

**WISPS Conference 2009
Paper Abstracts**

Alvarez, Covadonga

Universidad de Granada, España

Una brecha en el destino o el desplazamiento hacia ningún lugar: Distintos itinerarios femeninos a través de la guerra civil y el levantamiento militar argentino. Una comparativa.

Álvarez, María Antonia García de León

Universidad Complutense de Madrid

Rebeldes Ilustradas (Sobre la doble transición de las élites profesionales femeninas en España)

Existe una cohorte generacional de mujeres (profesionales altamente cualificadas) que efectuaron una doble transición en España: la política y la personal. La autora arroja luz sobre esa generación de mujeres. Es una generación interesante en la Transición y en transición, por el gran cambio social que experimentaron en sus propias vidas: educadas en el más rancio patriarcalismo franquista y en un país pobre, y, sin embargo, ejerciendo hoy (décadas después) como mujeres profesionales de una sociedad avanzada y paritaria como es la española actual.

Sobre aspectos cruciales de lo cotidiano-biográfico que constituyen una interesante aportación de vida para las Ciencias Sociales, ha basado su análisis la autora de esta comunicación.

Bacon, Kathy

No institutional affiliation – Independent Researcher

Ventriloquist or Dummy?

Enrique de Ossó transposes Teresa of Ávila for the nineteenth century

The work of Enrique de Ossó, a Catalan cleric who organized the cult of St Teresa of Ávila during the Catholic revival in late-nineteenth-century Spain, is peppered with quotations from his favourite saint. In his own submission to Teresa, Ossó claims that he is merely her mouthpiece, a kind of ventriloquist's dummy, professing in one devotional work that he has adopted 'la idea de callar yo y hacer hablar la inspirada Doctora, tomándome tan sólo el trabajo de coordinar sus palabras'. This claim to bring Teresa directly to his readership is, however, naive or even disingenuous. Ossó fails to realise (or, perhaps, to acknowledge) that when Teresa's words are transposed to a different context, they inevitably have different implications. This is particularly true of the saint's repeated references to the weaknesses and failings of women. Alison Weber has suggestively shown how Teresa's rhetorical positioning of herself as no more than a *mujercilla* has a strategic function within her early modern context. The repetition of such comments by a male priest, to an often female audience, living in the modern world, casts quite a different light upon them. Moreover, Ossó's proposal to 'hacer hablar la inspirada Doctora' could, of course, cast him as the ventriloquist and Teresa as the dummy, as he appropriates her authority in order to impose his own agenda. In this paper I will examine Ossó's use of quotations from Teresa, in order to explore the complex power relations between Ossó, Teresa, and their readers.

Boyle, Catherine

King's College London

'The Strong Voice: Insistent Female Voices of Love and Revolution in the Chilean Transition'

This paper will concentrate on the work of dramatist Isidora Aguirre, and the questions tackled arise from the interrogation of her work for translation. One of the most powerful impressions responds to what has become almost a cliché of feminist criticism: that Isidora Aguirre is one of the 'voces fuertes' of cultural expression in Chile, but her work and reputation have been largely eclipsed by masculine voices, and by the political voice that cannot make space for the radical imaginary of her writing. The paper will explore the ways in which Aguirre produces a corpus that, in the late 1980s and early 1990s, forces questions of the historicity of the authoritarian impulse, and dramatises the ways in which a community creates a

symbolic structuring of its past, built on a collective 'archive' of iconic figures and moments. It is this archive that brings into view a set of collective readings of the recent past, which Aguirre returns to her audience in recognisable form, yet that anticipate and challenge some of the core political moves of the transition, and that are brought forcefully into view with the symbolic power of the election of Michele Bachelet as the first female president of Chile. The hermeneutic act of translation forces the analysis of text, context and historicity and reveals a complex voice, part of whose resonance is that has the potential to reveal unspoken inter-relations in the long move from revolution to dictatorship to re-democratization.

Bru, Eva

University of Birmingham

The Body as a Conflation of Discourses: The *femme fatale* in Mercè Rodoreda's *El carrer de les Camèlies* (1966) and *Mirall trencat* (1974)

This paper suggests that the contours of the *femme fatale*'s body emerge, in Rodoreda's narrative, as the effect of a conflation of divergent discourses of power specific to early twentieth-century Catalonia. It offers a brief genealogy of the *femme fatale* figure, identifying her mythical qualities as well as the many guises she has come under throughout the history of art, literature and cinema. She is examined as a construct of the male imaginary, a projection of male desire, which locates woman within a scopoc economy rendering her sexuality as predatory, therefore, dangerous. The socio-political conditions under which the figuration of the *femme fatale* materialises as a threat to dominant (male) discourses are considered as symptomatic of the fears generated by periods of social or political instability. These are discussed in the context of early twentieth century Catalonia, a period characterised by major shifts in discourses of power, tensions between co-existent divergent ideologies (*Noucentisme*, Republicanism and Anarchism), and considerable changes to the Catalan nation's social fabric (influx of immigration and increased participation of women in the public sphere). The multiple ideologies generated during this period impacted on the formulation of normative ideals of femininity generating a field of multiple discourses on sexuality. Following Judith Butler's theory of the discursively constructed body, the paper suggests that the body of the *femme fatale* is the effect of the convergence of this multiplicity of power discourses, however her identity is not stable as she is the embodiment of normative and non-normative power ideologies.

Buffery, Helena

University of Birmingham

Maria Lluïsa Algarra and "La llave sin puerta"

Drawing on work undertaken as part of my AHRC-funded research project on 'Staging Exile, Migration and Diaspora in Hispanic Theatre and performance Cultures', I will focus on the Catalan and Castilian-language theatre of Maria Lluïsa Algarra, in order to explore the changing dynamics of representation within her work from before and after 1939. I will take a broadly ecocritical approach to her work, drawing on the theories and insights of Chaudhuri (1995) Marranca (1996), Roach (1996), Giannachi and Stewart (2005) and Kershaw (2007), as explored in my own articles and conference papers on 'Ecologías del exilio' (2007), 'A 'Natural History of Exile'' (2008), 'Representar la tierra cautiva' (2008) and 'Effigies of Return' (2009), in order to address the kinds of theatre ecologies constructed by her work, and their relationship to different cultural systems considered as ecosystems: the space of Catalan theatre and culture, Mexican theatre, twentieth century Spanish culture. Above all it will trace the effects of transatlantic translation in her work, in the shift between different languages, cultures and world views, contrasting in particular her pre-war and post-war translations of mythic discourse in Judith and Casandra o La llave sin puerta, and identifying and observing the relations between body and space that are constructed and performed through the layering of national, linguistic, ethnic, gender, sexual and class identities in Primavera inútil and Los años de prueba. The paper will end by returning to the image of the "llave sin puerta", commonly evoked by exiles to stand for the impossibility of return, in order to consider what it stands for in her work: whether an emblem of nostalgia, a commitment to resistance, or a sign of utopian inbetweenness.

Camino, Mercedes Maroto

Lancaster University

Memory, Women and *Maquis* in Film Adaptations from Margarita Alexandre and Rafael Torrecilla's *La ciudad perdida* (1954) to Jaime Chávarri's, *El año del diluvio* (2004)

This paper explores the plurality of memories apparent in the three cinematic adaptations that show the post-Civil War guerrilla fighters: Margarita Alexandre and Rafael Torrecilla's adaptation of Mercedes Fórmica's novel, *La ciudad perdida* (1954; 1951), Gonzalo Suárez's interpretation of Manuel Hidalgo's short story, *El portero* (2000; 2003) and Jaime Chávarri's rendition of Eduardo Mendoza's novel, *El año del diluvio* (2005; 1992). The ways in which these films decontextualise the struggle, I will propose, either diminishes its importance, makes the event 'timeless' and universal or, as happens in *El portero*, serves an image that borders on farce. Nevertheless, these three adaptations re-locate the guerrilla within their contemporary settings, also recreating salutary images that prevent us from mystifying or stereotyping the era. While the three films studied here figure an unusual couple at the centre of their respective stories, a *maquis* is only a possible 'partner' in the earliest one, *La ciudad perdida*. This unlikely partnership is suggested following his kidnapping of and ensuing friendship with a wealthy woman in one of the most unusual Francoist films of the 1950s, which presents the guerrilla as aimless as implicitly harmless. As this paper will show, there are some remarkable similarities between this film and the two adaptations released in the first decade of the twenty-first century, both of which use the guerrilla as background for a romantic story. These similarities concern not just the nebulous and, at times, idealised or caricatured representation of the guerrilla, but also, and more significantly, the use of melodrama to cast female characters that bring forth an alternative notion of Spanishness. The female protagonists thus become sites of a struggle where notions of national identity are fought over. These adaptations appeal to a sense of living history which has become increasingly important in twenty-first century Spain, and which was celebrated in David Trueba's adaptation of Javier Cercas's acclaimed novel *Soldados de Salamina* (2003; 2001). In this way, the films enter a dialogue with previous and subsequent films on the *maquis*, including Montxo Armendáriz's *Silencio roto* (2001) and Guillermo del Toro's *El laberinto del fauno* (2006).

