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FOR
AMERICAN
STUDIES





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INFORME DE LA PRESIDENTA DE SAAS 2017

Queridas/os socias/os de SAAS:

Nuevamente llega a vuestras pantallas este Boletín digital que sirve de enlace escrito entre sus socios. Sirvan estas líneas no sólo para enviaros el más cálido abrazo de la Presidenta de SAAS, sino también para hacer un poco de balance sobre el año 2017, año de Congreso y, por lo tanto, cargado de buenas nuevas.

Empezaré por referirme, precisamente, al XIII Congreso SAAS 2017, celebrado en la bellísima Cáceres, aunque la Secretaria ha elaborado una prolija memoria que podéis leer a continuación, y que contiene el informe completo. “Understanding (Human) Nature” dio muestra de la vitalidad de nuestra Asociación ya que batió el record de participación de cualquiera de las ediciones de SAAS, con casi cien ponencias repartidas entre 39 paneles. El número de esta edición, el 13, causaba cierta desazón entre los más supersticiosos, y parece que algunos de los malos presentimientos se cumplieron: varios de los participantes que habían llegado en el tren desde Madrid (incluida la Presidenta que os habla) sufrimos problemas estomacales víricos que, aunque nos impidieron disfrutar (gastronómicamente hablando) de la magnífica cena de gala en el Hotel NH Palacio de Oquendo, no nos impidieron participar activamente en (casi) todas las actividades. Por cierto, durante la cena, el

Dear SAAS members:

Once again, this digital Newsletter reaches your screens and serves as a written link between our partners. Let these lines serve not only to send you my best wishes, as SAAS President, but also to take stock of the year 2017, a SAAS Conference year.

I will begin by referring, precisely, to the XIII SAAS Conference of 2017, held in the beautiful town of Cáceres, even though the Secretary has prepared a detailed report which you can read below. “Understanding (Human) Nature” showed the vitality of our Association as it broke the record for participation in any of the SAAS editions, with almost one hundred papers distributed among 39 panels. The number of this edition, 13, caused some discomfort among the most superstitious, and it seems that some of the bad premonitions were fulfilled: several of the participants who had arrived on the train from Madrid (including the President who speaks to you) suffered from viral stomach problems which prevented us from enjoying (gastronomically speaking) the magnificent gala dinner at the Hotel NH Palacio de Oquendo, but not from the rest of the activities and events. Incidentally, during dinner, number 13



número 13 volvió a hacer gala de su supersticiosa leyenda cuando se cayó la barra de una de las cortinas del salón, golpeando en la cabeza a la directora de la revista REN, M^a Ángeles Toda, que hubo de ser trasladada al hospital para que le curaran la herida con varios puntos de sutura. Estos sucesos nos convencieron de que quizás deberíamos habernos saltado el número de este congreso, como en los hoteles el piso 13, y haber pasado directamente al XIV. Por suerte, todo lo demás funcionó perfectamente y todos disfrutamos tanto de la parte académica del Congreso como del patrimonio artístico y los paseos por esta bella ciudad histórica (con una estupenda visita guiada organizada por el comité local).

Tras el jocosos relato de las azarosas jugadas de la numerología, paso a agradecer efusivamente el impecable trabajo realizado por parte del Comité Organizador extremeño, liderado por nuestro querido Luis Girón, y todo su equipo: Bernardo Santano, Diana Villanueva, Carolina Amador, M^a Carmen Galván, Noelia Plaza, Elena Rebollo y Ana Terrazas. Todos sabemos que organizar un Congreso es una labor altruista que sólo se entiende desde el compromiso institucional y desde el entusiasmo profesional, y nuestros colegas cacereños dieron muestra de derrochar ambos. ¡Gracias por vuestro trabajo y por vuestra dedicación a SAAS! Mi agradecimiento se extiende a las entidades patrocinadoras: la Universidad de Extremadura, la Embajada de USA, el Instituto Franklin de la Universidad de Alcalá, la Diputación Provincial de Cáce-

once again displayed its superstitious legend, when the curtain bar fell off, hitting the editor of REN journal, M^a Ángeles Toda, and she had to be taken to the hospital to have the wound healed. These events convinced us that perhaps we should have skipped the number of this Conference, as in the hotels on the 13th floor, and gone straight to the 14th. Luckily, everything else worked perfectly and we all enjoyed both the academic part of the Conference and the walks through this beautiful historic city (with a wonderful guided tour organized by the local committee).

After my jocular narrative of the haphazard games of numerology, I would like to thank the flawless job done by the Extremadura Organizing Committee, led by our dear Luis Girón and his team: Bernardo Santano, Diana Villanueva, Carolina Amador, M^a Carmen Galván, Noelia Plaza, Elena Rebollo and Ana Terrazas. We all know that organizing a Conference is an altruistic task that can only be understood from institutional commitment and professional enthusiasm, and our colleagues from Cáceres proved to possess both qualities. Thank you for your hard work and your dedication to SAAS! My thanks also to the sponsor institutions: the University of Extremadura, the U. S. Embassy, the Franklin Institute of the University of Alcalá, the Provincial Council of Cáceres, the Extremadura Cultural Foundation and the Center of Teachers and Resources of Cáceres.



res, la Fundación Extremeña de la Cultura y el Centro de Profesores y Recursos de Cáceres.

Y, por no dejar los Congresos, agradezco a los “saaseros” de la USAL su generosa oferta al aceptar ser los organizadores y anfitriones del XIV Congreso, del 10 al 12 de abril de 2019, siguiendo la estela de la enorme cantidad de eventos que la Universidad de Salamanca celebrará durante 2018. Efectivamente, el año próximo se cumple el 800 aniversario de la universidad más antigua de España: ¡feliz cumpleaños, USAL! Desde aquí ya puedo anunciar que Viorica Patea y su equipo nos han desvelado el título del próximo Congreso SAAS: *The Image and the Word: Interactions between American Literature, Media, Visual Arts and Film*. Quedan aún muchos meses por delante, pero “save the date.”

El año en que no hay Congreso SAAS no descansamos, pues tenemos Congreso EAAS (European Association for American Studies). Al celebrarse esta edición en el King's College de Londres, se aúnan la 32ª edición de EAAS y 63ª edición de BAAS (British Association for American Studies), bajo las siglas EBAAS (4 a 7 de abril de 2018). La web del Congreso ya anuncia que, debido a esta colaboración entre EAAS y BAAS, parece que será el Congreso de Estudios Norteamericanos más grande jamás celebrado en Europa. Espero veros a muchos por allí, para seguir demostrando en Europa la alta calidad y el prestigio de los Estudios Norteamericanos en España. Cristina Alsina, sin duda, nos irá informando de las

To continue with Conferences: I also wish to thank the SAAS members of USAL for their generous offer to be the organizers and hosts of the 14th SAAS Conference, in April of 2019, following in the wake of the numerous events that the University of Salamanca will hold during 2018. Indeed, next year is the 800th anniversary of Spain's oldest university: Happy Birthday, USAL! Let me announce that Viorica Patea and her team have revealed the title of the next SAAS Conference: *The Image and the Word: Interactions between American Literature, Media, Visual Arts and Film*. There are still many months ahead, but “save the date.”

The year in which there is no SAAS Conference we have EAAS (European Association for American Studies). The 32nd edition of EAAS and the 63rd edition of BAAS (British Association for American Studies), under the abbreviation EBAAS (4-7 April 2018), will take place at King's College London. The Conference website already announces that, due to this collaboration between EAAS and BAAS, it seems that it will be the largest American Studies Conference ever held in Europe. I hope to see many of you there, in order to show Europe the high quality and prestige of American Studies in Spain. Cristina Alsina will keep us updated on this Conference which she will attend as the representative of SAAS and AE-DEAN in the EAAS Board.



novedades que sean de interés sobre este Congreso, al que ella acudirá como representante de SAAS y AEDEAN en la Junta de EAAS.

Los Congresos SAAS conllevan renovaciones en la Junta Directiva de la Asociación, que se hacen cada dos años. Quiero enviar mi agradecimiento personal y mi expresión de admiración y reconocimiento, así como el de todos los miembros de SAAS a quienes represento como Presidenta, a la Vicepresidenta saliente, Carme Manuel. El americanismo español le debe mucho como editora de la mayor y más prestigiosa colección de libros de nuestra área, la Biblioteca Javier Coy de Estudios Norteamericanos. Pero también SAAS le debe su contagioso entusiasmo y su inagotable dedicación a nuestra Asociación desde su fundación. La echamos de menos, pero sabemos que sigue estando al servicio de SAAS, porque esta Asociación nació y ha crecido con ella, y gracias a ella. La Vicepresidencia está ahora a cargo de Rodrigo Andrés, quien ha tomado el relevo en la edición de este Boletín y en otras muchas tareas, desde su sagaz mirada de hombre perfeccionista. También se ha incorporado a la Junta Directiva Eulalia Piñero, toda una institución en el americanismo español, que, en los pocos meses en que ha formado parte de la Junta, ya ha dado vivas muestras de su afán por trabajar para SAAS y de engrandecerla: gracias, Laly.

También los Congresos SAAS nos desvelan quiénes se merecen ser premiados por su labor investigadora. Valgan estas líneas para dar mi más cordial enhorabuena a los ganadores de los Premios

The SAAS Conferences entail renewals in the Association's Executive Board, which happen every two years. I would like to send my personal thanks, my admiration and recognition, to outgoing Vice-President, Carme Manuel. Spanish Americanism owes much to her, as the editor of the largest and most prestigious book collection in our area, the Javier Coy Library of American Studies. But SAAS is also indebted to her for her fervent enthusiasm and tireless dedication to our Association, since its foundation. We miss her, but we know that she remains at the service of SAAS, because this Association was born and grew with her, and thanks to her. Rodrigo Andrés, who has taken over in the edition of this Bulletin and in many other tasks, is now in charge of the Vice-Presidency, from his astute point of view as a perfectionist man. Eulalia Piñero, an eminent Americanist, has also joined the Executive Board. In the few months in which she has been among us, she has shown her eagerness to work for SAAS, and to make it better: thank you, Laly.

The SAAS Conferences also reveal who deserves to be awarded for their research work. I would like to take this opportunity to offer my warmest congratulations to the winners of the Javier Coy Awards in their different categories (the names appear in the Conference Report, below), as well as to the winner of the Washington Irving Aid, co-financed by SAAS and the Franklin Institute. The research



Javier Coy en sus distintas categorías (los nombres aparecen en la Memoria del Congreso), así como a la ganadora de la Ayuda Washington Irving, cofinanciada por SAAS y el Instituto Franklin. El reloj de la investigación ya está en marcha para la próxima convocatoria de estos premios, en 2019. ¡No os relajéis!

Este Boletín incluye una novedad que aprobamos incluir en la Junta de Cáceres y es el listado de los miembros de SAAS que se acreditan durante el año, o que obtienen plazas de TU o de CU. Los méritos hay que celebrarlos en familia, y ese es el espíritu de esta propuesta, además de informarnos todos de los éxitos de nuestros socios. Os animo a que en el futuro seáis más los que enviáis estos datos al Vicepresidente. También cerramos este Boletín con dos magníficos ensayos conmemorativos. Nuestro más profundo agradecimiento a Constante González Groba por su ensayo sobre Carson McCullers, en conmemoración del centenario de su nacimiento, y a Ana Fernández-Caparrós por el suyo sobre el tristemente desaparecido Sam Shepard, en Julio de 2017. Como tan poéticamente lo ha expresado Ana, seguiremos encontrándolos en esa tierra de los sueños que es la literatura.

Por lo demás, 2017 ha sido un año complicado en la esfera nacional e internacional. En su discurso presidencial del 20 de enero de 2017, Donald Trump advirtió al mundo de que “we will follow two simple rules: buy American and hire American”, y de que “we must protect our borders from the ravages of other countries making our products, stealing our companies

clock is already ticking for the next edition of these awards, in 2019. Don't relax!

This Newsletter includes a new entry, namely, the list of SAAS members who are accredited during the year, or who obtain positions as TU or CU. Merits must be celebrated en famille, and that is the spirit of this proposal, as well as informing us all of our members' professional success. I encourage you to send this information to the Vice-President in the future. We also close this Newsletter with two magnificent commemorative essays. Our deepest thanks to Constante González Groba for his essay on Carson McCullers, commemorating the centenary of her birth, and to Ana Fernández-Caparrós for her essay *in memoriam*, on the sadly deceased Sam Shepard, in July 2017. As Ana has so poetically expressed it, we will continue to see them in that landscape of dream which is literature.

2017 has been a difficult year, both in Spain and in the world. In his presidential address of January 20, 2017, Donald Trump warned the world that “we will follow two simple rules: buy American and hire American”, and that “we must protect our borders from the ravages of other countries making our products, stealing our companies and destroying our jobs”. Talking about walls, borders, and about other countries as the ravages against whom it is necessary to raise protectionist tariffs in America, a country



and destroying our jobs”. Hablar de muros, de fronteras, y de otros países como depredadores contra los que hay que elevar aranceles proteccionistas en un país en que, según Crevecoeur, “individuals of all nations are melted into a new race of men, whose labours and posterity will one day cause great changes in the world” (*Letters from an American Farmer*), nos perturba, porque contamina el sueño que también guía nuestro amor por los Estudios Norteamericanos. Hace unos años, el eminente americanista británico Christopher Bigsby inició una conferencia pronunciada en la Universidad Complutense con la siguiente frase: “Since I am a Professor of American Studies, I thought I should begin with a confession. I really don’t understand America. My only consolation is that I don’t think Americans do either”. Esta cita, sarcástica e ingeniosa como sólo sabe serlo su emisor, contiene mucha verdad, como también lo hace su siguiente frase: “if we are all Americans, all Americans are us”. Con el advenimiento del populismo de Trump en Estados Unidos, en paralelo con otros cambios radicales en la política internacional que nunca hubiéramos imaginado, como el Brexit en Reino Unido o los crecientes nacionalismos separatistas en otros países —incluido el nuestro—, se hace más urgente que nunca acercarnos a los Estudios Norteamericanos con una mirada transnacional y transatlántica. Porque nunca antes fue más cierto que es difícil comprender a Norteamérica. Y es nuestra labor seguir analizándola con la mirada observadora que podemos aportar desde este lado del Atlántico.

where, according to Crevecoeur, “individuals of all nations are melted into a new race of men, whose labours and posterity will one day cause great changes in the world” (*Letters from an American Farmer*), disturbs us, because it contaminates the dream that also guides our love for American studies. A few years ago, the eminent British Americanist Christopher Bigsby began a lecture at Complutense University with the following sentence: “Since I am a Professor of American Studies, I thought I should begin with a confession. I really don’t understand America. My only consolation is that I don’t think Americans do either”. This quote, sarcastic and witty as only Bigsby can be, contains a lot of truth, as does his next assertion: “if we are all Americans, all Americans are us”. With the advent of Trump’s populism in the United States, in parallel with other radical changes in international politics that we would never have imagined, such as the Brexit in the United Kingdom or the growing separatist nationalisms in other countries —including our own— it becomes more urgent than ever to approach American studies with a transnational and transatlantic perspective. Because it has never before been more true that it is difficult to understand America. And it is our task to continue analysing it from the point of view of the observer, that we bring from this side of the Atlantic.



Nada más. Como siempre, los miembros de la Junta Directiva de SAAS seguimos apostando por ampliar el espectro —y la nacionalidad— de nuestros asociados y de los congresos bianuales hacia los “American Studies” en su sentido más amplio, por involucrar más a los jóvenes estudiantes e investigadores de nuestras universidades, por incrementar el prestigio de nuestra revista y situarla en los índices que la conviertan en una publicación buscada por los investigadores y valorada por las agencias evaluadoras, y por tener más voz y más presencia en la academia internacional.

Un cordial abrazo y mis mejores deseos para unas felices fiestas navideñas y un muy feliz año nuevo.

Isabel Durán Giménez-Rico
Universidad Complutense

As always, the members of the SAAS Executive Board continue to bet on broadening the spectrum - and the nationality - of our associates and of the biannual conferences towards “American Studies” in its widest sense, to involve more young students and researchers, to increase the prestige of our journal and place it in the indexes that may make it a publication sought after by researchers and valued by the evaluating agencies, and to have a stronger voice and presence in the international academy.

I send you my season's greetings and my best wishes for a happy New Year.

Isabel Durán Giménez-Rico
Universidad Complutense



ACTA DE LA ASAMBLEA GENERAL DE SAAS, CÁCERES 2017

El día 7 de abril de 2017, a las 16:45h, se reúne la Asamblea de socios de la asociación en el Paraninfo de la Facultad de Filosofía y Letras de la Universidad de Extremadura con el siguiente Orden del día:

1. Aprobación, si procede, del Acta de la sesión anterior.
2. Informe de la Presidencia.
3. Informe de la Vicepresidencia.
4. Informe de la Tesorería y aprobación, si procede, de las cuentas del ejercicio.
5. Informe sobre la Revista de Estudios Norteamericanos.
6. Premios de Investigación Javier Coy.
7. Informe sobre la Beca SAAS-Fulbright y la ayuda Washington Irving (SAAS-Instituto Franklin).
8. Elección de cargos de la Junta Directiva.
9. Propuestas de futuras sedes y temas de congresos.
10. Ruegos y preguntas.

Asisten:

1. Aprobación, si procede, del Acta de la sesión anterior

Se aprueba por asentimiento.

