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Association for American Studies (SAAS)

“Fear narratives”
and their role/use
in the United States

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INFORME DE LA PRESIDENTA DE SAAS, 2020

Queridas/os socias/os de SAAS:

Con el deseo de que los/las socios y socias de SAAS estéis bien al igual que vuestras familias, amigos y seres queridos. Sin duda, este año nos ha marcado a todos en el ámbito personal y en el profesional, ya que, en muchos casos, ha dejado aplazada o incluso cancelada nuestra actividad en congresos, seminarios y encuentros académicos tanto nacionales como internacionales. Otros eventos, los menos, se han celebrado de forma telemática y nos han ofrecido la oportunidad de poder seguir avanzando en nuestras investigaciones. La situación generada por la pandemia nos ha obligado a realizar un esfuerzo colectivo de creatividad e imaginación para poder abarcar, con toda la normalidad posible, nuestras obligaciones profesionales.

No voy a hacer en este boletín un resumen exhaustivo sobre todo lo acontecido en términos de la pandemia en los Estados Unidos que, sin duda, nos ha tenido muy preocupados, en la medida en que todos tenemos amigos, conocidos, colegas y familiares en ese país. Hemos observado con gran preocupación la evolución imparable de la pandemia del COVID-19 por todo el territorio norteamericano, pero también y desafortunadamente, en medio de la zozobra sanitaria, hemos asistido a la plaga del racismo y las desigualdades sociales. Hemos sido testigos del esfuerzo que han realizado los gobernadores y alcaldes de las ciudades y pueblos norteamericanos para luchar contra la pandemia, los disturbios raciales, y la realidad abrumadora que ha dejado esta devastadora enfermedad al descubierto: más de 27 millones de norteamericanos no tienen seguro médico, con todo lo que ello significa en estos momentos de vulnerabilidad sanitaria, y 36,5 millones de desempleados han solicitado ayudas para paliar su situación económica. Lo más lamentable es que la pandemia ha dejado un rastro de desolación de más de 290 000 fallecidos. Por otro lado, también se ha puesto de manifiesto que la riqueza de los más ricos ha crecido de manera exponencial debido al comercio telemático y a otras circunstancias que han favorecido sus negocios. Estos brutales golpes de realidad han provocado la reflexión sobre lo que realmente es más importante en nuestras vidas, pero a la vez, han mostrado con toda la crudeza los preocupantes efectos de la pandemia en la economía norteamericana. En este escenario, se ha desarrollado una campaña electoral marcada por la incertidumbre y el deseo de muchos ciudadanos de encontrar respuestas y certezas ante todas las incógnitas del momento actual y del futuro más inmediato.



En medio de la incertidumbre del desafío global de esta pandemia, ha habido momentos de gran alegría y emoción, como la concesión del premio Nobel de literatura a la poeta neoyorquina Louise Glück. Esta gran artista de la palabra, cuya voz poética está siempre atenta a desvelar los misterios de la vida que nos rodea, del sol que nos calienta, o de las flores que alegran los sentidos, ha cautivado al jurado de la academia sueca. La verdad es que no nos extraña, ya que sus versos iluminan de forma brillante la esencia de la experiencia humana con un lenguaje desprovisto de cualquier elemento superfluo y con una asombrosa economía espartana. La voz poética de Glück emerge sutil e irónica en sus versos concisos, lo que le otorga una paradójica distancia u objetivismo sorprendentes. Su trayectoria poética ha evolucionado de forma coherente a lo largo de décadas de escritura y ha explorado la experiencia humana y los orígenes de la vida y la muerte desde la metafísica o las mitologías clásica y la judeocristiana. Asimismo, se ha aproximado con una cercanía poética inusitada a las vivencias de la familia, el amor, la maternidad y el matrimonio. Los poemas sobre la experiencia cotidiana tienen en su expresión contenida la manifestación prístina de cómo su lenguaje poético es el fruto de una mente prodigiosa. Celebramos con entusiasmo este galardón tan prestigioso que, de alguna manera, también premia a la brillante e influyente tradición poética norteamericana que ha dejado su indiscutible impronta en la poesía occidental. En el boletín contamos con el magnífico ensayo sobre Louise Glück de Natalia Carbajosa (Universidad Politécnica de Cartagena) que, como experta en poesía norteamericana, arroja luz sobre la trayectoria creativa de esta excepcional artista de la palabra.

Por otro lado, y sin abandonar el proteico mundo de la poesía norteamericana, me gustaría referirme brevemente a una historia de superación y de esfuerzo en medio de la pandemia que ha afectado de forma dramática al arte y el mundo de la cultura. La famosa librería y editorial independiente City Lights de San Francisco ha estado a punto de cerrar. Fundada en 1953 por el carismático y longevo poeta Lawrence Ferlinguetti de la Beat Generation es, sin duda, un símbolo inequívoco de la cultura literaria de la ciudad. El fundador de esta librería se convirtió en una suerte de icono Beat y su librería en un sancta sanctorum de poetas y creadores en San Francisco durante décadas. Este “historical landmark” de la ciudad ha sido testigo de todo tipo de eventos literarios y culturales que la han convertido en un centro indispensable de intercambio artístico.

Afortunadamente, gracias a las donaciones de muchos norteamericanos y al esfuerzo de sus dueños, se ha salvado. En esta librería y editorial, Allen Ginsberg recitó con magisterio interpretativo sus versos transgresores de *Howl* en 1956. Como consecuencia de su lenguaje desnudo y directo sobre temas considerados tabú, el valiente editor Lawrence Ferlinguetti fue llamado a declarar en un juicio por



obscenidad. Celebramos que esta librería siga siendo el emblema vivo del espíritu de la “Beat Generation” y de la cultura vanguardista de la costa oeste de los Estados Unidos.

En este boletín también queremos homenajear a la poeta Beat Ruth Weiss, o ruth weiss como a ella le gustaba escribir su nombre como un acto de resistencia a su cultura alemana de origen, que falleció el 31 de julio. El legado poético de la llamada “Beat Goddess” será también rememorado por Isabel Castelao (UNED) y Natalia Carbajosa (Universidad Politécnica de Cartagena) con una semblanza elaborada desde el conocimiento que tienen sobre la poesía Beat de mujeres. Asimismo, contamos con un magnífico ensayo de Patricia Fra (Universidad de Santiago de Compostela) que celebrará el centésimo aniversario de la obra *The Age of Innocence* de Edith Wharton (ganadora del Pulitzer en 1921).

Precisamente, desde la vibrante y cosmopolita ciudad de San Francisco, la CNN retransmitió, como parte de las celebraciones del 4 de julio de 2020, un memorable concierto de la sección de metales y percusión de la orquesta sinfónica de dicha ciudad. Esta fecha tan importante en que los norteamericanos se dan cita para celebrar la independencia de su país en parques, explanadas y otros espacios públicos se ha tenido que celebrar casi a puerta cerrada por las restricciones de la pandemia. Sin embargo, la alegría de las celebraciones se plasmó en la interpretación y retransmisión online de la magnífica “Fanfare for the Common Man” del compositor norteamericano Aaron Copland. El optimismo, la confianza y la esperanza que esta música transmite sobre la nación norteamericana, sin duda, se torna en una gran inspiración para que con esfuerzo, esperanza y determinación el pueblo americano consiga que este gran país salga adelante de esta crisis sanitaria y social. Me permito compartir esta maravillosa música tan norteamericana en su concepción y espíritu desde estas líneas. Su audición seguro será del agrado de los lectores y lectoras del Boletín SAAS: <https://www.youtube.com/watch?v=ehuPu5hg1HA>

Por otro lado, también queremos dedicar un sentido homenaje a Rudolfo Anaya, gran escritor y académico, espíritu promotor y fundador de los estudios chicanos, quien falleció el pasado 28 de junio. El ensayo de Imelda Martín Junquera (Universidad de León), quien conoció personalmente a este escritor y cuya obra ha estudiado de manera profunda, glosa una semblanza biográfica sobre su trayectoria literaria.

No quisiera concluir mi informe, sin hacer un breve y sentido homenaje a la jueza y jurista Ruth Joan Bader Ginsburg, quien falleció el pasado 18 de septiembre, por su significativa contribución al avance de la sociedad norteamericana desde su labor en la Corte Suprema de los Estados Unidos, desde donde ejerció con convicción, determinación y ejemplaridad su lucha por la igualdad de género y las libertades civiles. Las muestras de dolor y el reconocimiento que han mostrado amplias capas de la sociedad norteamericana son, sin duda, el reflejo del impacto que tuvo esta



extraordinaria mujer en el imaginario norteamericano. El profundo respeto y la admiración que han manifestado personalidades de todos los ámbitos sociales y personas anónimas es la prueba inequívoca de su papel trascendental en defensa de la equidad y el avance en los derechos fundamentales en los Estados Unidos.

Para finalizar, quisiera referirme a nuestro decimoquinto congreso, que se celebrará del 24 al 26 de marzo de 2021 en la Universidad de Deusto en Bilbao. El comité organizador ha hecho un gran esfuerzo por gestionar la organización de nuestro encuentro académico que, debido a las circunstancias de la pandemia, se celebrará de forma virtual, tal y como finalmente se decidió en la Asamblea de SAAS del pasado 23 de octubre. Muchas gracias al comité organizador liderado por Aitor Ibarrola, Vocal de la Junta Directiva, por la excelente organización del Congreso. Estamos seguros de que, gracias a la magnífica respuesta de los/las socios y socias con los paneles y las ponencias y a los conferenciantes plenarios, vamos a celebrar un fructífero encuentro académico, a pesar de que no podremos viajar a la ciudad de Bilbao y compartir de forma presencial la experiencia tan grata de nuestros congresos. Sin embargo, estoy segura de que los/las participantes entienden que esta es la mejor manera de garantizar la seguridad que, en estos momentos, es lo principal. Agradezco efusivamente a los/las socios y socias sus contribuciones a este boletín, ya que, sin duda, ponen de manifiesto su compromiso con la difusión y el conocimiento de la cultura, la literatura y la historia de los Estados Unidos a través de sus investigaciones y logros académicos. Asimismo, quiero también reconocer la excelente labor de la Junta Directiva y a Jesús Benito, nuestro Web Master, por el día a día de la gestión y la difusión de las actividades de SAAS.

Un cordial abrazo y mis mejores deseos para unas felices fiestas navideñas. Ojalá recuperemos la tan ansiada normalidad para el año 2021. De todas formas, nos seguiremos viendo, aunque sea de forma telemática, para celebrar los éxitos académicos de todos los socios y las socias de SAAS.

Eulalia Piñero Gil
Universidad Autónoma de Madrid



ACTA DE LA ASAMBLEA GENERAL DE SAAS, 23 de octubre de 2020 (virtual)

Se reúne la Asamblea General de Socios en modalidad virtual, el día 23 de octubre de 2020 (virtual), a las 12:00 horas, 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 el congreso SAAS 2021 en Bilbao
6. Informe sobre la *Revista de Estudios Norteamericanos*
7. Informe sobre la Ayuda Washington Irving (SAAS-Instituto Franklin) y Fulbright-SAAS
8. Informe sobre la celebración del congreso de EAAS 2022 en la UNED y la Universidad Complutense de Madrid
9. Ruegos y preguntas

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

Se aprueba por asentimiento

2. Informe de la Presidencia

La Presidenta agradece su asistencia a las personas que se han conectado a la reunión virtual y les expresa su deseo de que se encuentren bien en un año muy difícil debido a la pandemia Covid-19. Explica que esta ha sido la razón por la que se ha convocado la Asamblea de forma telemática, pues no fue posible celebrar la que estaba programada para mayo.

En cuanto al informe, lo inicia solicitando que conste en acta la información que va a transmitir sobre los trámites llevados a cabo por la Asociación para ajustarse a la Ley 2002 de Asociaciones, de manera que futuros equipos sepan cómo tienen que proceder. El problema surgió porque desde el año 2001 no se había registrado en el Registro de Asociaciones ningún cambio de la Junta directiva, según informó la Gestora de SAAS, M^a Carmen Rodríguez Jiménez.



Finalmente, tras un arduo y largo proceso de varios meses, en diciembre del año pasado llegó la carta en la que constaba que todos los cargos actuales están ya inscritos. Añade que esto tiene repercusiones muy importantes, ya que cuando se realizaron los trámites para el cambio de firmas en las cuentas bancarias en La Caixa, donde siempre ha estado la cuenta de SAAS, el banco bloqueó dichas cuentas debido a que no había constancia documental de estos cambios en el Registro y el servicio de bastanteo pedía, explícitamente, entre los muchos papeles que requirieron, el documento del Registro en el que constaran los cambios de forma oficial. Hay leyes muy estrictas desde hace tres años para evitar el blanqueo de capitales y las aplican a todas las asociaciones, aunque sean, como SAAS, sin ánimo de lucro.

Advierte que, cuando se lleve a cabo la elección o renovación de cargos, ha de constar en el acta de la Asamblea correspondiente que “se autoriza a la Presidenta/e y a la Secretaria/o para que procedan a la inscripción de los nuevos cargos en el Registro de Asociaciones.” La gestora de SAAS inscribirá en nombre de SAAS los nuevos cargos en dicho Registro. Asimismo, es muy importante que la persona al frente de la Tesorería esté pendiente de las notificaciones del banco, ya que de vez en cuando piden documentos nuevos debido a los controles antiblanqueo.

La Presidenta anuncia, a continuación, algunas novedades en torno a la asociación EAAS. La representante española y miembro de SAAS, la Dra. Cristina Alsina, ha informado de que EAAS inaugurará una colección de libros que se publicará en Brill. La colección se llamará “European Perspectives on the United States: The European Association for American Studies Series,” que publicará un mínimo de un volumen al año. Así mismo, se retomará el “Rob Kroes Publication Award,” que se había suspendido durante un tiempo.

En otro orden de cosas, la Presidenta ha llevado a cabo gestiones con Alberto López San Miguel, de la comisión Fulbright, para que este informe a lxs becarixs Fulbright de todas las disciplinas, pero en especial de Historia, Relaciones Internacionales, Literatura Comparada y Traducción, sobre la posibilidad de unirse a otros americanistas españoles de literatura y estudios culturales para participar en los congresos y disfrutar de todas las ventajas que supone pertenecer a SAAS. Siguiendo con el mismo punto, informa de que dentro de un año se necesitarán propuestas de nombres para entrar a formar parte del European Journal of American Studies Advisory Board. En abril del 2021 terminan su mandato cinco miembros, entre los que se encuentra la Dra. Isabel Durán. La Presidenta insta a lxs socixs a enviar propuestas para hacerlas llegar al Advisory Board cuando llegue el momento. Señala que los “postgraduate travel grants” que financia esta asociación europea se flexibilizarán en cuanto a los requisitos para favorecer a los y las investigadores/as jóvenes que quieran asistir a los congresos de EAAS. Finalmente, indica que en EAAS se decidió reducir un euro la cuota que lxs socixs pagan a través de las asociaciones nacionales, de 6 a 5



euros, durante un par de años, mientras dure la crisis económica derivada de la pandemia. EAAS promoverá la afiliación de doctorands y early career members.

A continuación, informa sobre la jubilación de Carmen González, de la sección cultural de la Embajada de los Estados Unidos. A través de un mensaje de correo ya se les comunicó a lxs socixs, pero la Presidenta desea agradecerle públicamente su labor de apoyo incondicional a SAAS, su amistad y su compromiso con nuestra Asociación. Añade que, según le comentó, la sección cultural de la embajada se está reestructurando dentro de la Consejería de Diplomacia Pública y que, en el futuro, podíamos contactar con la Agregada Cultural Ana Duque-Higgins. Sin embargo, parece ser que las prioridades en cuanto a la financiación de la representación cultural de la Embajada están dirigidas a objetivos estratégicos, como 1) incrementar el número de españoles que estudian en USA; 2) seguridad y defensa; 3) promoción económica y comercial; 4) movilizar a los aliados para resolver la situación en Venezuela; y 5) sensibilización de la población sobre las cuestiones de seguridad del 5G y campañas de contra-información. Para los actos y eventos como los que lleva a cabo SAAS, y que no estén relacionados directamente con estos objetivos, ofrecen apoyo, como publicitar el evento en las redes sociales y enviar representantes de la Embajada a los congresos.

Aún no se conoce la persona de contacto que sustituye a Carmen González.

Por último, pone en conocimiento de la Asamblea que, si bien es aún pronto para decidir la sede del próximo congreso, la profesora Miriam Fernández Santiago, de la Universidad de Granada, ha mostrado reiteradamente su interés en proponer a esta universidad como sede para el congreso de 2023. En la Asamblea de marzo de 2021 se planteará este ofrecimiento y se verá si hay alguna otra propuesta más para que la Asamblea decida.

Finaliza aquí su informe.

3. Informe de la Vicepresidencia

El Dr. Rodrigo Andrés, Vicepresidente, agradece a quienes han enviado información para incluir en el próximo Boletín y anima a lxs socixs para que lo continúen haciendo hasta el 1 de noviembre, fecha límite. El Boletín se publicará la primera semana de diciembre. En esta edición de 2020, habrá cuatro ensayos: dos de ellos homenajearán a escritores/as que han fallecido durante este año (Ruth Weiss, Rudolfo Anaya); uno celebrará el centésimo aniversario de la obra *The Age of Innocence*, de Edith Wharton (ganadora del Pulitzer en 1921); y, finalmente, otro ensayo será una semblanza de la poeta Louise Glück, recientemente galardonada con el Premio Nobel de Literatura, una concesión por la que la Asamblea se congratula.



4. Informe de la Tesorería y aprobación, si procede, de las cuentas del ejercicio

La Tesorera, Dra. Mar Gallego Durán, informa de que el saldo de la cuenta a fecha 31 de marzo de 2019 era de 44.504,68€. Muestra a la Asamblea una tabla con los movimientos habidos, el concepto de los gastos y la cantidad de cada uno de ellos, que son los que siguen:

Concepto	Cantidad
Cuotas de SAAS 2020 (185 + 7)	7.570,00€
Gastos del Congreso	-3.099,00€
Página WEB	-34,15€
Gastos Junta Directiva	-994,79€
Cuotas devueltas (4)	-160,00€
Asesoría	-266,20€
Gastos bancarios	-537,83€
Pagos Becas y Premios	-4.900,00

Señala que, a fecha de 31 de marzo de 2020 había un saldo de 42.082,71€. En cuanto al detalle de ingresos, informa de que se han girado 185 recibos (3 el 8 de abril de 2019 y 182 el 28 de febrero de 2020), de los que 41 incluían cuota EAAS. Hay cuatro devoluciones, de las que una corresponde a la última remesa de marzo de 2019. Además, se han ingresado durante el año, y mediante el servicio de pago con tarjeta, 7 cuotas, 5 de ellas con cuota EAAS. Todo ello hace un total de 188 asociados en este periodo. Este año se mantiene una cuota reducida de 20,00/26,00€ para los nuevos socios que sean estudiantes.

Por lo que se refiere a los gastos, se mantienen más o menos en los mismos márgenes que en el periodo anterior. En este ejercicio ya no hay gasto anual por la edición de la revista. Por el contrario, se recogen los gastos propios del Congreso realizado en 2019.

En cuanto a las Becas y Premios: se ha realizado un pago de 3.000,00€ (Beca Fulbright-SAAS) y se han otorgado cuatro premios por un importe total de 1.900,00€.