Challinor, Elizabeth

Centre for Research in Anthropology, Portugal

Immigrant Motherhood at the Crossroads: Engaging with Self, Others and the State. "The (Pendulum of Power: From Encountering to Claiming Immigrant Motherhood)

The experience of pregnancy, childbirth and motherhood within the context of Cape Verdean migration to Portugal, places women at a cross-roads in which they are constantly negotiating their changing relations with relatives, friends, impersonal "others" and with the Portuguese and Cape Verdean states. Cape Verdean mothers have to take decisions that not only affect their well-being and the well-being of their babies but also their sense of self. Unexpected pregnancy that interrupts study or work plans is the most frequent experience, encountered as oscillating between a sense of helplessness - struggling with a range of difficulties before, during and after birth and of delight in a new found agency - overcoming difficulties, developing an expanded sense of self. Whilst a crossroads symbolizes the choices that women have to make, the structural constraints upon their choices are best captured by taking recourse to the extended metaphor of walking in a labyrinth which also allows for an examination of the interplay between inner and outer processes. The crossroads thus becomes a series of T-junctions; moments of transition and heightened reflexivity. The walls of the labyrinth represent socio-cultural, economic, and bureaucratic influences and constraints. A combination of in-depth interviews and participant observation in mothers' encounters with state bureaucracies, health professionals and child minders provides a window into the ways in which external influences and social relations impact upon the self. This is explored in the paper through an analysis of several case studies of walking through the labyrinth of immigrant motherhood.

Coates, Geraldine

University of Oxford

‘Maguer que pueble en este mundo’: Female Foundations and Male Transitions in the *Libro de Alexandre* and *Poema de Fernán González*

Recent scholarship on medieval Spanish epic poetry has repositioned female characters more centrally within narratives and in discussions of culture, politics, and society that both reach into and beyond the text. Developing this critical trend, this paper examines the role of women in two thirteenth-century Spanish narrative poems—the *Poema de Fernán González* (c.1250) and the *Libro de Alexandre* (between 1178 and 1250)—arguing that women lie at the heart of the epic’s traditional role of forging collective identities based on their relationship to, and their affirmation of, the transitional nature of the male hero, whose accomplishments straddle this world and the next. Through the optics of new historicism and the cultural construction of community, and through close readings of women’s relationships with the heroic protagonist, it is proposed that women are inextricably involved in a powerful dynamic of loyalty and treachery that is at the heart of both texts and of heroic achievement within them, and contributes to the depth and flexibility of the hero’s role. It is demonstrated in particular that women are vital in reinforcing the drama of finality and *fama* which is so important to both of these clerically influenced texts, and which is essential in broadening perspectives on the hero’s motives and achievements so that they may be seen in transitional religious and historical terms. As authoritative signs and symbols of a providential authority, women are instrumental in transporting these texts to a higher plane of meaning, one that would no doubt have been appreciated, if not actively sought, by its medieval readers.

Cullell, Diana

University of Liverpool

Almudena Guzmán and the diary of her experience: in a constant state of rewriting

The poet Almudena Guzmán offers in her work different moments, snapshots or instances of an individual existence that gradually build up, from one book to another, a poetic character’s vital trajectory, a series of ‘diarios estacionales que conformarán un calendario existencial’ (Andrés, 2005: 275).

Unlike other women poets, who struggled with their ‘feminine’ experience and their writings—especially in an ever-changing social climate such as the Spanish poetic field of the latter part of the 20th century—, Guzmán established herself in the ‘Female Phase’ (Ciplijauskaitė, 1995: 350; Showalter, 1985; Wilcox, 1997: 2-4), a stage of self-discovery and celebration of the gender. However, this phase does not prevent change in her poetry, and her books present the learning curve of a character in constant development, in which the poetic voice’s experiences incessantly succeed one another to rewrite herself in her poetic work and her personal trajectory.

From a partial analysis of some of Almudena Guzmán’s earliest books (*La playa del olvido*, 1984; *Usted*, 1986; y *Calendario*, 1998), in comparison with her latest published work (*El príncipe rojo*, 2005), my paper aims to trace a possible transition apparent in the most recent examples of Spanish poetry by exploring the phenomenon of rewriting. It will endeavour to show how rewriting offers the opportunity of constant and ordered movement to the poetic voice through the different stages of her literary work, and how it still proffers new means of interaction with postmodernity to young poets.

Davis, Stuart

University of Cambridge

Seen and Now Heard: Voicing the Female in Cristina Peri Rossi’s *Las musas inquietantes* (1999)

The poetry of Cristina Peri Rossi (Montevideo, 1941) focuses primarily on either the exilic experience, after the poet’s flight from Uruguay in the early 1970s, or an unflinching representation of female corporeality and desire. Her 1999 collection, *Las musas inquietantes*, marked something of a departure as instead of drawing largely on the author’s life experiences, the work responds to stimuli in the form of the plastic arts—paintings and one sculpture—almost exclusively by male artists, which are reworked and revoiced poetically.

Whilst recognising the potential for innovation offered by the transition across media, readings of the poems will attend to questions of mimicry, representation and ventriloquisation of the unspoken female either portrayed or invoked. The poems are creative works in their own right, which nonetheless violate the visual originals in what is not so much dialogue, as appropriation across genre (and across gender, playing on the double meaning of the Spanish noun *género*). This paper will place *Las musas inquietantes* in the context of Peri Rossi's wider work, before examining a number of poems from the collection in light of the issues raised above.

Diaz-Vicedo, Noèlia

Queen Mary University of London

La transición del caos a la luz: la poesía de Maria-Mercè Marçal

En plena transición política en España, la poeta catalana Maria-Mercè Marçal (Ivars d'Urgell, Lleida 1952-1998) empezó su actividad poética que seguiría durante los últimos años del siglo xx, hasta su muerte en 1998. La singularidad de su proyecto literario yace en la utilización del espacio poético como praxis, mediante el cual investiga a través de las estructuras líricas nuevas posibilidades de ser mujer, estableciendo así un diálogo entre su propia experiencia y el acto de escribir. Este diálogo no sólo se desarrolló en la creatividad de sus poemas sino también en sus reflexiones teóricas en torno al sujeto poético femenino y la práctica de la escritura. Ambos ámbitos se derivan del compromiso literario de Marçal con su 'ser mujer'— núcleo de su poesía—y de la ausencia de unos referentes semióticos femeninos que le proporcionen el espacio necesario en el que reconfigurar su propia subjetividad. En esta comunicación, ante la necesidad de abrir nuevos espacios de subjetividad femenina, analizaré como vida y poesía en Marçal oscilan con el propósito de 'hacerse así misma' (*poiesis*), no solo desde el punto de vista personal sino desde la necesidad de la diferencia sexual. En este propósito el sujeto poético se ve entablando diálogo con la luna y las sombras, triángulo simbólico mediante el cuál su poesía se convierte en un puro acto de transición del caos a la luz a través de las palabras.

Dillon, Noèlia

King's College London

Stitching syntax: Cuban textile art

Cuba is often presented as a country held in the past, but in fact it is has experienced dramatic changes over the last fifty years, and the last decade is no exception. Cuban art production is currently both prolific and outstanding. The success of the plastic arts in Cuba is a result of a matrix of ideological and economic factors: government support for the visual arts; increased tourism in the country and fluctuations in freedom of speech have created both a platform and a market for Cuban art.

This paper will examine one strand of artistic production in Cuba: the textile art produced by women. I will first consider the context for textile art production and will then use the work of the artist Alexandrina Cué as a case study. Through my analysis of Cué's work I hope to deconstruct the semiotics of Cuban art and some of the tropes which recur within it.

The overall aim of my paper is to demonstrate that behind Cué's vibrant and tactile personal style is an established visual syntax which many Cuban artists employ, and which allows the production of clear narratives within the framework of conceptual art. This language has a symbiotic relationship with the period of transition that Cuba is experiencing and is able to discuss the Cuban predicament in a way that is less accessible to verbal art practitioners.

Donapetry, María

University of Oxford

La ética del desnudo femenino en el cine español 90-00

Se ha evaluado y re-evaluado el cine del "Destape" de la década que siguió a la muerte del dictador bien como producto de una reacción a la censura más recalcitrante de Europa, bien como explotación

elemental y comercial del desnudo femenino. Sin embargo, cuando la democracia española ya lleva cumplida más de una década, el desnudo femenino se considera en el cine español de manera totalmente indiscriminada. Esto es, se da por sentado que los desnudos y las escenas eróticas son síntomas de una libertad de expresión artística que nada tiene que ver con la vulgaridad y falta de escrúpulos de los 70-80. Mi ponencia pretende abordar precisamente las implicaciones éticas de los desnudos femeninos en el cine de los 90-00 tanto en películas de reconocidos directores que a penas si disimulan el factor pseudopornográfico como las de aquellos y aquellas que obviamente consideran (y quieren que el público también revise) el desnudo femenino como algo más que imágenes para excitar la libido del espectador heterosexual. Algunas de las películas que se tratarán son *Jamón jamón* (Bigas Luna, 1992), *Juana la Loca* (Aranda, 2001), *Solas* (Zambrano, 1999), *Te doy mis ojos* (Bollaín, 2003).

Edwards, Sian

Swansea University

Image and Reality: Constructing Womanhood during the Franco Regime

The aim of this paper is to examine the conflict between constructing images and the reality of women during the Franco regime. The paper focuses on Esther Tusquets *Habíamos Ganado la Guerra* and Gemma Pasqual *L'últim vaixell*. It analyses in particular the role that young women saw was constructed for them and their own shifting concerns in an age of transition from republicanism to authoritarianism.