Alonso Recarte, Claudia
Alsina Rísquez, Cristina
Álvarez López, Esther
Andrés González, Rodrigo
Arce Álvarez, Laura
Benito Sánchez, Jesús
Collado Rodríguez, Francisco
Durán Giménez-Rico, Isabel
Fernández-Caparrós, Ana
Gallego Durán, Mar
Garrigós González, Cristina

Girón Echevarría, Luis
Manuel Cuenca, Carme
Manzanas Calvo, Ana
Méndez García, Carmen
Oliva Cruz, Juan Ignacio
Olson, Anders
Patea Bir, Viorica
Piñero Gil, Eulalia
Simal González, Begoña
Toda Iglesia, M^a Ángeles
Villanueva Romero, Laura



2. Informe de la Presidencia

Se inicia con el recordatorio de los puntos esenciales de la asamblea entre congresos. La Secretaria envió en su momento un informe con los acuerdos. Estas son algunas de las decisiones que se tomaron:

a) Tras los oportunos trámites, se ha conseguido que se pueda pagar la cuota de SAAS por medio de tarjeta, lo cual resultará beneficioso para la captación de socios internacionales.

b) Uno de los objetivos primordiales al asistir al congreso de EAAS, celebrado en Constanza (Rumanía) era conseguir que SAAS estuviera presente de manera visible en esta asociación europea. Al día siguiente del término del Congreso, el webmaster de EAAS incluyó a nuestra asociación en la web (<http://www.eaas.eu/about-eaas/constituent-members>). En dicho congreso, Isabel Durán propuso al presidente de la asociación europea llevar a cabo un 'networking breakfast for presidents', un desayuno informal donde se reunieran los/as representantes de distintas asociaciones de estudios americanos presentes en el congreso, pues es de ahí de donde suelen surgir proyectos, convenios, etc. Al desayuno de trabajo asistieron unos 15 presidentes, además de nuestro representante de SAAS en AEDEAN, Juan Ignacio Oliva.

c) Necesidad de internacionalizar los congresos de SAAS. La Presidenta sugirió en la reunión de EAAS que, así como somos socios afiliados de ASA, deberíamos conseguir el mismo tipo de afiliación con otras asociaciones europeas, de manera que los miembros pertenecientes a las mismas pudieran asistir/participar en los congresos pagando las mismas tasas que los afiliados y pudiendo proponer paneles. En este sentido, se invitó, por proximidad, a la Associação Portuguesa de Estudos Anglo-Americanos (APEAA) a que se haga asociación afiliada, de tal forma que sus miembros pudieran venir a nuestro congreso de Cáceres pagando la misma cuota que los socios de SAAS. A pesar de haber enviado la propuesta, no hubo respuesta por parte de la Asociación. La Presidenta se sorprende de que no haya ningún portugués en el congreso de Cáceres. Cuando Cristina Alsina, nueva representante de SAAS en AEDEAN en sustitución de Juan Ignacio Oliva, acudió a Lausanne, la presidenta de la asociación portuguesa le comentó que no había recibido dicha carta. Sin embargo, mostró interés por el acuerdo bilateral, al igual que los representantes de Italia y Grecia, que coincidieron en la idea de que los países del sur de Europa tuviéramos este tipo de correspondencia. La Presidenta señala que



Cristina Giorcelli también había comentado que era absurdo que las distintas asociaciones no estuvieran afiliadas, de tal manera que se puedan proponer paneles, no solo comunicaciones, y pagar la cuota de los socios. Se acuerda que se proponga.

d) Cristina Alsina informa a la Asamblea de que la European Association for American Studies solicita candidaturas para ser sede de su congreso en 2020, ya que los organizadores que debían celebrarlo en Venecia se retiraron en el último momento. El presidente le pidió a la representante de AEDEAN que preguntara si alguna universidad española, junto con SAAS, estaría dispuesta a organizarlo. Como argumento de peso se esgrime que España es, al fin y al cabo, el tercer país en importancia en la organización y no se ha celebrado ningún congreso de EAAS desde 1992, que tuvo lugar en Sevilla. Por otro lado, por cuestiones de distribución geográfica de las sedes, correspondería organizarlo a algún país del sur. Se solicitan propuestas.

e) La Presidenta informa sobre la posibilidad de crear un nuevo premio, “The Best Thesis in American Studies”, que se sumaría a los ya existentes en algunas asociaciones nacionales y que se podría relacionar con el Seminario de Doctorado Félix Martín. Quienes concurren al premio deberán cumplir determinados requisitos, entre ellos ser socios en el momento de la inscripción y continuar en la asociación al menos dos años más. Otros requisitos, que se podrían definir más por parte de la Junta, serían los siguientes:

- que haya participado en los dos últimos congresos en el Doctoral Seminar y en SAAS;
- que la tesis haya obtenido la calificación de Sobresaliente cum laude por unanimidad;
- como mérito, que tenga la Mención Internacional.

Carmen Méndez señala que si se pusiera en marcha el año que viene, se debería abrir un periodo de medidas especiales de cuatro años. Mar Gallego indica que las tesis son de tres años, por lo que convendría quizás reducir el requisito a una sola presentación. Se sugiere que podrían solicitarlo candidatos que hubieran participado en este congreso y en el anterior. Carmen Méndez propone esperar al primer año para comprobar el número de personas que se presentan y poner la asistencia a congresos anteriores o al Doctoral Seminar como mérito adicional. Begoña Simal pregunta si dichos candidatos deberían haber sido socios todo este periodo



o solo cuando lo solicitan. La Presidenta le contesta que en el momento de la inscripción y, además, deben continuar dos años más. Viorica Patea propone combinar un seminario y una comunicación, mientras que Mar Gallego se inclina por bien uno, bien otro, en esta primera edición. La Presidenta informa de que el premio sería o económico, dotado con 500€, o la publicación del trabajo en la colección de Estudios Norteamericanos de la Biblioteca Javier Coy, dirigida por Carme Manuel.

La asociación ha recibido otra propuesta de premio por parte del Instituto Benjamin Franklin de Alcalá. Julio Cañero, su Presidente, propone un premio conjunto para reconocer la labor académica, investigadora o divulgativa de un americanista que se haya destacado por sus méritos. Se le reconocería como American Scholar del año. Es importante que haya incentivos, pero es también complicado de acotar. Ana Manzanas señala que habría que delimitar más lo que se va a valorar, pues ve el reconocimiento de docencia peligroso, por lo que considera que es mejor no tenerla en cuenta. Indica que sería mejor poner énfasis en la cuestión de la investigación, al tratarse de un premio a un scholar. Begoña Simal advierte un problema en el hecho de que se lleve a cabo todos los años, y más entre congresos, pues sería complicado realizar la elección. Carmen Méndez indica que ya hay premios específicos, de manera que se debería entregar esta especie de 'Óscar honorífico' a una persona que haya honrado los estudios norteamericanos a lo largo de su carrera. La Presidenta pregunta entonces si sería alguien que se jubile. En cualquier caso, debe ser socio de SAAS. De momento, se deja el tema pendiente para discutirlo con el director del Instituto Franklin; posteriormente se aprobaría en la asamblea de 2018, aunque el problema es que normalmente no hay quorum.

f) La Presidenta continúa con otro punto de su informe y comenta que se debería dar más visibilidad a los méritos de los/as socios/as, tanto en el Boletín como en la página web. Una de las cuestiones que deberíamos incluir en adelante son las promociones (acreditaciones), siempre que las personas que las consigan deseen hacernos llegar la información.

g) Informa a continuación sobre la propuesta de asumir nuevos gastos por parte de la Junta en la organización de congresos con el fin de aliviar la carga económica que estos suponen para el comité local: por ello, SAAS se hará cargo de algunos de los gastos, tales como los derivados de la estancia de los miembros de la Junta (viajes y hotel), viaje y hotel del webmaster, y también el hotel de la directora de la revista, a quien ya se le pagaba el



viaje. Como muestra de la actitud ahorradora de la Junta, se programó la visita habitual pre-congreso para una fecha determinada con el fin de aprovechar el hecho de que la Presidenta y Vicepresidenta formaban parte de un tribunal de tesis doctoral en la Universidad de Extremadura.

h) Propuesta de nuevas tasas para el alumnado. Se acuerda que al estudiantado de postgrado que participe en el Seminario de Doctorado y/o presente una comunicación se le cobrarán 60€. Serán 20€ para el estudiantado de grado.

3. Informe de la Vicepresidencia

Carme Manuel da las gracias a quienes envían información puntual sobre publicaciones. Como indicó la Presidenta, se ha pensado en ampliar el Boletín para que incluya información sobre promociones, si los interesados así lo desean. Expresa su agradecimiento así mismo al webmaster. Pide que se siga enviando información sobre tesis, proyectos, publicaciones, eventos interesantes para incluirlos en el boletín anual.

4. Informe de la Tesorería

Las cuotas de socios ascienden a un total de 7.360,00€ (185 cuotas; 10 a través de la página web; 21 EAAS). Los gastos de REN supusieron 1.558,86€; los de la Junta Directiva 649,96€. La Asesoría y el mantenimiento de la web han costado 564,93€ y se pagaron 556,37€ por gastos bancarios. Finalmente, la parte dedicada a dotación de becas y premios se cifra en 3.000€.

5. Informe sobre la Revista de Estudios Norteamericanos

M^a Ángeles Toda, directora de REN, comienza expresando su agradecimiento a la Junta y al comité organizador, así como a la asamblea entre congresos por los comentarios y sugerencias que se hicieron en aquel momento y que se incorporarán a partir del volumen 20. Continúa agradeciendo la labor del comité editorial, del comité asesor y científico, y de los estudiantes que trabajan para la revista; así mismo, da las gracias a quienes sugieren temas y quienes han enviado artículos y reseñas.

Informa a continuación sobre la elaboración de 3 volúmenes. Señala que hubo un retraso en el volumen 19 de 2015, que apareció en junio de 2016 y que no salió impreso hasta marzo de 2017 (se acaba de enviar). Dicho retraso se debió a la Universidad de Sevilla. El volumen 20 incorpora todos los cambios sugeridos en la asamblea de Madrid de abril de 2016. Se trata de modificaciones de carácter estético fundamentalmente en el volumen digital;



otras renovaciones aparecerán en el volumen en papel. El número 21 se encuentra en proceso en este momento. Se plantea la posibilidad de dejar de realizar la revista en soporte físico.

Entre los cambios propuestos en la asamblea pre-congreso se encuentran los siguientes: cambio de formato y tipo de letra; uno que se va a ver en el volumen impreso es mayor visibilidad del logo de la asociación en la portada. Se planteó también diferenciar el Board of Advisors y Referees, a los que se pueden enviar artículos para su evaluación, y la actualización y ampliación del Consejo Asesor. Expresa su agradecimiento a Viorica Patea. A continuación, se señalan tras cuestiones que se plantean referentes a la revista:

- Que los artículos que lleguen los lean tanto evaluadores nacionales como internacionales; en este sentido, se han incorporado expertos internacionales de Estados Unidos, Reino Unido, Polonia y Noruega.
- Para el volumen 20, correspondiente a 2016 aunque no publicado en ese año por cuestiones ajenas a la revista, se recibieron 12 artículos, tanto nacionales como de China y Argentina. Se rechazaron 4. Se publicaron finalmente 8 artículos, 1 entrevista y 2 reseñas.
- El volumen 21 (2017) incluirá las novedades de las que ya se ha informado. Se acortó el plazo de entrega de los manuscritos al 31 julio de 2017 con el fin de que se pueda publicar antes. De momento, han llegado 4 artículos, de los cuales 2 están en proceso de revisión y 2 de evaluación.
- Francisco Collado señala que en la revista no figura que estamos en SCOPUS y habría que situar este índice en primer lugar.
- Solicita la directora ayuda para pasar al Open Journal System (OJS), así como colaboración por parte de estudiantes para adaptarse al sistema, que dará mayor visibilidad y reputación a la revista. Anima a los participantes del congreso a que expandan las ponencias y las envíen para su evaluación/publicación.
- La Presidenta solicita a la directora de REN que tanto SAAS como su logo aparezcan en la web de la revista de manera visible.

A continuación, la Presidenta pide permiso para alterar los puntos del Orden del día, ya que hay personas que deben marcharse: Se adelanta así el punto 8, Elección de los cargos.



6. Elección de cargos de la Junta Directiva

En Madrid 2015 hubo relevo de tres cargos en la Junta, por lo cual este año solo tiene que renovarse uno y en 2019 volverán a ser tres personas quienes saldrán de este órgano. En esta ocasión, Carmen Manuel, Vicepresidenta, ha cumplido con el máximo de tiempo señalado en los estatutos (6 años). La Presidenta le agradece efusivamente su colaboración a lo largo de los años en los que fue miembro de la Junta y le expresa su admiración por su eficiente labor en su cargo y al frente del Boletín. La tradición indica que la persona que ocupa la Vicepresidencia suele ser alguien que está ya en la Junta, ya que conoce bien su funcionamiento. Por otra parte, los puestos de Secretaría y Tesorería conviene que agoten su mandato, porque son los más complicados de traspasar a una persona nueva. Por ello, se propone que sea una de las personas de las Vocalías quien pase a ocupar la Vicepresidencia. Se propone así a Rodrigo Andrés, para rejuvenecer los cargos y por sus destrezas lingüísticas; él acepta. La Asamblea aprueba su nombramiento por asentimiento.

Queda por elegir la Vocalía que queda vacante tras la marcha de Andrés. Se abre el turno para propuestas; Carmen Méndez propone a Eulalia Piñero por su compromiso con el americanismo, que ésta acepta muy honrada. Se aprueba este puesto por asentimiento.

Se despide Carme Manuel expresando su agradecimiento a todos los miembros de SAAS, añadiendo que para ella fue una experiencia irrepetible, ya que lleva a SAAS en el corazón.

7. Premios de Investigación Javier Coy

La Presidenta agradece la labor de los miembros del jurado, que han llevado a cabo un trabajo altruista e invisible. Los premiados en las diferentes categorías son los siguientes:

- Best Monograph: María Laura Arce Álvarez, por su libro *Paul Auster and the Influence of Maurice Blanchot*. Premiado con 700€
- Best Journal Article: José Liste Noya, por “Too Vast, Too Complex, Too Grand: Writing Space in John Wesley Powell’s Exploration of the Colorado River and Its Canyons”, publicado en *Western American Literature* 51 (1), 2016. Premiado con 300€.
- Best *REN* Article: El ganador había sido Francisco Cortés Vieco, por “The (Mis)Education of ‘The American Girl’ in Europe in Anita Loos’s *Gentlemen Prefer Blondes*”; sin embargo, al comprobar que no era socio de SAAS cuando presentó el ensayo, que es un requisito de la



convocatoria, se procede a conceder el premio a Elena Ortells Montón, por “Hybrid Subjects and Fluid Identities in Women’s Indian Captivity Narratives. The Stories of Frances Slocum and Olive Oatman”. Premiado con 200€. Se añade que, puesto que el número 20 no estaba listo para concurrir al concurso de este año, entrará para el próximo congreso de 2019.

8. Informe sobre la Beca SAAS-Fulbright y la ayuda Washington Irving (SAAS-Instituto Franklin)

La Presidenta abre este punto del Orden del día agradeciendo públicamente a Guy Vanover su constante y desinteresada colaboración con SAAS para que esta beca sea un éxito de convocatoria. Se informa a continuación de que las convocatorias de estas ayudas, con las bases, acceso a la solicitud electrónica, plazos, etc., se anuncian en la página web de la asociación así como en las correspondientes de las instituciones que las co-financian. En cuanto a la SAAS Fulbright, sigue abierta la convocatoria 2017-2018, ya que el plazo de solicitudes finaliza el día 8 de mayo de 2017. La Presidenta señala que no se pudo limitar la candidatura a los miembros de SAAS, sino que la convocatoria queda abierta a personas que no son socias. Se ha logrado, sin embargo, que la comisión acepte entre las obligaciones de quienes reciban la ayuda la presentación de una memoria con los resultados de la investigación realizada en el primer congreso de SAAS posterior al disfrute de la ayuda. La Presidenta solicitó a la Comisión Fulbright un histórico con las personas beneficiarias de la ayuda desde sus inicios en el curso 1997-1998. Del total de 12 personas de esta lista, 9 son miembros de SAAS y solamente 3 no lo son. Anima a que se solicite dicha ayuda, ya que, cuantos más socios de SAAS lo hagan, más posibilidades de que la ayuda vaya para uno de ellos.

En cuanto a la ayuda Washington Irving, SAAS-Instituto Franklin, fue concedida a Diana Villanueva Romero por su proyecto “La literatura filipino americana escrita por mujeres entre 1900 y 1946: el caso de María Paz Zamora”. Se transmite la enhorabuena de la Junta a la ganadora.

9. Propuestas de futuras sedes y temas de congresos

Se comienza este punto del Orden del día planteando posibles nuevos formatos para mejorar e innovar el congreso; se proponen los siguientes:

- Un Seminario de investigación o “Work-in-project”.



- Se sugiere el formato “A conversation with...”, con escritor o escritora, en lugar de la tradicional conferencia o lectura por parte de un autor/a, con el fin de que sea algo más vivo y directo.
- Un Talkshop, con otras opciones temáticas como la enseñanza de los estudios norteamericanos en las aulas tras la implantación de Bolonia, o “How to teach...” un texto o un autor concreto, como parte de una serie que se integraría en cada congreso sobre la enseñanza del asunto particular o tema en torno al cual girara dicho congreso. Lxs socixs de SAAS lo demandan todos los años para llevar a cabo un intercambio de metodología docente, materiales, resultados, etc., pero nunca se ha implementado finalmente. Se acepta.
- Cristina Garrigós sugiere no pedir la ponencia completa antes del congreso. En AEDEAN se eliminó. No ve mucha utilidad en ello. Tras varias intervenciones en la misma línea, se decide aceptar esta petición y también no ampliar el abstract, como se sugirió, ya que se cree que el número de palabras actuales (300-400) es suficiente.

Luis Girón pregunta cuál es el sistema en los congresos que han desembocado en publicación. Se le responde que cada moderador/a recomendaba uno de su panel. Girón indica que entonces los editores se verán encorsetados y pide que puedan tener su propia autonomía para seleccionarlos. La Presidenta señala que las actas casi no se publican, a no ser online o en CD. Si se hace un volumen, debería cumplir con todos los requisitos de calidad y que haya una selección ciega (peer review). Carme Manuel sugiere hacer un CFP.

A continuación, se comentan algunas quejas que surgieron en este congreso en relación con los panel chairs. Hubo personas que pidieron que, además de ser socios, sean doctores, pues han de evaluar propuestas de otros doctores y estos pueden no sentirse conformes si se les rechaza su contribución. Tras varias intervenciones, la mayoría en el sentido que se le está concediendo demasiada importancia a un problema puntual, se decide no introducir jerarquías, ya que, además, ser doctor tampoco es garantía de nada. La Presidenta propone pedir el CV abreviado a los panel chairs para decidir si pueden funcionar como tal.

En cuanto a la propuesta de futuras sedes, la Presidenta comenta que se puso en contacto con las universidades que lo habían planteado anteriormente: Zaragoza, que se había propuesto en el congreso de Alcalá, tiene problemas de infraestructura y retira su candidatura hasta que se renueven las instalaciones. La Universidad Autónoma de Madrid tampoco está preparada y, al tiempo, se trata de evitar que dos congresos tan seguidos se celebren en la misma ciudad. Málaga y Valladolid se suman a la lista de



posibles sedes futuras, junto con las ya mencionadas. Con posterioridad, Viorica Patea propone Salamanca para celebrar los 800 años de su universidad. La asamblea acepta Salamanca como sede para el XIV congreso de SAAS en 2019.

El tema del congreso lo propondrá, como es habitual, la universidad anfitriona.

10. Ruegos y preguntas

Cristina Alsina comenta una cuestión que surgió en la reunión de EAAS. La asociación europea está proponiendo que se propicien actuaciones para atraer a los graduate students a la asociación y dinamizar su participación en la misma. Algunas asociaciones europeas tienen cuotas de socio reducidas para este tipo de estudiantes y cuentan, además, con un representante en su junta directiva, de modo que participan más activamente de la vida de la asociación. EAAS se propone organizar algún tipo de supraestructura para que los estudiantes que estén en juntas de dirección trabajen juntos y se coordinen para la organización de congresos o seminarios.

La Presidenta manifiesta su reparo de que esto se haga desde SAAS y no desde AEDEAN. Alsina observa que cada asociación podría hacerlo para sí misma, aunque lo propondrá en AEDEAN primero y, si funciona, se hará en SAAS más adelante. La asamblea acepta.