Incide la Tesorera en el tema de las devoluciones, por las que se han pagado 160€ al banco, y hace un llamamiento a lxs socixs para que notifiquen los cambios realizados a sus datos bancarios con tiempo para evitar este tipo de gasto.

Se refiere también al pago con tarjeta, que se habilitó inicialmente para personas que estuvieran fuera de España, si bien cada vez más socixs están utilizando este método.



El problema que plantea es que el nombre del pagador no aparece reflejado en los movimientos de la cuenta de La Caixa, por lo que ruega que quienes empleen la tarjeta para pagar las cuotas le envíen el justificante de pago.

Comenta que ha subido el número de socixs que se han dado de alta en EAAS, además de SAAS, si bien el número no es significativo. Se discute si reducir el euro que EAAS va a dejar de cobrar (pasará de 6 a 5) o si emplear este dinero para financiar congresos, libros, etc. a lxs socixs más jóvenes. Se solicitan propuestas, que se concretarán en la próxima Asamblea.

5. Informe sobre el congreso de SAAS, Bilbao 2021

El Dr. Aitor Ibarrola, organizador del próximo congreso de SAAS en Bilbao, toma la palabra para informar a la Asamblea sobre diversos aspectos relativos a este evento. Por un lado, comunica a lxs socixs que, debido a las actuales circunstancias, el formato del congreso será finalmente virtual, lo cual, añade, no debiera afectar a la dinámica del congreso ni a las propuestas. Estas se han mantenido en un número similar, aunque ligeramente inferior, a las que tuvo el Congreso celebrado en Salamanca. Dado el momento de incertidumbre que vivimos, se puede considerar una respuesta excelente, como lo es la participación en el Félix Martín Doctoral Seminar. Se comunicará esta decisión a las/os conferenciantes plenarios: José Saldívar, Connie Jacobs y Ana Manzananas, así como al poeta Don Bogen, que va a compartir parte de su obra con el público. Añade que se está contemplando abrir las conferencias plenarias a personas de otras universidades, asociaciones, etc.

Debido al cambio de formato, las cuotas se verán afectadas, ya que se reducirán a más o menos la mitad de las que se pagaban en un congreso presencial. Se tratará este tema con los gestores de la Universidad de Deusto con el fin de decidir en cuánto pueden quedar finalmente.

Se ha enviado un mensaje a las personas que ejercen de panel chairs, en el que se les indicaba el formato de los paneles según el número de personas en las sesiones, que no deben ser más de tres. Señala que habrá que variar las normas para el formato virtual y que, como chairs, puede que tengan que realizar alguna función más a la hora de organizar los paneles.

Interviene la Dra. Ana Manzananas, una de las plenarias, para expresar su extrañeza al haber sido informada sobre este cambio de formato en la Asamblea, y, en consecuencia, cree que se debería repensar cómo se deciden los asuntos y cómo se comunica la información. A continuación, toma la palabra la Secretaria para aclarar que se esperó hasta el último momento para comprobar cómo evolucionaban los datos de la pandemia, ya que tanto el deseo de la Junta como del Comité organizador era celebrar el congreso de manera presencial. Visto que no solo no mejoraba la situación, sino que tendía a



empeorar, el miércoles se reunió la Junta para tomar una decisión definitiva sobre el formato del congreso. Los miembros de la Junta consideraron unánimemente que la vía telemática era la única posible en este momento.

La Dra. Silvia Martínez Falquina está de acuerdo en que la presencialidad no es una opción viable, aunque sugiere que se pueden planificar los tiempos, de manera que personas que no estén en España puedan conectarse a horas que les resulten adecuadas. También sugiere que se podría flexibilizar la fecha de cierre para el envío de propuestas y ampliarla, ya que quizás se animen más personas si saben que el congreso es en línea. El Dr. Ibarrola comenta que se podría pedir a lxs ponentes un vídeo para poder cargarlo y tener un enlace para que cada cual gestione los tiempos para verlos. La Dra. Carmen Méndez, por su parte, señala que hay que ser realistas y que no tiene sentido cambiar las franjas horarias tradicionales si la mayoría de participantes en el congreso son españoles. Añade que muchos paneles constan ya de dos sesiones, por lo que no merece la pena abrir el CFP para todos.

El Dr. Rodrigo Andrés incide en que la Junta tomó la decisión el miércoles, día 21, y que, en todo caso, a lxs conferenciantes procedentes de Estados Unidos no les conceden autorización para viajar al extranjero en tiempos de pandemia debido a que los seguros no contemplan esta situación.

La Dra. Manzanas toma de nuevo la palabra para decir que desde su punto de vista se trata de un congreso con un planteamiento totalmente diferente al habitual, por lo que convendría flexibilizar los plazos para los paneles y dar así respuesta a posibles casos de personas que no hayan podido entregar sus propuestas en el tiempo establecido. El Dr. Ibarrola le responde que ya se ha mostrado flexibilidad con ciertos casos que han enviado sus propuestas a paneles individuales. No es partidario, por tanto, de hacer un nuevo CFP, sino de permitir que, si alguien quiere presentar algún full panel, se le permita hacerlo. La Dra. Carmen Méndez informa de que hay dos sesiones en la mayoría de paneles, además de 3 full panels, 15 propuestas en Miscelánea y 7 en el Félix Martín Doctoral Seminar. La Dra. Ángeles Toda propone aprovechar las ventajas que ofrece el hecho de que sea un congreso virtual para poder acceder a los paneles grabados y a las discusiones durante un tiempo tras el fin del congreso. Aboga por mantener, siempre que sea posible, los congresos presenciales. La Presidenta responde que se harán de manera presencial, aunque hay que atender a las circunstancias concretas en cada momento. La Dra. Cristina Alsina agradece al Comité local y a la Junta su trabajo y sugiere que se permita flexibilidad, aunque esta debe quedar en manos de lxs panel chairs.



6. Informe de la directora de la revista REN

La Dra. M^a Ángeles Toda informa sobre el Volumen 23, que se publicó el 28 de febrero de 2020, directamente en la plataforma OJS y en la página de la Editorial de la Universidad de Sevilla. Se trata del segundo volumen no impreso, como se acordó en la última Asamblea, lo que ha supuesto un ahorro considerable. En este volumen se han incluido 14 artículos (ninguna reseña); 13 fueron rechazados (uno por plagio); 3 fueron retirados (dos por no aceptar modificaciones; una por envío en septiembre de 2019). En cuanto a la internacionalización, se han enviado artículos desde Estados Unidos, Jordania, Irán, Polonia, Eslovaquia y Reino Unido. Señala que sigue aumentando el número de artículos enviados (30 en total), así como también la proporción de artículos rechazados. El volumen se ha publicado en la plataforma gracias a la Ayuda a Revistas del VI Plan Propio de la US (2019, Modalidad B), con sus correspondientes DOIs. Se incluyeron en la plataforma OJS los archivos correspondientes a los volúmenes 1-10.

Informa a continuación de los cambios llevados a cabo en el Consejo Editorial: Ramón Espejo, Mar Gallego y Jesús Lerate, después de muchos años en el Consejo Editorial de la Revista, han pasado a formar parte del Consejo Asesor, y en su lugar se han incorporado dos nuevos miembros: Alfonso Ceballos, de la Universidad de Cádiz, y Rocío Cobo, de la Universidad de Sevilla. Por otra parte, Miriam Fernández, de la Universidad de Granada, que continúa en el Consejo Editorial, fue designada Secretaria de la Revista. La directora de REN solicita que conste en acta su reconocimiento a los tres miembros salientes del Consejo por su contribución a la Revista desde su fundación y por todo lo que han aportado a su continua mejora y creciente difusión, así como por su disposición a seguir en ella como miembros del Consejo Asesor. Expresa igualmente su agradecimiento a los miembros actuales del Consejo Editorial, al Grupo de Investigación “Estudios Norteamericanos,” a la fundadora de la Revista, Pilar Marín, y a la Junta Directiva de SAAS.

Continúa señalando que ha habido otros cambios en relación con la Revista. Comenta que la editorial de la Universidad de Sevilla, en su esfuerzo por homogeneizar, actualizar y visibilizar todas las revistas que publica, les solicitó que incluyeran un Código Ético (basado en la “Guía para las buenas prácticas en publicación” elaborada por el CSIC), así como unos Estatutos. El Código Ético fue aprobado en la reunión del 23 de enero de 2020. Tras constatar que no existían Estatutos escritos de la Revista de Estudios Norteamericanos, el Consejo Editorial los redactó; se aprobaron posteriormente en reunión virtual el 29 de mayo de 2020.

En relación con la plataforma OJS, indica que se actualizaron y aprobaron en la reunión del 23 de enero de 2020 las directrices para autores y para revisores, adaptándolas al nuevo formato. Señala que se han simplificado las indicaciones para las Obras Citadas,



remitiéndose a la 8ª Edición del MLA (si bien acaban de publicar la 9ª). También se ha creado una plantilla para facilitar la adaptación de los artículos al formato solicitado.

Junto con la Editorial de la Universidad de Sevilla y la empresa Scriptorium, a quienes agradece todo su apoyo y su trabajo, se ha puesto a punto la página web, incluyendo toda la información pertinente. En este sentido, esperan próximamente una migración a una nueva versión de la plataforma, que de momento está en pruebas, y parece ser más fácil de manejar y visualmente más clara y atractiva que la actual.

Informa así mismo de que, después de consultar con la Junta Directiva y con la Editorial de la Universidad de Sevilla, se acordó utilizar el sistema de publicación en “postprint” y de mantener abierta durante todo el año la convocatoria de envío de artículos, que se adjudicarían a un volumen o al siguiente según el momento en que se completase su proceso de aceptación y edición. El objetivo es agilizar la publicación, cerrando el volumen en diciembre con los artículos aceptados hasta este momento, de forma que se pueda cumplir el único requisito que falta para presentar la Revista al sello de calidad de FECYT, lo que, indica, se hará en la próxima convocatoria.

En relación con el proceso de recepción de trabajos, por agilidad y tal como contempla el Código Ético, han establecido un sistema de criba previa por el Consejo Editorial para garantizar un mínimo de calidad antes de enviar los artículos a revisión por pares, lo que ha permitido eliminar aquellos que claramente no cumplían los requisitos, fuera de extensión o de contenido.

Para el Volumen 24 se han recibido un total de 28 artículos, que incluye contribuciones de Irán, Hungría, Turquía, Indonesia y Estados Unidos. De ellos, 5 y una reseña están en los últimos pasos de edición para ser publicados en postprint; 8 han sido rechazados (en criba previa o tras la evaluación por pares); 4 están pendientes de enviar la versión revisada, y 11 pendientes de la opinión de uno o más revisores. Señala que las circunstancias especiales de este año se han traducido en un menor cumplimiento de los plazos, tanto por parte de los autores como de los revisores. Teniendo esto en cuenta, han optado por ser flexibles y descontar enteramente el mes de agosto, si bien ya se han enviado recordatorios.

Comenta que, aunque el proceso de adaptación a la plataforma ha creado ciertas dificultades, tanto para la dirección y editores de la Revista como para revisores habituales, en líneas generales es una herramienta que facilitará el trabajo y, en particular, el almacenamiento de información.

Finaliza la Dra. Toda reiterando su agradecimiento a todas las personas que han colaborado y colaboran con la labor de la Revista, sea con sus contribuciones, revisando artículos, o llevando a cabo las tareas de edición.



La Presidenta felicita a la directora de la REN por su empeño en solicitar el sello de calidad FECYT, lo que sin duda redundará en beneficio de la revista. La directora informa sobre los últimos números de la revista, así como sobre el sistema.

7. Informe sobre la Ayuda Washington Irving (SAAS-Instituto Franklin) y Fulbright-SAAS

La Presidenta informa sobre la celebración el 7 de septiembre de la elección de la persona ganadora de la beca Fulbright senior 2020, de 6.000 euros. Tras una reñida evaluación de las dos candidaturas presentadas, resultó elegido Francisco Rodríguez Jiménez, de la Universidad de Extremadura, por su proyecto titulado “Los American Studies durante la Guerra Fría en España, 1970-1991.” Realizará su investigación en la American University de Washington y en la Biblioteca del Congreso.

La Secretaria comunica, por su parte, que para la Ayuda Washington Irving se presentaron tres solicitudes, resultando ganadora Estíbaliz Encarnación Pinedo, de la Universidad Politécnica de Cartagena (UPCT), con su proyecto “Expanded Poetics in Postwar Counterculture: The Case of the Beat Generation.”

Se felicita a ambos ganadores, deseándoles que sus respectivas estancias de investigación sean fructíferas.

La Presidenta responde a una pregunta sobre la posibilidad de posponer la estancia de investigación en caso de que, por motivos de la pandemia, el becado con la Fulbright no pueda viajar a Washington, diciendo que la Comisión no permite ni acumular becarios ni guardar las becas para otro año, si bien puede hablar con Alberto López San Miguel para ver si se podrían replantear las fechas de la estancia.

8. Informe sobre la celebración del congreso de EAAS 2022 en la UNED y la Universidad Complutense de Madrid

La Presidenta le cede la palabra a la Dra. Cristina Garrigós para que informe a la Asamblea, en calidad de coordinadora del comité organizador, sobre el congreso de EAAS que se celebrará, según lo previsto, en 2022 en Madrid. La Dra. Garrigós señala que se le preguntó por la posibilidad de posponer el congreso un año, ya que el que tenía que haberse realizado en Varsovia a finales de abril y principios de mayo de 2020 hubo de ser pospuesto a causa de la crisis sanitaria. Sin embargo, no cabe posponerlo, ya que coincidiría con nuestro propio congreso en 2023; además, coincide con la celebración de los 50 años de la UNED, así como con otras celebraciones de publicaciones de obras relacionadas con los Estudios Americanos, lo que aconseja mantener la fecha de 6-8 de abril de 2022. Una de estas publicaciones es la de *The Waste Land*, de T.S. Eliot, por lo que el título será “Wastelands,” que es lo suficientemente amplio para incluir todo tipo de cuestiones (por ejemplo, ecología,



fronteras, distopías, etc.). En este momento, están trabajando en el descriptor; no enviarán información hasta que se celebre el congreso de Varsovia para evitar confusiones y solapamientos entre ambos congresos. A continuación, comunica que cuentan con una conferenciante plenaria, la Dra. Eulalia Piñero, que fue miembro de la Junta de EAAS y es actual Presidenta de SAAS, de manera que SAAS pueda tener visibilidad dentro de EAAS. La Dra. Piñero considera que es un honor representar a lxs americanistas españolxs y agradece la confianza y el esfuerzo del comité organizador.

9. Ruegos y preguntas

La Dra. Cristina Alsina comunica a la Asamblea que en noviembre dejará su puesto como miembro de la Junta de AEDEAN y, por tanto, del Board de EAAS. Expresa que ha sido un placer colaborar en la representación de lxs americanistas de nuestro país en Europa. La Presidenta le agradece su inestimable labor.

Sin más asuntos que tratar, se levanta la sesión a las 14:29h. De todo lo anteriormente dicho, como Secretaria doy fe. Fdo.: Esther Álvarez López

Fdo.: Esther Álvarez López

Lista de asistentes:

Cristina Alsina Rísquez, Esther Álvarez López, Rodrigo Andrés González, Laura Arce Álvarez, Jesús Benito Sánchez, Julio Cañero Serrano, Natalia Carbajosa Palmero, Isabel Castela Gómez, Rocío Cobo Piñero, Marta Fernández Morales, Mar Gallego Durán, Cristina Garrigós González, Noelia Gregorio Fernández, Juan Ignacio Guijarro González, Noelia Hernando Real, Aitor Ibarrola Armendáriz, Miriam López Rodríguez, Ana Manzanas Calvo, Imelda Martín Junquera, Paula Martín Salván, Silvia Martínez Falquina, Bruno Mattiusi, Carmen Méndez García, Juan Carlos Ontiveros Gómez, Isabel Pérez Ramos, Eulalia Piñero Gil, Sara Prieto García-Cañedo, Irene Repiso Rodríguez, Begoña González Simal, M^a Ángeles Toda Iglesia, Diana Villanueva Romero.

Excusan su asistencia:

Alejandro Batista Tejada, Isabel Durán Giménez-Rico, Miriam Fernández Santiago, Carolina Núñez Puente, Viorica Patea Birk.



JAVIER COY BIENNIAL RESEARCH AWARDS, 2020

SAAS wishes to recognize the research achievements of its members through the Javier Coy Biennial Research Awards. The goal of these awards is to promote high-quality scholarship in the field of American Studies, and to celebrate the originality and excellence of research carried out within SAAS. All SAAS members are eligible to submit work in the following categories:

Best Monograph: This award is open to original volumes (joint authorship is also possible) published in 2019 or 2020. A monograph is here understood as a single volume on a specific subject, containing original research material. Literary translations, as well as editions, are excluded. The endowment of this award is 700 Euros.

Best Edited Volume: This award seeks to recognize outstanding edited collections of articles published in 2019 or 2020 in book form. The endowment of this award is 500 Euros.

Best Journal Article: This award is intended to honor original research articles published in 2019 or 2020 in a specialized research journal of international scope and high impact rate. The endowment of this award is 300 Euros.

Best REN Article: This award is open to original research articles published in the *Revista de Estudios Norteamericanos*. For this particular type of award, all the articles appearing in REN since the last SAAS conference (a biennial period) will be considered, unless otherwise stated by the authors; therefore, authors do not need to send copies to the committee. The endowment of this award is 200 Euros.

The authors, who necessarily have to be SAAS members at the time of submission, should send three copies of their work—with the exception of the REN award—to the conference organizing committee:

Dr. Aitor Ibarrola Armendariz Depto. de Lenguas Modernas y Estudios Vascos Facultad de Ciencias Sociales y Humanas, Universidad de Deusto Avenida de las Universidades, 24 48007 Bilbao, Spain

Only one item across all categories can be submitted by each member. Works previously submitted for other awards are excluded. Once the Javier Coy awards are announced, the volumes/articles will be returned to authors.



Following the SAAS board's agreement, the composition of the jury will not be made public. The jury's decision, which is unappealable, will be made public during the members' general assembly at the biennial conference.

The next deadline for submitting works is January 15th 2021, and the awards will be made public at the 15th SAAS conference, to be held at the Universidad de Deusto in Spring 2021.



FÉLIX MARTÍN BEST THESIS IN AMERICAN STUDIES AWARD

This award is intended to recognize excellent doctoral theses by SAAS members. The endowment of this award is 500 Euros. The requirements for application are:

The applicant must currently be a SAAS member and must have been so continuously for the year prior to the application date

The applicant must have defended her/his thesis sometime in the two years prior to the Conference (January 2019– December 2020)

Application deadline: January 15, 2021.

