dobraxe como na subtitulación nas versións españolas e catalana de probemas de tradución comúns á versión escrita.

Analizaremos con especial atención os casos de apropiación, é dicir, onde as tradución tiñan un enfoque máis local e tentaban achegar a historia ás culturas de chegada, así como o efecto que este recurso tivo nas edicións e nos lectores.

O Crime do Padre Amaro revisitado: do livro ao filme
Filomena Antunes Sobral, Universidade Católica Portuguesa

É um facto confirmado por vários investigadores (Serceau, 1999; Hayward 2000) que o cinema sempre se baseou em material literário como fonte de inspiração para algumas das suas produções cinematográficas. Esta tendência remonta aos tempos do cinema mudo e evidencia a sua permanência ao longo da historiografia do sonoro. Este interesse justifica-se porque livros e filmes partilham um interesse narrativo comum e, por outro lado, porque ambas as linguagens beneficiam deste diálogo interartístico, explorando fronteiras que oferecem novas possibilidades expressivas de cada vez que o cinema oferece uma reinterpretação do texto fonte. Para além disso, livros e filmes representam um acervo identitário que testemunha uma herança cultural única. Tratando-se de literatura clássica, para além do valor patrimonial, sobressai a validação temporal, geracional e identitária pelo reconhecimento de referências comuns e pelo repositório de saber passível de motivar uma reflexão identitária, social e cultural.

Esta relação entre literatura e cinema, ancorada sob o signo da adaptação, aproxima não só duas áreas culturais estruturantes de uma nação, como proporciona um observatório privilegiado para revelar como é que uma sociedade se representa a si mesma através da ficção. Assim, pretendemos ao longo deste texto desenvolver uma perspetiva analítica da adaptação cinematográfica portuguesa (2005) de *O Crime do Padre Amaro*, uma obra literária de 1880 do consagrado escritor português Eça de Queirós, com o objetivo de observar a encenação identitária portuguesa e apreciar a gramática transformacional da adaptação.

Biografia:

*Licenciada em Ciências da Comunicação, mestre: Som e Imagem e doutora em Cinema e Audiovisual. Leciona no Departamento Comunicação e Arte como Professora Adjunta. Colaboradora do Centro de Investigação Ciência e Tecnologia das Artes. Interesses de investigação: cinema e audiovisual. Atualmente colabora com Universidade Aveiro para submissão de um projeto à FCT sobre adaptações queirobianas para audiovisual. Tem um livro publicado e vários artigos [*Lisboa em O Crime do Padre Amaro do século XXI* (2012); *Adaptação de Os Maias na Televisão brasileira e portuguesa* (2011); *Dialogues between literature and cinema* (2010)]. Participou em eventos científicos nacionais e internacionais com comunicações.

Novas achegas ao estudo da tradución intercultural na subtitulación para o cinema

Patricia Sotelo Dios, Universidade de Vigo

Neste relatorio presentamos o corpus multimedia de subtítulos inglés-galego *Veiga*, un proxecto en fase de elaboración nado coa idea de servir como ferramenta para o estudo da tradución para subtítulos do inglés cara ao galego. Na actualidade, o *Veiga* multimedia consta de 12 filmes británicos, estadounidenses e australianos subtitulados tanto en inglés (subtitulación intralingüística) como en galego (subtitulación interlingüística) e distribuídos en DVD, no cinema e na internet. Inda que está a ser desenvolvido ao abeiro do *CLUVI* (Corpus Lingüístico da Universidade de Vigo), a diferenza dos demais subcorpus que conforman o *CLUVI*, o *Veiga* transcende a esfera textual e permite observar os subtítulos no seu estado natural, isto é, como parte dun produto audiovisual creado nunha cultura anglófona e traducido para un público galegofalante. O *Veiga*, que se pode consultar libremente no enderezo <http://sli.uvigo.es/CLUVI/vmm.html>, permite realizar buscas complexas nas dúas direccións lingüísticas (inglés-galego, galego-inglés) e mostra as equivalencias bilingües dos termos buscados en contexto, tanto en formato textual como audiovisual. Entre outras posibles aplicacións, un corpus desta natureza é especialmente útil na investigación de factores polisemióticos do discurso fílmico, no estudo de trazos tanto técnicos como lingüísticos da subtitulación interlingüística e intralingüística, e na docencia da tradución audiovisual, caracterizada pola abundancia de referentes culturais e de elementos propios do discurso oral.