La Presidenta manifiesta su preocupación por las personas que finalmente no acuden a los congresos y la necesidad de asegurar que quien envía algo, asista, si bien resulta difícil saber quién tiene una razón legítima para no hacerlo: puede ser por enfermedad, o simplemente porque no ha finalizado su intervención. Sucede a menudo con los extranjeros, especialmente los que pagan en el propio congreso. Con el fin de evitarlo, se sugiere que paguen directamente a SAAS (ya que se admiten pagos por tarjeta bancaria) y luego la asociación se lo transferiría al comité organizador. Jesús Benito plantea que surgirían algunos problemas de programación informática de la web y que habría que tener la información con al menos dos meses de antelación. Se sugiere intentarlo con PayPal; la asamblea acepta.

Y sin más asuntos que tratar, se da por finalizada la reunión cuando son las 18:32 h. del día siete de abril de dos mil diecisiete, de lo que doy fe como Secretaria con el visto bueno de la Presidenta.

Fdo.: Esther Álvarez López
Secretaria de SAAS



MEMORIA DEL XIII CONGRESO INTERNACIONAL DEL SAAS, CÁCERES 2017

La hermosa ciudad de Cáceres, declarada Patrimonio de la Humanidad por la Unesco en 1986, fue la sede del XIII Congreso de la Asociación, celebrado bajo el título “Understanding (Human) Nature”. Agradecemos enormemente el gran trabajo realizado por parte del comité organizador, liderado por el incansable Luis Girón, y todo su equipo: Bernardo Santano, Diana Villanueva, Carolina Amador, M^a Carmen Galván, Noelia Plaza, Elena Rebollo y Ana Terrazas nos acogieron con grandes muestras de hospitalidad y cariño, además de facilitar información y de atender a todos los participantes a lo largo de los días del congreso. Asimismo, no podemos dejar de expresar nuestro reconocimiento a las instituciones que contribuyeron a hacer posible este evento: el Rectorado de la UEX, la Facultad de Filosofía y Letras, el Departamento de Filología Inglesa, la Embajada de Estados Unidos de América, el Instituto Franklin de la Universidad de Alcalá, la Diputación Provincial de Cáceres, la Fundación Extremeña de la Cultura y el Centro de Profesores y Recursos de Cáceres.

El XIII congreso batió el record de participación de cualquiera de las ediciones de SAAS. Casi un centenar de ponencias repartidas entre 24 paneles, algunos con más de una sesión, incluidos los tradicionales de Miscelánea (siete sesiones en total, tres de ellas con temática específica), en los que los ponentes trataron temas variados relacionados con el título del congreso. Vaya nuestro agradecimiento a todos los colegas que propusieron y moderaron los distintos paneles por su trabajo y por contribuir a que los congresos de SAAS sean un éxito de participación y de calidad de las contribuciones. He aquí la lista de paneles y moderadores:

- 1) “At the Crossroads: Trauma and Posthumanity in Contemporary American Fiction”. Panel Chair: Francisco Collado Rodríguez, Universidad de Zaragoza.
- 2) “Soundscapes: Landscape and Music in the American West”. Panel Chair: Ángel Chaparro Sainz, Universidad del País Vasco–Euskal Herriko Unibertsitatea.



- 3) "Nature and the Artificial: Skin, Clothes and Food". Panel Chair: Cristina Giorcelli, University of Rome Three.
- 4) "Understanding (Human) Nature in the American West". Panel Chair: Jesús A. González, Universidad de Cantabria.
- 5) "The Poetics of (Human) Nature". Panel Chair: Viorica Patea, Universidad de Salamanca.
- 6) "Dickinson and Her Peers on (Human) Nature". Panel Chair: Jefferey Simons, Universidad de Huelva.
- 7) "Inhuman Natures: US Women Playwrights and War". Panel Chair: Noelia Hernando Real, Universidad Autónoma de Madrid.
- 8) "Rethinking Gender and Ethnicity: the Construction, Destruction and Deconstruction of Boundaries in American Epistemologies". Panel Chair: Minerva Campión, Universidad Central, Bogotá, Colombia.
- 9) "Animal and Gender Performativity: Nonhuman Others' Lessons on the Nature of Americanness". Panel Chair: Claudia Alonso Recarte, Universidad de Valencia.
- 10) "Amnesia: Memory Loss in Contemporary Culture". Panel Chair: Cristina Garrigós, UNED.
- 11) "We are Where We Are, or, Are We Where We are?: Space, Place and Human Nature in American Writing". Panel Chair: José Liste, Universidade da Coruña.
- 12) "The (Natural) Borders of Identity: Rethinking Identity Boundaries in American Literature". Panel Chairs: Amanda Ellen Gerke, Universidad de Salamanca.
- 13) "A New Man Emerges: Ecomasculinity in Contemporary America". Panel Chair: Rubén Cenamor Pons, Universitat de Barcelona.
- 14) "Rethinking the Deprivation of Human Status: The Pursuit of Political and Social Rights in the USA". Panel Chair: Antonia Sagredo Santos, UNED.
- 15) "'Live deep and suck out all the marrow of life': Understanding Human Nature in H.D. Thoreau's Literary Legacy". Panel Chair: Eulalia Piñero Gil, Universidad Autónoma de Madrid.
- 16) "Native Americans and the Spirituality of Nature: Contemporary Issues". Panel Chair: Aitor Ibarrola-Armendariz, Universidad de Deusto, Bilbao.
- 17) "Mirrors to the Human: Robots and Aliens". Panel Chair: María Ángeles Toda Iglesia, Universidad de Sevilla.



18) “Nature, Food and Memory in Contemporary Native American Literature”. Panel Chair: Silvia Martínez Falquina, Universidad de Zaragoza.

19) “Transatlantic Human Natures”. Panel Chair: Santiago Rodríguez Guerrero-Strachan, Universidad de Valladolid.

20) “The Politics of Fear: Fleecing the Sheeple in an Age of Plutocracy” Panel Chair: Dan Fyfe, Universidad de Las Palmas de Gran Canaria.

21) “A New ‘Errand into the Wilderness’: Changing Myths for a Changing America”. Panel Chair: Diana Villanueva Romero, Universidad de Extremadura.

22) “Whose Lives Matter? in American Literature and Film”. Panel Chair: Juliana Nalerio, Universidad de Valladolid.

23) “Rethinking the Human through Black Women’s Bodies in African American and Transatlantic Women Writers”. Panel Chair: Mar Gallego, Universidad de Huelva.

24) Miscellaneous Panel. Panel Chairs: Viorica Patea / Rodrigo Andrés, Universidad de Salamanca / Universitat de Barcelona.

Como señalé más arriba, el panel de Miscelánea contó con siete sesiones en total, dos de las cuales se dedicaron específicamente a Poe Studies, con tres ponentes en cada una de ellas, moderadas respectivamente por José Ramón Ibáñez Ibáñez (Universidad de Almería) y Santiago Rodríguez Guerrero-Strachan (Universidad de Valladolid). Otra sesión se desarrolló bajo el título “At the Crossroads: Trauma and Posthumanity in Contemporary American Fiction”, cuyo moderador fue Francisco Collado (Universidad de Zaragoza).

En cuanto a las conferencias plenarias, fue Scott Slovic, especialista en Environmental Humanities de la University of Idaho, el encargado de abrir el congreso con “Singularity: Implications of the Arithmetic of Compassion for Ecocriticism”. Tras la presentación por parte de Luis Girón, Slovic exploró en su intervención el concepto de psychic numbness, o psicología de la inactividad, que, según explicó, alude al hecho de que cuanto mayores son los números de víctimas de una tragedia, más insensibles nos volvemos ante fenómenos a gran escala; esta apatía conduce a la ineficacia y a la anestesia que supone para las personas la destrucción masiva. Según Slovic, estas tendencias psicológicas pueden superarse comunicando multidimensionalmente a través de imágenes, narrativas e historias/caras personalizadas, así como comprendiendo los



procesos psicológicos por medio de los cuales respondemos a la información. De esta manera se contribuye, en su opinión, a crear sentido y a apreciar la naturaleza humana, quiénes somos, así como a evitar que nuestra mente se insensibilice.

Jesús Benito Sánchez, de la Universidad de Valladolid y anterior Presidente de SAAS, fue presentado por Isabel Durán, que ejerce el cargo en la actualidad. Como es habitual en él, Benito deleitó al público asistente con una sugerente conferencia sobre “The Nature of American Hospitality: In and Out of Site”. Tras ofrecer la etimología latina y griega de la raíz de la palabra ‘extraño’ y sus derivados negativos, xenofobia y hostilidad, pasó a desarrollar tres perspectivas sobre la hospitalidad: 1) la ley ética, u hospitalidad incondicional; 2) las leyes políticas, o los derechos y obligaciones del visitante; y 3) la combinación de ambas: lo político dentro de lo ético y lo ético dentro de lo político, con referencias inevitables a la intención por parte del presidente Donald Trump de construir un muro de separación entre México y Estados Unidos con el fin de evitar que los inmigrantes crucen ilegalmente la frontera.

Finalmente, Alison Hawthorne Deming, de la University of Arizona y descendiente del escritor Nathaniel Hawthorne, puso fin a las conferencias plenarias con “On Animals and the Human Imagination”. En ella, Hawthorne Deming trata de responder a preguntas como qué significa la desaparición de los animales para la imaginación y la existencia humana, o cómo nos define el arte como especie, cómo surge fundamentalmente a partir de nuestra relación con otras especies. La autora de *Zoologies: On Animals and the Human Spirit* (2014) ilustró a la audiencia sobre cómo el mundo vivo que nos rodea nos ha definido, y lo continúa haciendo, de manera poderosa.

Además de las ponencias y conferencias, tuvo lugar el segundo “Seminario Doctoral Félix Martín”, una idea que se inició en el congreso de Madrid en 2015 y que contó en Cáceres con la participación de siete estudiantes de postgrado procedentes de diversas universidades nacionales: Anna Kurasova (U de Salamanca); Lluvia de Segovia de Kraker (U Complutense de Madrid); Fabián Orán Llarena (U de La Laguna); Laura de la Parra Fernández (U Complutense de Madrid); Luis Martínez Becerra (U de Sevilla); Gloria Luque Moya (U de Málaga); José Manuel Correoso Ródenas (U de Castilla-La Mancha) y Lucas Andrés Martingano Prieto (U da Coruña). Todos ellos presentaron sus tesis doctorales en proceso de elaboración y recibieron los sabios comentarios y consejos del profesorado presente, así como del veterano Félix Martín, quien, a pesar de su jubilación, colaboró activa y orgullosamente



en el Seminario que lleva su nombre. Esperamos que el Seminario Doctoral continúe creciendo a lo largo de las próximas ediciones y que Félix Martín acompañe muchos años más al alumnado de SAAS en esta última fase de su etapa formativa.

No podía faltar la tradicional presentación de libros, que, en esta ocasión, se llevó a cabo con un nuevo formato: paneles con carteles informativos sobre cada uno de los volúmenes publicados por los socios de SAAS que desearon incluirlos en esta presentación. Carme Manuel volvió también, como cada dos años, a dar muestras de la vitalidad de la Biblioteca Javier Coy de Estudios Norteamericanos, que ya va por su número 140. Enhorabuena a todos los autores; seguiremos publicitando las obras de todos aquellos socios que publiquen sus obras a lo largo de estos dos años entre congresos.

Como en otras ediciones, el congreso celebrado en Cáceres no se limitó a intercambios académicos e intelectuales sobre el tema propuesto, sino que sirvió para reunir a amigos y colegas una vez más en torno a una buena mesa, o simplemente un café en la Plaza Mayor o en alguno de los coquetos lugares que se pueden encontrar en el centro histórico de la ciudad, y pasar un buen rato juntos. No faltaron tampoco al XIII Congreso Michael Rockland, que nos acompaña invariablemente cada dos años, fiel a su cita con SAAS, así como otros ‘viejos’ (por antigüedad) socios, a los que se van sumando las nuevas y pujantes generaciones de americanistas que son el futuro de la Asociación. Todos estábamos invitados por el comité organizador a disfrutar en una visita guiada muy concurrida de las maravillas arquitectónicas que se encuentran a cada paso del casco antiguo, uno de los conjuntos urbanos de la Edad Media y del Renacimiento más completos del mundo, con monumentos admirables como la concatedral de Santa María, el Palacio de las Veletas, actual sede del Museo provincial de Cáceres, los palacios de los Golfines, la Torre de Bujaco o el Arco de la Estrella, entre los más destacados. La guía nos ilustró asimismo sobre la rica historia de la ciudad, un emplazamiento caracterizado por la mezcla de culturas (visigodos, romanos, musulmanes) y por la convivencia en la diversidad a lo largo de sus siglos de existencia.

Y no podemos dejar de mencionar en el capítulo dedicado a lo lúdico la cena de gala celebrada en el Hotel NH Palacio de Oquendo, uno más de los muchos edificios hermosos que conforman el paisaje artístico de la ciudad antigua. La cena es siempre un nuevo pretexto para encontrarnos con los socios e invitados en un ambiente relajado en el que, además, no falta la ocasión de degustar los mejores platos de la gastronomía de la zona. Como suele suceder



también, la cena no estuvo exenta de momentos memorables, algunos de los cuales, como la caída de la barra de una cortina sobre M^a Ángeles Toda, pasarán a formar parte del anecdotario congresual de SAAS. Tras la preocupación y el alboroto por este accidente, que finalmente no tuvo mayores consecuencias, se dio paso a cuestiones más festivas y esperadas en cada edición por parte de los asistentes: la entrega de regalos al comité organizador y los consiguientes discursos, en este caso el de la Presidenta, agradeciendo al comité local su trabajo y hospitalidad, y el muy emotivo de Luis Girón, cuyas sentidas palabras transmitían el orgullo por la labor realizada y por el éxito del congreso.

Llegamos al final de este XIII Congreso 2017 con la Asamblea de socios, en la que la Presidenta y los distintos componentes de la Junta Directiva informan sobre temas relacionados con la Asociación (véase el Acta correspondiente). Como sucede en cada reunión, un momento especial lo constituye la apertura del sobre que contiene los nombres de los ganadores de los Premios Javier Coy en las distintas categorías. En esta edición, damos nuestra más efusiva enhorabuena a los siguientes premiados:

- Best Monograph: María Laura Arce Álvarez, por su libro *Paul Auster and the Influence of Maurice Blanchot*, premiado con 700€;
- Best Journal Article: José Liste Noya, por “Too Vast, Too Complex, Too Grand: Writing Space in John Wesley Powell’s Exploration of the Colorado River and Its Canyons”, publicado en *Western American Literature* 51 (1), 2016, premiado con 300€;
- Best *REN* Article: Elena Ortells Montón, por “Hybrid Subjects and Fluid Identities in Women’s Indian Captivity Narratives. The Stories of Frances Slocum and Olive Oatman”, premiado con 200€.

La ayuda Washington Irving, cofinanciada por SAAS-Instituto Franklin, fue concedida a Diana Villanueva Romero, de la Universidad de Extremadura, por su proyecto “La literatura filipino americana escrita por mujeres entre 1900 y 1946: el caso de María Paz Zamora”. Nuestras felicitaciones para la ganadora. Animamos desde aquí a todos los socios a solicitar las ayudas que se ofrecen a través de la asociación, que sin duda suponen un gran apoyo a la investigación.

Como cada dos años, corresponde a la Junta renovar cargos. En Cáceres despedimos con tristeza a la Vicepresidenta Carme Manuel, quien nos acompañó ejerciendo las labores propias de su cargo a lo largo de 6 años. Ella



se encargaba de la publicación del Boletín de SAAS y no podemos más que agradecerle con todo cariño su gran trabajo; pero deseamos destacar sobre todo su calidad humana y su buen humor, gracias al que pasamos momentos (terapéuticos) inolvidables tanto en las reuniones de la Junta como en los congresos. Para esta incansable americanista, nuestro más profundo reconocimiento. Dimos la bienvenida a la Vicepresidencia a Rodrigo Andrés, que ya ejercía de Vocal de la Junta; su disposición, diplomacia y buen hacer se reflejarán sin duda en las nuevas obligaciones a las que ha de hacer frente, como demostró a lo largo de los dos años al frente de una de las vocalías. Eulalia Piñero sustituirá a Rodrigo Andrés en este puesto. Nuestra querida Laly, como es conocida entre sus colegas, es una de las grandes representantes del americanismo, y estamos seguros de que la Junta se beneficiará enormemente de su capacidad de trabajo y de su sentido de la responsabilidad. Nuestra más cariñosa bienvenida a la Junta Directiva, Laly.

Dejamos con pesar la hermosa Cáceres y nos preparamos ya para acudir a la no menos impresionante Salamanca, cuyo conjunto histórico-arquitectónico le hizo merecedora también de ser declarada Patrimonio de la Humanidad en 1988. Su universidad celebrará en 2018 su 800 aniversario, siendo así la universidad en activo más antigua de España. Nosotros lo conmemoraremos en 2019 con el XIV Congreso de SAAS, donde nuestra compañera Viorica Patea, Vocal de la Junta, ejercerá además las funciones de anfitriona. Nuestras felicitaciones a la Universidad de Salamanca por ese octavo centenario y nuestros mejores deseos al comité local en la organización del próximo encuentro académico.

Esperamos veros a todos allí para disfrutar, una vez más, del intercambio de ideas y de los buenos momentos que siempre compartimos con esta gran familia que es SAAS.



CONVOCATORIA XIV CONGRESO SAAS, SALAMANCA, 2019

The 14th International Conference of the
Spanish Association for American Studies (SAAS)

The Image and the Word: Interactions between American Literature, Media, Visual Arts and Film

April 10-12, 2019
University of Salamanca, Spain

Word and image play an important role in perception. Under the landslide of innovation in the domain of communication and representation in the last half-century, the visual turn of culture enhanced by the postmodern digital turn has fundamentally changed traditional means of understanding culture and the expression of literature, image, film, and photography. Various philosophers and theoreticians, such as James Heffernan, Wendy Steiner, Barbara Stafford, W.J.T. Mitchell, have analyzed the “pictorial turn” of our present, claiming that the long dominance of the written book is giving way to the visual image—cinema, video, photography, and other forms of pictorial and digital representation.

The mutual exchange of literature and visual arts has a longstanding history that goes back to classical debates on sister arts or the paragone. Postmodern paradigmatic changes in media culture may well rival the modernist avant-garde revolution when Virginia Woolf announced that “on or about December 1910” human nature changed radically. Modernism brought about a moment of aesthetic and media transformation based on visibility and initiated a historical moment of media transition across the spectrum of the arts. If in the nineteenth century all arts strove towards a condition of music, in Walter Pater’s words, we could safely rephrase his dictum, saying that with the modernist avant-garde all arts strove towards the condition of the visual and the plastic arts. With modernism the exchange



between literature and visual arts entered an unprecedented interaction, generating a new ekphrastic paradigm of creativity, in which boundaries between arts blurred. Postmodernism has only intensified the gravitation towards inter-disciplinarity, in which aspects of knowledge take on dynamic properties, creating social networks, webs, blogs, and fields whose inner boundaries widen in the amalgamation of different genres.

Our 21st century stands under the aegis of the image, a culture dominated by pictures, visual simulations, illusions, copies, and reproductions to the point that visual paradigms vie with and even threaten, as W.T. Mitchell contends, discursive practices. New technological achievements of the digital era have led to groundbreaking changes in the modes of communication and representation, especially in cinema, which opened new connections between literature and visual arts. Furthermore, a computerized media have penetrated all fields of aesthetics and material culture raising philosophical and aesthetic concerns as to the distinction between art and nature, the status of the original and its imitation, as well as the artistic and the artifact.