Those interested should send a copy of their theses, as PDF, to Dr. Aitor Ibarrola, at aitor.ibarrola@deusto.es



15th INTERNATIONAL SAAS CONFERENCE, BILBAO 2021

**The 15th International Conference of the Spanish
Association for American Studies (SAAS)**

“Fear Narratives” and their Role/Use in the United States

**March 24-26, 2021
University of Deusto, Bilbao**

There is little question that conflicting “knowledge claims” play a major role in current social, cultural, political, and policy debates in the U.S. These knowledge claims are generally articulated in the form of enticing narratives that try to resonate with certain interests, concerns, and values in the general population. With uncertainty becoming one of the key defining features of our era, it seems only natural that the media, policy-makers, politicians, and even scholars should exploit their public’s most immediate dreads and anxieties to build their narratives. “Fear narratives” may cover broad issues that range from international migrations or the threat of terrorism to the competition of emerging economies or the waning power of traditionally dominant social groups. Because these problems show a very protean and multifaceted nature and because the debates on them are fraught with doubts and contingencies, it should be expected that competing claims will arise to try to explain their causes and dynamics, as well as to guide the policy interventions that would best steer the latter. In this sense, it is important to study how those claims develop into full-fledged narratives and how those narratives are then codified, refashioned and, finally, disseminated in different fora. It would also be interesting to determine what role predetermined interests, knowledge and belief or the cognitive features of narrative itself play in the configuration of these “fear narratives.” Likewise, and perhaps most importantly, the kind of roles played by these narratives and the uses to which they are put would also need to be dwelled upon.

Since its very inception, first as a colony and then as a nation, U.S. culture, history, politics, and art has been plagued by “fear narratives” that in most periods have marked the path followed by the country decisively. From the Witchcraft Trials in the



late 17th century to the Nativist movements in the 19th century or the “Yellow” and “Red Scares” in the 20th century, it is evident that the life and development of the nation have been highly conditioned by the narratives built around those alarms. With the arrival of Donald Trump to office, one is afraid that the use of this type of narrative is not going to abate.

Given the breadth of the topic in question, we welcome panels that approach the question of “fear narratives” from diverse theoretical and critical frameworks within American Studies. SAAS conferences invariably attempt to be wide-ranging interdisciplinary events and we are keen on seeing this reflected in the variety of topics discussed in relation to U.S. culture and society. For the 2021 meeting at the University of Deusto, we welcome panels and talk shops that tackle “fear narratives” from unusual, innovative, and challenging perspectives.

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

- Fake news and disinformation
- Migration fears and securitization discourses
- Identity loss/changes and accompanying anxieties
- Global and local varieties of terrorism
- The role of the new media in the spread of “fear narratives”
- Demographic shifts in the U.S.
- New types of social “diseases”: violence, crime, exclusion, etc.
- Issues related to climate change: pollution, emissions, farming, etc.
- Changing shapes of racism
- Regulating the use of weapons (nationally and internationally)
- Wealth distribution and social (in)equalities
- Gender claims and gender divisions
- The role of affect in “fear narratives”
- Scientific advancements, potential risks
- Democracy and populist movements
- Issues of consumerism and sustainability

The conference languages will be English and Spanish.



LIST OF PANELS

1. Domestic Spaces, Safety, and the (Micro)Political in the United States”

Panel Chairs: Rodrigo Andrés and Cristina Alsina Rísquez

Institution: Universitat de Barcelona

E-mail: rodrigoandres@ub.edu / alsina@ub.edu

The COVID-19 pandemic has forced all of us to re-examine our relations with(in) our living spaces. This panel invites contributions that reflect on houses, safety, and the political.

Domestic spaces provide safety and protection, both physical and mental: “the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace” (Bachelard). In American literature, images of “the home as a haven, providing security, safety, and certainty are persistent, in contrast to wider social insecurities” (McDowell). However, the house is not immune to dreads and anxieties and is, in fact, haunted both by the world—“Houses aren’t refuges from history. They are where history ends up” (Bryson)—and by our private nightmares (for Freud the homely—Heimlich—can contain its very opposite, the uncanny) (Briganti and Mezei). It is true that “We need a refuge to shore up our states of mind, because so much of the world is opposed to our allegiances” (de Botton). For bell hooks and other African American feminists, the home is a space of resistance to oppression. However, “people may feel ‘homeless-at-home,’ trapped in a space ‘of tyranny, oppression, or persecution.’” As a matter of fact, hegemonic representations of the house “often overlook the violence, dislocation, and social exclusion that shape the lives of those whom Julia Wardaugh calls ‘domestic refugees’ and ‘gender or culture renegades’ (...), ‘Those who are not able, or choose not to, conform to the gender, class, and sexuality ideals inherent in establishing a conventional household, find themselves symbolically (and often literally) excluded from any notion or semblance of home’” (Robertson).

This panel welcomes contributions on literary/cultural representations of American houses and other (un)liveable spaces such as Irving Goffman’s “total institutions” (asylums, prisons, the plantation), Foucauldian heterotopias (the ship), boarding residences, refugee camps, the street.



2. “McCarthyism and Cold War Literatures: A Cultural Response to Fear and Paranoia”

Panel Chair: María Laura Arce Álvarez

Institution: Universidad Autónoma de Madrid

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The intention of this panel is to discuss the different literary manifestations produced during the McCarthy era and Cold War times in the United States as a response to what was called the “Red Scare” experienced by the whole American community from the 1950s onwards. McCarthyism was a controversial period in American history that shaped the postmodern literature and culture of the time. However, it was a time resulting from the combination of political, social and cultural factors that took place before the 1950s and which continued during the following years. This period of fear and paranoia conditioned the literature produced at the time not only because of the persecution of some authors in McCarthy’s red hunt, but also as a product of the political and social atmosphere that alienated them.

The Witchcraft Trials of the 17th century became an inspiration for Senator Joseph McCarthy and the HUAC (House of UnAmerican Activities) in his fight against intellectualism, culture, and art. McCarthy’s red hunt had its target in the different ethnic communities including African Americans, Asian Americans, Native Americans and of course the LGBT community creating what was called The Lavender Scare, which was led by McCarthy’s lawyer and best friend Roy Cohn. The HUAC hearings left historical testimonies of playwrights, authors, screenwriters, film directors among many cultural figures who were persecuted for their artistic and literary manifestations. These include playwrights such as Arthur Miller or Lilian Hellman, authors such as Langston Hughes or screenwriters such as Dalton Trumbo.

The Red Scare brought with it different literary manifestations during the 1950s and after in which the fear and persecution suffered by authors and artists is fictionalized as a cultural response to the political, social, and cultural terrorism practiced by Senator McCarthy and those who continued during the 60s, 70s and 80s with the Red Scare. Novels such as *Fahrenheit 451* by Ray Bradbury, *The Book of Daniel* by E.L. Doctorow (1971), *I Married a Communist* by Philip Roth (1998) or even *The Bell Jar* by Sylvia Plath (1963) become explicitly or implicitly fictions about McCarthyism, Cold War, and the red scare and therefore narratives of fear.

This panel welcomes papers that address and discuss how McCarthyism and Cold War were manifested in literature, media, visual arts and films in the following issues (but not limited to them):



- McCarthyism and literature during the Red Scare and afterwards
- The Lavender Scare and gay literature
- Lesbian Pulp Fiction during McCarthy's time
- Women literature and McCarthyism: the fear to be a woman during the 1950s
- African American Literature and the "Black" listing
- Cold War and Asian American Literature: narratives of fear and secrecy
- Cold War impacts in Native North America
- Cold War and the "radicals in the Barrio"
- American Science Fiction and Cold War
- McCarthyism and the Beat Generation
- McCarthyism and Theatre
- The hearings or how to create a fear narrative
- McCarthyism and cinema: the Hollywood Ten
- After McCarthyism: Roy Cohn and Donald Trump, the beginning of a very long friendship
- Repercussions of McCarthyism and Cold War in contemporary literature, visual arts and films.

3. Unauthorized Mobility, Disposable Living: Migrants, Drifters and Nomads in Contemporary North American Literature and Culture

Panel Chairs: Paula Barba Guerrero and Mónica Fernández Jiménez

Institutions: Universidad de Salamanca / Universidad de Valladolid

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Human mobility has often been regarded as a key element for the correct functioning of capitalist and neoliberal institutions. In socio-political terms, mobility (be it social, economic or merely geographical) refers to the trespassing of pre-established boundaries and invisible barriers set to demarcate the land or maintain a given order. If throughout history forced mobility has set in motion chains of dehumanization, deterritorialization and commodification, the mobility of racialized and/or poor, working-class individuals in the 21st century is often perceived with mistrust (Laachir 2007), their eligibility dependent on their desirability as prospective guests into a host nation, city or home.

The growing obsession to control and restrict access to certain spaces can be said to transform social and public sites into urban combat zones, where trespassers face the dilemma of either abiding by the norms and values of a punitive system in order to stay safe or challenging the political apparatus at play in their subversive wanderings. This turn to violence is what Giroux (2014) perceives as a symptom of the normalization of the state of exception. This state imposes practices of espionage and fear to, first, defend precarity in the name of national security, second, revert our "collective sense of



ethical imagination and social responsibility” and, third, enter into a “politics of disappearance” and consumption that erases the humanity of disposable others (Giroux; Biehl 2005) through threatening narratives of violence, control and fear.

This panel addresses all these notions to delve into the complex interplay between the narratives of fear imposed by the nation-state as a silencing tool, and the writings contemporary authors set forth to confront them. As such, it aims to examine the subversive potential of representing vulnerable, unlawful and post-national mobility in various U.S. contexts to unearth untold, forbidden stories voicing impossible affects, and to inquire into the different meanings movement can convey when performed illegally, thus enabling an alternative narrative to modern/colonial Americanness (Quijano 2000). In assessing different representations of the figure of the contemporary drifter, migrant, flâneur or nomad, this panel reimagines dislocation as a disruptive agent of change that opens up new ontological avenues to interrogate unjust conceptual institutions and politicized structures.

Suggested topics include:

- Border crossings and the arrival of the Other
- Fear and violence in narratives of mobility
- The mobility of the privileged versus the immobility of the disposable
- Class, ethnicity, and movement
- An ethics/a politics of mobility
- Unauthorized movement and the repossession and redistribution of space
- Morphologies of mobilities
- Chaos theory(ies) and post-national mobility

4. “The Phenomenology of Fear and Resilience in Women’s Poetry: The Role of Poetic Creativity and the Artistic Process”

Panel Chair: Isabel Castelao-Gómez

Institution: Universidad Nacional de Educación a Distancia

E-mail: icastelao@flog.uned.es

This panel wants to echo Adrienne Rich’s poem title “the Phenomenology of Anger” and draw from Affect Studies and scientific research on emotion in order to define fear as a basic human emotion derived from a real or imaginary stimulus considered dangerous, harmful and threatening that triggers physical and psychological mechanisms of defense and protection such as aggression, evasion, control or surrender.

The interest of this panel centers on the hypothesis that throughout the history of the United States (and Western society) women as a social group and individuals have had a particular experience (pervasive, lasting, invisible and visible, quotidian) of fear due



to their exposure to situations and cultural discourses that threaten and endanger their internal and physical integrity. We will focus on the historical period of the twentieth and twenty-first century, when a feminist consciousness has gathered strength and other threatening events developed: two world-wars, technology development, alienation by consumerism, control by mass media, globalization, terrorism, environmental and bio threats.

The panel would like to present examples of how US women poets face these multifaceted threats towards their integrity and agency through their poetic art. We welcome proposals theoretically based on Affect Studies and gender that study their poetic strategies in order to resist, reflect on, feel, control and resolve fear, as well as its derivative emotions (anger, anxiety, despair, vulnerability, grief and pain, evasion, negation, acceptance, etc.), as a way to build resilience or as a creative process towards change and transformation.

A varied array of topics through the perspective of gender may include: historical periods of collective threat in the US, countercultural movements of resistance, real and imaginary fear, physical gender violence, invisible psychological violence, fear of fear and madness, the ethics of care and danger, the experience and expression of proxemics (closeness and distance from others and things in space), communal support and individual isolation, nature regarding fear or safety, places as threat or protection, others or men as sources of fear or safety, sex and intimacy as danger or

It would be particularly interesting to explore how women writers revise and use the two recurrent poetic approaches to language and self in relation to emotion derived from romantic and modernist tenets: the expression of emotion as an authentic reflection of the inner self's feelings and experiences; and the objectification of self and emotion through subjective distance and the material experimentation with poetic language.

5. “From East to West, From Now to Then: Popular Music and the Sound of Fear”

Panel Chair: Ángel Chaparro Sainz

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This panel aims at exploring fear narratives as a broad territory that provides an opportunity to observe how American society is handling/has handled contemporary/old responses to conflictive moments in history. Our specific object of study is music in its more popular and modern understanding. We embrace the topic of fear narratives in a double sense: as those “enticing narratives that try to resonate with certain interests,



concerns, and values in the general population” and as the active response to them. Recent cultural reactions to the Covid-19 crisis do only testify to a tradition that has dealt also with September 11, anti-war campaigns, re-visions of Western iconography, ethnic vindications..., cohabitating with more universal and abstract approaches to emotions as fear and despair that have been conventional motifs in music.

The scope of pertaining themes, potential protagonists and practical perspectives that can be targeted is intentionally broad and elastic. We are interested in popular music, a weak term that we understand as the colored variety of contemporary genres: from rock and roll to hip hop, all the way through punk, blues, soul, folk, electronic music... We will also consider other genres, like jazz or classical music, or more original approaches.

Here a summarizing (not exclusive) list of possible topics:

- Fear narratives (and/or responses to them) within a specific and/or general foundation in any given music genre, either by focusing on single songs, complete albums, music careers and/or broad perspectives on periods or genres
- (The role of soundtracks on) music movies and documentaries including fear narratives (and/or responses to them)
- Memoirs or fiction by musicians
- The role of music in the spread of fear narratives
- The American West: new western narratives and the construction of contemporary fear in music
- Minorities, migration, the frontier
- Music industry, social networks and fear narratives.

6. “Black Lives Matter: Violence, Resistance and Healing in Contemporary African American and African Diaspora Art”

Panel Chair: Rocío Cobo Piñero

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In the rampant discourse of hatred, violence and fear that presides over the contemporary United States, the role of black artists is key to articulate cultural interventions that aim at re-signifying fundamental categories of humanity and interdependence, while defying pervading narratives of black deviance. This panel seeks to explore issues of representation, racial and gendered identity formation, and their multifaceted interactions with notions of trauma and healing. We welcome contributions that delve into modes of activism and resistance through literature, music and visual art from an interdisciplinary perspective. For instance, poet Claudia Rankine depicts past and present everyday acts of racism through the use of



photographs, paintings and still images from videos shrewdly inserted in her collection of poems *Citizen. An American Lyric* (2014). Thus, *Citizen* becomes a political work of art, a polyphonic collage that invests in dismantling entrenched narratives of racism and fear.

Prospective presenters are encouraged to submit proposals on (but not limited to) the following themes:

- Practices of resistance and healing
- New forms of racism and violence
- African diaspora in the United States
- Black corporealities and sexualities
- New intersectionalities
- Black LGBTIQ visibility
- The Civil Rights Movement revisited
- Memory and trauma
- White privilege
- The construction of “the stranger”
- Politics of affect

7. Fear of Illness, Hope in Recovery: Visions and Spaces of Malady in North American Literature and Culture

Panel Chair: Isabel Durán Giménez-Rico

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The burgeoning interdisciplinary field known as the “Medical Humanities”—which explores human health and disease through the methods and materials of the creative arts and humanities—is one of the most compelling areas of research in the past few decades, especially in the US, something evidenced in the increase of graduate programs, professional training opportunities, career paths, conferences and academic journals (Medical Journal’s Medical Humanities, *Intima: A Journal of Narrative Medicine*, *Journal of Medical Humanities, Literature and Medicine*, or *Arts and Health*).

The Medical Humanities provides an interdisciplinary and interprofessional approach to researching and understanding the profound effects of disease on patients, health professionals, and the social world in which they live and work. Unlike the medical sciences, the medical humanities—which include narrative medicine, (auto)pathographies, cultural studies, ethics, philosophy and the arts (literature, film, visual arts), among others—focus more on making sense of the sick and of various



maladies (cancer, AIDS, mental disorders, Alzheimer, infectious and neurological diseases...) than on measuring scientific parameters.

Becoming seriously ill, Arthur Frank ascertains, is a call for stories and artistic representation in at least two senses. (1) The first is that stories have to repair the damage that illness has done to the ill person's sense of where s/he is in life, and where s/he may be going. Stories are a way of redrawing life maps and finding new destinations. (2) The second call for stories is literal and immediate: people want to know what is happening to the ill person. Illness stories are told in conditions of fatigue, uncertainty, sometimes pain, and always fear that turn the ill person into what Ronald Dworkin describes as a "narrative wreck."

The proposed panel is intended to explore various representations of illness in American literature, the visual arts and cultural manifestations that challenge a reductionist and fragmented view of medicine that takes little account of the unique aspects of a patient's life, and/or that protest against the social injustice of a global health system that manifests enormous health disparities and is often underpinned by discriminatory policies and practices. Likewise, the panel may include papers on spaces of illness (hospitals, wards, old people's homes, etc.).

8. "Approaching American Fear Narratives from the Medical Humanities"

Panel Chair: Marta Fernández Morales

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This proposal is articulated during a period of confinement due to COVID-

The situation, stressful as it may be, offers opportunities for reflection. The field of the Medical Humanities is one of the many that are making significant contributions to the chronicles, discussions, and archiving of this moment. Its focus on conversations between medical/scientific and humanistic approaches, far from being an example of conflicting knowledge, is an instance of the potential of open interdisciplinary dialogue.

Fear is a recurrent state in a global pandemic such as the one we are living (fear of death, contagion, disability...). The topic of fear has also been incorporated into illness narratives in different textual formats (autobiography, novels, plays, movies, TV series...). The experience can be individual and/or collective, and the dialectic between the plight of the 'I' and of the 'we', embedded in the socioeconomic, political, and cultural dynamics of the era, is part of the process of creating stories.



This panel looks at narratives of fear in relation to physical and mental illness since 1960, when the term medical humanities was coined in the U.S. It invites experts in American Studies to delve into topics such as the following (or others in a similar vein), as reflected in literature, film, and/or television:

- Fear(s) in illness narratives (fear of pain, loss, death, disfigurement, disability...)
- Affect Theory, the sick body, and fear
- Phenomenological approaches to fear and/of disease
- Risk management and fear: previvor narratives
- Gendered and/or racialized fear
- Fear of ‘the other’ during epidemics and pandemics (e.g. COVID-19 as ‘the Chinese virus’)
- Fear and rhetoric: illness as metaphor, metaphors for illness
- Illness and fear on the screen
- Utopian and dystopian illness narratives
- Narrating the fear of extinction
- Creating narratives to confront fear: storytelling as therapy
- Cultural narratives of fear in the medical curriculum.

9. “Technologically Vulnerable: Managing Fear in the Fourth Industrial Revolution”

Panel Chair: Miriam Fernández Santiago

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As first defined in 2016 by the president of the World Economic Forum Klaus Schwab, the Fourth Industrial Revolution, which began in the 21st century, is characterized by the fusion of physical, digital and biological elements of emerging digital technologies such as artificial intelligence, nanotechnology, mobile technologies and human genome sequencing, among others. In the spirit of transhumanism, the Fourth Industrial Revolution is ideologically justified by the promise of a technologically enhanced humanity that would overcome limitations that make human beings vulnerable. By their integration in a technologically-enhanced environment, human beings would not have to fear illness or death anymore. Technology would make food, education, energy and communications accessible to everybody, eradicating the fear of loneliness, illiteracy and poverty. Finally, technology would allow expanding human knowledge beyond its biological limitations, dispelling forever the fear of the unknown.

Yet ironically, the technological enhancements of the Fourth Industrial Revolution not only fail to dispel old fears, but also add new ones to the old ones by enhancing and multiplying human vulnerabilities. Instead of easing human workload and leveling class differences, labor automation often increases labor precarity and unemployment.