Biografía:

Licenciada en filoloxía inglesa e especialista en tradución, exerzo como tradutora nunha axencia e dou clase de tradución na Universidade de Vigo, á vez que completo a tese de doutoramento. Anteriormente traballei como profesora de español na Universidade de Iowa, onde realicei un master no ensino de linguas estranxeiras, con especialización no uso de TIC. Tamén cursei un master en edición na Universidade de Santiago de Compostela, e o meu traballo de fin de master versou sobre o libro electrónico. Os meus eidos de investigación son a construción de corpus multimedia, a tradución audiovisual e a formación en tradución.

Sotelo Dios, P. 2011. «Corpus multimedia VEIGA inglés-galego de subtitulación cinematográfica». *Linguamatica* 3(2), 99-106.

The Homogenizing Gaze: Barcelona Tourism, National Identity, and the State
Lena Tahmassian, Stanford University

The 1929 Barcelona International Exposition was the first instance in which promotional tools such as images and travel guides were utilized in an attempt to bring mass tourism to Barcelona, aspiring to place it on the map of modern European cities. Not unrelated, however, was another function of the Expo and an imperative of the Primo de Rivera dictatorship: to generate an image of national stability and unity to be interpreted and internalized by both residents and visitors, epitomized through the creation of the Pueblo Español attraction. While the concept of a Barcelonan and/or Catalan has evolved through the twentieth and twenty-first centuries to incorporate various waves of immigration, I argue that analyzing the 1929 tourism model as a starting point is relevant to the contemporary context in which the foreign gaze and the centralizing efforts of the state work in tandem to undermine Catalan national identity. This paper explores the relationship between Spain's centralizing forces and the tourist's gaze which mistakes the recognition of preconceived images for authenticity, suggesting that Catalonia's capital city is caught between the pincers of two colonizing forces.

Biography:

Lena is a doctoral student in Contemporary Iberian Literatures and Cultures at Stanford University. Her current research endeavors include an interest in national and cultural identity as well as its commodification, the role of national and cultural identity within Iberian labor history as well as in contemporary dissident movements, the politics of the state of exception relating to the Spanish democratic transition, and the production of myth through memory and autofiction.

Rupturing Reality: Remodeling Neo-realism in Fernando Lopes's *Uma abelha na chuva*

Rachel TenHaaf, University of Michigan, Ann Arbor

The driving force behind the Portuguese neo-realist movement in the middle of the twentieth-century was resistance to António de Oliveira Salazar's oppressive dictatorship, based on the firm belief that representing the reality of conditions under the regime would undermine the dictatorial myths being presented officially. This paper looks at one of the pieces of neorealist cinema from the mid-twentieth century, Fernando Lopes's *Uma Abelha na Chuva* (1972). Critics have suggested that the innovative techniques employed by Lopes in his cinematic adaptation of Carlos de Oliveira's neorealist novel negate its categorization as being either neorealist or politically relevant. Through a reading of the film alongside ideas gleaned from Jacques Rancière's understanding of the subversive potential of film, this paper suggests that, in fact, it is precisely in the reworking of the novel, the rearranging of elements and use of the tools particular to cinema, that we can understand how political resistance to Portugal's Salazar dictatorship could occur in film.

Biography:

I am a PhD Candidate working on my dissertation at the University of Michigan, Ann Arbor. In it, I explore the use of visual and literary representations in political resistance, focusing mainly on the neo-realist movement in mid-twentieth century Spain and Portugal. I am interested in the study of visual culture, examining the links between artistic genres and the relationship between politics and aesthetics.

***El principio de Arquímedes* de Belén Gopegui. Mímesis, elipsis y alteración de lo habitual**

Rosa Tezanos-Pinto, Indiana University-Purdue University Indianapolis

Esta investigación vinculará los conceptos de mímesis y duplicidad en la estructura fílmica y el raciocinio narrativo de *El principio de Arquímedes* de la novelista y cineasta catalana Belén Gopegui. Para dilucidar estos conceptos, en un primer énfasis, se puntualizará cómo la cinta simula englobar los elementos de una película hollywoodense con la clásica armazón de tres actos: comienzo, desarrollo y final libre de ambigüedad, para luego incorporar escenas imprevistas que desfiguran el formato y convierten lo convencional en extraordinario. El mismo patrón de imitación y metamorfosis se especificará en los diálogos y en los protocolos sociales, laborales y de relación de pareja escogidos por Gopegui. Estas secuencias aparentan tener las características propias de un melodrama pero impulsan—por su mismo doblez—a una honda meditación del infortunio de los personajes. Ayuda a este artificio, la inclusión de fragmentaciones en los parlamentos, imitativos del movimiento lento de la cámara alternado por súbitas tomas rápidas. El elipsis fílmico y la noción de mímesis que se establecen en el guion de Gopegui producen una contextura engañosa que encubre y descubre además el ostracismo y la usurpación de papeles como constantes de la vida moderna.