Tusquets's work has already been considered from many theoretical perspectives, from psychoanalytical to translation studies. Pasqual's book provides an example of a different genre, introducing issues of Francoism to a new generation of readers. This paper however is concerned with a politico-historical approach to the construction of images of womanhood during the Franco regime to appeal both internally to the Spanish population and externally in its international reputation. It will delineate several issues, including the influence of education, the relationship with religion, and women's roles in Francoist associations such as *Educación y Descanso* and the *Sección Femenina* of the Falange.

The article will then compare the experiences portrayed in Tusquets and Pasqual's work with the experiences of visitors invited from Wales to Francoist Spain. Their reports of their visit provide illuminating insights into Franco's campaigns to project images of Spanish women abroad and inadvertently provide contemporary historical evidence of women in a state of transition.

Esquivel, Patricia

F.C.S.H. da Universidade Nova de Lisboa

“Mulheres artistas na idade da razão. Arte e crítica na década de 1960 em Portugal”

O novo estatuto das mulheres artistas nos anos de 1960 em Portugal será analisado a partir das obras das artistas mais significativas e da sua recepção por parte da crítica. Artistas hoje internacionalmente reconhecidas, como Paula Rego, Helena Almeida, Lourdes Castro e Ana Hatherly, iniciam a sua carreira. Ambição, profissionalização, internacionalização são palavras-chave.

Trata-se de uma verdadeira transformação nas artes plásticas portuguesas, naqueles que são os anos que antecedem o fim da ditadura salazarista. No que se refere à postura desta nova geração de mulheres, quebram-se as barreiras que as confinavam a um tipo de arte particular definida ao longo das décadas anteriores – *arte feminina*. Por sua vez, a crítica mais esclarecida abandona uma atitude paternalista e discriminatória, apostando em critérios mais imparciais, isentos de preconceitos de género. Estabelece-se o contraponto entre uma *arte feminina*, qualificada pela crítica na primeira metade do século XX como ingénua, lírica, sensível e manifestamente solar, e uma arte de natureza reflexiva e experimental, feita nos anos de 1960 por mulheres com capacidade crítica e conceptual.

Entre a recusa do carácter confessional e sentimental da arte, tido como uma das formas tradicionais das mulheres fazerem arte, e a recusa da grandiloquência, entendida muitas vezes como modo masculino de expressão, as mulheres portuguesas encontraram na década de 1960 novos caminhos, quebrando os preconceitos de género e afirmando-se nos domínios do conceptual, do humor, do erotismo, da ironia, da sátira, da crueldade, da fealdade, da experimentação e da inquietação criadora.

Evangelista, Paola

The City College of New York

La reconstrucción de la voz femenina en la sociedad española

En España, la mujer en el ámbito social era víctima de un régimen patriarcal y adquirió un papel cada vez más importante durante los años de la Segunda República española. Al final de ésta, con el inicio de la guerra civil, las mujeres obtienen un papel más protagónico y su labor se extendió más allá del rol tradicional. Se destacaron como milicianas y enfermeras, y esto ha quedado plasmado en la literatura, donde la mujer manifiesta en sus obras las atrocidades de la guerra fratricida. Las mujeres suelen ser la parte olvidada de la guerra civil española, la “mitad silenciosa” y para que el papel desempeñado por éstas pueda ser entendido, es necesario realizar una mirada retrospectiva al proceso que les permite ser parte de la sociedad, de la cultura y de la economía española. Teniendo en cuenta estas observaciones, exploraré dicho proceso, desde finales del siglo XIX hasta abarcar la guerra civil española y los cambios que su participación en dicha guerra trajo para el colectivo femenino. Los distintos arquetipos de la mujer, establecidos por una sociedad patriarcal, marcan las pautas y las normas a seguir, cuyo énfasis se extiende a la publicación de manuales de conducta. A pesar de que el “aire” del feminismo empezaba a llegar a España, aún a finales del siglo XIX, de la mujer se decía que poseía una inferioridad genética. Es latente el androcentrismo prevaleciente en el relato histórico colectivo (Morant et al. 8) que se empeña en tratar de demostrar la “inferioridad intelectual” femenina (Gómez 2)

Evans, Joanne

University College London

Masquerade, Maternity, and Migration: Spanish Women Film-makers in Transition

At this year’s Cannes Film Festival, Jane Campion was one of the twenty directors in competition along with two other women, Andrea Arnold from the UK and Isabel Coixet from Spain. When she was asked for her views on the lack of female competitors, Campion’s response that the film industry was particularly tough on women and that ‘they must put on their coats of armour and get going’ was widely reported. As far as I am aware, Isabel Coixet’s opinion is not recorded, but the fact that she is one of the women whose presence gave rise to the question is significant. Between Claire Johnston’s much-cited comment from 1973 that ‘despite the enormous emphasis placed on woman as spectacle in the cinema, woman as woman is largely absent’ and Jane Campion’s contemporary observations about the difficulties women directors face, there has been a boom in Spanish women’s film-making.

This paper examines Spanish women film-makers who have, to use Campion’s phrase ‘got their armour on’. It looks at the changing focus of Spanish women’s film-making from the post-Franco period to the present. It redirects Mulvey’s famous question about how classical Hollywood film narrative constructs the female spectator to ask how the Spanish film industry constructs the ‘woman film-maker’; then it examines the representation of feminine masquerade in Josefina Molina’s archetypal Transition film, *Función de noche*, and the representation of the *mater dolorosa* in films made by the so-called ‘boom’ generation of women film-makers from the 1990s. It concludes by looking at the growing importance of the theme of migration in recent years and proposes (via Kristeva) that the performance of women film-makers in an industry dominated by oedipal narratives may always be marked more profoundly by the myth of mobile Io than by Oedipus’s compulsive returns.

Faz, Amparo Quiles

Universidad De Málaga

Del palacio a la trinchera: cambios ideológicos en Isabel Oyarzábal Smith (1879-1974) y Constanza de la Mora Maura (1906-1950)

En la España del cambio de siglo, las figuras de estas dos mujeres Isabel Oyarzábal Smith (1879-1974) y Constanza de la Mora Maura (1906-1950) representan dos iconos de la evolución ideológica del país. Tanto sus vidas como sus acciones tuvieron numerosos aspectos coincidentes, ya que en ellas se vierten similares actitudes y evoluciones ideológicas. Nacieron en el seno de familias de clase elevada: Constanza de la Mora en la aristocrática y madrileña familia Maura e Isabel Oyarzábal en el seno de la

alta burguesía malagueña. Pese a ser educadas tal y como correspondía a su estatus social, en internados religiosos, sus actitudes rompieron los esquemas tradicionales. Con la madurez, se afiliaron a partidos de izquierda y su militancia política las llevó a sumarse a las filas republicanas. Apoyaron fielmente a la II República española y las dos dejaron constancia de sus vicisitudes en sendas autobiografías: Isabel Oyarzábal en *I must have liberty* (Nueva York, 1945, aún sin reedición en español) y Constanza en *Doble Esplendor* (Nueva York, 1939, reeditada en México en 1944 y en España desde 1997 hasta 2008).

Así pues, a partir de sus textos, pretendemos analizar sus evoluciones ideológicas como ejemplos del cambio de mentalidades que algunas mujeres españolas llevaron a cabo frente a la encorsetada y castrante sociedad que les había tocado vivir.

Fernandes, Ana Raquel Lourenço

University of Lisbon .

‘The Short Story in Maria Isabel Barreno’s writing and the Construction of a New Identity’

Maria Isabel Barreno (1939-) became world-wide known for her co-authorship in *Novas Cartas Portuguesas* (1972), a landmark work that denounced, among other aspects, women’s social situation in Portugal in the sixties. Indeed, Barreno’s early literary work and up to the eighties presents as one of her main interests the search for identity, particularly, the search for female identity (e.g.: *De Noite as Árvores São Negras*, 1968; *Os Outros Legítimos Superiores*, 1970; *A Morte da Mãe*, 1972; *O Inventário de Ana*, 1982; *Célia e Celina*, 1985). As the writer explains: “Na sociedade de então uma das grandes interrogações era o que é ser mulher: uma pessoa não tinha acesso a uma existência plena como indivíduo, quer sendo mulher, quer sendo homem, ainda que sendo homem pesasse bastante menos a nível social” (“Conversa com Maria Isabel Barreno,” *Textos e Pretextos*, n.º 3, Inverno 2003: 64).

My aim is to look at the way Barreno’s depiction of female identity has changed throughout the nineties focusing on her short stories, in particular, the collection entitled *Os Sentos Incomuns* (1993, which won two awards: Grande Prémio do Conto Camilo Castelo Branco, APE, and Prémio Pen Clube). The analysis of Barreno’s short stories will help to consider how women are shaped by, and help to shape, different periods of transition.