Information and knowledge freely accessible to the masses through digital technologies make human beings vulnerable to ethical and informational uncertainty by overexposure to information saturation and post-truth, making learning irrelevant when technology provides instantaneous access to data. Finally, health-enhancing technologies do not only expose the vulnerability of those who are denied access to them for economic reasons, but also increases the dependency and addiction of humans whose health depends on the factual powers that control their distribution. Technology itself is extremely vulnerable to manipulation and operability, and transfers its vulnerabilities to the physical and biological elements it fuses with.

The present panel welcomes papers exploring the anxieties and fears that technologically-related vulnerabilities cause in US citizenship as they are reflected in nowadays literary and filmic productions.

10. “Posthuman Ethics and Accountability in Anthropocene Narratives”

Panel Chair: María Ferrández San Miguel and Mónica Calvo Pascual

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The early twenty-first century is marked by the proliferation of dystopian fictional narratives and apocalyptic scenarios triggered by the threat of populist political totalitarianisms, techno-scientific excesses or environmental devastation. Within this proliferation of fear narratives, the boom of climate fiction (cli-fi) can be related to the increasing awareness of living in the age of the Anthropocene, an epoch that is defined by “human- induced climatic, biological, and geological transformations of our planet” (Åsberg 187). As Rosi Braidotti explains, this stresses “both the technologically mediated power acquired by anthropos and its potentially lethal consequences for everyone else” in the era of advanced capitalism (66).

Within this context, the representation of the posthuman being challenges the anthropocentric division of the world into human and Other and undermines the nature-culture divide as “human and anthropomorphic others are relocated in a continuum with non-anthropomorphic, animal or ‘earth’ others” (Braidotti 95). As a result of the emphasis on human beings’ interconnection and constitutive interdependency with other non-human entities, the category of the human is displaced and shown to be “always already othered” (Nayar 23). Thus, from the perspective of the posthuman, the encounter with the Other entails the recognition and assimilation of the trace of the Other within the self, leading to hybridization and to the transformation of human subjectivity.



As a number of prominent critics of the posthuman have noted, strong ethical and political possibilities emerge from the profound sense of entanglement between nature and culture. Donna Haraway was among the first to direct our attention towards a new model of posthuman ethics that stresses the importance of reconsidering the relationships between humans, non-human animals, techno-others (i.e. cyborgs) and the environment (1991, 2003, 2008). Theories of a posthuman ethics are commonly grounded on the belief that human activities and practices are not only intermeshed with the wider world and its non-human—and earth—others, but also accountable to them, which leads to considerations of exploitation and sustainability (see Wolfe 2010 and Braidotti 2013).

This panel seeks contributions that focus on the representation, in contemporary U.S. fiction, of human responsibility and accountability for the oppression of the non-human Other and for the anthropogenic transformations of the environment.

11. “The Vanishing Indian”: Is It Just a Myth or a Real Risk in the 21st Century?”

Panel Chair: Aitor Ibarrola-Armendariz

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The image of “the Vanishing Indian” lies at the heart of the mythology of the American frontier. As depicted in J.F. Cooper’s classic *The Last of the Mohicans*, the notion of the brave and noble savage struggling to survive under the pressure of colonial powers has remained one of the major myths feeding the American imagination. Although we are now aware of the visible and vocal presence of an increasing number of Native American men and women, it is not so evident that their cultures, languages and lifestyles will manage to make it through in the new millennium confronted with the new global forces. While it is a fact that several Acts have been passed these last few decades to try to protect the rights and warranty the “survivance” (Vizenor) of elements of their cultures, there are still many neo-colonial, abusive practices on the part of the government and mainstream America that are seen to endanger the future of those cultures.

This panel intends to delve into some of the challenges and dilemmas (Brave NoiseCat 2015) faced by Native Americans in the 21st century as they are portrayed in all sorts of artistic manifestations (fiction, film, poetry, comics, etc.). These problems range from inordinate levels of poverty and health disorders to illegal seizures of land and exploitation of natural resources. We are especially interested in analyses of works by Indigenous authors that foreground those new forces that are endangering essential



elements of their cultures such as their complex social and family structures, their collective stewardship and decision-making, their spiritual tradition or their connection with the land. Some of those forces arousing fear among Native tribes and communities could be:

- Governmental negligence/indifference or paternalism
- Lack of autonomy and self-determination in decision-making (BIA)
- Chronic problems of alcoholism, diabetes, malnutrition, etc.
- Poor educational and occupational opportunities, esp. on reservations
- Individualism and self-aggrandizing inclinations
- Mental health problems (from various types of trauma)
- Serious conflicts of jurisdiction, especially in reservations
- Environmental pollution: Toxic and radioactive waste
- Dispossession of their ancestral/sacred lands
- Rapid decline in the use of Native languages and cultural traditions
- Violence against Native women and children
- Criminality: Policing and mass incarcerations

12. Fear, Exposure, Transparency: The Role of Secrecy in Contemporary Narratives

Panel Chair: Paula Martín Salván

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Taking cue from recent scholarly work on the interplay between secrecy and transparency in contemporary capitalist societies, this panel seeks to explore the critique of hegemonic discourses of transparency in contemporary American fiction. Scholars in the field identify the preeminence of a rhetoric of transparency in public life as an ideological neoliberal dispositive (Han), as they point to the fact that secrets have “acquired a bad reputation” (Horn 104). Their critique is grounded, on the one hand, on the tendency to establish a binary opposition between transparency and secrecy in which moral alignments are consistently traced—“secrecy comes to be associated with everything that is nefarious [...] and transparency with all that is noble” (Birchall 66)—and, on the other hand, on the totalizing tendencies of techno-political transparency, whose most direct theoretical rendering is to be found in Foucauldian analyses of disciplinary societies.

Narratives of fear, as we often read in recent American fiction, commonly exact from the population the public exposure of all secrets in the name of safety. This panel welcomes paper proposals on contemporary American fiction exploring the tensions between power, fear, security, surveillance, transparency, exposure, information and disinformation. Though names like Pynchon and DeLillo inevitably come to mind when



reflecting on how the discourse on transparency in democratic societies may become an auto-immune mechanism leading to the collapse of the public sphere (Han 35), they are far from being alone in their critique of hegemonic discourses on transparency. Thus, although the topic has clear resonance in political and dystopian fiction, we welcome therefore readings of contemporary fiction beyond the strictures of specific genres.

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13. "The Construction of Fear and the Promise of Relationality: Lessons from Native America"

Panel Chair: Silvia Martínez-Falquina

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Fear has been at the center of white-Indian relations since the beginning of the US colonial process. A strategic element of settler colonialism—which struggled to keep domination over the territory taken from the Natives, who continued to fight back—, fear became an essential element in the representation of the Natives' otherness imagined as constant threat: the well-known stereotype of the bloodthirsty, savage Indian first appeared in texts by explorers like John Smith or in puritan captivity narratives like Mary Rowlandson's, and was later fictionalized in James Fenimore Cooper's frontier novels, the model of many novels and films to this day.

Although Native Americans have been tragically affected by the traumatic consequences of having fear narratives associated to them, for centuries they have also struggled to preserve and transmit a different view on life that resists the oppositional nature of colonialist stereotypes, offering a way of being in the world that is essentially relational. In spite of tribal diversity, American Indians generally emphasize the interdependency of self with others, including other people, other beings, the land, or spirits. This is very present in recent creative representations by Native Americans as well as in a myriad of new theories that include concepts like Vizenor's reciprocity, Owens' frontier space, Coulthard's land-based solidarity, or Simpson's resurgence, to mention only a few. In our current environmental and health crisis, when we are already bearing witness to new forms of fear-based authoritarianism but also of



renewed solidarity, it is high time we listen to these ideas, which can illuminate and reinforce the new global awareness of vulnerability and interconnectivity.

This panel intends to open a dialogue between representations of the menacing savage and recent theorizations and representations of relationality in response to the former. It welcomes analyses of history, literature, film, the visual arts or the media. Possible topics include (but are not limited to): fear narratives/relational narratives in connection to identity, ethics, politics, place, ecology, ceremony, Indigenous futurism, American Indian historical trauma, posttraumatic growth, Native American resistance, sovereignty.

14. “What Kind of Times Are These”: As Adrienne Rich Writes It

Panel Chair: Aleksandra Nikcevic-Batricevic

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The aim of this panel is to explore, through analysis of Adrienne Rich’s poetry and her essayistic works, the way in which she encountered inequalities of various kinds in the United States of America. More than that, she delves deeper into history, tracing the very beginning of marginalizations that have mostly affected female lives and female creativity in the literary context, but also the marginalizations of different ethnic groups. It is the mapping of the political and social situation in the chronological context of the 20th century that remains important for interpreting her work, with a focus on Rich’s activism and her political expressions, evident in her poetry that, after her first published poetry collection, became “anything but private,” referring to and scrutinizing issues, such as racism, terrorism, women’s rights, poverty, war, power, fear, rape, identity, etc.

Perceived within the wider context, Rich is also considered in this panel as belonging to the group of poets/activists (June Jordan, Alice Walker, Lucille Clifton, Audre Lorde, Rita Dove, Joy Harjo, Maya Angelou, and many others) who actively participated in the turbulent events that took place during the second half of the 20th century in the United States, producing literary works that serve as an unofficial testimony, the zeitgeist of the turbulent history of America.

What we also propose in this panel is an analysis that focuses on her essays (*What Is Found There: Notebooks on Poetry and Politics*, 1993; *Blood, Bread, and Poetry: Selected Prose, 1979-1985*, 1986; *On Lies, Secrets, and Silence: Selected Prose, 1966-1978*, 1979; and *Of Woman Born: Motherhood as Experience and Institution*, 1976) and the public potential of her literary works circulating within societal frameworks that have often betrayed the basic postulates of human rights. The approach taken in this



panel also concentrates on her own evolution, which is especially enhanced in the context of essays that map the effects of different conflicts, as well as the possibilities of searching for modes of expression that fall outside the traditional literary corpus. We also propose a discussion about American women poets in the postmillennial period who are following the path that Adrienne Rich initiated with her work.

15. “The Many Masks of Fear in American Poetry”

Panel Chair: Viorica Patea

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This panel seeks to consider the various ways in which American poets have expressed, explored, and dealt with fear. Poets have been preoccupied by fear since time immemorial. Plato identified fear as a ubiquitous threat, affirming that “we can easily forgive a child who is afraid of the dark; the real tragedy of life is when men are afraid of the light,” while Aristotle defined fear as “pain arising from the anticipation of evil.” Later, Marcus Aurelius opened a new perspective on the object of our fears: “It is not death that a man should fear, but he should fear never beginning to live.”

Melville declared that “ignorance was the parent of fear,” whereas Dickinson contrasts fear with the numbness of despair. Fear can protect one from harm, but it can also exert a paralyzing effect on the individual. Rilke wrote about the “Fear of the inexplicable” while Eliot placed fear at the center of the human condition, the quest for wisdom and self-knowledge: “I will show you fear in a handful of dust.” On a more existential note Louise Gluck versified on the only too human “The Fear of Burial.”

Poems also address ways of overcoming and handling fear. As the Hindu scriptures of the *Isa Upanishad* declare, “Who sees all beings in his own self, and his own self in all beings, loses all fear” with which Robert Frost’s “The best way out is always through” seems to be in agreement.

Whether in the Transcendental mode, in strained avant-garde poetics, or with postmodern ennui, American poets have expressed a whole gamut of fears: fear of love, of emptiness, of betrayal, of death, of bodily pain, of oppression, of living under the pressures of a globalized world.

This panel invites proposals on American poetry in consideration of these and many other aspects related to fear.



16. “Fear Narratives of the American West: Beyond the Geography of Hope”

Panel Chair: David Río Raigadas

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This panel aims to explore fear narratives that challenge or complicate the archetypal association of the American West with hope, opportunity, and regeneration. Papers in this panel may address the representation of fear in western narratives from different theoretical and critical perspectives and deal with a variety of forms, including literature, film, music, comics, television, photography, and other visual arts. Particular attention will be paid to the ways in which fear is constructed in contemporary western narratives where what Wallace Stegner termed “the geography of hope” becomes a land of anxiety, insecurity, stress, and vulnerability.

Topics may include the fear of the “other” (racism, migration issues...), the fear of the unknown, issues related to climate change, the risks of the nuclear West, the fear of physical danger (violence, crime, terrorism, disease...), gender issues, economic vulnerability, class exclusion, local and regional identity, and other types of anxiety expressed in western American narratives.

17. “Good Fear, Bad Fear: Apocalyptic Plagues, Cautionary Tales, and Risk Criticism”

Panel Chair: Begoña Simal González

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In the spring of 2020 human hubris received an eye-opening blow in the form of a devastating pandemic. Probably the most positive lesson we derived from that crisis was the equally contagious feeling of solidarity, born of the increasing awareness of our shared vulnerability as inhabitants of the same planet. That “good” sobering fear, however, could easily mutate and be redeployed as “bad” fear. World history, and American history in particular, abounds in outbreaks of panic. Mixed with anger, that BAD FEAR often takes the shape of “scapegoating”: in order to assuage one’s anxiety, one puts the blame on a given person or group, usually an ethnic or racialized community (e.g. the Jews in Nazi Germany). The US was no exception:

African Americans during/after slavery, Chinese immigrants in the 19th century, people of Japanese ancestry after Pearl Harbor... Such panic can also lead to sheer survival instincts and an exacerbation of individualist, selfish drives, so common in dystopias and post-apocalyptic narratives (e.g. McCarthy’s *The Road*); and, more rarely, it can lead to paralysis or an “ostrich” reaction of denial.



What about the “GOOD FEAR”? As mentioned above, the 2020 pandemic seemed to bring about a positive type of fear, more akin to caution, that managed to elicit compassion and solidarity across generational, class, gender and national frontiers. Its very global scope held a promise that a real planetary consciousness might emerge. This was a “good fear,” the kind that prompts us to be cautious and take care of other human beings and, I would add, the planet. In our attempt to read some narratives of fear as cautionary tales, *Risk Criticism* (Beck, Wallace) can prove quite illuminating.

I encourage participants to explore good/bad fear narratives in American culture, by focusing, among others, on the following:

- “Good fear” narratives as cautionary tales
- Planetary consciousness and risk criticism
- “Bad fear” narratives: Plagues and social/biological slippages
- Apocalyptic narratives: Paralyzing or awakening?
- Waste theory: Narratives of literal/metaphorical waste(scapes)

18. “Policing Deviance: Constructing and Resisting Fear Narratives of “the Lesbian”

Panel Chair: María Ángeles Toda Iglesia

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In spite of the undeniable gains in visibility, representation and rights in the last 50 years, lesbians have been one of the most strongly repressed collectives in US (and world) history, and continue to be, in various ways, marginalized to the point of being “the Other’s Other.” Forms of repression have ranged from the outright (compulsory heterosexuality, physical punishments, legislation against “cross-dressing,” psychiatric treatment and confinement, police brutality, army policies) to the subtle (ranging from Freudian-based sexology to threatening, caricaturized, trivialized or sexualized “lesbian” figures in popular culture and pornography). In all of these, “fear narratives” have played a most significant role.

This panel sets out to examine and record these various means of employing “fear narratives” to stigmatize, erase and/or eliminate lesbian existence, but also the several ways in which activists, writers, artists, or public figures have defied and deconstructed these very narratives. Areas of particular interest might include the deployment of (and resistance against) “fear narratives” within the different activist movements which with lesbians have collaborated (as in second-wave feminism’s Lavender Menace, the tensions within the early LGTB movement, the sex wars of the eighties among lesbian and feminist theorists, or the condemnation of lesbianism as bourgeois/white contamination within certain forms of radical activism); the persistence of the myth of lesbian invisibility as protection; the limits of nineteenth-century



homo-sociality; lesbian representation, manipulation, or absence in both “classic” and “popular” mainstream culture, including series, advertisements, fashion, music, comics and children’s books and films; and hopefully, the development of lesbian genres, icons and forms of activism that counter fear discourse.

19. “Eco-Fear vs. Eco-Love: Fostering Environmental Citizenship in American Literature”

Panel Chair: Diana Villanueva-Romero

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In his article, “The World after Coronavirus,” published in the *Financial Times* on March 20, 2020 as a response to the COVID-19 outbreak, philosopher and historian Yuval Noah Harari warned his readers of the two choices we were being compelled to make at a time when the world was suffering from its worst global pandemic in decades. He divided these choices in two: first, the decision between totalitarian surveillance and citizen empowerment and second, the choice between nationalist isolation and global solidarity.

This panel is an attempt to focus on these choices from an ecocritical perspective by reflecting on their relationship with the concepts of environmental citizenship and ecophobia in the context of American literature.

As Simon C. Estok explained in his seminal article “Theorizing in a Space of Ambivalent Openness: Ecocriticism and Ecophobia” (2009), ecophobia “is an irrational and groundless hatred of the natural world, as present and subtle in our daily lives and literature as homophobia and racism and sexism” (208). It can be fostered by “[writing] nature as a hostile opponent” (Estok 210), and by the same token, it can be deflated by representations of nature as nurturing mother or goddess. In the present time of fear of contagion, nature seems more than ever the former, that is why this panel focuses on the possibilities literature offers to develop environmental empathy instead of ecophobia. For if not, fear of nature may lead us into fantasies of obsessive control over nature instead of understanding that we are part of it. Hence, this panel may serve to reflect on whether the literary imagination is a convenient tool to foster an environmentally-driven global citizenship aimed at a partnership, not a fight, with nature.

20. Miscellaneous Panel

Panel Chairs: Carmen M. Méndez García and Aitor Ibarrola Armendariz

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FULL PANELS

1. “Post 9/11 Literary and Film Representations of Fear Narratives”

Panel Chair: Juan José Arroyo Paniagua

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The beginning of the twenty-first century in the United States was marked by the terrorist attacks of September 11, 2001. The aftermath of said attacks brought about armed conflicts—the so-called War on Terror—in which the armed forces of the United States participated. During these protracted conflicts, a rhetoric of fear came to characterize the presidency of George W. Bush, the political arena of the U.S., and the diverse social environments of the country. As a result, the artistic worlds of literature and film have offered numerous reactions to and representations of the politics undergirding “fear narratives.” This panel aims to analyze three fear narratives produced in the United States during the tempestuous beginnings of the aforementioned century. Isabel Marqués explores collective trauma through Deborah Eisenberg’s short story “Twilight of the Superheroes” (2006). Marqués’s paper analyses Eisenberg’s portrayal of the 9/11 attacks’ aftermath whilst focusing on various approaches to collective trauma in relation to the foundational myths of the U.S. Laura Rodríguez then examines Paul Auster’s novels: *Travels in the Scriptorium* (2007) and *Man in the Dark* (2008) while focusing on the anxieties of the novels’ protagonists following the New York terrorist attacks. Said anxieties include, for instance, worry related to aging, disability, confinement, and other fears whose origins can be traced to the 9/11 events. Juan José Arroyo then analyzes the comic character of the Joker through the character’s post-9/11 varied representation in the films *The Dark Knight* (2008) and *Joker* (2019). Arroyo’s paper focuses on various elements related to fear present in Heath Ledger and Joaquin Phoenix’s portrayals of the character, as well as other fear narratives present in the plots of the films. All three papers hope to shed light on how post-9/11 literature and film constructs representations of fear narratives.