SAAS conferences attempt to be wide-ranging interdisciplinary events and we are particularly keen to see this reflected in the variety of topics discussed in relation to US culture. For the 2019 meeting at the University of Salamanca, we welcome panels that address issues of inter-disciplinarity, inter-mediality and interrelationships that lie at the foundation of literary, cultural, digital and visual representations from multiple theoretical frameworks.

Topics and areas might include (but are not restricted to) the following:

- The Digital and Pictorial Turn in American Culture
- American Literature, Culture and Film Studies
- Genres and Gender
- Representations of Gender and Race in US Culture
- Narrative, Drama, Short Story and Film Studies
- Poetry and Visual Arts
- Repercussions of the visual in modernist aesthetics, film theory, and their legacy in postmodern theorizing
- The modernist legacy in the postmodern avant-garde in US Literature
- The way we see: Visual literacy, visual rhetoric.
- The image as deceptive sign of naturalness and transparency. The use of images as historical evidence.
- The “pictorial turn” vs. the “linguistic turn”
- Hybrid genres and techniques in US Culture



- Traditional and New media
- Historical inquiries into the visual.
- Modernist and postmodern aesthetics
- Sister Arts
- Ekphrastic tension between verbal and visual representations
- Photographic Aesthetics and Film Techniques
- Avant-garde Aesthetics and Hollywood Entertainment
- Pictorialism and Iconicity
- Anxieties about the Power of Visual Culture
- New directions in the study of visual art, film, mass media and photography
- Maps, mapping and other forms of spatial representation
- The new Media: networks, blogs and digital narratives

Panel Proposals

Submissions should include:

- A Panel title
- A brief description of the panel focus
- A short bio of the panel coordinator, and contact information

We also encourage Full Panel Proposals:

Panel coordinators should submit a 200-word rationale for the panel as whole. For each contributor, please submit a 250-word abstract, a short bio, and contact information. Panels should include three papers.

Talkshop Proposals:

As was agreed during the General Assembly, “pedagogic Talkshops” will also be welcome (“How to teach .../ How to approach...”). Rather than formal papers, this format allows for a more conversational presentation (of 3-4 people) of various teaching experiences or critical approaches to a common theme. Talkshop proposals should likewise include:

- A Talkshop title
- A brief description of the theme
- A short bio of the talkshop coordinator and of the other 2/3 discussants
- Contact information

We will also consider panels unrelated to the Conference theme.

Please send Panel proposals to Eulalia Piñero (eulalia.pinero@uam.es) and/or



Viorica Patea (vioricap@usal.es) before April 1, 2018, using one of these forms available at www.saasweb.org: Panel Proposal-PDF or Panel Proposal – MS Word.

Panel coordinators will be notified in early May 2018 as to whether panels have been accepted or not.

Please direct all questions about the conference and the submission process to: Eulalia Piñero (eulalia.pinero@uam.es) and/or Viorica Patea (vioricap@usal.es)

For up to date conference details, find us at the SAAS website <http://www.saasweb.org> and our [Conference Website](#).



REVISTA DE ESTUDIOS NORTEAMERICANOS

CALL FOR PAPERS

REVISTA DE ESTUDIOS NORTEAMERICANOS, VOL 22 (2018)

Contributions are invited for the 22nd Volume (2018) of *Revista de Estudios Norteamericanos*.

Revista de Estudios Norteamericanos is an international scholarly peer-reviewed English-language journal which publishes papers and reviews on diverse aspects of U.S. Studies, mainly literary, cultural, historical, artistic or critical, and which has been instrumental in furthering research and publication in American Studies since 1992. The journal, published annually by the University of Seville and financed by the Spanish Association for American Studies, welcomes papers from scholars whose research meets the scientific criteria established by the journal and summarized in the Guidelines included at the end of each volume. Contributions should follow the formal instructions for submission also included in the Guidelines for Authors, and will be anonymously evaluated by two different advisors according to the criteria specified in the Guidelines for Referees. A third expert may be consulted if advisable. Authors will receive a full report of the referees' reasons for their decision.

Revista de Estudios Norteamericanos can be accessed at:
<http://editorial.us.es/es/revista-de-estudios-norteamericanos> (open access)

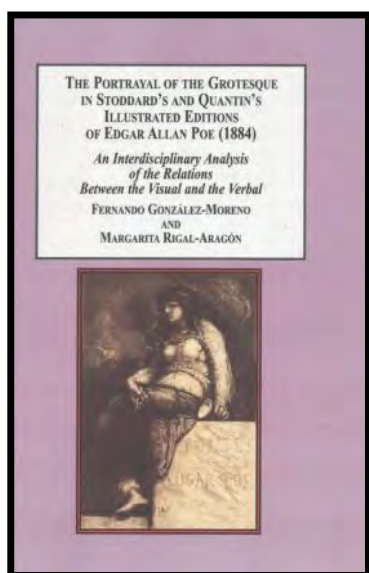
Revista de Estudios Norteamericanos is included in the following databases and indexes: SCOPUS, DIALNET, LATINDEX, CINDOC (IEDCYT), DICE, CIRC, MIAR, RESH, ISOC, Dulcinea, IN-RECH, ULRICHSWEB, ERIH PLUS, MLA, and ProQuest.

The deadline for submission is July 31st, 2018.

Correspondence should be addressed to: ren@us.es

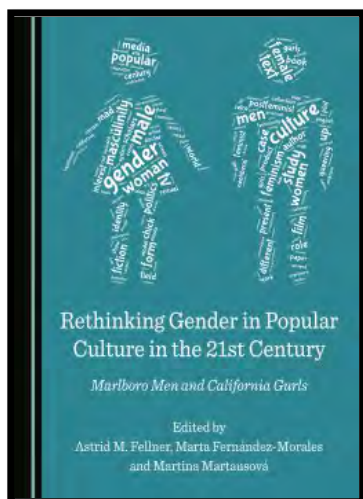
Revista de Estudios Norteamericanos
Departamento de Literatura Inglesa y Norteamericana
Facultad de Filología
c/ Palos de la Frontera, s/n
Universidad de Sevilla
41004 Sevilla, Spain

PUBLICACIONES DE SOCIOS



The Portrayal of the Grotesque in Stoddard's and Quantin's Illustrated Editions of Edgar Allan Poe (1884): An Interdisciplinary Analysis of the Relations Between the Visual and the Verbal. New York: Edwin Mellen Press, 2017.

Authors: Rigal-Aragón, Margarita & González-Moreno, Fernando.



Rethinking Gender in Popular Culture in the 21st Century. Marlboro Men and California Gurls

ISBN: 9781443878982

Cambridge Scholars Publishing

Published: 1 Sept. 2017.

Editors: Astrid M. Fellner, Marta Fernández-Morales, Martina Martausová.

Description:

This book explores popular culture representations of gender, offering a rich and accessible discussion of masculinities and femininities in 21st century popular media. It brings together contributors from various European countries to investigate the workings of gender in contemporary pop culture products in a brave, original, and rigorous way.

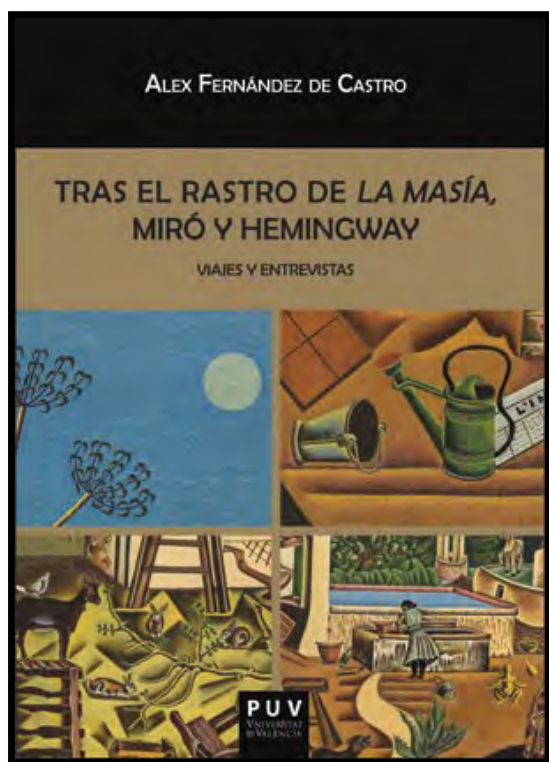


This volume is both an academic proposal and an exercise of commitment to a serious analysis of some of the media that influence us most in our everyday lives. Representation matters, and the position we take as viewers or consumers during reception matters even more.

<http://www.cambridgescholars.com/rethinking-gender-in-popular-culture-in-the-21st-century>

Publicaciones de Biblioteca Javier Coy d'Estudis Nord-Americans (PUV, 2017)

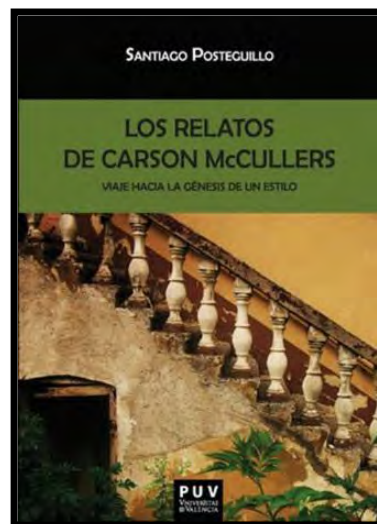
Fernández de Castro, Álex. *Tras el rastro de La Masía, Miró y Hemingway: viajes y entrevistas*. 139.



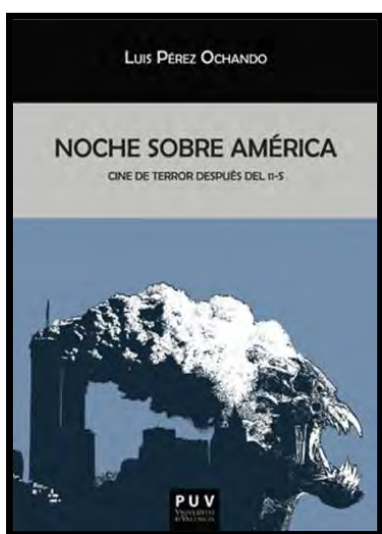
Todos los capítulos tienen como hilo conductor el cuadro de Miró *La masía* que Hemingway compró en 1925 como regalo para su primera esposa, la casa que lo inspiró, y la amistad entre ambos artistas: viajes a París y a pueblos de Tarragona y entrevistas a artistas que colaboraron con Miró, a miembros de su familia y a los que trabajaron para él mientras pasaba sus vacaciones en el sur de Cataluña.

Posteguillo Gómez, Santiago. *Los relatos de Carson McCullers: viaje hacia la génesis de un estilo*. 140.

La ausencia de un corpus crítico que se ocupe de los primeros relatos escritos por Carson McCullers justifica la necesidad de este estudio. El novelista histórico Santiago Posteguillo analiza en este volumen cómo Carson McCullers, una de las mejores escritoras norteamericanas del siglo XX, empezó su carrera literaria en las clases de literatura creativa de la profesora Bates de la University of New York. El objetivo del estudio es analizar los primeros esfuerzos narrativos de la autora, para investigar los diferentes elementos que puedan aclarar el porqué de la conjunción de realismo y simbolismo en sus obras posteriores. Posteguillo propone un paseo literario por las narraciones de la joven escritora de apenas 18 años, un viaje hacia la génesis de un estilo literario cuyo proceso encontramos en una serie de relatos que prácticamente han pasado desapercibidos para la crítica.



Pérez Ochando, Luis. *Noche sobre América: cine de terror después del 11-S*. 141.



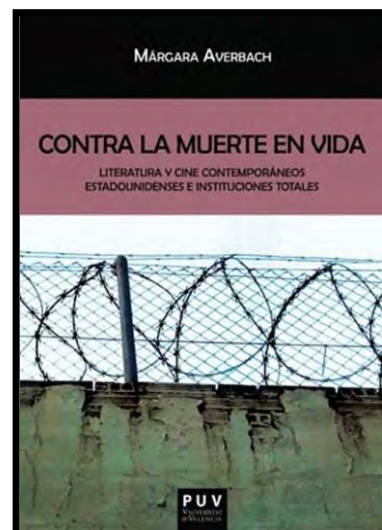
¿De qué tienes miedo? Del dolor, de la muerte, de la pérdida... La mayoría de nuestros terrores son innatos, espontáneos, pero también pueden ser aprendidos, sociales, colectivos. Hemos aprendido a temer muchas cosas en lo que va de siglo, empezando por los atentados del 11 de septiembre y siguiendo con la crisis financiera. Este volumen se centra en el cine de terror estadounidense estrenado entre el 11-S y el comienzo de la crisis (2001-2011), para analizar los cambios que se han producido en la ideología dominante. A través del terror, los excesos del orden y las amenazas de la otredad se vuelven transparentes, pero para verlos debemos elucidar la relación entre el cine y la ideología, entre

nuestros miedos cotidianos y los de la ficción. Desde una perspectiva teórica y analítica, este libro analiza con rigor cómo el cine de terror dialoga con la ideología de nuestra época.

Averbach, Márgara. *Contra la muerte en vida. Literatura y cine contemporáneos estadounidenses e instituciones totales*. 142.

Quizá la más emblemática de las instituciones totales sea la cárcel, y la metáfora más frecuente de la vida dentro de ella y de otras instituciones totales, tanto en testimonios orales como en obras literarias y cinematográficas, es la sensación de estar respirando dentro de una muerte en vida. Este volumen explora en su primera parte testimonios orales y obras en las que ex esclavos y diferentes autores estadounidenses utilizan la palabra como arma contra los intentos totalitarios de estas instituciones. En la segunda parte, se presenta un análisis de películas que tratan el mismo problema y tocan temas como el cuerpo, los modelos y mandatos sociales, el lenguaje o las culturas de minorías.

Las obras y los testimonios que se analizan aquí son parte de la lucha contra intento constante que hace la sociedad mainstream estadounidense por acabar con la diversidad cultural, étnica y religiosa.



Alberola Crespo, Nieves. *Susan Glaspell y los Provincetown Players: Laboratorio de emociones (1915-1917)*. 143.

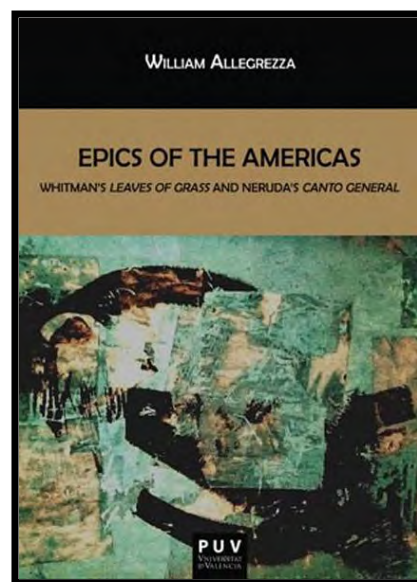


Descubrir a Susan Glaspell, una de las voces más carismáticas y originales de principios del siglo XX, es una apasionante sorpresa. Cofundadora de los Provincetown Players, se dejó arrastrar por los sueños e ideales de su marido, para crear un teatro vanguardista genuinamente norteamericano. Las consagradas dotes de esta dramaturga enmarcan en el espacio temporal de la conducta humana las cuatro breves obras recogidas en este volumen escritas para los Provincetown Players. Deseos suprimidos, Nimiedades, Cierra el libro y El pueblo son obras protagonizadas por variopintos personajes, atrapados en situaciones desesperadas con desenlaces inquietantes. La

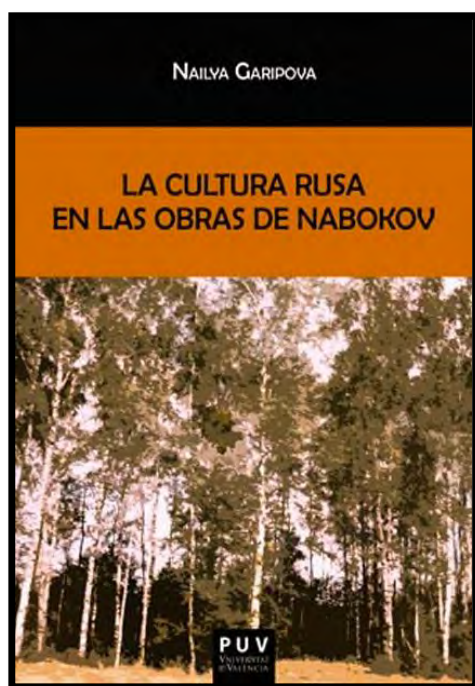
traducción de cada pieza teatral conserva los diálogos de las piezas originales, y las introducciones críticas que las acompañan facilitan una amplia información del panorama teatral de entonces y ahora.

Allegrezza, William. *Epics of the Americas: Whitman's Leaves of Grass and Neruda's Canto General*. 144.

Whitman wanted to bolster the American democratic spirit by creating a democratic literature through his *Leaves of Grass*, he also wanted to create something epic, so he crafted a new form, the lyric-epic. Pablo Neruda wrote *Canto general* as a foundational text for communism in Latin America. In both books, these poets want to politicize the reader, Whitman for democracy and Neruda for communism, both of which have become foundational poets for their countries over time.



Garipova, Nailya. *La cultura rusa en las obras de Nabokov*. 145.

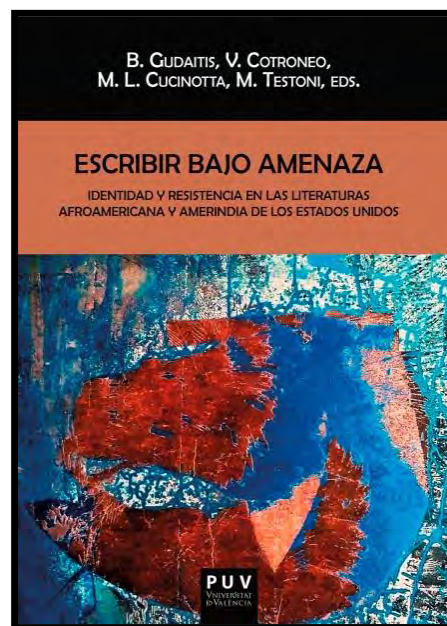


Vladimir Nabokov es uno de los representantes cosmopolitas de la literatura mundial del siglo XX. Considerado como un escritor con una influencia decisiva en la literatura rusa y en la anglo-americana, su obra se alza como un eslabón entre las culturas rusa, europea y norteamericana. El legado ruso es, sin duda alguna, una característica clave que convierte sus novelas en textos heterogéneos, si bien condiciona y dificulta la comprensión a aquellos no familiarizados con esta tradición. Este libro es el primer estudio que profundiza de una manera sistemática y completa en el análisis e interpretación de la cultura y literatura rusas en la obra del escritor con el fin

de destacar la intertextualidad patente en su narrativa y facilitar su comprensión a aquellos lectores desconocedores de los orígenes culturales eslavos que la caracterizan.