Fraser, Jennifer

Birkbeck, University of London

‘Con el ropaje de la novela’: Margarita Práxedes Muñoz’s La evolución de Paulina as an attempt to renegotiate literary forms

In 1893 Margarita Práxedes Muñoz, a Peruvian medical doctor living in exile in Chile, published *La evolución de Paulina*, novela sociológica. The text narrates the life and education of a young woman from Lima, Paulina, against a backdrop of transitions: between war and relative stability, between religious and secular values, between home and exile, and between girlhood and self-determination as a woman. One of the most interesting aspects of Práxedes Muñoz’s work is the literary transition that takes place in her writing. *La evolución de Paulina* is the first novela sociológica written by a Peruvian and is a text that, in form and content, reflects all of the social transitions occurring around the author and protagonist. Readers are offered a combination of epistle, lecture and essay that is presented ‘con el ropaje de la novela’. While this creates an innovative form it also becomes a confusing text, which by conventional literary standards, would be considered a failure, on the part of both author and protagonist, to negotiate change. This paper addresses these issues of form and asks what happens when a writer pushes accepted boundaries and attempts to establish new discursive and social spaces for women as writers and members of the social body.

Gatland, Emma

University of Oxford

‘¿Por qué andas en estas palabras?’: Rhetoric and Anti-Rhetoric in Medieval Castilian Female Saints’ Lives

Young noblewomen in the Middle Ages were often educated in the Seven Arts, one of which was Rhetoric, an indispensable skill involving a dialogue predicated on common consent and the use of language to persuade and induce cooperation.

Exploring the representation of virgin martyrs in fourteenth- and fifteenth-century Castilian redactions of Jacobus de Voragine’s *Legenda aurea*, I shall examine the ways in which the female saints employ the Rhetoric in which they are schooled, engaging in co-ordinated and rule-governed behavioural interaction with their pagan aggressors. Such strategies involve a deliberate crossing-over by the female saints into the institution in which their aggressors’ words and understanding are rooted. In other instances, however, the virgin martyrs are ‘anti-Rhetorical’, in the sense that they use alienating and non-contingent expressions of truth and rely on a deliberate non-play of signifiers, precisely to ensure a breakdown of cooperative dialogue. In this way, the virgin martyr seems in full awareness that she can count on the inability of either party to negotiate the dislocation between languages, in order to prolong her torture and achieve her goal of martyrdom.

I shall explore in this paper the strategies of Rhetoric and of ‘anti-Rhetoric’ and the way in which the use of each, or both, serves to shift the balance of power in the arena of torture.

González, Laura Soler

University of Oxford

Tiempo de mujer: el rol femenino en la literatura de Montserrat Roig

Montserrat Roig es una figura clave de la literatura catalana contemporánea escrita por mujeres y sobre mujeres; símbolo de unos valores y de una época de cambio: de la dictadura a la democracia. Siempre muy comprometida políticamente y preocupada por la defensa de los derechos de las mujeres, su literatura se construye desde una óptica femenina, donde la mujer expresa su situación personal, convirtiéndose así mismo en voz testimonial de un contexto histórico y social determinado. Los textos de Roig emanan de la tradición literaria catalana, en especial de Mercè Rodoreda, no es pues una coincidencia que la protagonista de una de sus novelas más celebradas *El temps de les cireres*, Natàlia, se llame como el personaje principal de la famosa *Plaça del Diamant* de Rodoreda. Esta ponencia analiza el rol y la imagen de la mujer en la España franquista, en concreto en la Barcelona de la dictadura y de la transición, donde ser mujer y ser catalana significaba formar parte de uno de los colectivos más marginales de la sociedad: situada pues en el plano de la otredad, como mujer y como catalano-parlante. El estudio de novelas como *El Temps de les cireres* o *L’hora violeta* entre otras, así como el estudio de algunos de sus textos más periodísticos *¿Tiempo de mujer?* o *Mujeres en busca de un nuevo humanismo*, analizan la evolución y cambio del rol social de la mujer desde la preguerra a la transición. Poniendo especial atención en la problemática de la articulación de la subjetividad femenina, así como también la de su sexualidad, investigando la relación entre las mujeres, el rol social que estas adquieren con el hombre y la relación de poder entre ambos sexos.

Grégorio, Pierre-Paul

Universidad Jean Monnet

Evolución E Impacto De La Presencia Femenina En El Espacio Público Español (1980 – 1985) a Través del Correo De Los Lectores en la Prensa Nacional

Si el proceso español de transición coincidió en el tiempo con el desarrollo del feminismo en el país, no por ello quedó automáticamente plasmada la presencia de la mujer en la esfera pública. No obstante, es posible analizar su relevancia a través de la prensa. Concretamente, a través del correo de los lectores. Teniendo en cuenta, evidentemente, que dicho espacio no es fruto del azar ya que, por su omnímodo poder de publicación, el periódico tiene toda latitud para construir una imagen social determinada. Sin embargo, se podrá esbozar el papel y el peso de la opinión femenina, y no forzosamente feminista, en

aquellos años, tanto cualitativa como cuantitativamente. En efecto, los posicionamientos de la mujer española de principios de los ochenta y el grado de adecuación del discurso periodístico ante ellos, como testigo de su mayor o menor impacto social, podrán determinarse -a modo de catas- a partir de momentos clave del período (ley del divorcio, elecciones de 1982, legalización del aborto), mediante un análisis comparativo desde los siguientes ángulos:

- selección de diarios, con difusión nacional, representativos de todo el espectro ideológico
- comparación (temáticas, opiniones,...) entre las cartas con autoría femenina y masculina
- cotejo del contenido de las cartas con la propia línea editorial de cada diario
- posicionamiento con respecto a la opinión general recogida en los sondeos

Tomaremos como objeto de estudio los periódicos *ABC*, *El País*, *Ya*, *Diario 16*, *La Vanguardia*, *El Periódico de Catalunya* y *El Alcázar*.

Harvey, Jessamy

Birkbeck, University of London

Transition between life and death: The symbolic capital of Mari Carmen (1930-39), Pilina (1952-62), Alexia (1971-85) and Javiér Fesser's Camino (2008)

My project 'Holy Girls and their Afterlives: Spanish Catholic Girlhoods and the Saintly Ideal in Modern Spain' critically revises my previous research on the cultural and political implications of the canonization of the Venerable Mari Carmen. I do this by discussing those findings in the light of the canonization of two more Spanish girls. In Mari Carmen's case, I originally framed her within National-Catholic discourses of a gendered sacrificial economy linked to the Civil War, but the other exemplary girls have to be interpreted within different religious sub-cultures. Whereas Pilina can be placed within a colonialist and missionary ideological framework, and as a response to Vatican II, Alexia's case is connected to the Opus-Dei. My monograph then goes on to analyse the problematic fictionalisation of Alexia's life and death in Fesser's film, which makes use of contemporary views of the female child as an active agent to critique Spain's Catholic heritage. The theme 'transition' has made me consider the shared ground on which to make the comparison between three hagiographic narratives and one contestation in the format of a conference paper. It is the ideology of 'Victim Souls' that grants these girls exceptional symbolic capital, but how do these narratives negotiate that transition between life and death? And given that religious, medical and political discourses are made use of, all of which have been redefined throughout this broad historical period, is this ideology of femininity and suffering stable or does it present shifts? Additionally, what can its persistence in Spanish culture mean?

Hooper, Kirsty

University of Liverpool

Re/Writing the Archive: Erin Moure's *O cidadão* (2002) and *O cadoiro* (2007)

This paper examines the theory and practice of rewriting, reworking and revoicing in two works by the multi/translingual Canada-based poet Erin Moure: *O cidadão* (2002), which provides a feminist meditation on citizenship and borders, and *O cadoiro* (2007), which extends these concerns to a project of rewriting the medieval Galician-Portuguese *Cantigas*. It considers Moure's radical and experimental, but also profoundly lyrical works as part of a wider move in cultural theory and practice to develop innovative poetics capable of articulating experiences that exceed the bounds of 'national' languages and literatures and the national-classical cultural models that support them. As well, it asks how far we might consider Moure's use of Galician language and Galician literary models to be a model for a novel poetics of Galicianness that questions poetic, political and linguistic commonplaces, while still acknowledging that the pull of the national, particularly in stateless nations such as Galicia, remains compelling.

Kim, Yeon-Soo

Rutgers University

Travel, Transculturation, and Transition in Isaki Lacuesta's *La leyenda del tiempo*

In this presentation I seek to examine how physical, emotional and psychological transitions sparked by travel are construed in a time when global cultural migration has become normalized. By looking at Isaki Lacuesta's false documentary, *La leyenda del tiempo*, I question what it means to travel through cultures and how one's transition into another culture is portrayed. The film follows a Japanese nurse's travel to Southern Spain to learn to sing *cante jondo* and a gypsy adolescent's friendship with a Japanese fisherman living in Spain. While the spectator expects a dramatic transformation generated by the unlikely cultural contacts in them, the Catalan documentary filmmaker represents the emotional and intellectual shifts in their perspectives not as a direct causality of their physical and mental travels but rather as part of their continuous expansion of perceptual reality wherein the point of departure and the destination or objective is blurred. In other words, the geographical or cultural transition from one place to another is one of many transitional agencies that embody the changes that have been brewing inside. It is not a traumatic experience that imposes involuntary adaptations. In order to analyze Lacuesta's take-on of cultural transition in a globalized world, I will draw on M. Epstein's theory of 'transculturation' and Y. Lotman's 'semiosphere.' I will also incorporate the theories of film narrative to corroborate how Lacuesta challenges the notion of narrative coherence and cohesion. Of particular interest is to see how the filmmaker's poetics of transition is full of tantalizing contradictions and inconsistency in the beliefs of the two characters, which make their transitions as illegible moments.