- a) Isabel Marqués López, Universidad Complutense de Madrid, “Wounding Myths: Deconstructing the Dominant Narrative of 9/11 in Deborah Eisenberg’s Twilight of the Superheroes.”

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- b) Laura Rodríguez Arnáiz, Universidad Complutense de Madrid, “‘One Nightmare Replaces Another’: Aging and Disability in the Age of Terror.”

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- c) Juan José Arroyo Paniagua, Universidad Complutense de Madrid, “Whatever doesn’t kill you simply makes you stranger’: Fear narratives and their relation to the character of Joker in The Dark Knight and Joker.”

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2. “Anthropocene Fictions: Cli-Fi as Fear Narrative in US Film and Literature”

Panel Chair: Katarzyna Paszkiewicz

Institution: University of the Balearic Islands

E-mail: katarzyna.paszkiwicz@uib.es

This panel interrogates what the Taiwan-based activist and blogger Dan Bloom popularized in 2007 as “cli-fi”: speculative fiction that focuses on the causes and consequences of anthropogenic climate change. Drawing on theories of “world risk society” (Beck 1998, 2009) and “sense of planet” (Heise 2008), as well as ecologically oriented cultural studies more broadly, we aim at addressing fear narratives and risk scenarios circulating in US fiction within the last decade, paying attention to some of the “complex ways risk perceptions are translated into images and stories, and the way such tropes and narratives in turn shape the understanding of risk” (Heise 2008: 12). In this panel, we will analyse three very different risk-related texts that have been characterised as cli-fi: *Take Shelter*, a 2011 psychological thriller/horror film, written and directed by Jeff Nichols, Claire Vaye Watkins’ *Gold Fame Citrus* (2015), which imagines a California so decimated by drought that a massive desert threatens to engulf the entire state, and Kim Stanley Robinson’s 2017 novel *New York 2140*, a peri-apocalyptic vision of a bustling city in a flooded world. Taken together, these papers will show how environmental critique cannot be divorced from the commentary on neoliberalism, patriarchy and racism. Indeed, as Rosi Braidotti reminds us, “we-are-in-this together-but-we-are-not-one-and-the-same” (2017), and crucially, we are not in “this” the same way.

Keywords: cli-fi, Anthropocene, Capitalocene, risk, fear narratives

References:

Beck, Ulrich. *World Risk Society*. Cambridge: Polity Press, 1999.

Beck, Ulrich. *World at Risk*. Cambridge, Polity Press, 2009.

Bloom, Dan. *Cli-Fi Report Global*, <http://www.cli-fi.net/index.html>

Braidotti, Rosi. 2017. “Posthuman, All Too Human.” Lecture delivered at Yale University, March 2017.



Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford: Oxford University Press, 2008.

- a) Katarzyna Paszkiewicz, University of the Balearic Islands, “Facing the End of the World: *Take Shelter* as Eco-Horror Film.”

E-mail: katarzyna.paszkievicz@uib.es

- b) Andrea Ruthven, University of the Balearic Islands, “It All Turns to Sand: The Capitalocene’s failed promises in Claire Vaye Watkins’ *Gold Fame Citrus*.”

E-mail: a.ruthven@uib.es

- c) Dolores Resano, University College Dublin/Darmouth College, “Waterworlds and Neoliberal Ecology in the Trumpocene: Kim Stanley Robinson’s *New York 2140*”

3. “Fear on the Way to the Timeless in Eliot’s Drama”

Panel Chair: Viorica Patea

Institution: Universidad de Salamanca

E-mail: vioricap@usal.es

This panel analyzes a variety of expressions of fear (religious, social, political, psychological) objectified in characters and scenes from three plays by T. S. Eliot, representative of his dramatic output. Apart from exemplifying continuities with the poetry, these expressions of fear confirm Eliot as a poet / playwright with an acute spiritual and social sensitivity.

- a) Natalia Carbajosa, Universidad Politécnica de Cartagena, “Mythical Fear in Contemporary Settings: T. S. Eliot’s *The Family Reunion*.”

E-mail: natalia.carbajosa@gmail.com

- b) Dídac Llorens Cubedo, Universidad Nacional de Educación a Distancia (UNED), “The Terrors of the Journey’: Celia’s Choice in *The Cocktail Party*.”

E-mail: dllorens@flog.uned.es

- c) Viorica Patea, Universidad de Salamanca, ““The Desert is in your Brother’s Soul”: Fear of the Waste and the Void in Eliot’s *The Rock*.”

E-mail: vioricap@usal.es



4. Panel: “Latinx and Jewish in America: The Violence and Emotion of Crossing”

Panel Chair: Juliana Naleiro

Institution: Universidad de Valladolid / Stanford University

E-mail: jnaleiro@stanford.edu

This panel will bring together scholars of the Jewish diaspora as well as Latinx culture to talk about cultures and pedagogies of crossing. After books like *Pedagogies of Crossing* by M. Jacqui Alexander, and *The Intimacies of Four Continents* by Lisa Lowe, as well as *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* by Ann Cvetkovich scholars are researching both creatively and rigorously the throughlines and emotional archives of living betwixt and between two cultures, such as Jewish and Latinx.

- a) Ilan Stavans, Amherst College.
- b) Laura Limonic, College of Old Westbury of the State University of New York, “Kugel and Frijoles: Latino Jews in the United States.”
- c) Rabbi Jordi Gendra-Molina, University of New Mexico, “Spanish Jews and New Mexico Conversos: The Connecting Cultural Historical Helix.”



GUIDELINES

Paper proposals

Abstracts of Paper Proposals are to be e-mailed directly to the chair of the selected panel using this form.

The deadline for submitting abstracts is **October 15, 2020**.

Panel chairs are expected to accept/reject proposals and have panels set up by **November 15, 2020** and send the final lists to Aitor Ibarrola (aitor.ibarrola@deusto.es) and/or Carmen M. Méndez (cmmendez@ucm.es).

Selection of papers shall follow strict academic criteria: the relevance of the proposal to the panel topic, clarity of exposition, originality, correct use of references, etc.

Panels cannot have more than three contributions each.

All participants should send their panel coordinators a brief CV of approx. **300 words**, indicating their present affiliation and main publications.

The final version of papers should never exceed **2,500 words**.

Panelists will be talking for about **20 minutes** and there will be a final round of questions once all panelists have presented their contributions. Panel chairs are also expected to offer a brief summary and comments on the contributions to their own panels.

Panel sessions should not last more than **1 hour and 30 minutes**, including the question/answer section.

All participants must have registered for the Conference ahead of time.

Panel chairs are also expected to dissuade panelists from simply reading their papers.

Participants can present only one paper at SAAS Conferences.

In case of joint papers, only one of the authors can deliver it at the Conference. The co-author is entitled, however, to participate in the discussion and debate following the paper presentation.

If panelists have any special requirements for their presentations, they should let their panel chairs know as soon as possible and fill up the appropriate section of the paper proposal form.

Participants who have not registered by the cut-off date established by Conference organizers will not be included in the official program.



Full Panels and Talkshops proposals

We also encourage Full Panel and Talkshop proposals.

The Full Panel coordinator should submit a 200-word rationale for the panel as whole. For each contributor, please submit a 250-word abstract, a short biographical note, and contact information.

Like regular panels, these panels should also include three speakers—one of which could be the coordinator.

Talkshop proposals As agreed during one of our General Assemblies, “pedagogic Talkshops” (“How to teach... / How to approach...”) will also be welcome. Rather than formal papers, this format allows for a more conversational presentation (of 3 or 4 people) of various teaching experiences or critical approaches to a theme related or unrelated to that of the conference.

Talkshop proposals should likewise include:

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

Both Full Panel and Talkshop proposals could deal with topics unrelated to the Conference theme.

Please send Full Panel proposals and Talkshop proposals to Aitor Ibarrola (aitor.ibarrola@deusto.es) and/or Carmen M. Méndez (cmmendez@ucm.es) before October 15, 2020, following the same procedure as for the submission of paper proposals.

Full Panel and Talkshop coordinators will be notified before **November 15, 2020** as to whether panels have been accepted or not.

Please direct all questions about the conference and the submission process to: Carmen Méndez (cmmendez@ucm.es) or Aitor Ibarrola (aitor.ibarrola@deusto.es)

Important note:

Non-members of SAAS (of all nationalities) are welcome to participate in the conference, but will be required to pay membership dues for one year as well as the conference registration fee. Members of ASA (American Studies Association), APEAA (Portuguese Association for Anglo-American Studies), HELAAS (Hellenic Association for American Studies) and AISNA (Associazione Italiana di Studi Nord Americani) need only pay the conference registration fee.



FÉLIX MARTÍN DOCTORAL SEMINAR

The Spanish Association for American Studies invites graduate students engaged in Ph.D. research to participate in the Félix Martín-Doctoral Seminar to take place every two years during the celebration of the SAAS biennial conference. The workshops of the seminar are held simultaneously in conjunction with the SAAS conference.

The seminar aims to provide a space for Ph.D. students to present and discuss their current research in a more relaxed session than that of a full conference panel and in dialogue with other doctoral students in a highly-stimulating and collaborative environment. Participating students must be enrolled in a doctoral program and at least in their second year of doctoral research.

Student presentations at the Doctoral Seminar should deal with the issues addressed or hypotheses tested in the dissertation, the results so far obtained, and above all the methodology applied, with the purpose of gaining specific feedback from peers and established scholars in the field. Each presentation will last 10 minutes, followed by additional time for discussion.

The Seminar will be organized in separate workshops, depending on the number of participants, and will be chaired by a Doctor nominated by the organizing committee. Presentation at a Doctoral Seminar session will not exclude participation in and presenting at other seminars at the Conference. Ph.D. students who participate only in the doctoral sessions may attend the full SAAS Conference at a reduced fee. Those who also participate in a regular SAAS panel will be required to pay a total fee equivalent to 50 per cent of the regular conference fee and to become members of the association.

Proposals should be sent electronically to the SAAS Board Members (Aitor Ibarrola aitor.ibarrola@deusto.es and Carmen M. Méndez cmmendez@ucm.es), using [this form](#) and following the same procedure and deadlines as for the submission of paper proposals. When submitting the proposal, the student is required to include a letter from his/her Ph.D. supervisor giving the (working) title of the dissertation and confirming that the student is working under his/her supervision and has completed at least his/her first year of Ph.D. studies.



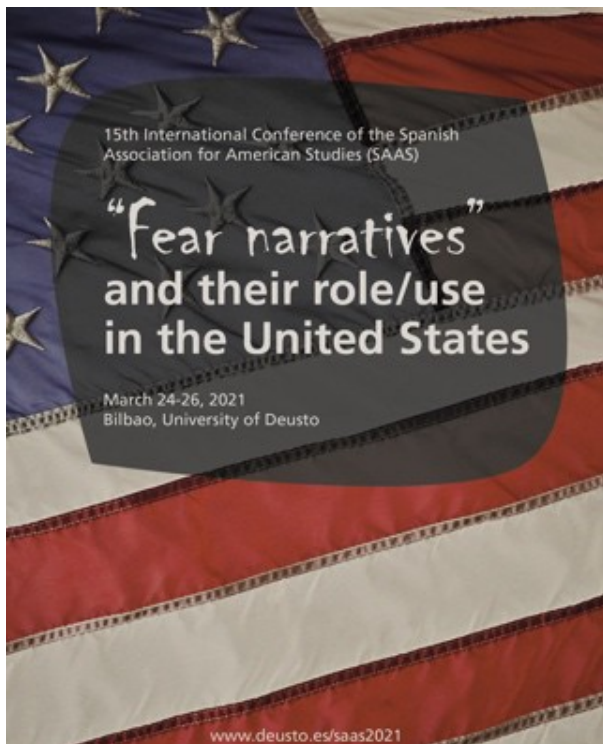
The Proposal should also include a summary of the project (of no more than 500 words), indicating:

- The main topic and issues, including the thesis proposed/hypothesis defended
- The methodology (theoretical tools and standpoints)
- Where relevant, the corpus under consideration
- The results so far obtained.

Additionally, if there is a significant number of participants in the Seminar, the SAAS Board and the Organizing Committee will organize a workshop with a guest speaker with suitable experience in Ph.D. supervision to discuss issues of special interest to doctoral students (namely, issues to do with theory, methods, publication of results, submitting manuscripts to journals, international graduate research networks, job opportunities, postdoctoral research grants, etc.).

REGISTRATION

15th International Conference of the Spanish Association
for American Studies (SAAS)
*Fear Narratives and their Role/Use in the
United States*
March 24-26, 2021
University of Deusto, Bilbao, Spain



This time the registration process will be done online on the conference website (<https://events.deusto.es/51678/detail/15th-saas-conference.html>)

A - Registration for Members:

If you are a member of SAAS or of any of its affiliated Associations (ASA /APEEA/HELAAS/AISNA), please fill in the Registration Form in the conference website (see link above).

B – Registration for NON-Members

If you are NOT a member of SAAS or of any of its affiliated Associations, please fill in the Conference Registration form in the website. You must also pay SAAS membership dues for one year (40€) as well as the conference registration fee (60€, if early bird). If you pay an additional 5€, you automatically become a member of EAAS.

Please, follow the instructions below, available online at:

<http://www.saasweb.org/MEMBERAPPLICATION.html>



C – Registration for Graduate Students

Upon proof of affiliation, Doctoral candidates who wish to present a paper and/or attend the “Félix Martín” Doctoral Seminar will pay a 30€ registration fee. They must become SAAS members (at a reduced fee of 20€, under presentation of a certification that endorses their affiliation as Doctoral students), if they are not SAAS /ASA /APEAA /HELAAS /AISNA members already.

REGISTRATION FEES	Early Bird	After January 22 nd , 2021	SAAS Membership fee
Conference participants and attendees (SAAS or ASA/APEEA/HELAAS/AISNA members)	60 €	80 €	---
Non SAAS or ASA/APEEA/HELAAS/AISNA members ^[1]	60 €	80 €	40 € 45 € (SAAS+EAAS)
Graduate students (participants in panels, and/or in the Félix Martín Doctoral Seminar, for doctoral candidates only) ^[2]	30 €	40 €	20 € 25 € (SAAS+EAAS)
Undergraduate and graduate students (attendees only) ^[3]	10 €	10 €	---

1. Certification of membership to these associations must be sent to María del Mar Gallego Durán, SAAS Treasurer (mar@dfing.uhu.es).
2. Certification of enrollment in a Master’s program or PhD program must be sent to María del Mar Gallego Durán, SAAS Treasurer (mar@dfing.uhu.es).
3. Since the University of Deusto is the Organizing University of the Conference, students and professors from this University will be exempt from fees.

CALL FOR PAPERS *REVISTA DE ESTUDIOS NORTEAMERICANOS*, VOL 25 (2021)

Contributions are invited for the 25th Volume (2021) 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 assessed using double-blind peer review 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:

https://revistascientificas.us.es/index.php/ESTUDIOS_NORTEAMERICANOS (OJS)
<http://editorial.us.es/es/revista-de-estudios-norteamericanos> (open access)

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PLEASE NOTE:

Revista de Estudios Norteamericanos will now publish papers in “post-print”: papers are uploaded to the webpage immediately after their acceptance after double-blind peer review, and the volume corresponding to each year is closed in December. Due to this, submissions are welcome all year round. We hope this will speed up the process of publication and help us to fulfil the requirements for the FECYT certificate of excellence.



Papers must be submitted ONLY through the Open Journal System webpage:
https://revistascientificas.us.es/index.php/ESTUDIOS_NORTEAMERICANOS

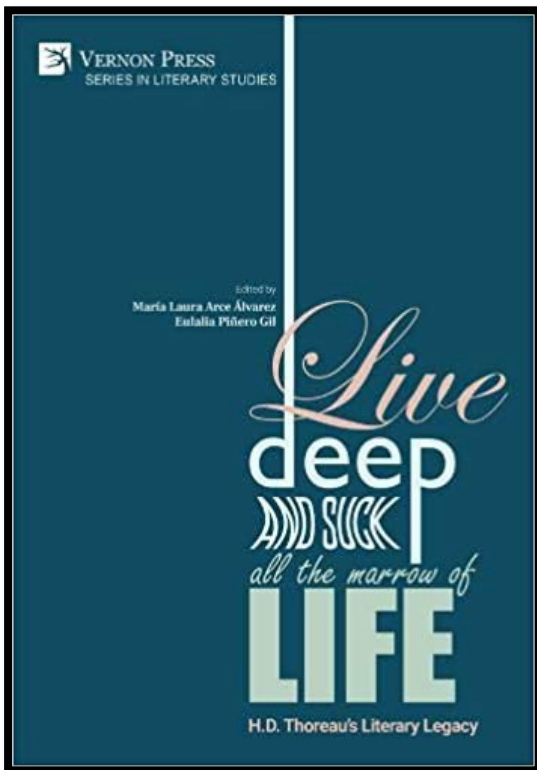
For any queries, please contact the Board of Editors at ren@us.es

Correspondence should be addressed to: ren@us.es

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Spain

PUBLICACIONES DE SOCIXS

Arce Álvarez, María Laura & Eulalia Piñero Gil. *Live Deep and Suck all the Marrow of Life. H. D. Thoreau's Literary Legacy*. Wilmington, Delaware: Vernon Press, 2020.



“This wide-ranging collection of essays on Henry David Thoreau is another demonstration of the validity of the saying ‘classics will never die.’ In effect, these eight scholarly and perceptive essays—that deal with various aspects of this major nineteenth-century American writer’s works—show what a source of inspiration for contemporary artists he remains. A close friend and a student of Ralph Waldo Emerson, Thoreau was not only a literary writer, but also a philosopher, an ecologist, a critic of capitalism, and early champion of the rights of the individual vis-a-vis the government. For this reason, from movie directors to playwrights, from postmodern writers to female beat poets, from transnational authors to Freemasonry and pacifism, these essays allow us to explore the many facets of an intellectual who set his seal deeply on the culture of his country and has taught the world to respect the dignity of every human being.”

Dr. Maria Cristina Giorcelli. Professor Emeritus. Roma Tre University, Italy.

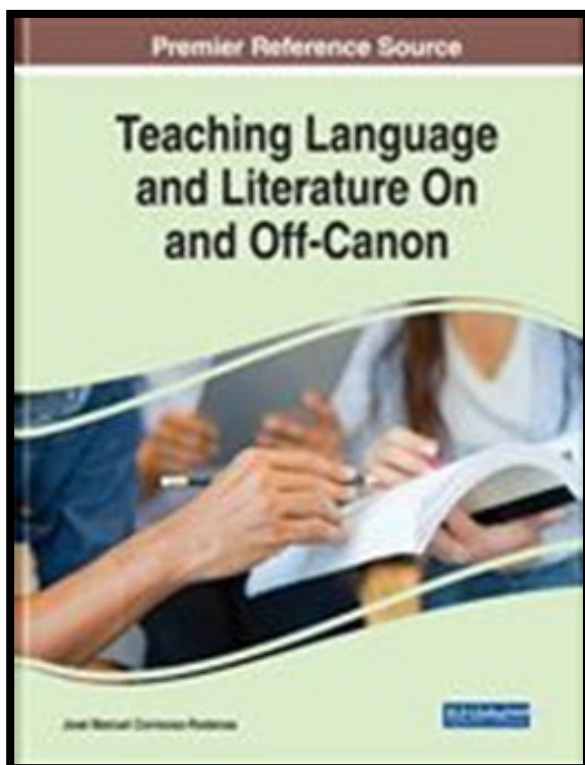
Considered to be one of America’s great intellectuals, Thoreau was deeply engaged in some of the most important social debates of his day including slavery, the emergence of consumerism, the American Dream, living on the frontier, the role of the government and the ecological mind. As testimony to Thoreau’s remarkable intellectual heritage, his autobiography, essays and poetry still continue to inspire and attract readers from across the globe. As a celebration of H.D. Thoreau’s Bicentenary (1817-1862), this edited volume offers a re-reading of his works and reconsiders the influence that his transcendentalist philosophy has had on American culture and literature. Taking an

intertextual perspective, the contributors to this volume seek to reveal Thoreau's influence on American literature and arts from the 19th century onwards and his fundamental contribution to the development of 20th century American Literature. In particular, this work presents previously unconsidered intertextual analyses of authors that have been influenced by Thoreau's writings. This volume also reveals how Thoreau's influence can be read across literary genres and even seen in visual manifestations such as cinema.