Biografía:

Rosa Tezanos-Pinto tiene un doctorado en Lenguas Romances y Español de University of Miami. Es catedrática de literatura hispanoamericana y Directora de Estudios Graduados en Indiana University-Purdue University Indianapolis. Además de numerosos artículos, ha publicado *El exilio y la palabra. La trashumancia de un escritor argentino-estadounidense* (2012) y *Redimiendo la infancia en la escritura poética* (2005). Es coeditora de *La mujer en la literatura del mundo Hispánico* (2009); *La poesía de Alejandro G. Roemmers* (2009); y *María Rosa Lojo. La reunión de lejanías* (2007). Fue distinguida recientemente con el Harold Eugene Davis Prize y la Orden de los Descubridores. Es miembro de la Academia Norteamericana de la Lengua Española.

Galizan Memorials Refiguring the Trauma of Fascism
John Patrick Thompson, Montana State University–Bozeman (USA)

In the last decade, Galiza has witnessed a proliferation of memorials that help society work through the traumatic memory caused by fascism. Grassroots groups (usually *asociacións de memoria*) and artists have joined forces to create a memory map throughout the Autonomous Community. The memorials are places of congregation where memory is often ritualized; they narrativize the traumatic events that began when the fascists took over Galiza three days after the uprising on July 18, 1936. I begin my lecture with a five minute introduction that contextualizes the memorials within the general movement in Galiza to increase consciousness of the Second Republic's achievements and Franco's regime of terror. I then use PowerPoint to examine three of the twenty-three memorials erected to date. I focus on the parcel of history commemorated by each memorial and the history of the memorial itself. The two histories are part and parcel of each memorial's text: "All [memorials] reflect both the past experiences and current lives of their communities..." (James Young, *The Texture of Memory*, 2). I also analyze each memorial's aesthetic text. I draw on the artists' visions and interpretations, which I have obtained in personal interviews and the press, and combine these "authoritative interpretations" of the memorials with my interpretations.

Biography:

John Thompson is associate professor of Hispanic Studies at Montana State University in Bozeman (USA). He earned his Ph.D. from the University of Michigan in Ann Arbor. He specializes in artistic representations of the trauma caused by fascism in Galiza. He published a book written in Galizan, *As novelas da memoria: trauma e representación da historia na Galiza contemporánea* (2009) and is currently writing a book on Galizan memorials that remember the victims of Franco's regime. He also ventured into socio-linguistics through his analysis of the *conflito normativo*; the conflict over whether Galizan should be written with Spanish or Portuguese orthography.

Cinema galego: cuestións metodolóxicas para o seu estudo

Ánxeles Torres Padín, Bangor University

Malia a situación económica de crise occidental e o efecto desmantelador que está a ter na cultura galega contemporánea, o cinema galego e o audiovisual están a vivir un dos seus mellores momentos creativos. Pola contra, nos estudos cinematográficos hispánicos e nos estudos culturais galegos atopamos un xiro retórico recorrente: a retórica da ausencia ou, citando o termo de Rábade Villar (2011), a idea de que o cinema galego é un *espectro*. Mais como a mesma autora afirma esta *espectralidade* é unha oportunidade para achegármonos a este campo de estudo. Neste relatorio examinarei as principais tendencias críticas que presenta o campo dos estudos cinematográficos galegos: 1) a recorrencia (mesmo obsesión?) pola cuestión ontolóxica; 2) o frecuente laio sobre o desenvolvemento do medio, ou nalgúns casos a súa inexistencia; 3) a tendencia a estudar case de xeito exclusivo e descritivo a figura do director e dos seus filmes, desatendendo outros factores históricos e sociolóxicos do campo cultural. Na segunda parte farei unha serie de propostas metodolóxicas para o estudo do cinema galego, baseadas en teorías críticas ata o de agora pouco utilizadas na disciplina. Entre estas destacarei o marco da teoría do “star system” para o estudo de figuras como Luís Tosar, ou a aplicación das teorías do campo cultural de Pierre Bourdieu, que tanto teñen influído nos estudos literarios galegos, tamén ao contesto fílmico.