Lunati, Montserrat

School of European Studies

'The voice that cries out through the wound': Lolita Bosch's *Elisa Kiseljak* (2005) and trauma as the narrative of a belated experience

Drawing from classical psychoanalysis but adding an incisive twist to it, Cathy Caruth suggests that if Freud turned to literature – the story of Tancred in Tasso's *Gerusalemme Liberata* – to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. A suppressed memory than suddenly comes back places the subject in a new, 'nomadic' (Braidotti) territory where knowledge may equal pain, a precarious space where the fantasy of stability is lost for ever and where being 'in transit' (Braidotti) is the new permanence. In *Elisa Kiseljak*, her remarkable *novella* from 2005, Catalan writer Lolita Bosch activates a number of narrative strategies (the combination of different voices, for example, or the use of 'objective correlative'), to tell how Elisa Kiseljak recovers the memory of sexual childhood abuse at the hands of her father's friend. By bringing into the discussion trauma theories and discourses from various disciplines, as well as conceptualisations of the body from poststructuralist and *corporeal* feminism, this paper will explore memory-, identity- and gender-related aspects of a narrative of a wound inflicted upon a body and a mind.

MacKeith, Gwendolen

King's College London

'A "Maritime Conviction": Emily Dickinson in the Spanish-speaking World

In an interview, Jorge Luis Borges described his admiration and affinity for Emily Dickinson (1830 – 1886), the North American poet. He didn't elaborate at that moment but we can speculate about the sources of his comment – the biographical parallels (blindness, their half-lived, and yet intensely imagined, lives), and of course the charged reserve in the lines of this canonical poet who has captured us all. Emily Dickinson has been translated into Spanish, most notably by Silvina Ocampo, and Spanish-speaking poets have overtly claimed her as an important legacy in their work (Alejandra Pizarnik wrote 'Poema para Emily Dickinson'). This poetry continues to play on the Spanish-speaking poetic imagination; in 2004 the contemporary novelist, Nuria Amat, published 'versions' of Dickinson's poems in her collection *Amor Infiel* (Losada). My interest lies in the qualities of Emily Dickinson's poetics which have spoken to the writers who have translated her poems. I also would like to examine the

hypothesis that her sensibility may have offered a mode of resistance to some women poets in their own work. In particular, I will consider the clean and precise poetry of the Cuban poet, Dulce Maria Loynaz (1902 – 1997), who lived in seclusion after the Cuban revolution and whose work was only recognized latterly within Cuba when she won the Cervantes prize in 1993, shortly before her death.

Martín, Annabel

Dartmouth College

You Ache in Me: The Language of Moral Memory in Isabel Coixet's *The Secret Life of Words* (2005)

"How do you live with the dead, Hannah?," asks a deeply traumatized and convalescent Josef, (Tim Robbins) in the infirmary of an oil rig off the shores of Northern Ireland. With serious burns on his body and face and temporarily blinded, nurse Hannah (Sally Polley) responds with razor-sharp precision and bluntness, "Some go on living. Others don't." Despite (or thanks to) the balancing contrast between Hannah's reservedness and Josef's verbal torrent, an unexpected intimacy and painful love affair develops between them. We become witnesses to and safe-guards of their "secrets" as both of them entrust each other with a piece of their past that "the secret life of words" unveils, a testimony that slowly unfolds as twenty-five million waves beat against the foundation of a rusty platform out in the middle of the North Sea, as a crew of seaman find refuge in the isolation of this unlikely maritime monastery, and as a Spanish cook adopts a goose as a friend. This is a film about the weight of the past, but especially about how the enamored You can cure. Catalan director, Isabel Coixet, screened in the fall of 2005 an important film, certainly one of Spain's most accomplished pieces of cinematography in recent history, a film that camouflages as a love story but that leaves audiences deeply moved, better informed, and, most importantly, reminded of one of the ugliest and most incomprehensible moments of current European history: the Yugoslavian civil war of the 1990s. Hannah and Josef's story merge with the social memory of NATO rape and torture victims; their love affair entangled with the efforts of the Rehabilitation and Research Centre for Torture Victims in Copenhagen and its director Inge Genefke (Julie Christie). Coixet blends the fictional and documentary testimonial and directs a film that uses the emotional and political power of melodrama, its language of excess, to figure out "how to live with the dead." My essay will study how the success of the film lies on its intense and audacious use of emotional surplus (tears and silence), on how it explores a type of moral bondage between lovers that ultimately leads to a collective moral memory of citizens with the victims of war. I will pay special attention to the melodramatic language used to understand trauma and how this epistemology of excess leads Coixet to the political for *The Secret Life of Words* makes us live side by side with those traumatically scarred forever in body and spirit by memories too barbaric to forget, by moral wounds that turn survivors into migrant and silent souls, shamefully guilty for not being amongst the dead.

Martin, Debbie

University of Bath

Girl-children and Adolescents in Latin America: Filmic Representations

This paper will explore the depiction of young women in the transition from childhood to adulthood in Latin American cinema. Critics have traditionally seen the girl-child's sexual exploitation in film as allegorical of the continent's predicament vis-à-vis foreign powers. I will explore some ways in which the female-in-transition is mobilised filmically on behalf of the nation-state, discussing the subtly changing patterns in visual discourse surrounding gender, desire and nation, which, I have argued elsewhere, have taken place over the last forty years. I will, however, problematize critical perspectives such as the female-as-national-allegory which reduce the female subject's agency.

Drawing on the existing perspectives surrounding nation, where the female adolescent may either bear the burden of representation, or be critically consigned to a position without agency, I will focus on a series of films taking female adolescents as their protagonists, and which portray emergent and transitional female desire(s). How does Latin American film construct this mythified female life-transition? I will engage with recent film scholarship on childhood and cinema which has emphasised the transition-in-space -- the journey -- as an important motif in films which try to create or evoke the child's world. In

particular, it has been argued, the crossing of thresholds particularly that of the home), and the use of Winnicottian transitional objects? is a means of negotiating inner and outerreality (?growing up?). I will argue that the creation of the girl-child or adolescent?s world in Latin American film does involve such journeying, asking how its portrayal is affected by a ?home-place? which may be precarious or non-existent.

Martins, Ana Margarida Dias

University of Manchester

Dancing in the luso-limbo: Lídia Jorge’s *O Dia dos Prodígios*

In this paper I will examine Lídia Jorge’s literary account of the transition from dictatorship to democracy in her first novel *O Dia dos Prodígios*, published six years after the 1974 Portuguese revolution. The novel presents the story of the people of Vilamaninhos, a small village located somewhere in the Algarve. The peasants are described in the light of a supernatural event that strongly affects their lives: when they gather around a snake in order to kill it, they reportedly “see” the reptile flying off and escaping death. I propose to explore the link between the element of doubt in the novel around the episode of the flying snake and Jorge’s historical revision of the 1974 revolution.

McClellan, Alison

Backwell School

Women in Revolution: New Acquisitions of Prints by the Taller De Grafica Popular at the British Museum

This paper will consider a number of images produced by women artists of the Taller de Grafica Popular in relation to their contribution to the popular iconography of the Mexican Revolution. The paper will also consider the strategies employed by these artists in challenging the patriarchal conventions of such iconography whilst working within a male dominated collective that pursued a radical political agenda, but which was also largely ambivalent towards feminist issues. The paper will focus on prints produced by Elizabeth Catlett, Marianna Yampolsky, Celia Calderon and Sarah Jimenez for the 1947 portfolio *Estampas de la Revolucion Mexicana* (Prints of the Mexican Revolution) and the 1960 portfolio *450 Anos de Lucha* (450 Years of Struggle). The latter is especially timely as it has recently been acquired by the Department of Fine Prints and Drawings at the British Museum in London and is to be included in an exhibition of 20th Century Mexican Prints opening in October 2009. In an area of scholarship dominated by such iconic figures as Diego Rivera, Frida Kahlo and Tina Modotti, this paper also seeks to highlight the contribution made by a lesser-known group of artists to the popular dissemination of radical images and ideas in Mexico and beyond.

Oaknín, Mazal

University College London

***Cosmofobia* De Lucía Etxebarría: ¿El Miedo A Lo Diferente?**

La sociedad española asiste en la actualidad a una serie de cambios políticos y culturales que hubieran sido impensables hace tan sólo unas décadas. En un momento en que importantes escritores españoles como Suso de Toro, Manuel Rivas, Almudena Grandes o Juana Salaber tienden a escribir sobre el pasado, Lucía Etxebarría se ocupa en su última novela para adultos del presente más candente. Así pues, *Cosmofobia* (2007) novela la vida de una serie de habitantes del madrileño barrio de Lavapiés, paradigma de la convivencia, que no integración, de la inmigración española, tal y como aseguran sus protagonistas. De forma paralela a la relativamente rápida apertura de la sociedad española, Lucía Etxebarría se atreve con géneros literarios inéditos en ella, así como con nuevos estereotipos de personajes que bordean el estudio psicológico, produciendo en el lector una mezcla de miedo y atracción. En efecto, en este ágil y directo retrato de una sociedad más plural y diversa asoma, sin embargo, la cosmofobia, el miedo al mundo y, por extensión, a lo desconocido.