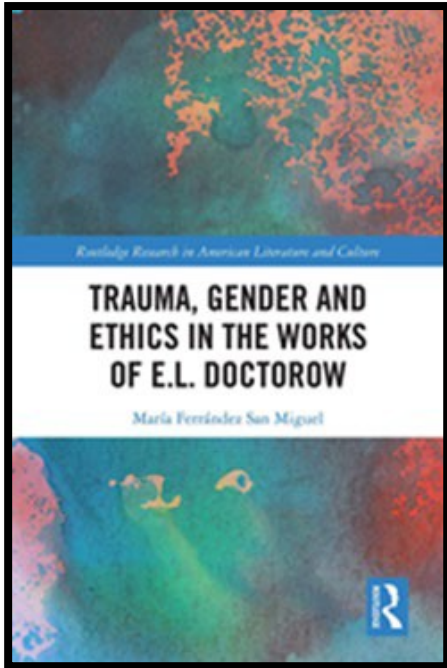
Contributors: Asunción López Varela, Noelia Hernando Real, Isabel Castelao Gómez, Sergi Álvarez Riosalido, Emeline Jouve, Cristina Alsina Rísquez, María Laura Arce Álvarez and Eulalia Piñero Gil.

Bradford Collins, Manuel Fontán, Inés Vallejo, and Beatriz Cordero. *The Irascibles: Artists Against the Museum.* New York, 1950. Madrid, Fundación Juan March, 2020

Correoso Rodenas, José Manuel. *Teaching Language and Literature On and Off-Canon.* Hershey, PA: IGI Global, 2020.



Language and literature teaching are a keystone in the age of STEM, especially when dealing with minority communities. Practical methodologies for language learning are essential for bridging the cultural gap. *Teaching Language and Literature On and Off-Canon* is a critical research publication that provides a multidisciplinary, multimodal, and heterogeneous perspectives on the applications of language learning and teaching practices for commonly studied languages, such as Spanish, English, and French, and less-studied languages, such as Latin or ancient Semitic languages. Highlighting topics such as language acquisition, artistic literature, and minority languages, this book is essential for language teachers, linguists, academicians, curriculum designers, policymakers, administrators, researchers, and students.



Ferrández San Miguel, María. *Trauma, Gender and Ethics in the Works of E.L. Doctorow.* Routledge Research in American Literature and Culture Series. New York, Routledge, 2020.

Ibáñez, José R. “(In)Hospitable Languages and Linguistic Hospitality in Hyphenated American Literature: The Case of Ha Jin.” *The Poetics and Politics of Hospitality in US Literature and Culture.* Ed. by Amanda Ellen Gerke, Santiago Rodríguez Guerrero-Strachan, and Patricia San José Rico. Leiden/Boston: Brill/Rodopi, 2020, 77-93.

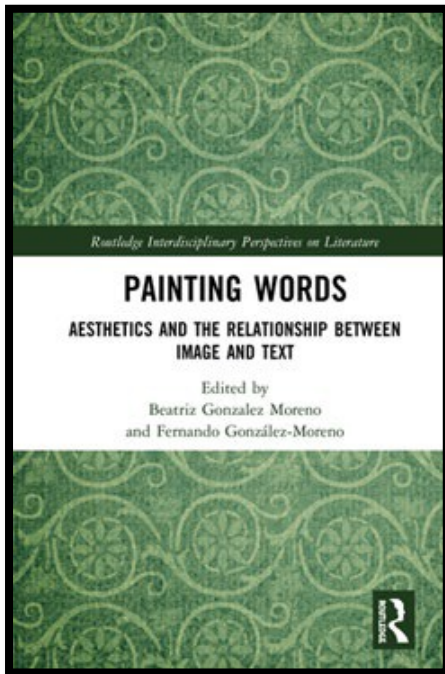
Based on the Derridean framework of ‘hospitality’ this chapter examines Ha Jin’s exilic condition as a Chinese-American writer in the U.S. Jin, a Chinese-born American migrant writer, was forced to remain in the US after viewing on television the response of Chinese authorities to the peaceful demonstrations at Tiannamen Square in 1989. Ha Jin developed his entire literary career in English, a language that he learned after the end Mao Zedong’s Cultural Revolution. In the US, writing in this language became “a matter of survival,” a sort of safe haven to which this author retreated in an attempt to exile himself from his mother tongue, Chinese, a language loaded, in his view, with “a lot of political jargon.” I also look at Ha Jin’s best-known essay, *The Writer as Migrant*, in which Jin delves into the Manichean relationship other migrant authors, such as Solzhenitsyn, Lin Yutang, Naipaul or Nabokov, had with the English language in an attempt to justify his own decision to write in English and become an outcast from his own native language.

Garrigós, Cristina. “Eating, Ethics, and Strangers: Hospitality and Food in Ruth Ozeki’s Novels.” *The poetics and Politics of Hospitality in U.S. Literature and Culture.* Edited by Amanda Gerke, Santiago Rodríguez Guerrero Strachan, Patricia San José Rico. Brill, 2020, pp. 134-153.

Garrigós, Cristina. “Giannina and Braschi: A Polyphony of Voices” *Poets, Philosophers, Lovers: On the Writings of Giannina Braschi.* Ed. by Frederick Luis Aldama and Tess O’Dwyer. Pittsburgh UP, 2020, pp. 81-90.

Garrigós, Cristina. “Forging the Future, Forgetting the Human, or What the Los Angeles Freeways Erased: Oblivion in Helena María Viramontes’s *Their Dogs Came with Them.*” *The West Travels Beyond Itself: New Spaces, New Voices, New Forms.* Ed. by Amaia Ibarraran. Routledge, 2020, pp. 23-35.

Garrigós, Cristina. “Neither Fish nor Bird, but Fird and Bish: Centrifugal Ethnicity in Richard Powers’s *The Time of Our Singing*.” *Encompassing Passing: Identities in the Making*. Edited by Mihaela Mudure. Peter Lang, 2020, pp. 27-46.



González-Moreno, Beatriz, and Fernando González-Moreno. *Painting Words: Aesthetics and the Relationship between Image and Text*. Taylor & Francis Ltd, 2020.

Painting Words: Aesthetics and the Relationship between Image and Text addresses the importance of dialogue between art and literature, text and image in our image- saturated era. In a globalized world, isolation and compartmentalization hinder us back, whereas the Romantic idea of belonging urges us to look beyond and to build bridges. Bearing this Romantic spirit in mind, rather than focusing on a traditional paragonal approach, this book puts forward the benefits of alliance by offering an interdisciplinary and transdisciplinary perspective.

Illustrations are included to guide the reader into comparativism and intermedial encounters, while providing an inspiring overview of the literary and visual department both in Europe and America from the Renaissance to the twentieth century. The different essays lead us through an aesthetic exploratory journey by the hand of Cervantes, Shakespeare, Felicia Hemans, Emily Eden, William Wordsworth, Edgar A. Poe, Flannery O'Connor, N. Scott Momaday, José Joaquín de Mora, Wallace Stevens and José Ángel Valente, among others.

Editors, Beatriz González Moreno and Fernando González Moreno have brought together an international group of scholars around the idea of "painting words," which they define as the pictorial ability of language to stir the reader's imagination and the way illustrators have "read" literary works over the course of centuries. Many traditional comparative studies examine literature belonging to specific time periods or movements, far less frequently do they bridge visual culture with text—*Painting Words: Aesthetics and the Relationship between Image and Text* aims to do just that.

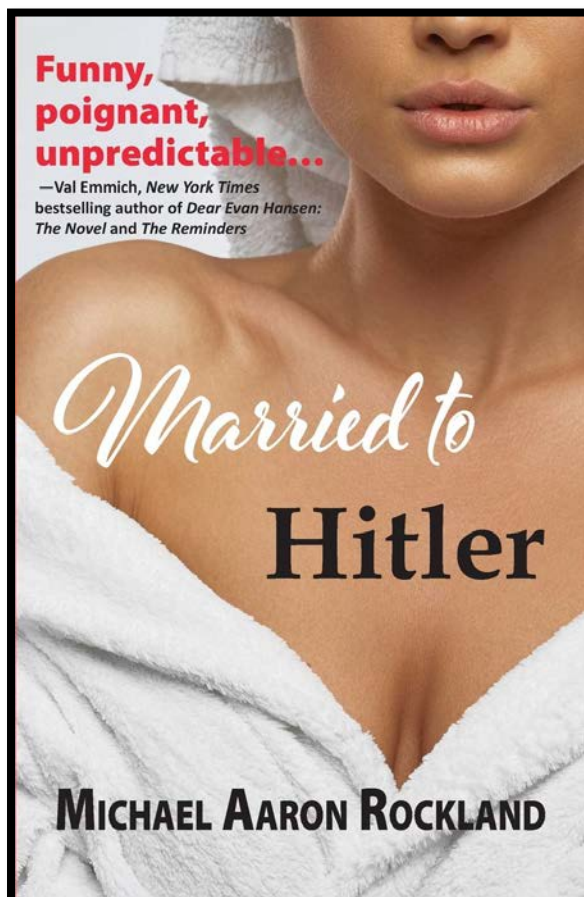
Gregorio Fernández, Noelia. *Una mirada al cine chicano: Robert Rodriguez en la era transnacional*. Alcalá de Henares, Biblioteca Benjamin Franklin- Universidad de Alcalá, 2020.



Este libro propone nuevas claves de comprensión de la obra del director de cine Robert Rodriguez desde una perspectiva transnacional. En él la autora plantea que la adherencia de Robert Rodriguez a los postulados chicanos desde una posición privilegiada dentro del cine comercial hace que su obra promueva una renovada representación sobre la diversidad de los latinos en Hollywood. El cine de Rodriguez, a través de la interrelación entre el mundo chicano/hispano y el anglo-estadounidense, se apropia de las convenciones de Hollywood a la vez que evoca firmemente los postulados chicanos, lo que ofrece un panorama renovador de la latinidad en el cine

estadounidense.

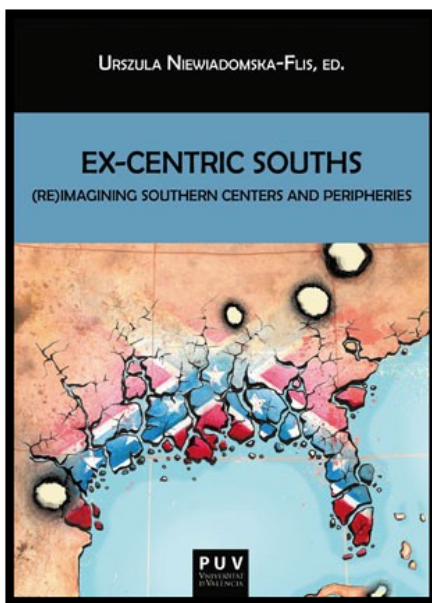
Rockland, Michael A. *Married to Hitler*. Hansen Publishing Group, 2020.



PUBLICACIONES DE LA BIBLIOTECA JAVIER COY D'ESTUDIS NORD-AMERICANS

(Publications Universitat de València, 2020)

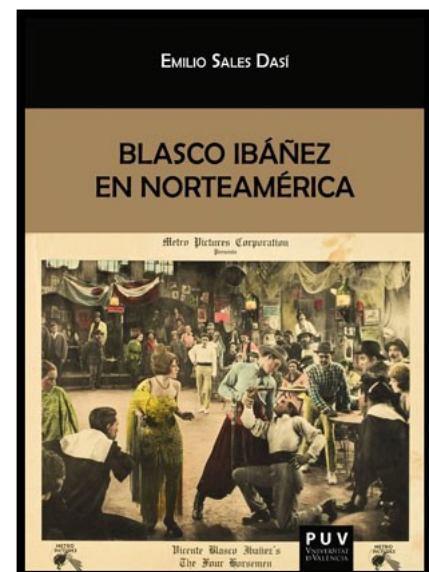
161. Urszula Niewiadomska-Flis, *Ex-Centric Souths: (Re)Imagining Southern Centers and Peripheries*



Ex-Centric Souths: (Re)Imagining Southern Centers and Peripheries adds a voice in ongoing attempts to chart new routes and to decenter the South in many ways in the hope of exploring Southern identity and multiple Souths. The articles collected in this volume bring to the forefront the translocal and transnational connections and relationships between the South and the circum-Caribbean region; they address the changing nature of Southernness, and especially its sense of place, and finally they investigate the potential of various texts to narrate and revisit regional concerns. Some contributions hold up to view topics ignored and marginalized, while other decontextualize themes and issues central to Southern studies by telling alternative histories

162. Emilio Sales Dasí, *Blasco Ibáñez en Norteamérica*

En 1919 Vicente Blasco Ibáñez viajó a Estados Unidos, laureado por un éxito espectacular. ¿Fue acaso un inesperado golpe de fortuna lo que convirtió *The Four Horsemen of the Apocalypse* en todo un fenómeno editorial que iba a permitir a Blasco sumar un interesante nuevo capítulo a su hasta entonces novelesca biografía? Sea cual sea la respuesta, el triunfo del escritor en Norteamérica repercutió decisivamente en su trayectoria artística y personal, y al mismo tiempo contribuyó a despertar el interés hacia la literatura española al otro lado del Atlántico.



Desde el estudio de la prensa de la época, este volumen se propone un reencuentro con el Blasco convertido en figura mediática, e incluso reclamo publicitario, en la república estadounidense, allí donde las traducciones y adaptaciones cinematográficas de sus libros o sus colaboraciones periodísticas fueron cotizadísimas. La reconstrucción de un itinerario que también tuvo escalas en México y Cuba se acompaña de diversos textos que afianzaron la imagen cosmopolita del novelista, y que, por haber sido redactados en inglés, fueron y siguen siendo desconocidos para muchos de los lectores en castellano.

163. Toni Montesinos Gilbert, *El fruto de la vida diversa. Artículos sobre literatura norteamericana*



El poeta, crítico literario, narrador y ensayista Toni Montesinos reúne todo lo que ha escrito sobre autores norteamericanos, lo que hace de este libro un complemento de *La pasión incontenible*. Éxito y rabia en la narrativa norteamericana (2013). *El fruto de la vida diversa* recoge, con el estilo ameno y apasionado que caracteriza al escritor barcelonés, a un centenar de autores norteamericanos que abarcan doscientos años de literatura estadounidense y que aparecen ordenados alfabéticamente. El autor ofrece, de esta manera, textos que responden a más de veinte años de lecturas y que constituyen un enorme y diverso caudal artístico, visto, además, con conciencia desmitificadora. Y es que, por el simple hecho de venir del país de donde vienen, muchos

autores estadounidenses ya traen desde los medios de comunicación y el mundo editorial un halo de sofisticación, alabanzas hiperbólicas y mercadotecnia que Montesinos trata de cuestionar en pos de ofrecer una mirada honesta, justa y cercana tanto al lector de a pie como al especializado

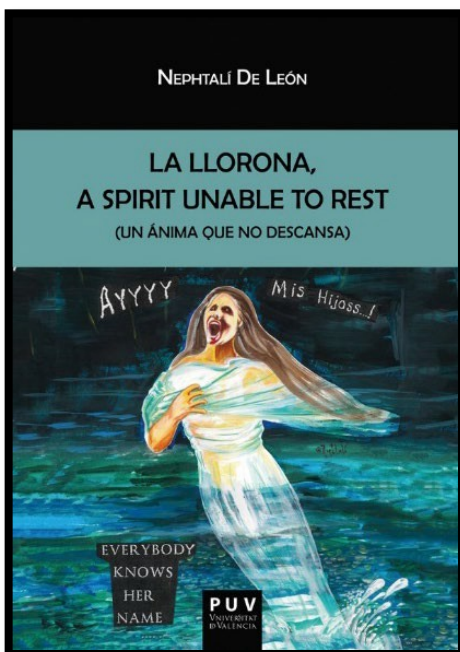
164. Valeria L. Carbone, *Una historia del movimiento negro estadounidense en la era post derechos civiles (1968-1988)*

La presente obra analiza la evolución de la lucha y la resistencia de los afro-norteamericanos a lo largo de las décadas de 1970 y 1980 desde una perspectiva que incorpora las categorías de racismo, raza y clase. Desde la centralidad de las elaboraciones discursivas e



institucionales de las nociones de raza y racismo, así como desde el papel fundamental que ha adquirido la ideología de la supremacía de la raza blanca en el devenir histórico estadounidense, la población negra ha entendido su lucha desde la noción de raza como lugar de resistencia, lo que ha delimitado sus acciones a la hora de perfilar estrategias de lucha colectiva. El estudio de determinados movimientos significativos de cada región del territorio (centro-oeste, el sur profundo, noreste, este) evidencia cómo estos permiten establecer conexiones y continuidades en cuanto a problemas, tácticas y estrategias, formas de organización, retóricas discursivas y tipos de participación, que dieron forma a un complejo, heterogéneo y versátil proceso de incesante movilización nacional mediante el cual la comunidad negra desafió al racismo institucional estadounidense bajo las consignas de raza y clase.

165. Nephtalí de León, *La Llorona, A Spirit Unable to Rest (Un ánima que no descansa)*



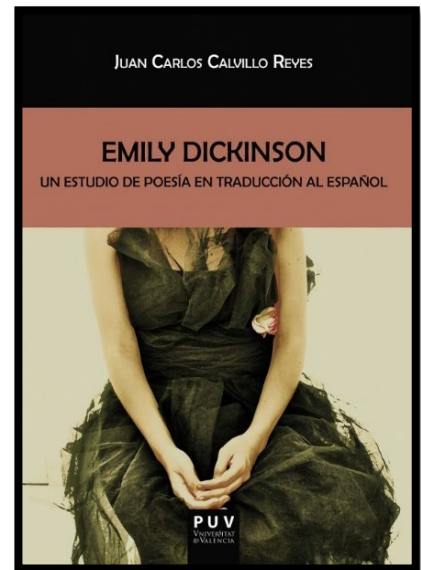
Nephtalí De León is a USA born and raised Chicano former migrant worker that became a Poet/Painter/Author/and Playwright. He has been published in several countries with his poetry translated into twelve languages. Growing up in the cauldron of borderland conflicts between USA and Mexico, by the edge of the river that divides both countries, the Rio Grande, he is no stranger to the myths, legends, and stories that form the world view of his multicultural native people. Present day native American migrants have been labeled and treated as strangers in their ancient homelands. Those who appropriated their lands now call them illegals, undocumented invaders. They administer their presence with such legal definitions in the courts of their own invention. It is in this arena that the author presents a timeless legend of a tortured and maligned spirit that refuses to die. The legend of La

Llorona begins 500 years ago when invaders first came to the American continent. Reality went beyond surreal, and the Victim became the Culprit, was punished and condemned to wander unto eternity in hopeless pain for her crime, the worst any one can be accused of? the drowning of her own children! This centuries old legend is very much alive. Everybody knows her name? La Llorona.