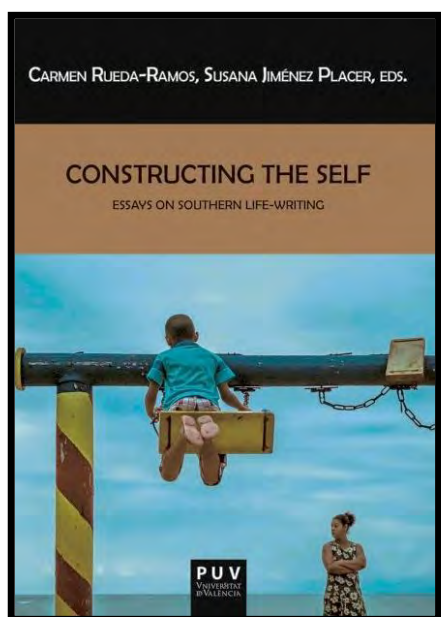
Gudaitis, Bárbara, Vanesa Cotroneo, María Laura Cucinotta, Magdalena Testoni (eds.). *Escribir bajo amenaza: identidad y resistencia en las literaturas afroamericana y amerindia de los Estados Unidos*. 146.

Los artículos que componen este libro describen, en una primera parte, la identidad que defienden algunos autores afroamericanos y amerindios, las culturas en las que pelean y que visibilizan desde la literatura, en una guerra contra la tendencia que la cultura mainstream estadounidense, cada vez más comprometida con la destrucción de toda diversidad cultural, muestra a hacerlas desaparecer. En la segunda parte, se describe la resistencia concreta a ese designio de la cultura mainstream y sus instituciones totales. De ahí que estos autores afroamericanos y amerindios escriban bajo amenaza, porque sus comunidades viven bajo amenaza. Literatura y mundo se sitúan en el mismo plano, se comunican, se influyen uno a la otra y viceversa. Desde estas miradas marginales se describe lo totalitario, lo autoritario, lo discriminatorio de la cultura WASP estadounidense y se busca defender la diversidad cultural que aportan sus propias visiones del mundo.



Rueda-Ramos, Carmen; Susana Jiménez Placer (eds.). *Constructing the Self: Essays on Southern Life-Writing*. 147.

This volume aims to show how southerners have faced their past and constructed a self. Life-writing has proved to be a fertile ground for the southern writers and artists who have sought to understand their identity and have engaged in explorations of self. For the construction of their narratives and acts of confession, these life narrators have shown an extraordinary capacity to subvert and transgress the traditional boundaries of the autobiographical genre and, at the same time, embrace the plurality of selves, texts and contexts. The essays in this volume explore the different personal narratives and strategies southern authors have employed to channel the autobiographical impulse and give artistic expression to their anxieties, traumas and revelations, as well as their relationship with the region. By examining how they construct, deconstruct, reconstruct, perform and interpret their identities



through autobiographical acts, European and American literature scholars and historians reflect on the nature of southern life-writing. They focus on particular works, ranging from canonical autobiographies to more transgressive and contemporary manifestations of the southern autobiographical impulse by writers such as Frederick Douglass, Booker T. Washington, Alice Walker, Anne Moody, Maya Angelou, Natasha Tretheway, Melton McLaurin, Lillian Smith, Katherine Du Pre Lumpkin, Florence King, William Faulkner, Richard Ford, Philippe Labro, Dorothy Allison, bell hooks, Mary Lee Settle, Harriette Arnow, Lee Smith, Bobbie Ann Mason and Reynolds Price, to name a few. With

the discussion of different types of memoirs, this volume reflects not only the transformation that this sub-genre has undergone since the 1990s boom but also its flexibility as a popular form of life-writing.

Majfud, Jorge. *U.S.A. ¿Confía Dios en nosotros?* 148.

U.S.A. ¿Confía Dios en nosotros? reúne una selección de ensayos críticos sobre la realidad económica, cultural y política de Estados Unidos y sus vastas implicaciones internacionales. Entre los temas centrales sobre los cuales el autor ha reflexionado en las últimas dos décadas se cuentan la cultura de las máscaras en el arte popular y en el inconsciente nacional, la hiper fragmentación del individuo, la construcción de la realidad a través de narrativas sociales, el dictado narrativo de los mayores poderes sociales, como lo son el dinero y las castas sociales que nos han llevado progresivamente a una nueva forma de feudalismo, ya no asentado en la propiedad de la tierra sino del capital y las finanzas. En todos los ensayos se puede ver la urgencia de responder al momento histórico, a sus eventos particulares con un permanente esfuerzo por contextualizarlos en un marco histórico mayor, en el entendido de que el olvido es una de las principales armas de la violencia moral, social y, finalmente, militar.



Lectora 23 (2017). Editado por Cristina Garrigós (UNED) y Nuria Triana Toribio (University of Kent).



El dossier se ocupa de analizar las intersecciones entre la cultura punk y el género desde una perspectiva transcultural, prestando especial atención al papel de las mujeres en el punk español, portugués y chicano. Incluye artículos de Paula Guerra, Gabriela Gelain, Tania Moreira, Rafael Gómez Alonso, Ángel Chaparro, Soraya Alonso, Cristina Garrigós y Nuria Triana.

<http://www.ub.edu/cdona/es/noticies/lectora-23-conexiones-punk>



CFPS: REVISTAS DE INVESTIGACIÓN

LECTORA. REVISTA DE DONES I TEXTUALITAT, 24 (2018)

Section: Miscelánea (Varia)

Deadline: December 15, 2017

LECTORA. REVISTA DE DONES I TEXTUALITAT, 25 (2019)

Section: Dossier

Deadline: December 15, 2018

Issue: A WOMEN'S BUSINESS? BUILDING UP THE (RE)PUBLIC NET
OF LETTERS: CONTEMPORARY IBEROAMERICAN WOMEN
PUBLISHERS

REDEN (REVISTA ESPAÑOLA DE ESTUDIOS NORTEAMERICANOS)

Año 2018. Volumen 0. Número 0

Fecha límite para entregar los artículos: **8 de enero de 2018**

El Instituto Franklin-UAH retoma la publicación de la *Revista Española de Estudios Norteamericanos (REDEN)* (febrero 2018), coincidiendo con su 30º aniversario. Se trata de una publicación en inglés y de revisión por pares que se indexará en las páginas de impacto con objeto de convertirse en una revista de referencia en el ámbito de los Estudios Norteamericanos.

Con este fin, se abre la convocatoria de recepción de artículos para aquellos investigadores séniores que estén interesados en publicar sobre temas relacionados con las Ciencias Sociales y las Humanidades; en áreas de conocimiento como la historia, el pensamiento, la política, la economía, la sociología, las artes, la educación, la literatura o la lingüística. Asimismo, también son bienvenidos Trabajos de Fin de Máster de jóvenes investigadores que podrían ser incluidos dentro de estas dos secciones tras evaluación.

Antes de someter su artículo a evaluación asegúrese de que cumple las normas de publicación del Instituto Franklin-UAH que encontrará en esta página.



Para el envío de artículos y otra información, contacte con: [Irene Moreno Acevedo](#).

CFP: SECOND ISSUE OF THE NEW AMERICANIST

Type:

Call for Publications

Date:

January 31, 2018

Location:

Poland

Subject Fields:

American History / Studies, Cultural History / Studies, Political History / Studies, Humanities, Social Sciences

The New Americanist would like to announce a call for papers for its second issue (Spring 2019). *The New Americanist* is an interdisciplinary journal publishing scholarly work on the United States and the Americas broadly considered. We are especially interested in work which includes a global perspective, introduces new critical approaches, and proposes theoretical frameworks to the study of the US. We welcome contributions from scholars from around the world and across the humanities and social sciences.

If you are interested in contributing, please submit a 350-word abstract and 200-word biographical note by **31 January 2018** to newamericanistjournal@gmail.com. Completed articles of a 6000-8000 word length based on accepted abstracts by **30 June 2018**.

The New Americanist comes out twice yearly in association with the American Studies Center, University of Warsaw. Please submit previously unpublished work only. All submissions will be subject to a double-blind peer review.

The New Americanist is always seeking book reviews and commentary. Please contact us if you are interested in contributing.

Contact Information:

The New Americanist
c/o Matthew Chambers
American Studies Center
Al. Niepodleglosci 22
02-653 Warsaw POLAND

Contact Email:

newamericanistjournal@gmail.com

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Alcalá de Henares, July 3-6, 2018

Call for Papers

Environmental humanities entail a transdisciplinary and transnational critical framework that is rapidly emerging in the last decade. This framework challenges traditional divisions among human, social, and environmental sciences, since they have proven to be obsolete in confronting, understanding, and articulating the most pressing social, cultural, and environmental challenges of the 21st century, as well as their multiple scales, risks, and representational difficulties. Environmental humanities emerge out of the convergence among environmental history and philosophy, ecocriticism, art and ecology, de-/post-colonial environmental thinking, earth systems science, philosophy of science, environmental ethics, social and political ecology, ecofeminism, and so on. This international conference, co-organized by the Instituto Franklin and the Department of Modern Philology, attempts to contribute to this fascinating debate while introducing it in Spain, where it has not yet been established. In particular, we are interested in highlighting the role of the humanities to establish the relationship between empirical environmental knowledge and the necessary change of moral values, creating empathetic spaces where the imagination can be developed in order to carry out an eco-social transition.

Our objective is to promote dialogue and contacts among researchers in different areas. Thus, the structure will be somewhat different from the usual and active participation during the whole conference will be a central factor. In addition to traditional panels, this conference will feature several plenary speakers, thematic workshops (debates, creative writing or projects), and artistic performances. All panelists must participate in one of the afternoon thematic workshops in order to ensure the emergence of creative synergy and

¹ This conference is part of the funded research projects: "Environmental humanities. Strategies for ecological empathy and the transition towards sustainable societies": Ref: HAR2015-67472-C2-2-R (MINECO/FEDER) and "Research activities in Cultural Mythcriticism": Ref: S2015/HUM-3362, CAM/FSE.



foster active involvement. Workshops will be facilitated by invited experts. Panelists will be able to choose a workshop and add their name when registering for the conference. A published volume of selected papers is planned.

We accept submissions of individual papers (15 min) but prefer organized panels composed of 3 or 4 panelists. Individual proposals should include 300 words abstracts in Spanish or English and a brief bio (50 words). Organized panel proposals could be in any European language (but the proposal should be in English or Spanish) and should include a panel description of 500 words, plus the 300 words abstract for each panelist, as well as the brief bios, and a moderator, if desired. Please send your proposal (template provided in the web) by email to the conference email: cha2018@institutofranklin.net before January 14, 2018. Shortly the conference web will be found within the Franklin Institute web (<http://www.institutofranklin.net/>), under “Events.”

Some possible topics include:

- The role of the humanities in the environmental crisis.
- How to effectively communicate the ecological crisis.
- Literary and visual narratives about alternative, more ecological, cosmovisions.
- Alternative ecological visions and the arts. The arts and the transition to more sustainable societies.
- Indigenous cosmovisions and cosmoexperiences.
- Resilience and low ecosystemic lifestyles.
- Revisiting classic and modern myths in relation to environmental issues.
- Ecological pedagogy and environmental education from a humanities perspective.
- Ecofeminist ethics.
- Environmental ethics.
- The aesthetic appreciation of nature and its relationship to environmental ethics.
- New sustainable concepts of beauty and aesthetics.
- New sustainable definitions of progress and/or culture.
- Posthumanism and new definitions of what being human means.
- Culture and Ecology. Citizen humanities.



**THE ELEVENTH ANNUAL INTERNATIONAL WHITMAN WEEK
SEMINAR AND SYMPOSIUM TU**

Dortmund University, Germany, 28 May-3 June, 2018

The Transatlantic Walt Whitman Association (TWWA) invites students, researchers, and Whitman enthusiasts to participate in its 11th annual Whitman Week, consisting of a Seminar for students interested in Whitman and Whitman's poetry, and a Symposium bringing together international scholars and graduate students. Students will have an opportunity to confront Whitman's books, share their readings of key poems and clusters, and discuss Whitman's cohesive representation of human relations and his work's international significance. Afternoon translation workshops will focus on the reception of Whitman in different languages. The team of international instructors of this year's seminar include Jeanne Cortiel (Bayreuth), Betsy Erkkila (Northwestern), Ed Folsom (U Iowa) and Christine Gerhardt (Bamberg). Applications for the seminar should include a curriculum vitae, a one-page statement of interest, and a short letter of support from an instructor who knows the applicant well should be submitted by e-mail to the Dortmund organizers, Walter Grünzweig (walter.gruenzweig@udo.edu), and Laura Kost (laura.kost@udo.edu) by February 1, 2018.

**CALL FOR PAPERS POETS THAT CAME: WALT WHITMAN'S
CREATIVE RECEPTION FROM PAPER TO WEB SYMPOSIUM, TU**

Dortmund University, 1 and 2 June 2018

In his poem "Poets to come," Walt Whitman addresses "orators, singers and musicians to come" to "arouse - for you must justify me - you must answer." This will be the first symposium devoted to the wide creative reception of Whitman's works - from poetry and prose, translation, painting and music, to film, advertising and the World Wide Web, in the U.S. as well as countries and languages around the world. One-page abstracts of paper proposals should be sent electronically, no later than February 1, 2018, to all four symposium organizers: Stephanie M. Blalock: stephanie-blalock@uiowa.edu; Wendy Katz: wkatz22@unl.edu; Kenneth M. Price: kprice2@unl.edu; Julia Sattler: julia.sattler@udo.edu



FOREIGN BODIES AND NATIVE SONS' THE ANNUAL CONFERENCE OF THE IRISH ASSOCIATION FOR AMERICAN STUDIES

April 27-28, 2018
University College Dublin

Call for Papers

Although the relationship between the 'native' and the 'foreign' has been a longstanding, evolving site of contention in American cultural history, the Trump presidency has brought both terms (and their histories) to a new level of exposure and debate. The assumptions about 'foreign bodies' that fuelled the recent election and its aftermath—from the 'wall' to the travel ban—invite sustained analysis, especially in relation to the construction of a seemingly antithetical body of 'native sons' that invokes superficial concepts of white working-class masculinity. The divisions and fault lines such constructions facilitate within the American 'body politic', in relation to race, ethnicity, sex-gender, class and sexuality, inform debate about contemporary American culture and form the basis of the conference. Although drawing on contemporary formulations of both concepts, the conference also welcomes papers offering an historical perspective on a particularly American etymology of 'foreign' and 'native' bodies.

IAAS conferences are wide-ranging interdisciplinary events and we are particularly keen to see this represented in the variety of topics discussed.

Topics and areas might include (but are not restricted to) the following:

- Constructions of Citizenship in US History, politics and culture
- Contemporary Social Movements
- American Mythologies and Historical Narratives (from Colonial America to 9/11 and beyond)
- Sisterhood and White Feminism
- Race and Othering
- Gender, Race and the "Alt Right"
- Representations of Centre and Periphery
- Deconstructing Political Rhetoric and Language of Terror
- Gender and Power
- Public Intellectuals, the University, the Press
- Voting Rights & Disenfranchisement



- Bodies in American Culture and History
- Intersectionality and America
- Incarceration, the State and the Subject
- Sexism, Racism and Homophobia in America
- Punishment and Retribution
- Movement, Borders, and the Body
- Travel and Displacement in American Narrative
- Modes of Resistance
- The American Body in Protest
- Health and Illness
- America and Globalisation
- Labour Organization
- Strategies of Strangeness or Defamiliarisation
- Role of Document & Expertise in Post Truth Culture
- Master Narratives in Mainstream & Alternative Media
- Local & National Empathy & Affect
- Reimagined Borders, Exile, Diaspora
- Reimagining Political Participation & Democratic Systems

Scholars from all disciplines are encouraged to apply.

Proposals for individual papers or full panels are welcomed. Submissions should include:

- A title
- 250 word abstract for each paper submitted
- A short bio and email for each presenter

Proposals must be submitted as Word documents

Please send proposals to conference@iaas.ie by Monday 22nd January 2018

Full Panel Proposals: Panel coordinators should submit a 200-word rationale for the panel as whole. For each contributor, please submit a 250-word abstract, a short bio, and contact information. Panels that include diverse panelists with a range of affiliations, career experiences, and disciplinary homes are strongly encouraged. Panels should include 3 papers.

Conference Statement: We hope to host a diverse, welcoming, open IAAS Annual conference. We understand diversity to include attendees as well as



academic subject, approach, and field. We welcome comparative projects, though because of its smaller scale, this conference will be conducted in English.

Please direct all questions about the conference and the submission process to: conference@iaas.ie

For up to date conference details, find us at the [IAAS website](#) or on the IAAS [Facebook](#) and [Twitter](#) accounts.

FREDERICK DOUGLASS ACROSS AND AGAINST TIMES, PLACES, AND DISCIPLINES

October 11-13 2018, Paris

CFP

In an article entitled “Frederick Douglass, Refugee,” published in the *Atlantic* in February 2017, historian David Blight argued that “[o]ne place to begin to understand our long history with the controversies over immigration is with Douglass.” In his 2015 *The Strangers Book: The Human of African American Literature*, American Literature scholar Lloyd Pratt insisted on Douglass’s engagement with the figure of the stranger, his inhabitation of the stranger persona as a tool to build up a polis and found a demos on what Pratt calls “stranger-with-ness.” This conference, organized on the occasion of the bicentennial of Douglass’s birth, proposes to reconsider Douglass’s practice and “art of estrangement” (Giles) broadly understood as spatial and temporal displacement and philosophical, epistemological and disciplinary decentering.

2018 will mark the bicentennial of Frederick Douglass’s birth. The wide array of events and activities already planned testifies to Douglass’s relevance to present debates in the United States and other countries. Frederick Douglass Family Initiatives (FDFI)’s “One Million Abolitionists” plans to print one million copies of the *Narrative of the Life of Frederick Douglass: An American Slave* for distribution in schools as well as the creation of projects addressing present social justice issues. In 2018, the National Park Service (NPS) will organize public and educational programs at the Frederick Douglass National Historic Site (NHS) in Washington, D.C. Likewise, the bicentennial conference that will be held in Paris in 2018 will be an opportunity to reexamine the figure of Frederick Douglass across times, places, and



disciplines. It encourages contributions that read Douglass's writings—not his serial autobiographies and speeches only, but also his antebellum journalism, his letters, his (rare) poetry and his one foray into fiction—as well as his life beyond the familiar chronological and geographical boundaries. It thereby hopes to contribute to revisiting the heuristic coordinates of Douglass's scholarship.

The purpose of this conference, however, is not to commemorate Douglass as a solitary, exceptional figure, but rather to consider him in relation to his contemporaries and to his world, as one voice, powerful though it was, among others. Douglass collaborated with and opposed other black and white intellectuals, activists, artists and politicians. He was a man involved in the conflicts and ruptures of his time, in the United States and beyond. His authority and centrality also must be re-examined.