Centrándose en el personaje de Yamal Benani y, en especial, en el último trabajo de la novela, mi trabajo observará cómo realidad y ficción, magia y racionalidad, noticia y literatura, se mezclan para ofrecer al lector el retrato de una sociedad convulsa, con una gran mezcla de culturas, pero también con tambaleantes valores, en la que establecer una identidad es una tarea cada vez más compleja.

Oliveira, Márcia and Maria Luísa Coelho

Universidade do Minho/ University of Reading

Lourdes Castro, Helena Almeida e o seu “encontro com o mundo”

Nascida no Funchal, Madeira, em 1930, Lourdes Castro frequentou a Escola Belas Artes de Lisboa entre 1950 e 1956, de onde foi excluída pelos seus primeiros trabalhos de modelo nu. Em 1957 emigrou para Munique com René Bertholo e, no ano seguinte, rumou para a capital francesa com uma bolsa de estudos da Fundação Calouste Gulbenkian, onde permaneceu até regressar a Portugal em 1983. Foi em Paris que Lourdes Castro contactou com uma realidade artística distinta da portuguesa, nomeadamente com o movimento do “Novo Realismo”, dinamizado pelo crítico francês Pierre Restany, com o grupo espanhol El Paso (de Saura e Millares) ou com o movimento Fluxus, por onde passaram Joseph Beuys, Ben Vautier e Robert Filliou. A revista KWY, cujo nome surgiu das únicas letras que não existem no alfabeto português, foi criada por Lourdes Castro e René Bertholo, em 1958, continuando até 1963. O grupo, que ficou conhecido pelo título da edição serigrafada reuniu, ao longo dos anos, outros nomes de exilados de Portugal, como Costa Pinheiro, Gonçalo Duarte, José Escada e João Vieira, aos quais se juntaram ainda o alemão Jan Voss e Christo, artista de origem búlgara.

Nos inícios da década de 60, uma outra artista plástica portuguesa, nascida em 1934, em Lisboa, ruma à capital francesa. Embora aí apenas se detivesse um ano e, como a própria afirma em entrevista, pouco tivesse produzido durante esse período, a estadia em Paris possibilita-lhe contactar com as novas vanguardas europeias, nomeadamente com o “Novo Realismo” francês, e com uma forte herança dadaísta. Quando regressa a Portugal, a sua prática artística revela os efeitos das vivências em Paris, pois em momentos como “A Noiva” (1969) o humor e a ironia duchampianos e o novo realismo proposto pelo homónimo grupo francês são postos ao serviço de uma ontológica questionação dos limites da pintura e de uma mordaz crítica ao regime ditatorial português.

É precisamente destas múltiplas “transições” e neste confronto com o mundo que pretendemos centrar a nossa exposição dos trabalhos de Lourdes Castro e Helena Almeida, tentando perceber a dinâmica das diversas contaminações intelectuais, sociais e artísticas que contribuíram para a criação de duas das obras mais significativas no contexto da arte contemporânea portuguesa.

Owen, Hilary

University of Manchester

Between Two Feminisms? Gender, Politics and Goan Liberation in the works of Propécia Correia Afonso de Figueiredo and Maria Ermelinda dos Stuarts Gomes

This paper will focus on the educational, social and historical writings of Maria Ermelinda dos Stuarts Gomes and Propécia Correia Afonso de Figueiredo. These two Indo-Portuguese pioneers of women’s equality politics, lived and worked in Goa during the 1920s and 30s and produced important texts on women’s history in Portuguese India, and on women’s rights in education, as well as delivering public speeches and collaborating in the Goan press. This paper will address the ways in which they articulated their visions of women’s equality and gender identity in the specific context of Goan national politics and liberal thought during that period. It will also focus on the tensions these two writers reveal between the influence of Portuguese Republican feminists such as Ana de Castro Osório, who defined their position in opposition to the “feminismo falso” of the British suffragette movement, and foundational feminist thought from the independence struggle in British India, manifest in the works of Sarojini Naidu (1879-1949).

Partyka, Joanna

University of Warsaw

From home to cloister: the paradox of women's liberty

María de Zayas, Spanish baroque author, said that the most appropriate place for the ambitious women, those who tended towards independence, was a convent. It seems to us a paradox that a woman wanted to have a little freedom had to hide herself behind the cloister walls. There, as a nun, she could look forward to a little “freedom from” the patriarchal aspirations of her father, brother, husband or even a son, and to a little “freedom to” acquire some education and to participate in cultural and literary life. The circumstances of taking the veil were sometimes tragical. But from the nun’s autobiographies we know that the motives of taking such a difficult decision sometimes had nothing to do with the religious vocation nor the act of violence. The paper concerns that problem. As an example I chose some Spanish and Portuguese 16th and 17th –century women who voluntarily resigned being mothers, wives and housekeepers to feel freedom - from the rules imposed on them by the society - in cloister.

Prout, Ryan

University of Swansea

¿Madres maquiladoras e hijas hipotéticas? Querying Roots and Technologies of Kinship in Narratives of Spanish Adoption

In the last decade, Spain has become one of the world’s most important receiving countries of transnational adoptees with more transnational adoptions per head than any nation except the USA. Children born in China and India are growing up with names like Fernández, López, Gutiérrez and González. While the upsurge in transnational adoption is new, there already exists a generation of adult transnational adoptees whose recollections, together with the diaries of new trans-nationally adopting Spanish parents, give us a trans-generational picture of motherhood and daughterhood constructed by love, design, and technologies of text and state.

This paper reads Asha Miró’s autoethnographies of transnational adoption, *La hija del ganges* (2004) and *Las dos caras de la luna* (2005) alongside new scholarship by transnational adoption scholar Barbara Yngvesson to examine how the process of the biological roots journey simultaneously buttresses and undoes both essentially nationalised as well as carefully constructed adoptive personae. Miró’s narratives also offer insights on what makes a child a Spanish daughter and the filigree global network which builds filiality. This reading is supplemented by looking at memoirs of the late 2000s, written from the point of view of those becoming parents, to illustrate that the transnational adoption process equally uncovers the social construction of Spanish motherhood. For the adopter and the adoptee, transnational adoption weaves the reproduction of race with the generation of families and desutures the categories of mother and daughter from biology. Just as the roots journey to national origins in the daughter’s story unravels the essence of nation, the adopting mother’s journey to biological birth unravels and resituates the umbilical cord, outside the body, and inside the mind. In these narrative iterations of motherhood and daughterhood, Spanish adoptive families rebuild the mother and reassemble the daughter whilst querying the site of the bond between them. My paper synthesises mother/daughter adoption narratives to suggest that transnational kinship is transformational for Spanish families and for the family of Spanish nations.

Rabanal, Hayley

University of Liverpool

“Es posible que las historias no sucedan en vano”:**Rewriting the Transition to Democracy in Belén Gopegui’s *Lo real***

The writer Belén Gopegui is a prominent figure in Spanish culture, well-known for her critical examinations of contemporary Spanish society. Her fourth novel, *Lo real* (2001), marked a turning point in her literary career in that it constituted a refutation of her earlier work and the move towards a more explicitly oppositional aesthetic, which the author has frequently termed as ‘revolutionary’. One definition Gopegui has offered of ‘lo real’ is that it designates ‘la organización política de la realidad’ and

Lo real duly focuses on the transition to democracy as a potential turning point in Spain's political history. However, continuity rather than change is seen as a salient characteristic.

This paper proposes to explore the convergence of Gopegui's negative reassessment of the democratic transition with the artistic transition the author herself has confirmed she was undergoing at the time of the novel's gestation. To this end, the paper will consider certain critical aspects of the socio-political climate contemporaneous with the writing of *Lo real*, such as the Partido Popular's electoral achievement in securing an absolute majority in 2000, the decline of the Partido Socialista Obrero Español and the apparent disappearance of radical politics in Spain. It will identify some of the ways in which Gopegui puts into practice her reflections on the construction of a new oppositional aesthetic in *Lo real* by constructing a counter-hegemonic representation of the transition. The strategies deployed in order to solicit the reader's participation in challenging dominant versions of Spain's recent past will also be explored.

Rea, Lauren

University of Sheffield

'Feminism and Peronism in *Eva: el gran musical argentino*'

This paper will explore the representation of Eva Perón in the current Buenos Aires production of *Eva: el gran musical argentino*. The musical, which is the Argentine alternative to Rice and Lloyd Webber's *Evita*, premiered in 1986 with music by Alberto Favero and lyrics by Pedro Orgambide. Then as now, the star is Nacha Guevara, who is also credited with the mise-en-scène, direction and lighting of the current production. This premiered in La Plata on 17th September 2008 in a gala event attended by President Cristina Fernández de Kirchner. In April 2009 it was announced that Nacha Guevara was to be the highest-placed woman on the list of Peronist candidates for members of parliament for the Province of Buenos Aires for the legislative elections taking place on 28th June 2009. This paper will explore the main differences in the representation of Eva Perón in *Evita* and *Eva: el gran musical argentino* whilst acknowledging the similar process by which the iconic figure of Eva Perón becomes indistinguishable from, or eclipsed by, the iconic actresses who play her - Nacha Guevara in *Eva* and Madonna in the 1996 film version of *Evita*. The political characterisation of Eva Perón in the Argentine musical reveals a Peronist and a feminist stance both notably absent from Rice and Lloyd Webber's *Evita*. This stance, coupled with the emerging political career of Nacha Guevara, allows *Eva: el gran musical argentino* to be seen as a cultural reflection of the current political moment in which Argentina's first elected female President struggles to emerge from the political shadow cast by her husband, the former President, Néstor Kirchner.