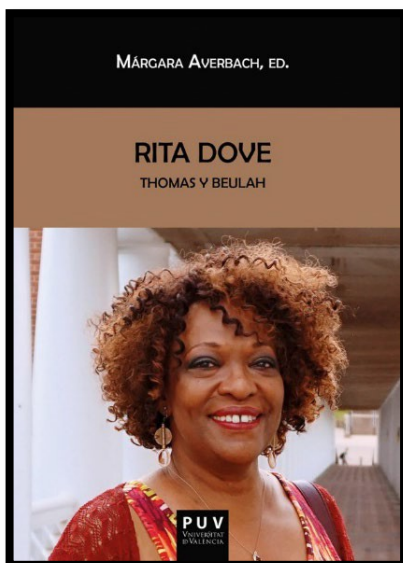
166. Juan Carlos Calvillo Reyes, *Emily Dickinson: un estudio de poesía en traducción al español*

Los lectores de Emily Dickinson (Amherst, Massachusetts, 1830-1866) se cuentan por millares, tanto en el mundo de habla inglesa como fuera de él. El enorme interés que sus versos siguen despertando se finca en una sensibilidad lírica y una capacidad de recreación emotiva y visual que rebosan los límites espaciales de sus sucintas aunque complejas piezas poéticas. La lengua española ha recibido, en varias latitudes y por medio de un buen número de traductores y poetas, la poesía de Dickinson con múltiples variantes, formas, aspectos y significaciones, durante ya muchos años. Juan Carlos Calvillo (poeta, traductor e investigador de El Colegio de México), en las incisivas y puntillosas páginas de *Emily Dickinson: un estudio de poesía en traducción al español*, explora lo que significa para el traductor hispanico

enfrentarse a la obra de una figura señera de la lírica mundial. El autor ofrece aquí un análisis de varios intentos de traslado de los versos de Dickinson a la lengua española y presenta criterios mediante los que se pueda determinar el nivel de éxito que distintos traductores han alcanzado en cada de una de sus considerables empresas.



167. Trad. y ed. Margara Averbach, *Thomas y Beulah, Rita Dove*



Thomas y Beulah, de la poeta laureada Rita Dove, es un libro de poesa que, a diferencia de la mayora de los poemarios contemporneos, exige una lectura «en secuencia», como una narracin en verso. Los poemas narran en dos partes las vidas de una pareja afroestadounidense desde 1900 a 1969 y el volumen es una muestra del inters de Dove por “el individuo atrapado en la telarana de la Historia,” es decir por las cuestiones de gnero, raza y clase vistas desde la perspectiva especfica de cada persona. Todo se cuenta dos veces, una vez desde los ojos de Thomas y otra desde los de Beulah: el mismo momento histrico, la misma sociedad fracturada y en movimiento desde mentes y

experiencias absolutamente distintas, un fresco del fragor imposible de esos aos en un pas dividido.

168. Trad. y ed. de Marcelo G. Burello y Alejandro Goldzycher, *Cuentos para quinceañeras*, James Fenimore Cooper



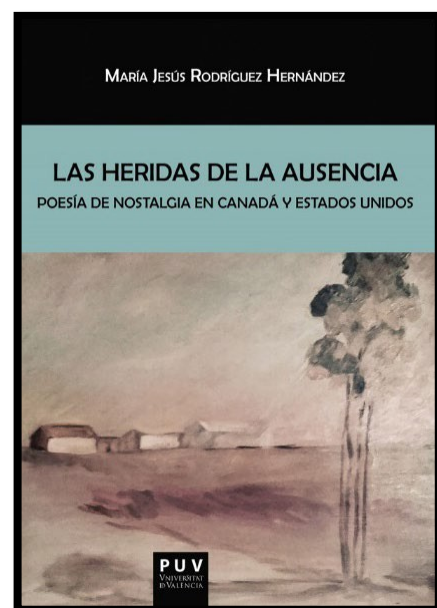
James Fenimore Cooper (1789-1851) se acreditó como el primer gran novelista norteamericano de fama internacional gracias a sus historias de aventuras, en especial *El último de los mohicanos*. Antes de consolidarse como tal, sin embargo, quiso probar suerte con la narrativa breve y acometió la redacción de algunos relatos de índole sentimental e intimista, de los que solo acabó dos: «Imaginación» y «Corazón». Después de publicarlos bajo un pseudónimo femenino y con el título de “Cuentos para quinceañeras,” casi de inmediato se desentendió de ellos, por lo que han pasado desapercibidos para gran parte de la crítica. Con el propósito de enriquecer el estudio de la etapa inaugural de la literatura estadounidense, presentamos aquí la primera versión en español y la edición crítica de estos

olvidados textos, que constituyen un eslabón perdido en la historia del cuento norteamericano.

169. María Jesús Rodríguez Hernández, *Las heridas de la ausencia. Poesía de nostalgia en Canadá y Estados Unidos*

Este volumen desentraña las claves del vínculo entre poesía y nostalgia, al tiempo que identifica los tipos de discurso y la retórica de innumerables poemas impulsados por ella a lo largo de los últimos cien años en la poesía anglo-norteamericana de Canadá y Estados Unidos. El campo de estudio es lo suficientemente amplio como para alumbrar resultados esclarecedores en torno a varias cuestiones de relevancia, tales como los modos en que la nostalgia gestiona la ausencia y la pérdida, su capacidad para construir relatos consistentes sobre la memoria, la identidad y el pasado, sobre el territorio y el sentimiento de pertenencia. En su conjunto, esta obra descubre la poesía de nostalgia como un corpus esencial de reflexión en torno a la

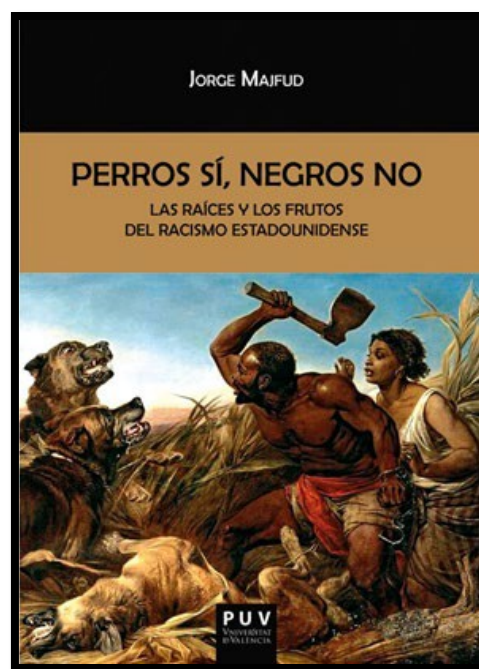
percepción de la ausencia, la pérdida y lo imposible, y acerca de las posibilidades del lenguaje al enfrentarse a cuestiones que se le resisten, bien por ser muy difíciles de



concretar dentro de los límites de lo conceptual o bien porque expresarlas mediante la palabra se percibe como insatisfactorio.

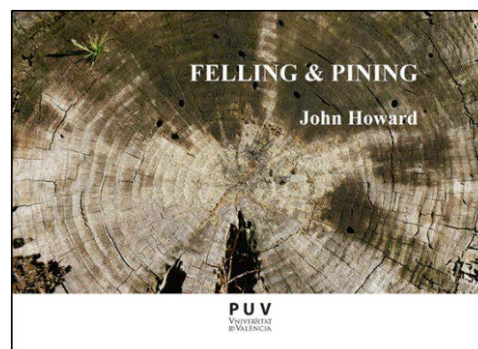
170. Jorge Majfuduan, *Perros sí, negros no: las raíces y los frutos del racismo estadounidense*

Jorge Majfuduan, Perros sí, negros no: las raíces y los frutos del racismo estadounidense *Perros sí, negros no* es un recorrido por las causas y las consecuencias históricas de la violencia circular del poder: el clasismo, el racismo y el nacionalismo en la potencia hegemónica del mundo. Dos décadas atrás, en plena euforia del Pensamiento único de las sociedades consumistas, el autor había advertido de la nueva cultura del tribalismo en los países desarrollados como reacción primitiva a la uniformización que esas mismas potencias habían impuesto con el nombre de Globalización y a la progresiva pérdida de privilegios imperiales. Este libro recorre momentos claves, olvidados o distorsionados del pasado estadounidense y varios momentos de la historia más reciente en que el racismo y el nacionalismo se expresan con pasión ciega y al servicio de razones ajenas. Es una mirada exterior desde el interior de una realidad crecientemente conflictiva, de decadencia económica, social e intelectual, pero también de esperanza de cambios hacia una sociedad más justa y humana.

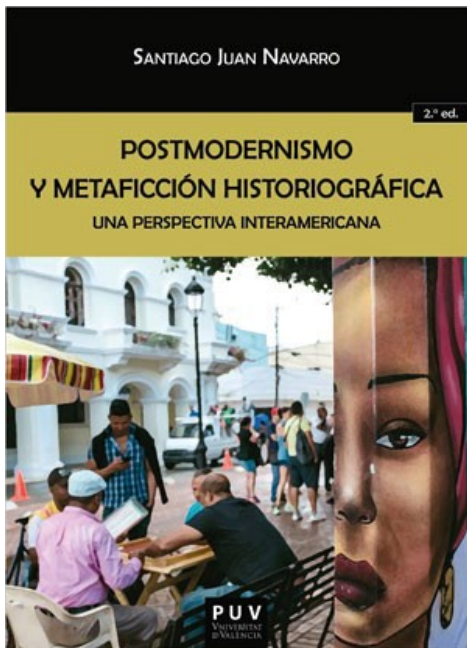


171. John Howard, *Felling & Pining*

Felling & Pining depicts life, death, faith, and doubt in the poorest and most pious parts of the United States. With 430 original color images, John Howard looks back to 19th and 20th century southern communities, examines present-day legacies, and “pines forward”—not toward a heavenly afterlife but a near future rife with progressive possibility. The photobook contrasts nature’s beauty with bleak histories of Native American expulsion, African American slavery, pernicious labor exploitation, and persistent environmental degradation, insisting that we can and must do better. Punctuated with warm portraits



of the Deep South's diverse peoples, it honors their forebears and holds out hope for their heirs. Felling & Pining is an unusual and impassioned visual plea for social and economic justice.



SEGUNDAS EDICIONES

Santiago Juan Navarro, *Postmodernismo y metaficción historiográfica: una perspectiva interamericana* (2ª Ed.)

Este libro examina la problemática combinación de autorreferencialidad literaria, revisionismo histórico y pensamiento utópico en varias novelas producidas en Hispanoamérica y los Estados Unidos durante la primera mitad de los años setenta. Los cuatro autores incluidos (Carlos Fuentes, Ishmael Reed, Julio Cortázar y E. L. Doctorow) ejemplifican la forma autoconsciente y amalgamante en que el postmodernismo se vale de la documentación histórica. Aunque se describe aquí la evolución de sus

carreras desde el punto de vista de la metaficción y la historiografía, el énfasis recae en aquellas obras que tratan con mayor extensión el conocimiento histórico y su representación: 'Terra Nostra' (Fuentes), 'Mumbo Jumbo' (Reed), 'Libro de Manuel' (Cortázar) y 'The Book of Daniel' (Doctorow). Estas novelas, contemporáneas entre sí (1972-1975), son paradigmáticas de las paradojas con que se enfrenta la narrativa de las Américas en la transición del modernismo al postmodernismo literarios: por un lado, ponen en primer plano su naturaleza literaria, mientras que, por el otro, afirman su ineludible condición histórica. En último término este libro aspira a establecer los rasgos distintivos de la narrativa histórica postmodernista en las literaturas del Nuevo Mundo, que podrían resumirse en cuatro puntos principales: la visión de las Américas como un espacio utópico en el que el escritor es llamado a desempeñar el papel de líder cultural y político; la apropiación de las formas de representación hegemónicas, aunque con fines oposicionales; la celebración de la hibridez y el multiculturalismo por medio de obras igualmente híbridas y aglutinantes, y la recontextualización del modo narrativo de la metaficción dentro de una visión revisionista de la historia.



Francisco Collado Rodríguez, *El orden del caos: literatura, política y posthumanidad en la narrativa de Thomas Pynchon* (2ª Ed.)

Francisco Collado se ocupa en este libro de la difícil tarea de encontrar un orden subyacente detrás del aparente caos y la paranoia del universo literario de Pynchon. Independientemente del posmodernismo de Pynchon, el estudio se embarca abiertamente en una búsqueda de la crítica literaria, una búsqueda que en palabras del crítico se trata de "una comprensión totalizadora del universo literario de Thomas Pynchon." Una aproximación a Pynchon de una manera muy sistemática, empleando una amplia gama de perspectivas en la búsqueda del orden oculto. Se trata sin duda de un valioso estudio sobre las estrategias narrativas de Pynchon

Fernando Beltrán Llavador, *La encendida memoria: aproximación a Thomas Merton* (2ª Ed.)

Este volumen analiza la vida y obra de Thomas Merton a partir de la relación entre los conceptos de soledad y sociedad desde una memoria iluminada. Se establecen correspondencias entre aspectos cruciales que se abordan dentro de las categorías amplias de soledad y sociedad desde la perspectiva de los estudios norteamericanos. La estructura monástica sería transformada en un proceso religioso dinámico, al igual que un tiempo de silencio habría de acompañar una necesidad de anunciar las buenas noticias halladas en el corazón de la contemplación y de denunciar los males de su tiempo. El crecimiento de Merton ilustra cómo iluminación y compasión acompañan indisociablemente el sendero de descenso al deshacer la caída de Adán. Se exploran las consecuencias éticas y políticas de una reconstrucción de la propia identidad con Cristo en su contexto estadounidense.



CFP: REVISTAS DE INVESTIGACIÓN

**Lectora. Revista de dones i textualitat, 27,
2021**



**Dossier Title “Central American
Women: Writing Dispersed In The Global
(1900-2000)”**

This special edition of Lectora. Revista de dones i textualitat seeks to investigate the writings of Central American women based on personal and professional experiences and to detect movements through different spaces and interactions in diverse cultural fields. We consider that the expression “writings dispersed in the global” could be useful to refer to an array of texts produced by Central American women in different geographic locations due to migration, exiles, diaspora or professional reasons, throughout various historical periods of the 20th century. The long Central American migratory tradition and the configuration of the Isthmus as a “transit zone” (Pérez Brignoli) since colonial times make the case for a visible genealogy of Central American women’s writings, whose presence in different literary maps, regional and global, highlight a literature forged through intense cultural and aesthetic exchanges. Such visibility seems necessary because, although the global dimensions of the writings of Central American women are a reality, they have been traditionally ignored in the metropolitan centers of culture, even in Latin America (universities, anthologies, conferences, journals, etc.). Such absence undoubtedly should be understood as a consequence of Central America’s peripheral situation in world geopolitics.

Regarding the above, this dossier aims to reflect on the professional trajectories and the mobility that have characterized Central American women writers and their implications. Due to limited professional autonomy and to the political instability of the Isthmus (coups, U.S. interventions, dictatorships, wars, persecution, impunity), these women have traveled through different cultural, political and literary practices throughout the 20th century, in order to configure a multidimensional participation that goes from the strictly literary to the involvement in editorial projects, journalism,



cultural management, visual arts, and political activism. Considering the aforementioned mobility—geographical and professional—, this dossier will explore the dialogues that Central American women writers and intellectuals have established with interlocutors of varied cultural fields and identities (social, geographic and ethnic).

We consider that it is productive to delve into the establishment of alliances and networks of Central American women writers, artists and intellectuals at the regional, Latin American, and trans-Atlantic levels; or even at the level of the global north and the global south. In this sense, the localization and study of letters, collaborations in newspapers and printed magazines, journalistic essays, and the political and cultural participations at different epochs are pivotal for this dossier. All of these contributions shape a privileged space to examine the cosmopolitan and/or feminist aspirations of Central American women writers, their desire for aesthetic experimentation and their cultural re-appropriations.

Therefore, this dossier accepts articles that document and analyze those writings dispersed in global spaces in the period that goes from 1900 to 2000. How have the historical processes and the experiences of Central American women intellectuals merged in their writings? How have those writings informed us about transgressions and explorations at a symbolic and aesthetic level? How have they contributed to universal thinking and debates? Which were their cutting-edge proposals at a political, social and cultural level? Up to what extent have these globally dispersed writings reinforced the foundations of their works? These are just some of the questions that this dossier will address.

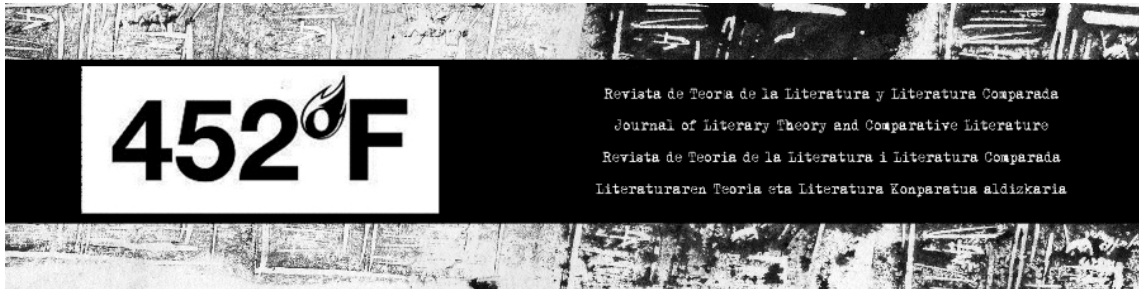
The dossier will be edited by Tania Pleitez, Ph.D (Universitat Autònoma de Barcelona) and Mónica Albizúrez, Ph.D (Universität Hamburg).

The articles, written in Catalan, Spanish, Galician, Basque, English, French, Italian or Portuguese, should follow the journal's style guidelines and be submitted online before December 15, 2020.

The Journal also welcomes manuscripts for its varia section.

Journal guidelines and information on previous issues are available at: <http://revistes.ub.edu/index.php/lectora/index>

452°F. Revista de Teoría de la Literatura y Literatura Comparada, 25 (2021)



Monograph: Crisis, Pandemics, and Counter-hegemony: Reading Paradigm Shifts across World Literature

While it may be too soon to assess the long-lasting impact that the Covid19 pandemic will have on our societies and ways of life in the future, it is timely to consider how the collective experience of emergency and crisis tends to prompt reflections and critique—sometimes renewed, though not always—on the ways in which we live, as well as tending to inspire new conceptualizations and directions in thought, behavior, policy, and the arts. Many public intellectuals and pundits have speculated, not without a certain degree of opportunism, about the demise of the neoliberal world order and its dependence on the financialization of global markets, and how this will, in theory, significantly alter our social, political, and cultural relationships, as well as our relation to the environment. At the same time, an equal number of voices have expressed doubts about what they consider an excessively optimistic view, and suggest instead that neoliberal globalization will continue to march on into its most aggressive phase yet, emboldened by the enhanced digital surveillance and authoritarian tendencies that the health crisis, understood as a state of exception, has enabled. Leaving aside the wide range of approaches offered, the shared experience of a historic and global crisis has elicited early theoretical responses from cultural critics and philosophers, including Giorgio Agamben, Alain Badiou, Franco “Bifo” Berardi, Judith Butler, Byung-Chul Han, David Harvey, Paul B. Preciado, Raúl Zibechi and Slavoj Žižek (and collected in the anthology *Wuhan Soup*), to name but a few. Time will tell if the crisis will influence artistic and cultural production during the next decade; at present, early works like Spike Lee’s short film *New York, New York* (2020) offer some first impressions about the altered urban landscape, as his camera roams the deserted streets of the big city, and the collection of short stories *The Decameron Project* by *The New York Times Magazine* (July 2020) gathers a host of fiction writers under the premise that “when reality is surreal, only fiction can make sense of it.”