Biografía:

Ánxeles Torres Padín é lectora de galego do Centro de Estudos Galegos da Universidade de Bangor en Gales. Os seus intereses en investigación inclúen os estudos fílmicos, a tradución audiovisual, e a terminoloxía baseada en corpus. Ata o de agora ten publicado un artigo na revista *Viceversa* de tradución e un *Vocabulario xurídico-administrativo galego-castelán* baseado en corpus, (do que é coautora) froito da súa tesina na Universidade de Vigo. Actualmente está a realizar un doutoramento na Escola de Linguas Modernas na Universidade de Bangor sobre cinema.

As Caravelas do Corpo. Uma perspectiva *geo-geno-gráfica* no romance *A Jangada da Pedra*

Simona Vermeire, Universidade do Minho

As “aventuras” do corpo alterado na sua “dimensão” reprodutiva íntima apontam para um caminho alternativo hermenêutico às leituras político-ideológicas do romance *Jangada de pedra* de José Saramago: poderia a “epidemia da gravidez”, ocorrente no romance, transformar a “jangada de pedra” (a Ilha Ibérica) numa caravela dos genes, transportando os embriões do corpo replicado de uma forma artificial para outras dimensões identitárias ibéricas? A nossa proposta consiste em reinterpretar esta segunda aventura geográfica dos Ibéricos como metáfora de uma “desterritorialização” (Deleuze) da vida em busca de novas formas de replicação, uma epidemia de embriões, uma imagem alegórica do sémen à procura do óvulo, vagueando no “oceano amniótico”. A alternância do trajeto da “Jangada ibérica” entre a África e Brasil, terras herdeiras dos genes ibéricos, acabam de uma maneira surpreendente no extremo da Terra: a Antártida, espaço natural de criopreservação dos embriões artificialmente gerados. O corpo orgânico torna-se, através deste contágio embrionário, uma entidade “vencida” pela técnica, um “sémen” do seu próprio *ersatz*, uma sombra de uma lembrança genética vaga, que a nova “produção” somática já não identifica com as formas ontológicas atuais. A *Jangada de Pedra* propõe uma interpretação *kriographica* da ilha do corpo, o embrião, conectado com o corpo geográfico do mundo (A Península Ibérica, embrião do Brasil, e o *Regio Bresil*, embrião imaginário da Antártica), à procura de novas matrizes de interação entre corpo e espaço, na construção de outros mapas cognitivos e identitários ibéricos.

Biografia:

Simona Vermeire (Roménia, Portugal) - doutoranda e bolsista da FCT e investigadora de Literatura Comparada na Universidade de Minho, CEHUM, Braga. Prepara atualmente uma tese de doutoramento sobre *Corpo e Epidemia* na obra de José Saramago e de Eugène Ionesco. É licenciada em Letras (Francês-Português) e mestre (parte curricular) pela Universidade de Bucareste, em *Teoria e Prática da Imagem*, no Centro da Excelência nos Estudos da Imagem. Em 2005, publicou, em romeno, o ensaio crítico *A Ficção, variante verosímil da História na obra de José Saramago*.

The disembodied voice of Constantino Romero
Tom Whittaker, University of Liverpool

Constantino Romero is one of Spain's most important dubbing artists, and has provided the voices of Clint Eastwood, John Wayne and Darth Vader in many Hollywood films. Unlike many dubbing artists, however, his face is as recognisable as his voice. A flamboyant star in his own right, Romero is also known for making public appearances in the Spanish media. This paper will explore the cultural meaning of Romero's voice in Spanish culture, considering both the role of his disembodied voice in Hollywood cinema *and* his embodied voice in Spain. As I will show, an analysis of Romero's voice offers ways of illuminating broader questions around the reception, negotiation and appropriation of American identity and culture in Spain. In particular, it considers the extent to which the personas of American stars are reshaped and called into question through Romero's voice and, most crucially, the discourses that surround his own Spanish star persona. Dubbing has received relatively little critical attention in Spanish cinema, and in particular, its crucial relation to stardom has been mostly overlooked. In teasing out the complex relationship between dubbing, stardom and national identity, this paper makes an original contribution to both the disciplines of Hispanic Studies and Film Studies.

Biography:

Tom Whittaker is a lecturer in Hispanic Film Studies at the University of Liverpool. He is author of *The Films of Elías Querejeta: A Producer of Landscapes* (UWP, 2011). He has published numerous articles and book chapters on Spanish and British cinema, and is particularly interested in questions of sound and space in film.