Panels or individual papers may address, but are not limited to, the following topics:

- **Reading Douglass across and against times** -Reading Douglass reading his time as a “witness and participant” but also as a promoter of anachrony used as a political tool to “repeat history in order to deform it” (Castronovo).
- Reading Douglass's writings “against 1865,” against the “before-after narrative of emancipation” (Hager and Marrs), in the hope of complexifying our interpretation of Douglass's use of the genre of the slave narrative;
- Reading Douglass's “lives” beyond the chronology of *Narrative of the Life of Frederick Douglass* (Levine), in particular his ambivalent career as a diplomat (Bourhis-Mariotti), a Republican appointee, and an activist in the 1890s.
- Douglass and radical democracy and activism: considering Douglass's role in a larger history of abolitionism understood as “a radical, interracial movement, one which addressed the entrenched problems of exploitation and disenfranchisement in a liberal democracy and anticipated debates over race, labor and empire” (Sinha).
- Douglass's engagement with an ecological antislavery logics (Ellis).
- Re-reading Douglass's reception. Reading Douglass within an enlarged canon of African American writing (White & Drexler; Hager) in conjunction with other North American slave narratives and early African American fiction, history and journalism (William Wells Brown, Harriet Jacobs etc.). How does this enlarged canon affect Douglass's critical reception and his status today as the greatest black pre-Civil war author?
- Reading Douglass today so as to open new perspectives on the interplay between history, memory and activism at play in Douglass's and our times.



Douglass and the discourse of liberation, human rights and humanitarianism; Douglass's practice of a stranger humanism based on mutually acknowledged and always evolving differences (Pratt). - Reconsidering Douglass and public history: What aspects of present debates are illuminated by Douglass's words (Davis)? Why teach Douglass today?

• **Reading Douglass across and against spaces** -Changing the maps and geographical coordinates that have shaped our understanding of Douglass. Using Martha Schoolman's "abolitionist geographies," for example, which include both the local and the circum-atlantic, invites us to explore imaginative routes for Douglass's legacy, from Canada to Rome and London to Haiti and Liberia, via the more expected yet still understudied Afro-Caribbean geopolitical spaces (Nwankwo). -Reexamining issues of mobility and displacement in Douglass's life; Douglass as an American and international figure; Douglass and transnationalism; Douglass and the Americas (Hooker); Douglass and France (how *The North Star* covered the 1848 Revolution, for example [Fagan, Alimi-Levy]); Douglass and the diasporic self. -Translating Douglass across languages and spaces - Investigating the different spaces of Douglass's life and work; Douglass's "public body" (Fanuzzi); Douglass's "feminine space" (Fought). -Decentering our reading of Douglass may lead us to complicate the genealogy of his writing beyond the racial divide and find other significant intertextualities —not only the "Founding Fathers," the New England Transcendentalists, his contemporaries Hawthorne and Melville (Otter and Levine) and Harriet Beecher Stowe, but also his Black Atlantic peers (Giles) and a broader intellectual tradition from the political thought of John Stuart Mill to the transatlantic print culture of the time.

• **Reading Douglass across and against disciplines** Douglass wrote at a moment when "modern academic fields were becoming increasingly defined" but his writing cut across disciplinary boundaries (Lee). To be considered: -Douglass's use of fiction or of the tools of fiction in his journalism, in his speeches; -Douglass's "rhetorical legacy" (John R. Kaufman-McKivigan); -Douglass's role as an editor (Meer) -Douglass and book history: questioning the vision of Douglass and his African-American peers as autonomous author-artisans in the sphere of print, free of white abolitionist control in the pre-Civil War period (Roy) -Douglass's philosophy or philosophies (Lee); -Douglass's "visual affirmations" of himself (Wexler) as well as his celebration of photography "as a great democratic art" (Stauffer, Trodd, & Bernier); Douglass as a celebrity; Douglass and the media.



KEYNOTE SPEAKERS (confirmed): Leigh Fought (Le Moyne College), Lloyd Pratt (University of Oxford), Michaël Roy (Université Paris Nanterre).

Activities will be organized before and after the conference in relation to community-based teaching, performances and public readings.

Deadline for all submissions: January 31, 2018. Proposals (500 words in English or French and a short bio) to be sent to: douglassparis2018@gmail.com (We welcome papers from graduate and doctoral students.)

Proposals will be reviewed by the **Conference Committee**: Claire Bourhis-Mariotti, Université Paris 8 Agnès Derail, ENS Hélène Le Dantec-Lowry, Université Sorbonne Nouvelle Claire Parfait, Université Paris 13 Hélène Quanquin, Université Sorbonne Nouvelle Marie-Jeanne Rossignol, Université Paris Diderot Cécile Roudeau, Université Paris Diderot Michaël Roy, Université Paris-Nanterre

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CALL FOR PAPERS:
**"TRANSATLANTIC CONVERSATIONS: NEW AND
EMERGING APPROACHES TO EARLY AMERICAN
STUDIES"**

A Workshop Jointly Sponsored and Organized by the [Obama Institute for Transnational American Studies](#) and the [Society of Early Americanists](#)

October 4-6, 2018
Johannes Gutenberg University, Mainz, Germany

The discipline of early American studies seems full of gaps: from Eric Slauter's perceived trade gap between historians and literary scholars (*Early American Literature*, 2008) to the theory gap between early American literature and later disciplines identified by Ed White and Michael Drexler (*American Literary History*, 2010). Given the boon of transatlantic scholarship in the past few decades, however, the relationship between European and North American scholars working on early Americanist topics appears to grow closer than ever before. A small but stalwart group of European—especially French, German, Austrian, Swiss, and British—early Americanists regularly attends North American conferences, such as the SEA biennials and the annual ASA convention. In turn, however, too few North American scholars are reading scholarship published and attending scholarly gatherings in Europe.



This joint Obama Institute-SEA workshop will bring together early Americanist scholars from North America and Europe in a 2 ½-day intensive conversation and collaboration about transatlantic perspectives on new developments in the field of early American studies. The workshop seeks to engage several critical fields around which specific collaborations during the conference will center:

- Digital humanities and archival studies
- Intersections between book history, print and material culture
- Transpacific and archipelagic studies
- Indigenous studies
- African American studies
- Periodical studies
- Ethnic, multilingual, and comparative literary studies
- Environmental and medical humanities; history of science
- Religious networks
- Post-critique
- Aesthetics and new formalism

Seminal critical interventions—such as Elizabeth Anker and Rita Felski's *Critique and Post-Critique* (Duke, 2017) or Ed Cahill and Ed Larkin's focus on aesthetics in their jointly edited issue of *Early American Literature* (2016)—frequently catalyze new work in early American studies on both sides of the Atlantic. Yet scholars in Europe and North America often apply theoretical questions in different ways and proceed from different assumptions about the aims, methods, and rhetorical articulations of scholarly and critical innovation. Even more basically, varying practices of reading and teaching, or uses of text, context, and critique often make conversations at standard conferences non-starters or inconclusive. This workshop provides early American literature scholars the opportunity to

- Discuss their work with scholars across the Atlantic.
- Debate applications of key critical texts in their field to early American studies.
- Plan collaborative publications, grants, workshops.

The Workshop will be limited to 30 participants grouped together in small, critically and thematically focused teams. Each team works together over 2 days and shares results in poster presentations at the end of the workshop. Preceding the Workshop, each pre-arranged team agrees upon, circulates, and reads a) one article-length work in progress written by each participant,



and b) a limited number of critical/theoretical works informing each sub-field to anchor the conversation and collaboration.

SUBMISSIONS

Please email the following materials to the Workshop Chair, Prof. Oliver Scheiding (scheiding@uni-mainz.de) as PDF attachments by February 15, 2018:

- A 2-page **CV**.
- A circa 400-500 word **proposal**, including the applicant's critical and theoretical focus, current work(s)-in-progress, past and future work in primary text archives, and a statement detailing specific objectives and ideas for scholarly collaboration. The proposal should address how and why the applicant's work would profit from collaboration with colleagues across the Atlantic. Although the main Workshop language will be English, all applicants should detail their level of competency in languages other than English (such skill will not be required but may help in grouping applicants in specific teams).

Workshop acceptances will be sent out by March 15, 2018.



10TH BIENNIAL CONFERENCE OF THE SWEDISH ASSOCIATION FOR AMERICAN STUDIES (SAAS)

“OPEN COVENANTS: PASTS AND FUTURES OF GLOBAL AMERICA”

Stockholm, September 28–30, 2018



Call for Panels and Papers

The Swedish Association for American Studies (SAAS) will hold its 10th biennial conference in Stockholm on September 28–30, 2018. Confirmed keynote speakers are David R. Roediger (University of Kansas), Sylvia Mayer (University of Bayreuth), and Frida Stranne (Halmstad University).

We hereby invite proposals on any subject in the interdisciplinary field of American Studies. The overarching theme for the conference is “Open Covenants: Pasts and Futures of Global America,” which highlights central tensions in American culture and politics: the relation between isolationism and internationalism, openness and closure, migration and borders, exceptionalism and universalism. We particularly welcome submissions engaging with this broader theme.

SAAS is an academic network that encourages scholarship in the multidisciplinary field of American Studies. SAAS seeks to develop a critical understanding of the role, position and meaning of the United States and Canada. In Sweden, research about North America is conducted in many different disciplines; the SAAS conference thus functions as an important forum for interdisciplinary exchange and provides American Studies scholars with an opportunity to meet and network. We welcome panels from junior and senior scholars on any topic related to the study of the United States and North America from both a historical and contemporary perspective. Areas of interest include but are not limited to:

Art
Visual Culture
Film and Media Studies
Cultural Studies
Literature
Musicology
Popular Culture
Gender Studies
Anthropology
Political Science
Religion
US or North American History

The year 2018 marks the one hundredth anniversary of president Woodrow Wilson’s famous “Fourteen Point Speech,” where he described his vision for a world of peace and unity. Wilson’s first “point” was a call for “Open covenants of peace, openly arrived at.” Nine months after the US entrance in World War I, the principles of free trade, democracy, and national autonomy



formed the foundation for the postwar peace negotiations and the establishment of the League of Nations. Although Thorstein Veblen noted just one year later that “the President’s proud words have gone whistling down the winds,” Wilson’s internationalism stands in sharp contrast to the current president Donald Trump’s agenda of “America First.” As Russian-American journalist Masha Gessen has pointed out, these changes are not only political but also aesthetic, ultimately affecting the public discourse through manipulations of language and culture. Notions of United States internationalism or isolationism are intimately connected to American exceptionalism, to immigration, race, and ethnicity, and fundamentally to the perception of America at home and abroad. The theme of this year’s SAAS conference invites participants to engage both with a national American and a global horizon in exploring notions of “Open Covenants” in history, politics, literature, film, cultural studies, and other areas of American Studies.

Proposals for Panels and Individual Papers

In order to submit a panel proposal, please provide us with a title for the panel, the name, email address and brief bio of the panel convener, and a description of the topic (200-500 words). If the convener already has one or more panelists, please also provide the name, email and bio of individual presenters (max 100 words) as well as a title and abstract (of 200-250 words) for each presentation. Panel proposals should be sent to http://saasconference2018@gmail.com.

Deadline: January 5, 2018.

Notification of acceptance will be sent to panel conveners by January 15, 2018. Panels that have been accepted will then be posted on our website, and a separate call for papers will be announced for these panels, with a later deadline, in consultation with the panel conveners.

In order to submit an individual paper, please send in an abstract (200-250 words) with a title that clearly outlines the topic of the paper, along with a brief biographical description of the presenter (max 100 words), including address details. Paper proposals should be sent to http://saasconference2018@gmail.com.

Deadline: January 5, 2018.

Notification of acceptance will be sent to individual paper presenters by February 1, 2018.

For more information about the conference, please visit our website: <http://www.saasinfo.se/conference>.



2018 AFEA CONFERENCE–NICE May 22-25, 2018

“MAGNIFYING AMERICA: THE POETICS AND POLITICS OF DETAILS”

*Please note that the deadline is **January 15, 2018**.*

AFEA 2018 – LGBTQ+Workshop

The Devil is in the Details: the Perpetual Quest for LGBTQ+ Equality

Chaired by Anthony Castet (Associate Professor, University of Tours)
and Georges-Claude Guilbert (Professor, University of Le Havre)

Since the Stonewall riots (1969), the visibility of LGBTQ+ issues and the recognition of LGBTQ+ rights have steadily increased in the United States, to the point that some claim equality is now a reality, particularly since the legalization of same-sex marriage (*Obergefell v. Hodges*, 2015).

Donald Trump's “tolerant” revolution during the presidential campaign proved to be an effective smokescreen to let “the Devil” work on the backsliding of progress acquired by the LGBTQ+ minority. “Making America great again” involves barely concealed strategies of erasure and renewed invisibility, of defense of religious freedom, and deference to state sovereignty in matters of sexual orientation and same-sex parenting. This institutional push toward morals and religious freedom is part of a movement of “flux of the spirit of religion” (Froidevaux-Metterie), legitimizing a patchwork of laws across the country to undermine *Obergefell v. Hodges* in particular. The observation of the living conditions of LGBTQ+ populations and their cultures quickly reveals that a variety of details continue to favor unequal treatment or even “legalize” discrimination, to varying degrees, depending on states and domains, to reinforce their inferiorization and marginalization. LGBTQ+ America is not as mainstream as some cultural products suggest, assimilation remains relative (and not universally desired), and the margin persists. Indeed, the most conservative Americans claim the right not to recognize LGBTQ+ Americans, based on conscientious objection as well as religious exemption, thus imposing their own moral code. While justice remains a tremendous bulwark against structural inequality with respect to sexual



minorities, the (forthcoming) appointments made by the President, such as that of Neil Gorsuch, could weaken the current ideological balance to impose a status quo.

Nevertheless, this workshop will aim to go beyond this binary approach by focusing on the way in which “detail politics” sometimes lead to consensus, through bipartisan dynamics around the issue of equal rights for the LGBTQ+ community. See, for example, the campaign to repeal “Don’t Ask, Don’t Tell” (2010), but also the victories for the fundamental freedom to marry won by Marc Solomon and his allies in several states by adopting a pragmatic logic that consisted in convincing and collaborating with the conservative “enemy.” Progress can also be noted in the religious sphere where inclusive churches celebrate homosexual unions and welcome LGBTQ+ people. DignityUSA is intent on changing the traditional teachings of the Catholic Church and doing away with any form of normative assignments. Finally, all this is obviously reflected in culture—television, for example. We will welcome and consider with interest proposals for papers that address the most significant details of the disparities between the dominant culture and LGBTQ+ minorities, whether in the fields of queer studies, cultural studies or American studies.

Please send a 250-word abstract and a brief bio to both Anthony Castet (anthony.castet@univ-tours.fr) and Georges-Claude Guilbert (guilbertgc@yahoo.com).



TESIS

La literatura gótica llega al Nuevo Sur. Influencia y reformulación del gótico en la obra de Flannery O'Connor/ Gothic Literature Reaches the New South Influence and Retelling of the Gothic in the Works of Flannery O'Connor.

Candidate: José Manuel Correoso Rodenas

Supervisor: Margarita Rigal Aragón

University Universidad de Castilla-La Mancha

Department: Departamento de Filología Moderna

Grade: Sobresaliente “Cum laude”

Mención internacional: Yes

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Brief summary:

This dissertation explores how the mid-twentieth century American author Flannery O'Connor was able to retell the Gothic tradition belonging to the Western (and specially American) Literature to create new models. The current research tries to answer the questions of when, where, how, and why Miss O'Connor took elements belonging to the Gothic and adapted them into her own literary universe.

Of Heroes and Victims: Jess Walter's The Zero and the Satirical Post-9/11 Novel

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Grade: Excelente “Cum Laude”

Brief summary:

This dissertation analyzes a typically overlooked novel within the corpus of post-9/11 fiction studies, Jess Walter's *The Zero* (2006), and suggests that the debates that arose in the United States in the wake of 9/11—regarding the



status of fiction in the face of tragedy, the theses about the demise of irony and satire, the high expectations put on canonical authors to give meaning to the event, and standardized interpretations of what a “good 9/11 novel” should be—all contributed to construct readings of *The Zero* that fell within the somewhat prescriptive approaches established by the first wave of post-9/11 fiction studies, and thus overlooked the subversive potential of Walter's novel. While recent academic output is starting to explore *The Zero* in innovative ways, early reception of the novel failed to examine it conceptually and formally, favoring as it did a trauma studies approach that resulted in a bland analysis of the discursive exploration that the novel carries out. On the other hand, the novel's use of satirical humor has been mostly ignored, and this is partly explained by the currency of outdated theoretical conceptions of what constitutes a satirical novel. This dissertation seeks to demonstrate how satire understood this way is especially suited for constructing a dialogical, polyphonic and inquisitive narrative that not only questions but also dialogues with the American nation after 9/11.



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CARSON MCCULLERS'S IRONIC PARABLE OF FASCISM¹

Constante Conzález Groba

In “How the Swastika Became a Confederate Flag,” a New York Times opinion piece of May 22, 2017, Brent Staples denounced the Nazi sympathies of the white supremacists who marched in Charlottesville, Virginia, to protest the removal of a statue of the Confederate general Robert E. Lee. He noted that by wielding torches in their nighttime protest on the campus of the University of Virginia, “the demonstrators nodded to Nazi rallies held during the 1930s at Nuremberg, where the open flame was revered as a mystical means of purifying the Aryan spirit. They reinforced this toxic connection by chanting ‘blood and soil,’ a Nazi-era slogan that connected German ethnic purity to cultivation of the land and, more broadly, to the notion that the ‘master race’ was divinely entitled to confiscate the holdings of ‘lesser peoples,’ even if it meant slaughtering them along the way.” The Charlottesville protest celebrated the intimate connection between Nazi racial practices in Germany and Jim Crow segregation in the U.S. South. In the days of segregation, southern racists like the Mississippi senator Theodore Bilbo expressed their support for the policies of Hitler, which confirmed the accusations of Melvin Tolson, an African American columnist for the Washington Tribune, that the U.S. harbored “anti-Negro fascists” (123). Bilbo went even further than the Nazis, for whom the one-drop rule was too extreme. According to Ira Katznelson, “Pleading against ‘mongrelization’ in the [Senate] anti-lynching debate of 1938, a process he claimed had destroyed white civilization over much of the globe, Bilbo took a page from Hitler’s *Mein Kampf* to assert that merely ‘one drop of Negro blood placed in the veins of the purest Caucasian

¹ This article commemorates the 100th anniversary of Carson McCullers’s birth in 1917 and the 50th anniversary of her death in 1967.



destroys the inventive genius of his mind and palsies his creative faculty” (86). In *Hitler’s American Model*, the historian James Whitman reaches the conclusion that “American white supremacy, and to some extent Anglophone white supremacy more broadly, provided, to our collective shame, some of the working materials for the Nazism of the 1930s” (145).