Rodríguez, Encarnación Gutiérrez

University of Manchester

The Spanish Guest-Worker Generation in Germany – Memories, Digital Images, Transitions

Through a discussion of two documentaries *The Forgotten Generation* (*La generación olvidada*, Ainhoa Montoya Arteabaro, 2005) and *The Interior Memory* (*La memoria interior*, Maria Ruido, 2002) I will discuss the relationship between "national amnesia" (Labanyi 2005) and "individual memory". Both documentaries engage with lingual memory – the language of immediate experience - of Spanish "guest-workers", who migrated in the 1960s to Germany. Considering cultural translation between generations, between modes of representation (life stories and digital images), between acts of memory (remembering and forgetting), I will discuss how regressive and transgressive visions of migrant communities are forged.

Rodríguez, María Pilar

Universidad de Deusto-San Sebastián

***Mi vida sin mí* by Isabel Coixet: transitional practices between life and death**

Mi vida sin mí by Isabel Coixet (2003) offers an unusual reflection on the liminal spaces that emerge when a young woman and mother discovers that due to her fatal illness her life is threatened. This paper will explore such concepts as grief, mourning and the different phases which subjects experience in the context such an utterly unfathomable sense of loss and pain. Psychoanalytical theories dealing with such concepts, from Freud and Melanie Klein to Giorgio Agamben and Kaja Silverman will be implemented. However, what is most interesting is the transitional formal and thematic aspects which the film employs to avoid the aesthetics of melodrama and focus instead on resilience and innovation as carried out by the female protagonist. Finally, the presentation will explore female subjectivity and the implication of the audience in the film reception.

Roger, Sarah and Olivia Vázquez-Medina, Alice Brooke, Sarah Puello Alfonso, Alexandra Hibbett, Jenni Lehtinen

University of Oxford

“Versos Nacidos De Partos Complicados”: Life Transitions In Late Twentieth Century Spanish American Women’s Poetry

A poetry panel presented by the post-graduate students in Spanish American literature at the University of Oxford

Personal experience is a prevalent theme in women’s poetry, which abounds in imagery of physicality, sexuality, motherhood and maternal loss. Through a series of short papers on individual poems by several late twentieth-century Spanish American poets (such as Ana Enriqueta Terán, Blanca Varela, Alejandra Pizarnik and Marita Troiano), this panel engages with the ways in which poets explore these topoi not only to record and reflect on personal experiences, but also to meditate on wider issues of poetics, society, and nationhood. Organised to reflect the typical chronological transitions in a woman’s life (childhood, first love, motherhood, loss, death), our readings of the poems and the connections between them will be guided by the following questions: How do women poets draw on female life experiences to establish a poetic space of their own within the predominantly masculine literary tradition of Spanish America? How has this practice developed and matured during the twentieth century? Each participant will focus on an individual poet of particular interest to her, from across times and nations. As our ideas are the product of group discussions, our collaborative approach will ensure coherence between contributions, and it will allow for a collective interpretation not possible through independent analyses alone.

Ros, Xon de

University of Oxford

The Mother And The Nation: Memory And Exile

In its literary representation the mother-daughter relationship provides a site for the interrogation of established notions not only of individual identity but also, by extension, of national identity. This paper explores how this relation is articulated in the autobiographical work of Maria Teresa León, *Memoria de la melancolía*, in which the author tries to come to terms with her estrangement from her motherland as a Republican exile.

Santaollalla, Isabel

Roehampton University

Transitando Espacios Reales Y Virtuales: Sáhara-España-Gran Bretaña

La doble sesión que aquí se propone reflexionará sobre la dinámica y resultados de un proyecto de investigación que el equipo abajo detallado está llevando a cabo con mujeres saharauis refugiadas en los

campos del suroeste de Argelia. Este proyecto usa las nuevas tecnologías para apoyar la lucha de las mujeres saharauis contra el aislamiento físico y la invisibilidad internacional, y se estructura en tres fases: 1) rodaje de mensajes audiovisuales de mujeres en España y Gran Bretaña dirigidos a mujeres saharauis (en elaboración en estos momentos); 2) entrega de esos mensajes y rodaje de mensajes-respuesta emitidos por las mujeres saharauis durante el taller audiovisual que el equipo desarrollará en el Festival Internacional de Cine del Sáhara (Dakhla, 5-10 mayo 2009); 3) subida de todos o una selección de los mensajes de los tres orígenes en páginas Web de entorno 3.0 (colaborativas, wiki), que permitan a partir de entonces la interacción entre las mujeres de los tres países sin necesidad de intermediación (de junio 2009 en adelante).

El equipo que impulsa este proyecto es plenamente consciente de los riesgos inherentes en cualquier intento de hablar en nombre del “otro”. El llamado ‘feminismo del Tercer Mundo’ ha criticado frecuentemente al feminismo occidental por ignorar, silenciar o convertir en fetiche a la mujer del Tercer Mundo (Mohanty 1984: 334). Como dice Ann Phoenix, ésta o bien no aparece representada o, si lo hace, es como víctima pasiva doblemente subyugada (1987: 51). Pero este no es el caso de las mujeres saharauis, cuya resistencia y elocuencia se hace evidente sistemáticamente en las esferas personal y política. Por eso este proyecto no busca impartir conocimiento de forma unidireccional, sino que es un experimento en comunicación multifocal entre mujeres de entornos geográficos, socioeconómicos y culturales dramáticamente diferentes. Nuestro objetivo es expandir las posibilidades del diálogo transcultural, a la vez que servir de apoyo a las mujeres saharauis en su lucha por la emancipación.

Santos, Diego

University of Durham

Mujer y Teatro durante el Franquismo

Durante el Franquismo, un número considerable de dramaturgas llevó su producción teatral a la escena. Al elevado número de autoras que participaron en la vida teatral durante la dictadura, hay que añadir el hecho de que algunas de ellas fueron altamente populares y muy demandadas por el público, por lo que su presencia en las tablas fue relevante y constante. La censura, el público y la crítica periodística fueron obstáculos que ellas hubieron de sortear: hubo autoras que propusieron una continuidad con los patrones establecidos por el franquismo y que pasaron más inadvertidas; pero hubo autoras que propusieron teatralidades más radicales, más ansiosas de cambio, y que tuvieron que enfrentarse a duros juicios y críticas, cifrados en los expedientes de censura y la prensa de la época.

Pero no sólo fueron autoras las mujeres involucradas en el mundo teatral, sino que hubo empresarias teatrales que jugaron un papel determinante en su intento de traer el cambio a la escena española con montajes arriesgados que desafiaron también los estándares teatrales del momento. Su papel no fue menos duro y es rastreable en las mismas fuentes que se han citado más arriba.

En este trabajo se plantea un acercamiento al papel que la mujer, como dramaturga y gestora teatral, desempeñó a lo largo de los cuarenta años de la dictadura, entendida como un proceso orgánico que evolucionó a lo largo del tiempo; y ello a través fundamentalmente de los documentos de la censura y de las críticas teatrales aparecidas en prensa.

Siemon, Lena

University of Oxford

Political empowerment of women in Cape Verde

Since Cape Verde's independence, and especially since the introduction of a multi-party democracy, women in Cape Verde have achieved a lot. Nearly 100% of the girls are enrolled at primary school and in secondary school they already outperform their male colleagues. Women are pilots in Cape Verde, they are directors of newspapers and they lead nearly all influential civil society organizations. Since June 2008, Cape Verde even has a female majority government.

Still there remain deficits. Women are more often unemployed or can only work in the informal economy. Child-care services are rare, gender-based violence frequent. And women's numbers in parliament are still desperately low.

This paper will deal with the political empowerment of women in Cape Verde. It will look at the historical factors which defined women's role in society and will assess the changes that have taken place so far, both regarding the quantitative representation of women in politics and the qualitative aspects of their actual empowerment in politics and society. Finally, some thoughts will be spent on the new government and on the insights the Cape Verdean case might offer for a broader international context.

Silva, Antonio Márcio da

Birkbeck University of London

Da prisão à rua, da rua à prisão: transpondo os muros do cárcere no documentário brasileiro de Liliana Sulzbach - *O Cárcere e a Rua* (2005)

Retratos de mulheres em prisão foram frequentes no cinema brasileiro nos anos 70 e 80, sob o sub-gênero *pornochanchanda*. Nos filmes, a retratação tinha como o principal objetivo aguçar o interesse do público heterossexual masculino por mulheres nuas e sugerir como seria a sexualidade delas no ambiente de cárcere, tendo como base o imaginário masculino referente a acontecimentos em espaço fechado e ocupado apenas por elas. Recentemente, entretanto, o documentário *O Cárcere e a Rua* (2005) de Liliana Sulzbach não segue as características dos filmes anteriores, embora ainda explicita elementos relativos à sexualidade feminina dentro e fora de presídios. O documentário tem como cenário a penitenciária Madre Pelletier, maior presídio feminino em Porto Alegre-RS, Brasil. O documentário retrata a vida de três presidiárias, duas em processo de deixar a prisão e uma recém-chegada. Recorrer-se-á, para tanto, a estudos que consideram mulheres em prisão (Carneiro, 2008; Freedman, 1996; Herman, 2003; Kunzel, 2008 e Mayne, 2000), para examinar o período de transição na vida dessas três mulheres, observando-se as dificuldades de adaptação fora e dentro da prisão, e os principais desafios enfrentados por elas. Considerar-se-ão aspectos relativos à sexualidade, perceptíveis dentro e fora do presídio e ao relacionamento geral entre as mulheres dentro da prisão. Observar-se-á também a maneira como as duas presidiárias negociam um espaço na sociedade depois da vida na prisão e, por sua vez, até que ponto a sociedade as ajuda a regressar à vida cotidiana para evitar que voltem à vida de crimes.