A cultura e a gastronomía galega: Floyd vs Paltrow
Isaac Xubín, Universidade de Cork

Os programas televisivos adicados á cociña e á gastronomía adoitan levar de xeito transversal unha forte dose de contido cultural. Nos capítulos adicados a Galicia nos programas culinarios *Floyd on Spain* (1993) e *Spain on the road again* (2008), protagonizados polo cociñeiro Keith Floyd e a actriz Gwyneth Paltrow respectivamente, trasládase á pantalla unha imaxe do país e da súa cultura gastronómica. E malia que os dous produtos televisivos xiran ao redor do mundo da cociña, a elaboración das diferentes receitas escollidas polos programas, os pratos, a presentación das materias primas e a localización, veñen acompañadas de diferente e variada información cultural relativa ao seu contexto: festividades, música, paisaxes, opinións e mesmo personalidades.

Estes contidos ofrecidos polas dúas series, unha británica e a outra estadounidense, alén das lóxicas diferenzas por mor da distancia temporal entre elas, pretenden ofrecer unha imaxe concreta do país en que desenvolven a súa acción. E é unha ollada conformada dende fóra, dende a perspectiva de quen se achega e, o máis importante quizais, de quen pretende achegar e mostrar, transmitir a outros unha experiencia, unha información que está limitada polo tempo e polo medio en que se transmite e expresa.

Basque Izatearen Garrantzia. Edo euskararik gabeko identitate sozialaren eraikitze estetikoa

Beatriz Zabalondo, University of the Basque Country (UPV/EHU)

Lan honetan azaltzen dugu *Basque* esanahiaren errepresentazioa zein ezaugarritan eusten den *Le Bleu de l'océan* miniserie frantsesean. Euskaraz bikoiztutako bertsioan, hizkuntzaren kode aldaketak obrari zer balio erantsi eskaini diezaiokeen begiratuko dugu, beste diskurtsorik eraikitzen ote den, eta ea teleikusle euskaldunentzat obraren esanahia aldatzen den. TF1 kate frantsesak 2003an ekoiztitako telesail hau Ipar Euskal Herrian girotuta dago: Larrun mendialdean, Biarritzen, Donibane Lohizunen... eta bertako tokietan filmatu zen ia osorik. Euskal Telebistak euskarazko lehen katean estreinatu zuen 2007ko azaroan, ikusle euskaldunentzat, *Itsasoaren urdina* titulupean. Fikziozko obra honetan eraikitako eszenarioetan murgilduko gara, eta munduaren zein errepresentazio ematen diguten ondorioztatzean, geure buruaz galdezka ariko gara: *Le Bleu de l'océan*ek eraikitako diskurtsoaren argira, zer gara? nola ikusten gaituzte? Euskaldun, *Basque*, espainiar... Jatorrizko bertsioak esplizituki erakusten dituen identitate-zantzuak aletu eta xehetzeko bidea egingen dugu, nola kode linguistikoan hala kanal bisual eta akustikoetatik hautemandako adierazleak baliatuz: kultur erreferenteak ditugu baliabide aproposenetakoak azterketa honetan, baina ezin dira bazter utzi horiekin batera garraiatzen diren balio eta diskurtso implizituak. Eduki analisiak, testu analisiak eta irakurketa sakonak aukerako tresnak eskaintzen dizkigute jatorrizko bertsioa eta bikoiztutakoa aztertu eta dekonstrukzio ariketa egiteko. *Le Bleu de l'océan* frantsesetik euskarazko *Itsasoaren urdinerako* jauzia bertsio bakoitzeko ikusleen kultur testuingurutik ulertu behar da. Izan ere, ikus-entzunezkoak kultur produktuak baitira, gizarte jakin baten baitan sortu eta haren imajinarioan eragiten dutenak.

Biografia:

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Azken argitalpenak: prentsari buruz: *Euskaldunon Egunkaria* eta *Berria* kezaketako estilo liburuak (1992, 1995, 2001 eta 2006 hurrenez hurren); ikus-entzunezko itzulpengintzaz, (2006): *Ikus-entzunezko itzulpena* UEU, Bilbo; (2010): «Dificultades del doblaje en euskera», in *Traducción & Paratraducción*, Vigoko Unibertsitatea; euskal hedabideez: (2011): «El euskera de los medios/Los medios del euskera», in *Actas del Congreso Internacional FEL XV-PUCE I*. Quito 2011ko irailak 7-9.

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