During the 1930s and early 1940s southern racial practices and policies led to the South being associated with Nazi Germany. A great deal of discourse argued explicitly that racial oppression in the South implicated the whole nation, rendering inconsistent its claim to oppose fascist racism abroad. Lillian Smith, a progressive white writer from the state of Georgia, was an important part of this and she did all that she could to shock white southerners into the realization that in the end they were no different from the Nazis. She argued that in both cases the mythic mind, when it is “uncontrolled by self-criticism, uncontrolled by ethical ideas, and instead urged on by primitive myths of blood and sex and race” (“No Easy Way” 82), produces only rigid barriers that deny many people their own humanity. On other occasions, Smith was even more daring and far less subtle, such as when she established the parallel between the lynching of blacks and the Nazi camps, or when she wrote in a letter of March 22, 1948 to *The New York Times*: “Totalitarianism is an old thing to us down home. We know what it feels like. The unquestioned authority of White Supremacy, the tight political set-up of one party, nourished on poverty and ignorance, solidified the South into a totalitarian regime under which we were living when communism was still Russian cellar talk and Hitler had not even been born” (in Gladney 120).

Carson McCullers, who, like her progressive friend Lillian Smith, was also from Georgia, showed a heightened sensitivity to social reform throughout her life. As Oliver Evans notes, the house in which she was born in Columbus, Georgia, was close enough to the cotton mills for her to “become aware of the poverty of the workers” from an early age (Evans 9). She was always deeply distressed by the hopelessness of the cotton mill workers, and in *The Heart Is*



a *Lonely Hunter* she expresses a strongly proletarian sympathy and denounces the oppression of American capitalism. Another major concern, which she describes in her unfinished autobiography *Illumination and Night Glare* as one of “certain hideous aspects of the South” which she strongly opposed, was the oppression of blacks. She remembers with tenderness a fourteen-year-old black cook of the family who was refused a ride by a taxi driver, who bawled “I’m not driving no damn nigger.” She remembers those Depression days in which she was “exposed so much to the sight of humiliation and brutality, not physical brutality, but the brutal humiliation of human dignity, which is even worse” (*Illumination* 62, 54, 56). Both McCullers and Smith openly rejected the false notion of loyalty to fantasies like southern tradition or white supremacy, a loyalty that concealed a persistent lack of self-analysis. They exposed the cracks in the South’s pretended unity and homogeneity and criticized the self-destructive resistance to acknowledge that, as a socially constructed category, race is linked to relations of power. They opposed the insistence of their culture on racial purity as vehemently as its demands for rigid sexual definition and its suppression of any deviant form of sexuality. The characters in their fiction are victims of a culture of dichotomies, one that resists the acknowledgement that black and white have always been as inextricably linked as male and female. For McCullers, sexually non-binary, and Smith, a closeted lesbian, the South was very much like a fascist system not only because of its shameful racial practices but also because it was what Robert Brinkmeyer calls “a powerful cultural system that brutally enforced its demands for conformity and allegiance” (230).

In 1940 Carson McCullers and her husband Reeves moved to New York City, where she experienced freedom from her repressive southern homeplace and delighted in the variety of the world and the people around her. In her article “Brooklyn Is My Neighborhood” she expresses her own identification with the complexity and diversity of a city in which people accept one



another's eccentricities. In contrast to the homogeneous nature of southern society, Brooklyn is her favorite place because "Everyone is not expected to be exactly like everyone else" (226). The author had always longed for a community which celebrated and encouraged the distinctive personalities and aspirations of its members, and she could not find this in a small-town South that was obsessed with conformity.

During 1938 and 1939, when she was living in Fayetteville, North Carolina, McCullers was vehemently anti-Fascist and afraid that the isolationist policies of the U.S. would render Europe vulnerable to Hitler's domination. Her biographer Virginia Carr notes that "Carson had become passionate about the European situation, zealous in her attack on fascism and nazism, and indignant at racism and what she considered the gross mistreatment of blacks in Fayetteville and in her own hometown" (84). In *The Heart Is a Lonely Hunter*, the novel she was writing at the time, she has one of the characters, the black doctor Benedict Mady Copeland, complain that "so far as I and my people are concerned the South is Fascist now and always has been," in that southern blacks, like the Jews in Germany, are deprived "of their legal, economic, and cultural life" (262-63). In *The Member of the Wedding*, the novel where McCullers most explicitly connects racial oppression to gender oppression in the South of the 1940s, the black servant Berenice Sadie Brown laments the division of humans into black and white, and says that if she could create the world it would be one free from the oppressive polarity black/white, a world in which "there would be no separate coloured people [...], but all human beings would be light brown colour with blue eyes and black hair. There would be no coloured people and no white people to make the coloured people feel cheap and sorry all through their lives" (114-15). It would be a world with no war and free of the violence that assails both Europe and the U.S. South and, like Copeland in *The Heart Is a Lonely Hunter*, she also links the ill-treatment of European Jews with that of



southern blacks: “No stiff corpses hanging from the Europe trees and no Jews murdered anywhere [...]. No killed Jews and no hurt coloured people” (115).

In April 1943, McCullers published an article entitled “Love’s Not Time’s Fool (by a War Wife)” in *Mademoiselle*, in the form of an anonymous letter to an embarking soldier with which all war wives and soldiers bound for combat could identify. In it the author related her obsessive theme of love, which gives meaning to the individual’s life, with an outside world whose foundations were being shaken by hate and destruction to the point that “Never has there been more need in the world for love” (443). The love of this couple is threatened because of the separation imposed by the war, and even the possibility of death must be faced, but they will have to fight, he in the war and she in the anguished loneliness of the home, to preserve a world that makes love possible and meaningful: “You will be fighting as a unit in an army which is fighting a machine determined to extinguish all our concepts of life, of moral integrity, and of love. You are not only fighting for our own personal love, but for the rights of all human beings to love and live in a world of order and security” (443).

At the center of McCullers’s first novel, *The Heart Is a Lonely Hunter* (1940), is John Singer, a lonely deaf-mute in a small southern town who attracts the attention of four different individuals: a white teenage girl, an alcoholic socialist, a black doctor, and a quiet and reflective bar owner. All four are totally convinced that Singer understands and cares for them, but the truth is that he is as lonely and confused as they are. Singer has a double dimension: a “real” one, the real John Singer as he is known only to the reader, and one of illusion and dream: the fantastic transformation to which their admirers subject him. The reader perceives Singer as a static character, an American innocent unaffected by the other characters, despite the influence he unwittingly exerts on them. Of mysterious origins, the deaf-mute came to the small southern town a few years ago, and nobody knows anything about his previous life or even his ethnic background. It is precisely this aura



of mystery and indeterminacy that constitutes the basis of his main effect on the structure of the novel as a whole. John Singer is immersed in his thoughts about his absent friend Antonapoulos, which seems to imbue him with an intense inner life, and this, together with his deaf-muteness, gives him an air of wisdom which makes him attractive to the alienated characters who people the novel.

McCullers once said that *The Heart Is a Lonely Hunter* is “an ironic parable of fascism [...] presenting the spiritual rather than the political side of the phenomenon” (qtd. in Evans 43), but critics have never looked into the implications of this statement, focusing instead on the novel’s many references to the rise of fascism in Europe and its effect on the major characters. I think that McCullers’s puzzling comment deserves serious consideration and I argue that she really intended to go much deeper into the heart of the matter, that her comment referred to the emotional relationships between her characters, and that she translated theories on the nature of fascism from political into non-political and psychological issues. We need to bring the historical context into the analysis and look at the ideas and interpretations of fascism that were in the air when McCullers’s immensely popular novel was written and published. Her obsessive concern was loneliness, “the great American malady.” For her, the nature of loneliness is “essentially... a quest for identity” (“Loneliness” 454). The individual is pulled by two contradictory motives: the will to claim individual identity and the will to belong: the need to lose separateness and “to belong to something larger and more powerful than the weak, lonely self” (“Loneliness” 454). One of the most influential and original thinkers of McCullers’s time was Erich Fromm, who had fled Nazi Germany. Like McCullers, Fromm was influenced by existentialism and by the existentialist fiction of Tolstoy and Dostoevsky, and in *Escape from Freedom* (1941) he expressed beliefs strikingly similar to McCullers’s: “The structure of modern society affects man in two ways simultaneously: he becomes more independent, self-reliant, and critical, and



he becomes more isolated, alone, and afraid” (Fear 90). Fromm analyzed the psychology of Fascism and attributed the success of Totalitarianism to the “automatization of the individual in modern society [that] has increased the helplessness and insecurity of the average individual” and thus made him “ready to submit to new authorities which offer him security and relief from doubt” (176). In other words, Nazism provided an “escape from freedom.”

1950 saw the publication of the book *The Authoritarian Personality* by Theodore Adorno et al. One of the characteristics of the “authoritarian personality,” previously analyzed by Fromm in *Escape from Freedom*, is the tendency to escape to the shelter of those who offer support in critical and threatening situations and thus become authorities. As Detlef Oesterreich puts it, “Authoritarian personalities defer to the dictates and control of others who offer them the certainty and comfort they cannot provide for themselves” (275). In *The Origins of Totalitarianism*, Hannah Arendt, a philosopher sympathetic to French existentialism and its concern with politics, referred to the loneliness of the individual and the dissociation of the masses from the networks of social and political affiliation as factors that explain the receptiveness to the unconditional loyalty demanded by totalitarian movements that propagated a language perfectly suited for those “who had lost their home in the world and now were prepared to be reintegrated into eternal, all-dominating forces which by themselves would bear man, the swimmer on the waves of adversity, to the shores of safety” (350).

The environment in *The Heart Is a Lonely Hunter* is characterized by economic hopelessness, fear, racial violence, and the loss of traditional beliefs, which sets the stage for the characters’ acceptance of Singer as an unwitting god-figure who can guide them through the chaos of their lives. In her outline of the novel McCullers pointed to these secondary themes:

- (1) There is a deep need in man to express himself by creating some unifying principle or God. A personal God created by a man is a reflection of himself and in substance this God is most often inferior to his creator.



(2) In a disorganized society these individual Gods or principles are likely to be chimerical and fantastic. (136)

It is exactly his silence that makes Singer liable to be idolized; his lack of concreteness and definition makes him godlike. Mick Kelly explicitly turns him into a substitute for God in her mind: “Everybody in the past few years knew there wasn’t any real God. When she thought of what she used to imagine was God she could only see Mister Singer with a long, white sheet around him. God was silent —maybe that was why she was reminded” (108). An unknown human being like Singer is irrationally elevated to an object of devotion through the rejection of logic, and indeed the substitution of emotion for logic is one of the most salient factors in this psychological aspect of fascism, which is related to what we might call an “authoritarian reaction.” After all, one of the slogans of Fascism was: “We think with our blood” (Rader 35). Alfred Rosenberg, the “official” philosopher of the German Nationalist Socialist Party, emphasizes the rejection of logic, to be substituted by the irrationalism of myths, as a fundamental principle of Nazism:

We cannot appeal to our much lauded human logic, nor to insight into economic laws; for the disposition of forces everywhere in the world has become clear; it is not logic that governs the fundamental movements of nations, but the decisions of the will, the passions. Just as nature and its happenings have nothing to do with reason or logical requirements, so also during great historical movements, the same forces of nature, operating in the human soul, overleap the confining wall of logic. (qtd. in Rader 34-35)

The adolescent Mick Kelly sees the deaf-mute as the only one who can understand her internal turmoil. Benedict Copeland, a black doctor obsessed with the oppression of his race, believes Singer to be an ideal white man and a Jew, thus expressing his longing for identification with members of oppressed races. For Jake Blount, a fanatical socialist, Singer is Irish, and the only one who truly listens to his preaching. McCullers explains the



situation in her outline: “Each one of these people creates his understanding of the mute from his own desires [...]. Each one of these persons makes the mute the repository for his most personal feelings and ideas” (137). The characters who are not involved in the action of the novel also take part in the irrational transformation of Singer into an unwitting ideal leader who can provide guidance and spiritual sustenance in the hard times of economic depression, class and racial exploitation, as well as impending war:

So the rumors about the mute were rich and varied. The Jews said that he was a Jew. The merchants along the main street claimed he had received a large legacy and was a very rich man. It was whispered in one browbeaten textile union that the mute was an organizer for the C. I. O. A lone Turk who had roamed into the town years ago [...] claimed passionately to his wife that the mute was Turkish. He said that when he spoke his language the mute understood. (177)

McCullers arranges the relationships of Mick Kelly, Benedict Copeland, and Jake Blount to Singer in a way that suggests the blind following of a leader in Fascism. In each case, it is a relationship of dependence, both psychological and moral, upon another character. The image of leadership is explicitly used in a passage that describes the relationship between Blount and Singer: “Jake stepped back so that Singer could leave the room. He always hung back at doorways when he was with the mute. He always followed and expected Singer to lead” (140). The rational observer Biff Brannon is also attracted to Singer, but only because he poses an enigma for him to solve. His enquiring skepticism counteracts the thoughtless fundamentalism of Blount and Copeland and makes him the right channel for McCullers to provide some of the clues:

The thing that mattered was the way Blount and Mick made of him a sort of home-made God. Owing to the fact that he was a mute they were able to give him all the qualities they wanted him to have. Yes. But how could such a thing come about? And why? (204)



In turn, John Singer irrationally makes his selfish, cruel and violent deaf-mute friend Antonapoulos into a selfless and gentle god-like figure. This leader-follower situation of the two mutes is established at the very beginning of the novel, which opens with the two of them walking through the town, and “The one who always steered the way was an obese and dreamy Greek” (7). As the observant Biff Brannon notices later in the novel, “The Greek always walked ahead and Singer followed” (204). Singer constantly thinks about Antonapoulos, “always with love unchecked by criticism, freed of will” (282).

In his 1949 book *The Twentieth Century*, Hans Kohn stresses a crucial difference between liberal democracy and fascism:

Democracy [...] represents, with its emphasis upon individual responsibility and individual decisions, the most difficult societal system and requires a definite human maturity. Fascism and totalitarianism in general can in many ways be regarded as an escape from this difficulty into the irresponsibility of following a leader who deprives the masses of their liberty and maturity but promises them social security and economic progress. (152-53)

In *The Heart Is a Lonely Hunter* the characters who idolize Singer manifest a high degree of immaturity and McCullers allows us to see how this willing delegation of individual responsibility to a higher authority operates in a society characterized by uncertainty and socioeconomic as well as psychological maladjustments. By following a leader of their own making, they escape from the untenable reality of their lives. Doctor Copeland and Jake Blount behave irresponsibly and act like fundamentalist preachers in their approaches to class oppression and racial discrimination, respectively, and their fanaticism constitutes another characteristic of the authoritarian personality. Both reject the concrete immediacy of reality for the sake of abstractions such as the black race or the working class. There is a passage in the novel in which McCullers openly brings up the issue of responsibility



and the lack of it, in a scene where Harry Minowitz, a Jewish adolescent, and Mick Kelly discuss fascism, whose workings he used to admire:

I used to be a Fascist. I used to think I was. It was this way. You know all the pictures of the people our age in Europe marching and singing songs and keeping step together. I used to think that was wonderful. All of them pledged to each other and with one leader. All of them with the same ideals and marching in step together. I didn't worry much about what was happening to the Jewish minorities because I didn't want to think about it. And because at the time I didn't want to think like I was Jewish. You see, I didn't know. I just looked at the pictures and read what it said underneath and didn't understand. I never knew what an awful thing it was. I thought I was a Fascist. Of course later on I found out different. (217)

Harry has assumed responsibility for his Jewishness and his increasing awareness of reality allows him to overcome his Fascist sympathies. Erich Fromm stresses that modernity has undercut the traditional religions that provided consensual meaning for solidly integrated societies with little individualism. The consequence is that modernity has created people, like the former Harry, who are attracted to symbiotic relationships with new systems of meaning, such as nationalism and Fascism (McLaughlin 256). Harry's self-examination, then, has had a purging effect; thinking has proved anti-authoritarian and anti-ideological; it has shattered false idols and loosened the rigid convictions of the former unreflecting fanatic. McCullers seems to be indicating that adhering to the Socratic command, "A life unscrutinized is not worth living," is the best weapon to defeat the fascist irrationality that she feared and fought against so strongly.



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SAM SHEPARD, SEE YOU SOMEWHERE IN THE LANDSCAPE OF DREAM

Ana Fernández-Caparrós Turina

Sam Shepard, one of the most accomplished playwrights of the United States left us on July 27, 2017, aged 73, after complications caused by the grievous illness of amyotrophic lateral sclerosis, which he had kept private. A multifaceted artist —a Pulitzer Prize winning playwright, screenwriter, musician, actor, film director—he was one of the most influential writers of his generation. He is mainly known in the United States and around the world for the “family plays” that he wrote in the late seventies and early eighties —*Curse of the Starving Class* (1977), *Buried Child* (1978), *True West* (1980), *Fool for Love* (1983) and *A Lie of the Mind* (1985)— and as supporting actor in more than sixty films and TV shows. Yet more than 40 plays written over a 50-year career in the theatre reveal nonetheless that he was a relentless experimenter whose unique style in the theatre resists simple classification. He brought to the American stage the language of the newly created youth culture, the riffs of rock and roll, characters whose imagination was shaped by popular culture and who dream of an American West they know at heart that never existed.

I can't help thinking of one of the most moving elegies in twentieth-century American poetry, Frank O'Hara's “The Day that Lady Died”, when I recall the succession of ordinary chores I was caught in on the hot and humid summer afternoon of July 31, eight months pregnant with my first child, and how I stopped dead in my tracks when my good friend David called me to know if I had read the news: Sam Shepard had passed away. O'Hara recalls in detail his coming and goings in New York on July 17, 1959 and traces the process and the tremor of coming across the news of the death of Billie Holiday, who is never mentioned, creating a new awareness of feeling and



somehow reinventing elegiac writing by casually introducing the ordinariness of life still letting art transcend it. Thus when we reach the poem's last stanza, ("and I am sweating a lot by now and thinking of/leaning on the john door in the 5 SPOT/while she whispered a song along the keyboard/to Mal Waldron and everyone and I stopped breathing"), we too, for a moment, however brief, stop breathing. These lines linger on my mind in relation to Shepard firstly because they perfectly draw the feeling of being overcome by sudden loss of an admired person: I am sure that the unexpected news of Shepard's passing took many by surprise and left them with the lingering suspicion that, with it, a whole dream of America might be gone forever; secondly, because the poem evokes the New York a nineteen-year-old Steve Rogers discovered and plunged into when he arrived to the big city in the fall of 1963, before he reinvented himself there as Sam Shepard. He would also recall, years after, the magnetic allure of the voice and the performance of another of the great ladies of American jazz, Nina Simone, in a short prose piece included in *Motel Chronicles* (1982). As he had no money and nothing to fall back on when he got to the city (after having escaped the family home in California and having travelled for eight months across the country with the theatre troupe the Bishop's Company Repertory Players), he managed to earn a living as busboy in several jazz bars and these jobs would grant a few pleasures. To Nina Simone he used to bring ice to cool her Scotch. Shepard describes the intimacy of the singer's routines in the backstage, how she'd "peel off her blonde wig and throw it on the floor", underneath her real hair, "short like a sheared black lamb"; how she'd peel off her thick eyelashes, painted blue, which reminded him of one of those Egyptian Queens like those he'd seen in National Geographic; her skin shining wet; how she used to finish her set with Brecht's song "Jenny the Pirate", singing it with "a deep penetrating vengeance as though she had written the words herself". Yet, it is the description of the one song she sang that really killed him, "You'd Be So Nice



to Come Home To”, which gracefully leads, as in O’Hara’s elegy, to the emergence of strong emotion:

It always froze me on my tracks. I’d be out on the floor collecting Whiskey Sour glasses and she’d start that rumbling landslide piano with her ghostly voice snaking through the accumulating chords. My eyes would go up to the bandstand and stay there while my hands kept working.