Thornton, Niamh

University of Ulster

Singing Songs of Revolution: Mexican *Corridos* on Film

The figure of the *soldadera* (female soldier) has been a recurrent theme in Mexican Revolutionary *corridos*, particularly those of 'La Valentina', 'Adelita' and 'Juana Gallo'. While they are ostensibly glorious love songs set in the heady days of the Revolution, their function on film is more nuanced. La Valentina and Adelita are objects of devotion in the songs for whom the men are fighting and who, in turn, faithfully accompany their men into war. Juana Gallo is a leader of men as beautiful as she is powerful. The *corrido* vividly conveys images of the battles she bravely fights. On screen, these simple narratives are transformed. For example, La Valentina is promoted from the ranks to become a warrior who can match the military leader Pancho Villa in *La Valentina y Pancho Villa* (Ismael Rodríguez, 1960). In *Si Adelita se fuera con otro* (Chano Urueta, 1948), a title taken from a line in the *corrido*, la Adelita is shown to engage in warfare and *Juana Gallo* (Miguel Zacarías, 1961) is an enactment of the song, with a love story attached. The transformations of the songs mean that the film has to negotiate a woman's role on the battlefield and the consequent visual rendering of gender transgressions. In this paper I shall consider the relationship between the *corridos* and their representations on film.

Vaccaro, Constanza Ceresa

Birkbeck, University of London

Resignificaciones de lo público y lo privado en *Décimas* de Violeta Parra

Esta presentación surge de la necesidad de aportar, a través de los estudios de género, una relectura de la obra de la poeta, artista y cantautora Violeta Parra, *Décimas: Autobiografía en verso* (1967). Los estudios críticos han considerado su obra como un testimonio de la difícil experiencia en el proceso de

modernización en Latinoamérica, al tensionar los vínculos entre la tradición y lo nuevo, lo rural y lo urbano, lo popular y lo culto, lo oral y lo escrito, entre otros. Sin embargo, dentro de nuestra historia cultural es preciso considerar a un sujeto diferente “que funciona según códigos, marcos y tradiciones diversas a las masculinas y que por ende, debe construir una genealogía propia: es decir, una red de relaciones textuales, intelectuales, personales y políticas” (Salomone et al 2003: 13). Esta demanda surge en un escenario donde ha predominado una historia orientada al análisis de las relaciones de poder entre los sujetos masculinos, siendo las mujeres escasamente representadas en su calidad de actores sociales. Tal invisibilidad histórica se podría atribuir, en parte, a la inclinación de la modernidad ilustrada por reconfirmarlas en una domesticidad en la que no hay ciudadanía ni legalidad ni tampoco reconocimiento (Sánchez 2003: 65).

Poner la particularidad de género al centro del análisis de la obra autobiográfica de Violeta Parra nos permitirá visualizar una nueva tensión en su proceso de individuación como sujeto moderno, me refiero a la dicotomía de lo público y lo privado/doméstico. Esta oposición constituye una matriz simbólica propicia para analizar uno de las etapas claves del recorrido vital de Violeta Parra: su infancia en el mundo rural y su consiguiente quiebre, con la obligada inmigración a la ciudad de Santiago a principios de 1930.

Villares, Lucia

University of Oxford

Unearthing value: Money and Gender in Graciliano Ramos' *Infância* and *Angústia*.

This paper aims to explore and compare two descriptions of money that appear in the context of two books of Graciliano Ramos (1892- 1953): *Infância* (1945) and *Angústia* (1936). In both passages money has been hidden away by secondary characters, in *Infância* by Graciliano's grandfather and in *Angústia* by the slightly mad maid Vitória. In both instances, money is forced out of its 'secret place' and becomes visible. These are the only two instances that I could find so far when money appears not as an abstraction but as visible and material objects. As such, these pieces of money lose their functionality as 'abstract signs of value' and become carriers of personal and collective memory. Both migration and displacement are relevant issues in these texts, as protagonists experience transitions from old, rural and agrarian environments (typical of monarchic Brazil) to modernised , urban and industrialized settings (largely promoted by Vargas regime after the 1930's). These transitions affect the identity formation of the protagonists and main characters. Taking this into perspective, and given that the gender difference of the owners (and the contexts of the narratives), how can we interpret those passages? Does the transition between rural and urban environments, with its implications in terms of gender relations – impact on the meaning that these pieces of money have for the characters? These are some of the questions I will try to answer.

Villena, María Rosón

Universidad Autónoma de Madrid

Transferencia de poder y nueva iconografía del “mando” en la mujer: España 1938-1945

El triunfo del general Franco provocó una dramática transferencia en todos los ámbitos de poder. Si la participación en la vida política de las mujeres durante la República supuso la creación de una nueva iconografía donde se visualizaban los valores de ciudadanía y progreso, estos serán completamente erradicados tras la victoria en 1939. A partir de este momento se impondrán los modelos de conducta y organización falangista que regían en la Sección Femenina en cuyo seno, a pesar del discurso sexista y paternalista, los *mandos* fueron de las pocas mujeres que gozaron de libertad y situaron sus agendas en la arena pública.

A través de las fotografías seleccionadas se estudiará la construcción de la nueva iconografía del poder de la mujer y su eficacia en la transmisión visual de los valores y comportamientos de género que se establecieron en la esfera pública, tanto en aquellas figuras que asumieron el poder, sería el caso de Pilar Primo de Rivera, como en las que compartieron el poder por vínculos familiares, paradigmática es la figura de Carmen Polo, teniendo en cuenta que ambas se constituirán en referentes de lo que se esperaba

de la población femenina. El punto de partida será la comparación de estas nuevas líderes con aquellas que asumieron el poder en la época republicana, para seguidamente profundizar en la nueva imagen y de la que ha quedado un elocuente repertorio en la prensa ilustrada de la época, sobre todo en *Y, revista para la mujer sindicalista* editada por la Sección Femenina a partir de 1938.

Williams, Claire

University of Oxford

Damas de Goa: Caste, Class and Gender in Pre-Liberation Women's Writing

Reference books such as Aleixo Costa's *Literatura Goesa: Apontamentos Bibliográficos* (1967) and Vimala Devi and Manuel de Seabra's *Literatura Indo-Portuguesa* (1971) show that there were relatively few Goan women publishing poetry and fiction in Portuguese (or, indeed, in other languages) before 1961.

However, journals like *Mascotte* and the daily newspaper *O Heraldo* provided an interface with women's issues in the wider world, as well as an opportunity to publish short creative works. There were also writers whose work only reached the public decades after Goan independence, for whatever reason. This paper will provide a brief introduction to Goan women writers, focusing particularly on short stories from *Mascotte* and the collections *Monção* (1961) by Vimala Devi, *Tales of Goa* (1991) by Berta de Menezes Braganza and *Vivências Partilhadas* (2008) by Maria Elsa da Rocha, paying particular attention to the ways the female characters negotiate between cultures.

Williams, Suzan

University of Birmingham

Salient Worlds: Images of Fluidity in the fictional writing of Teolinda Gersão

In her fictional texts Teolinda Gersão seeks to oppose the “easy death pre-packaged in the language of hegemonic representational injunctions” (Ferreira, 1997: 229) enabling women to resist the dominant national mythologies and re-claim feminine spaces. This paper analyses the juxtaposition of topoi of fixity, representative of bourgeois patriarchy, with topoi of fluidity in Teolinda Gersão's female protagonists, where “metamorphosis...and a transition from mind to matter has become possible” (Todorov, 1973: 114). The fixed semantics of cultural codices is superseded in a writing where the transgression of the human form as inscribed in the sign/signifier ‘woman’ has become possible and Lídia in *O Silêncio* describes herself as “uma mulher água, vento, folha” (Gersão, 1995: 49). The immovable structures of a male dominated ‘logos’ are replaced by a female reality “[que] oscila entre um tempo parado e um tempo de mudança” (Ornelas, 1993: 115) and the solidified spaces of patriarchy are dissolved into a realm of dis-order and dis-location, where a re-definition not only of linguistic codices, but of the very concepts of time and space become possible. In *A Casa da Cabeça de Cavalo* the oppressive stone walls of the ancestral Home crumble as the traditional linearity of time opens up into a spiral, where time quickens and slackens, its pace representing women's experiences. In Teolinda Gersão's writing the preconceived rules of language, time and space become porous and the repressive symbols of patriarchy are subverted by her metamorphic symbolism, introducing a fluidity of convention which would make possible women's “impossível-de-dizer” (Klobucka, 1992: 172)