I knocked over a candle once while she was singing that song. The hot wax spilled all over a businessman suit. I was called into the manager’s office. The businessman was standing there with his long splash of hardened wax down his pants. It looked like he’d come all over himself. I was fired that night. On the street outside I could still hear her voice coming right through the concrete walls. You’d be paradise to come home to.¹

While this is a fine example of Shepard’s gifted prose as a mature short story writer, more important than having the chance of listening live and meet Simone or Duke Ellington was in hindsight meeting Ralph Cook, the head of waiters at the Village Gate, who was also the person in charge of promoting a new theatre program at St. Mark’s Church in-the-Bowery. Theatre Genesis, the last of the four key Off-Off Broadway venues to appear on the scene, opened its theatrical venture with a couple of one-acts that Shepard handed in to Cook, *Cowboys* and *The Rock Garden*. They were staged in a double program on Good Friday 1964 and caught the attention of *The Village Voice* critic Michael Smith, who wrote a surprisingly satisfying review claiming that Theatre Genesis had found a new playwright who had written two genuinely original plays even if he was still feeling his way. Considering the context in which they were created, Shepard’s early one-act plays of the 1960s were not really different to those of other playwrights such as Maria Irene Fornés, Paul Foster, Megan Terry, Rochelle Owens, Murray Mednick, Leonard Melfi and others showing their work at La Mama E.T.C., Judson Poets’ Theatre and Caffé Cino. The plays produced in basements, cafes and churches of Greenwich Village and the East Village that made up the

¹ Shepard, Sam. *Motel Chronicles*. City Light Books, 1982, pp. 78-79.



underground and clubby scene of Off-Off Broadway were all comic—even when they were not conventional comedies— detached, ironic, anti-naturalistic, self-mocking. In 1965, however, in an article published in *The New York Times Magazine*, “The Pass-the-Hat Circuit”, Elinor Lester already hailed Shepard as the Off-Off-Broadway genius. At that stage, that was surely an overstated judgment. Perhaps Shepard’s Western taciturn charisma, which exuded an extraordinary sense of mystery, contributed to his popularity from the early days in Lower Manhattan. Critic John Lahr wrote in his obituary published in *The New Yorker* that when Shepard arrived to New York he “took the city by storm. He was funny, cool, detached. He found his groove early—a cowboy mouth with matinée-idol looks. Shepard [...] had an outsider’s mojo and a cagey eye for the main chance. He quickly became part of that newest American class: the hipoisie.”² Despite the ongoing proclivity to mythicize his persona, the fact is that Shepard was extremely prolific and by the end of the decade he had indeed enough credits to be considered one of the most influential playwrights living in the city. He wrote 21 plays from 1964 to 1971, the year he moved to London, had plays presented at the all of the key Off-Off-Broadway venues—a distinction shared by only one other writer, H.M. Koutoukas— and reached eventually also more legitimate venues uptown, such as the American Place Theatre and Lincoln Center, where *Operation Sidewinder* was premiered in 1970. Neither did he miss the chance of collaborating as screenwriter in Robert Frank’s *Me and my Brother* (1968) and in Michelangelo Antonioni’s *Zabriskie Point* (1970). Beyond Shepard’s indefatigability as a writer, however, should we identify why his work seemed to stand out among other plays produced within New York’s alternative and not-for-profit theatre scene and why it was a favorite pick of critics and audiences, we must refer then to the most striking feature of plays as diverse as *Cowboys*, *The Rock Garden*, *4-H Club*, *Chicago*, *Icarus’s*

² John Lahr, “Postscript: Sam Shepard, Who Brought Rage and Rebellion Onstage.” *The New Yorker*, 31 July 2017. <<https://www.newyorker.com/culture/culture-desk/postscript-sam-shepard-who-brought-rage-and-rebellion-onstage>>.



Mother, *Red Cross*, *Forensic* and *the Navigators*: their visionary intensity. The latter was developed mainly, in those first one-acts, through lengthy monologues of rich verbal imagery combined with gripping stage images. These monologues were quite anti-dramatic in the way they distinctively privileged the telling over the showing, so much that they have even been described as “almost Elizabethan in [their] linguistic fecundity.”³ Yet, the way Shepard intuitively developed in his first plays a peculiar “poetics of visualization”, by privileging to a great extent long dramatic narratives that imaginatively transformed almost bare theatrical spaces into dense dramatic spaces of inner vision, accurately demonstrates the playwright’s own description of his understanding of dramatic art as described in the 1977 essay “Visualization, Language and the Inner Library”, published by *The Drama Review* (TDR). There Shepard explained his inclination to use words “as tools of imagery in motion”, given his stated interest in their ability “not so much in the delineation of a character’s social circumstances as it is in the[ir] power to evoke visions in the eye of the audience.”⁴ Here is for instance how Kosmo describes his dream of Janis Joplin to the character of Mae West in the two-act adventure show *The Mad Dog Blues* (1971):

KOSMO: She was lying with her face down between two double beds with her right hand holding the phone so hard that the veins were standing out her thumb. She had a squirrel fur wrapped around her neck with little black eyes that stared out at me. There were ostrich feathers lying around on the rug and blowing into the air conditioning. The air conditioner made this high, whining sort of sound. The sound went right through me as though it were her voice talking to me, even though she was dead. Then it started to sing. Not like she sang when she was alive, but another kind of voice. A crystal voice. It passed right through me and then the window broke behind me. Like her voice went right through the window. I ran outside in the parking lot of the hotel. I could see her voice sailing over

³ Ganz, Arthur. “Sam Shepard: Iconographer of the Depths”. *The play and its critics: Essays for Eric Bentley*. Ed. Michael Bertin. University Press of America, 1986, pp. 213-14.

⁴ Shepard, Sam. “Visualization, Language and the Inner Library”. *The Drama Review: TDR*, Vol. 21, No. 4, Playwrights and Playwriting Issue. (Dec., 1977), pp. 52-53.



the parked cars. Sailing out over Sunset Boulevard. I ran after the voice. I tried to catch up, but each time I got nearer, it took off again, like trying to catch a runaway kite. It sailed higher and higher, and then I saw you.

MAE WEST: Me? What was I doing there?

KOSMO: You were dancing to the voice. You were all dressed in red and you swayed back and forth. You swallowed the voice with the most delicious gulp and then you started to sing. You sang “When a man loves a Woman”. And right there everything stopped. I saw the whole world come to a dead stop and everyone was listening. Just listening. It was the most beautiful dream I’ve ever had.⁵

As fascinating as the descriptive vividness of Shepard’s monologues is the way they started an enduring yet mutable exploration of the inextricable bond between words and images and the many forms this bond can actually take shape in the theatre. Experimenting under the freedom provided by the Off-Off-Broadway scene, the new playwright intuitively came up with something quite simple, when dramatized, that proved nonetheless to be an ideal resort to open an unlimited space to depart from the dissatisfaction of the familiar, for adventure, for formal experimentation, and for the fulfillment of a demand that so characterized the mid-sixties counterculture: achieving a sense of possibility against the givenness of things. It was to let his characters fantasize on stage, making them simply narrate, at the beginning, what they imagined, what they envisioned. That is the case already in *Chicago* (1965) where the spectators’ attention is almost exclusively directed to the private fantasies that a young man inside a bathtub at the center of the stage is eagerly narrating in front of them, while his girlfriend is preparing to move to Chicago and some friends drop by to wish her farewell. What is striking and fascinating is not just the intensity and stubbornness with which Stu, sheltered in his imaginary pool of water, affirms his imaginative stance, but the exuberant visual desire driving his narration. Stu’s visionary narration was redefining the conventional conception of dramatic inner monologue as a succession of thoughts by

⁵ Shepard, Sam. *Plays:1*. Methuen, 1991, p. 295.



substituting them with sequences of images. The pleasure was now in the seduction of these imagined visions and the potential freedom of the dramatic push from one image to the other. Stu's visualizations of marine life, of flesh-eating barracudas, of how fishermen are perceived by fishes, grow and grow to culminate in the description of a wild orgy in the beach and, although as spectators we do not know anything about the character, we are made to feel the precise shape and density of his desperation, how his wild visionary impulse becomes a deferral of the anxiety of being left by the lover. In this and other plays, Shepard was placing ordinary daydreaming at the centre of dramatic action with an intensity rarely seen on a stage, and one that allowed spectators to witness imagining and emotion as Heraclitean flux of representations in a new light. Like many of his contemporaries, Shepard revered and was inspired by the theatrical work of Samuel Beckett, even if his plays, unlike those of the Irish master, far from being driven by exhaustion and minimalism, were wild, frenzied, vital and unsparing, the way in which dramatic characters took possession of the theatrical space through their wild reveries closer in spirit to Joseph Chaikin's "transformation exercises" developed with the Open Theatre. If Beckett's theatrical work from the sixties forced critics to find ways to deal with "unaccustomed ways of seeing"⁶, of Sam Shepard's 1960s plays it can be said that they required that audiences and critics deal instead with unaccustomed ways of imagining.

A panoramic vista of Shepard's theatrical career makes us realize that the preference for inner vision was related and identified from the outset as a pervasive feature of masculine identity. In Shepard's plays male characters define and affirm themselves mostly by what they see with the mind's eye, by what they imagine, what they dream, rather than by what they do. The prototypical Shepardian character is "a fantasist", as *The Old Man* describes

⁶ Brienza, Susan and Peggy Knapp. "Imagination Lost and Found: Beckett's Fiction and Frye's Anatomy". *MLN* Vol. 95, No. 4, French Issue (1980), p. 980.



his son Eddie in *Fool for Love*. Shepard would explore this friction between imagery and reality in many different ways, from different angles but also in connection to other issues and interests: music, the playfulness of pop culture, the myth of the American West. After the imaginative excesses of the 1960s—certainly sharpened by drug consumption—the playwright created in fact increasingly meta-theatrical and experimental works during his residencies first at the Royal Court Theatre in London (1971-1974) and then at the Magic Theatre in San Francisco, before he turned to the “family debacle”⁷ as a source for inspiration. In London Shepard first wrote what for many is his best play, *The Tooth of Crime* (1972), the memorable and unique linguistic duel between rock stars Hoss and Crow. With its throbbing, rhythmic pulse, its linguistic exuberance and its meditation on postmodern celebrity Shepard had created a “pop mythic masterwork”⁸, and this would give way to more tempered works that have received considerably less attention but whose weird sense of humor, odd aesthetics and challenging theatrical innovations also reveal Shepard at his best. *Geography of a Horse Dreamer* (1974), *Suicide in B-Flat* (1976), *Angel City* (1976) and *Seduced* (1978), for instance, are plays intent on understanding the creative act and bearing a noteworthy alertness to diverse aspects of the imaginative life, be it in the shape of night dreams, reveries, or mass-produced fantasies of the American Dream. Shepard explored in them the visionary space of dreams as creative force, the nuances of the world conceived and grasped as picture and the threatened possibility of a pure and original vision in a media-bombarded cosmos. When he was drawn to another music genre as a source of inspiration, jazz, it elicited the intensely postmodernist poetics of *Suicide in B-Flat* and *Angel City*. In the published edition of the latter, the playwright’s famous “Note to the Actors”

⁷ These are the words used by Shepard in the public reading of some of his short stories and theatrical monologues at Trinity College Dublin in December 2012 when he was awarded an honorary degree of Doctor in Letters (Litt.D.), which he accepted because it was the institution where Beckett had studied.

⁸ DeRose, David J. “Sam Shepard as musical experimenter.” *The Cambridge Companion to Sam Shepard*. Ed. Matthew Roudané. Cambridge University Press, 2002, p. 229.



begged that “[i]nstead of the idea of ‘whole character’ with logical motives behind his behavior which the actor submerges himself into, he should consider instead a fractured whole with bits and pieces of character flying off the central theme. In other words, more in terms of collage construction or jazz improvisation.”⁹ In *Suicide in B Flat*, (a comical mystery play where a Chandleresque duo of private detectives attempt and eventually fail to solve the conundrum surrounding a jazz musician’s death), by bringing to the theatre the compositional principles of jazz improvisation, in itself being a transgression of the normal structured boundaries of music, the outcome was a radical alteration of dramatic structure: one that instead of cancelling incongruous realities or modes of existence, played them out until they inevitably merged, creating thus a signifying system that unified difference without necessarily resolving contradiction or impossibility in the world of matter, such as having dead and live characters simultaneously onstage. “To have eyes to see into the possibilities”, as the character of Louis proposed yet unwittingly misrecognized, was essential to invest dramatic reality with meaning.

When Shepard turned to family affairs and love relationships in the late seventies and early eighties, leaving behind the uncontrolled energy and pop iconography of the sixties and the whacky self-interrogation of the mid seventies, he came of age as a playwright. His more realist plays explored the troubled nature of familial bonds and, more specifically, what the writer had avoided for a long time: his own experience with an alcoholic father. Like Edward Albee, Shepard had the ability to sparkle with an absurdist sense of

⁹ Shepard, Sam. *Fool for Love and Other Plays*. Bantam Books, 1984, p.63.



humor the most merciless of family battles.¹⁰ Yet, on the whole, they remain bleak and despairing portraits of family affairs. In *Curse of the Starving Class* Weston identifies the emergence of uncontrolled male violence as poison transmitted in the body from father to son whose infectious propagation cannot be prevented. As Shepard kept exploring the struggles of victims and victimizers in subsequent family plays the dramatic texts became, however, more complex and ambiguous. On the one hand, *Buried Child*, *Fool for Love*, *True West* and *A Lie of the Mind* seem to convey that despite inherited trauma, masculine violence is also, crucially, intimately related to the male characters' stubborn belief in "a lie of the mind" and their desire to remain at heart willing fantasists. On the other hand, they are portrayals of a world of losers and drifters whose fractured selves are however granted on the stage a fleeting chance to achieve a lyrical stance. As Matthew Roudané beautifully suggests, "there is a fractured poetry, there is an energy and a passion to the lives of those whose demons [Shepard] stages. There is an intensity, a resonance, and a power which lift them above social insignificance"¹¹. The playwright told Kevin Sessums in an interview in 1988 that "Life is made up of contradictions. The tricky part is to stay right in the middle and not take sides, not walk over to one side in preference of the other. If you can stay right in the middle of contradictions, that's where life is. Exactly where it is. Right in the middle"¹². Shepard's best plays are so because they embrace the complexity of contradiction.

¹⁰ The beginning of Scene 8 of *True West* immediately comes to mind. Austin wants to prove that he can become a petty thief like Lee, and amidst the havoc created by the two brothers and with the stage already littered with empty whiskey bottles and empty beer cans, he lines up a whole bunch of stolen toasters on the sink counter and joyfully exclaims, polishing them: "There's gonna' be a general lack of toast in the neighborhood this morning. Many, many unhappy, bewildered breakfast faces. I guess it's best not to even think of the victims. Not to even entertain it. Is that the right psychology?" (Shepard, Sam. *Plays: 2*. Faber and Faber, 1997).

¹¹ Roudané, Matthew. "Introduction." *The Cambridge Companion to Sam Shepard*. Ed. Matthew Roudané. Cambridge University Press, 2002, p. 5.

¹² Sessums, Kevin. "Geography of a Horse Dreamer." *Interview*, September 1988, p. 78.



In the 1980s and 1990s Shepardian poetics were increasingly put under pressure by feminist criticism. The playwright had not managed to create significant roles for women —except perhaps for *May in Fool for Love*— and while his debunking of the oppressive myths of the American Dream was recognized, critics as Florence Falk and Lynda Hart questioned that the work of the man celebrated as the greatest living American playwright should repeatedly portray women as the absent or abused Other. Significantly, feminist readings of Shepard's plays in the nineties contributed notably to a better understanding of these texts' portrayals of the complexities masculinity crises. Shepard's is undoubtedly a men's world but *A Lie of the Mind* signaled a turning point in Shepard's career toward the search for a new poetics away from classic Shepardian territories where problematic masculinities and imagining had been almost indistinguishable. In Shepard's late work in the theatre, the desire to explore what the playwright called "the female side of things"¹³ produced in fact an intimation of ethical issues never considered before and a creative shift toward the resolution of conflicts, as that shown in the intimate and poetic plays *Eyes for Consuela* (1988) —a free adaptation of a short story written by Octavio Paz in 1949, "The Blue Bouquet"— and *When The World Was Green (A Chef's Fable)*, the play co-authored with Joe Chaikin in 1996, which remain little known and critically neglected.

Sam Shepard's eagerness to experiment in his work and in his life encompass so much that it is impossible to give an account here of his many lives, his many dreams. He remained an experimenter until the end of his life: on December 5, 2017 Knopf published posthumously his first novel *Spy of the First Person*. Rock lovers will love *The Rolling Thunder Logbook*, written in 1975 when Shepard joined the caravan of musicians that accompanied Bob Dylan during his tour; movie buffs will remember his

¹³ Rosen, Carol. "Emotional territory: an interview with Sam Shepard." *Modern Drama* 36.1 (1993): 1-11.



performances in *The Right Stuff*, in Terrence Malick's *Days of Heaven* or his script for Wim Wender's *Paris, Texas*. For me, beyond the wonderful months spent in New York doing research on his work and living in Lower Manhattan in the summer of 2007, seeing *Back Bog Beast Bait* and *The Unseen Hand* staged Off-Off-Broadway in a tiny venue in Ridge Street in NYC by the Michael Chekhov Theatre Company, (which staged all of Shepard's plays, full lengths and one acts, from March 2006 through December 2007); seeing the great production of *True West* directed by José Carlos Plaza in Madrid in 2014; or traveling to Dublin for the premiere of *Ages of the Moon* at the Peacock Stage of the Abbey Theatre in 2009 —where I was deeply moved by the performances of Stephen Rea and Sean McGinley as Ames and Byron— were all unforgettable experiences. Hopefully, after Shepard's death, there will be revivals of his major plays but also of his more intimate, poetic and less known pieces, or his political farces *States of Shock* and *The God of Hell*.

Shepard, a very private man with many demons and a great talent, cultivated lifelong friendships. With his closest friends Joe Chaikin, with whom he wrote beautiful poetic plays, and Johnny Dark, he exchanged handwritten letters for decades that are now published. But I want to finish this humble portrait of the artist quoting the elegy written by another lifelong buddy of Sam Shepard, poet singer Patti Smith, who wrote right after the writer's death that she knew she would meet Sam again somewhere in the landscape of dream, a dreamscape to open up again, perhaps, the poetic territory they shared when together they improvised till dawn:

"Gogol was Ukrainian," he once said, seemingly out of nowhere. Only not just any nowhere, but a sliver of a many-faceted nowhere that, when lifted in a certain light, became a somewhere. I'd pick up the thread, and we'd improvise into dawn, like two beat-up tenor saxophones, exchanging riffs.¹⁴

¹⁴ Smith, Patti. "My Buddy." *The New Yorker*, 1 August 2017.



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