From a broader perspective, it may well be argued that the pandemic is simply the latest of a series of events that, for quite some time now, have been exposing a deeper unrest that signals a paradigm shift across the Western world, the outcomes of which are still uncertain. The rhetoric of crisis as a permanent state has accompanied the recent surge of right-wing populisms in Europe and the Americas, which can be read as mere indicators—rather than sole instigators—of a broader and slow-burning crisis that shares similar patterns across the world: the sustained precarization of the job market, the stripping back of social protections and public services, increased and systemic inequality, and the rise of a “new style” of doing politics where a lack of trust in science, intellectual thought and the media are actively encouraged. This crisis that predates the pandemic, then, has economic, ecological, and social strands, but it is, fundamentally, political (Fraser, 2019), if we assume that what is in crisis is the very notion of liberal democracy as a shared, post-45 system of values, assumptions and beliefs across the Western hemisphere.

Arguably, then, the real impact of the recent pandemic is the acceleration of prior trends and the addition of a new layer of complexity and urgency to what is already the complicated task of making sense of a paradigm shift as it happens: what Antonio Gramsci referred to as the “interregnum,” the period when, in Nancy Fraser’s recent rephrasing, “the old is dying and the new cannot be born” (Fraser, 2019). The reasons why the new cannot be born are multiple, and sometimes the conditions for its emergence do not yet exist. But more often than not, there is the desire of a majority and of hegemonic power to cling to “things as they used to be,” arguing for a nostalgic sense of lost “normalcy” that has to be regained (e.g. Trump’s “Make America Great Again,” or the post-Covid “new normal,” in current parlance; or, if we look back to the interwar period of the 20th century in Europe, the sense of lost pride among the German polity and that catalyzed as national- socialism), which in many ways prevents an accurate diagnosis of the causes and possible outcomes.

It is at such moments of radical instability when the potentialities of literature to offer nuanced and imaginative readings of both the present and an uncertain future become most evident, a crucial task that Aleksandar Hemon has called “imagining the unimaginable” (Hemon, 2017). Indeed, and as Gramsci reminds us, culture can serve the needs of hegemony in perpetuating the status quo and capital’s political and economic ends, and we are bound to question whether the capacities for reflection and analysis are available at all, especially when literature is so invested in that same sociopolitical culture that is being questioned. And yet, we contend that literature can still be a subversive exercise that can contribute to both imagining and articulating a counter-hegemony more widely.



This CFP invites contributions focused on works of 20th and 21st century literature that examine the dynamics of moments of paradigm shift, regime change or crisis understood more broadly, regardless of whether the perceived crisis eventually materialized or not. We seek articles that reflect on how fiction navigates the interregnum, those moments in history when the very grounds for analysis seem to be shifting and old certainties become blurred. This may include, for example, literary works that emerged in the first half of the 20th century, which, in addition to the devastation, bore witness to paradigmatic changes such as the disintegration of the old nations, the rise of fascism and communism, and technological advances in warfare; transformative and destabilizing forces that can be read in, for instance, Kafka's perplexing circularities, T.S. Eliot's *The Wasteland*, James Joyce's *Ulysses*, Thomas Mann's *The Magic Mountain*, and the existentialism underpinning the "theater of the absurd" by Samuel Beckett, Eugène Ionesco, and Jean Genet. By focusing on works of fiction that represent the experience of being in the midst of a change of cycle, that is, an "apprehension of historical completion or exhaustion [that] coexists with an experience of a present that is so young, so rapidly growing and changing, that it is difficult even to inhabit it, to hold it still long enough to glean a clear understanding of its features" (Boxall, 2013)—and which can be glimpsed in so much of contemporary fiction—, we seek to reflect on how literature may tap into more complex temporal and referential frameworks that allow us not only to process the affective impact of historical immediacy, but also, and potentially, to imagine and to articulate alternative modes of being.

Suggested areas of analysis include but are not limited to:

- Literatures of the two world wars of the 20th century.
- Trauma literature after the Holocaust.
- Science fiction (in its broadest sense) during the Cold War.
- The HIV crisis in the '80s.
- The disintegration of the Balkans in the '90s.
- Military dictatorships in Latin America and return to democracy (or vice versa).
- "Novels of precarity" after the 2008 financial crisis.
- 21st-century dystopias and postapocalyptic narratives.

The editor of the dossier is Dr. Dolores Resano, Marie Curie Fellow at the Clinton Institute for American Studies at University College Dublin, Ireland.

Articles can be submitted in Catalan, Spanish, Galician, Basque, English, French, Italian or Portuguese, and should follow the journal's style guidelines: <https://revistes.ub.edu/index.php/452f/about/submissions#authorGuidelines>



The deadline for submissions is January 31, 2021. Do not hesitate to contact us at redaccion@452f.com if you need further information.

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PROYECTOS DE INVESTIGACIÓN

Cinema and Environment: Affective Ecologies in the Anthropocene

Code: PID2019-110068GA-I00

Principal Investigator: Katarzyna Paszkiewicz

Research Team: Verena Conley, Libe García Zarranz, Andrea Ruthven, Alexa Weik von Mossner

Summary:

This project reflects on how contemporary cinema can allow us to resituate ourselves within what is known today as the Anthropocene, by focussing specifically on films produced in the United States and Canada within the past decade. Our analysis is framed within recent discussions on the ecological in the humanities, in particular, the lines of research that have emerged in environmental humanities, critical posthumanisms and new materialisms that argue for new understandings of the relationship between humans and their non-human environment by underscoring the messiness of all ecological entanglements. Over the last decade, there has been growing interest in cinema's zoomorphic realism and its democratising representation of cross-species relationality, as well as different forms of ecocinema theorised as the site where humanity's engagement with the world can be transformed. Meanwhile, scholarship on cli-fi and eco-disaster films, as well as ecotopian and ecodystopian texts more broadly, shows that popular genres can also convey, and sometimes problematize, environmental concerns. The project's primary contribution consists in articulating these trends through studies on affect and emotion. With a focus on what Alexa Weik von Mossner terms "affective ecologies," we set out to explore cinema's capacity to question the binary oppositions that underpin anthropocentric discourse, such as human/non-human, life/matter or nature/culture, thereby problematizing the term Anthropocene itself. More information: <https://www.ub.edu/adhuc/en/research-projects/cinema-and-environment-affective-ecologies-anthropocene>



Contemporary North American Fiction and the 4th Industrial Revolution: From Posthumanity to Privation and Social Change

Code: PID2019-106855GB-I00

Principal Investigators: Sonia Baelo-Allué, Mónica Calvo-Pascual

Research Team: Francisco Collado Rodríguez, Marita Nadal Blasco, Miriam Fernández Santiago, María Ferrández San Miguel, Carmen Laguarda Bueno, Esther Muñoz González

Summary:

This new project focuses on how the new paradigm of posthumanity has blurred the “essence” of the human being in the face of the scientific and technical advances of the 4th Industrial Revolution, in which digital, physical and biological technologies blend. Human beings evolve together with the technology we have integrated as part of our identity and which leads to our fluctuation between the physical and the virtual world and our interaction with communication and information technologies which are even faster than our brains. The body is modified through surgery, technology or chemicals and is connected with other machines and other organic life forms at the same time as scientific progress and accelerated human and technological development lead us to the Anthropocene, as human action is already having a geological impact on the planet. The present project is framed within “critical posthumanism” and mainly combines the criticism against the humanist idea of “Man” as universal measure of all things and post-anthropocentrism, which analyses and questions the hierarchy of the species, and human exceptionalism. If the vision of the human offered by Humanism had excluded, for being “less than human,” certain social classes, races, genders, sexual orientations, ages and physical capacities, critical posthumanism also denounces the exclusion of other forms of life and other species with which we share genetic material and the ecosystem. This project is interested in those human beings who do not have access to the enhancement that transhumanism celebrates. Our main objective is the formal and ideological analysis of how these circumstances and this new conception of the human and posthuman is represented in contemporary North American narrative and how the latter evolves and converges with other media to raise awareness so as to transform present-day western society.



Illness in the Age of Extinction: Anglophone Narratives of Personal and Planetary Degradation, 2000-2020 (END)

Code: PID2019-109565RB-I00

Principal Investigator: Luz Mar González-Arias

Research Team: Shadia Abdel-Rahman Téllez, Máximo Aláez Corral, Rafael Campo, Clifton Evers, Marta Fernández Morales, Carmen Quijada Díez, Marta Ramón García.

Summary:

This project studies experiences of illness in the first two decades of the 21st century, with special attention to the connection between human disease and environmental disease. We will be tackling, from historical, cultural, and literary perspectives, pathologies that affect a great number of people and that are characterized by a progressive physical and mental degradation, which will be linked to planetary degradation as seen in our times. The human body will be examined in dialogic relationship with the environment with the aim of contributing a humanistic view of issues that are usually approached from a medical standpoint. Our corpus comprises a selection of Anglophone narratives of illness, including several titles produced in the USA, such as *Refuge* by Terry Tempest Williams, *Manmade Breast Cancers* by Zillah Eisenstein, *Blood Matters* by Masha Gessen, *Pretty Is What Changes* by Jessica Queller, *What We Have* by Amy Boesky, and *In the Body of the World* by Eve Ensler. The project is led by Luz Mar González Arias, PhD, from the University of Oviedo, and three of the researchers (Abdel-Rahman Téllez, Aláez Corral, and Fernández Morales) are members of SAAS.



TITULARIDADES 2020

TOMA DE POSESESIÓN DE TITULARIDADES 2020

Carolina Núñez Puente

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RUDOLFO ANAYA, A NEW MEXICAN ENDEARING AND ENDURING MAN OF LETTERS

Imelda Martín Junquera

Although not the most prolific of Chicano writers, Rudolfo Anaya, Rudy for his friends, has remained however, the most popular of them all. Considered by most scholars the father of Chicano narrative, he definitely paved the way for other writers and inspired the further development of Chicano letters after being awarded the Quinto Sol prize in 1972 with *Bless Me Última*. The generation of the so called Chicano Renaissance would have never taken place without his writings, his leadership and his conscious use of codeswitching. As a culmination to his writing and academic career, he received the National Humanities Medal in 2016 at a ceremony held in the White House being Obama president. He had already been granted the National Endowment for the Arts in 2001.

I met Anaya when I was still an undergraduate and I had not read any of his works yet. It was 1995 and Dr. Manuel Broncano invited him as a plenary speaker to one of his summer courses at the Universidad de León. I was completely unaware that he would become one of the writers on whom I would research most, years later when I became a doctoral student at the same university. Much less did I envision back then that my destiny would forever be attached to *Bless me Última*, the novel I analyzed for my dissertation and has been part of the syllabus I have been teaching for the last 20 years. Between my first and last encounter with Anaya, I developed a very special connection with many other Chicano writers and scholars such as María Herrera-Sobek, Francisco Lomelí, Norma Cantú, Rolando Hinojosa-Smith and even Pat Mora, most of whom I can by now call friends, but, I always aimed to interview this quiet, reflective and endearing old man.

For some reason, I have never published that interview, the result of that contact in his house in Albuquerque which he had delayed many times as he was suffering the loss of



Patricia, his wife and life companion. It was 2013 and I intended to ask some questions about his relationship with the land of enchantment, with the New Mexico that he portrayed in his novels in a particular way, to explore his garden and the nature surrounding his dwellings because I was working on a project about gardens in literature. Anaya shared with me reflections on the area of the Rio Grande Valley, his thoughts on the over exploitation of resources and the danger of losing attachment to your native roots and your homeland. After that interview, I finally understood that his garden reflected somehow the personality of the owner as well as his feelings. Anaya's garden lacked flowers even though it was May, except for the rosebush that his wife had planted, and I remember making a couple of remarks about it while we enjoyed a bottle of Rioja. Unfortunately, I have forgotten which one I took with me since I already knew he was very fond of "tinto de la Rioja." We didn't become friends, but we shared a moment of mutual understanding. Afterwards, we exchanged several emails in which he wrote his reflections on the questions I had posed during our interview. I didn't leave his house empty-handed as he gifted me a signed copy of *The Old Man and his Love Story*, his homage to Patricia. The last message I sent him in 2016 was a promise to read his last book *The Sorrows of Young Alfonso*, a semi-fictional autobiographical novel which was published that year. He would keep sending me links to news about him in the Albuquerque Journal. I must admit that I haven't fulfilled this promise yet; although I have read all the novels and essays he published, I feel it is still not the time to enjoy that last one.

A writer who explored a wide range of literary genres, Anaya stayed firm in his commitment to instruct the new generations and help them learn the old legends and the history of his ancestors through figures such as La Llorona or Quetzalcoátl. His children's books also show his involvement with different old traditions such as the luminarias or farolitos that decorate New Mexican adobe buildings on the previous days of Christmas or the figure of La Llorona contemplated from a new perspective, equated with La Malinche in their suffering upon losing their children. His brief incursion into science fiction with *El Chupacabra* and the Roswell UFO consists of the investigation of the widely known Roswell incident demonstrating again his promise to



transmit the history of his generation to the younger ones. Today, *Bless Me Última*, which was banned in some libraries and schools in the 1980s because of his use of explicit language and violence, belongs fully to the selection of classic readings of American literature. Back then, Catholic conservative factions considered incorrect the character of *Última* since Anaya portrayed a witch as a wise woman, connected to the land and natural medicine. The character of the medicine woman, clearly misunderstood by the school superintendents, however, still fascinates students who through her learn to disentangle binary oppositions and take decisions present along our lives. Translated to many languages, the homonymous film was released in 2013 and even an opera in 2018. Nowadays, the story of Antonio, a *künstlerroman* about a Chicano “man of letters” growing up in the Southwest, speaking Spanish at home and English at school, guided by a curandera has crossed frontiers and trespassed many cultural walls.

Concerned with processes of healing physically and spiritually, *Tortuga*, his third novel, represents the story of Anaya’s childhood, in particular a year when he had to be in a cast that resembled a turtle’s shell because of an injury he suffered in a swimming accident. Lying in bed, while contemplating the Turtle Mountain through the window, he gives an account of his days in hospital and a description of the landscape surrounding him, making a similitude between the cast he wears and climbing the mountain. In a similar vein, *Jalamanta* explores the transcendental vision of love and death as experienced by a man of old age who suffered exile and was condemned to wander in the desert for ages. He becomes a kind of prophet, a kind of spiritual leader preaching about the power of the soul.

Visiting the city named after the Duke of Albuquerque with the “r” as Anaya used to write it vindicating the Spanish heritage of the city in his homonymous novel, means smelling the scent of tortillas in the mythical neighborhood of Barelitas, the emblematic barrio of the urban spread of Chicano population to which the family of Antonio Márez moves in his second novel *Heart of Aztlán*; the valley of the Rio Grande takes the reader to meet detective Sonny Baca as he investigates the murder of his cousin Gloria Dominic in *Zia Summer* and fights Raven, his nemesis in the following novels of the



saga: *Rio Grande Fall*, *Shaman Winter* and *Jemez Spring*. Juniper trees, piñon and the native landscape populate Anaya's works transforming the urban space of Albuquerque and New Mexico at large into the main attraction in his novels. Thus, discovering the land of New Mexico, being transported by reading his novels means tasting different and rich flavors as well as attending festivities such as the Albuquerque Balloon Fiesta which opens Rio Grande Fall.

As I finish these pages on the date of his birthday, October 30th, and the memory of balloons flying over the sky of Albuquerque still remains in the minds of the locals and visitors, the works of Anaya endure through the many readers across the world who have enjoyed and still will do with his characters and stories of the land of New Mexico.



IN MEMORIAM RUTH WEISS: THE GODDESS OF THE BEAT GENERATION

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Universidad Politécnica de Cartagena & UNED

Last summer we learnt the sad news of Ruth Weiss's death at the venerable age of 98. Until recent years, she was still active in the jazz poetry international scene, bringing her 1950's Beat style well into the twenty-first century. We would like to take advantage of the SAAS bulletin's generous invitation to contribute to her memory with a brief outline of her life and poetry.

Weiss was a heterodox woman and poet. She became a performer poet, street artist, bohemian literary bar manager, filmmaker and actress, among other things, during her long life. Even though she was practically unacknowledged at her early beginning, she soundly made her way into the San Francisco North Beach artistic scene, where she arrived in 1952, even before the Beats populated these neighborhood streets. Weiss has inhabited a deserved influential position within post-war West Coast bohemian milieu and has become a Beat spokeswoman in the last decades thanks to the work of recovery done by academics and artists. Fifties journalist, Herb Caen, also known by coining the popular media term "beatnik," labeled Weiss "the Goddess of the Beat Generation" due to the spirit found in her life and work. This badge name is also used at the Beat Museum in San Francisco and has been recently recovered in the award-winning 2019 documentary *Ruth Weiss: the Beat Goddess*, directed by independent filmmaker Melody C. Miller: a tribute to her creativity the author was able to enjoy before her death.

Born in Berlin in 1928 of Jewish parents, Weiss –who chose to write her name in lowercase letters– fled with them in 1938 from Nazi Europe into the United States, an experience later rendered in her 1978 book *Single Out*:



at the station an official gleaming a huge swastika
neared us.

what now?

then we saw his face.

it was the young man who hadn't slept.

there had only been one bed in the flat.

This unexpected gesture of solidarity –the man in Nazi uniform was the same who had given them refuge the night before and who helped them escape– left in the little girl a confidence in life's circumstances, regardless of the difficulties, that would shape her adult decisions. Years later, in her homage to jazz music *I always thought you black* (2001), she would recall her stay in a boarding school in Harlem:

school. the only white girl in the class. and i don't
speak yet too much english. and this one & that one
takes me home to show mama & sister & brother.
don't you have a mama. yes i have a mama & a papa too.
but where are they. i see them on sunday. and where
are your sisters. and where are your brothers. i don't
have a sister. i don't have a brother. you do now.
yes i do.

In both cases, the poetic dramatization of biographical events is succinctly shown *in medias res*, from the eyes of a child, and with a similar mixture of suspense and confidence. After these crucial episodes and with the war ended, teenager weiss spends two years studying in Switzerland. She then returns to the States to a bohemian life that takes her from Chicago to New Orleans and NY's Greenwich Village, but she finally settles in San Francisco in 1952.

At that time, weiss is already involved in the jazz poetry scene, reading and performing in bars before even being claimed by the newly coined "Beat Generation." The orality features of weiss's poetry are evident in her preference for short, strongly stressed lines in which relevant aspects of her adult life find their way into performance, as it happens in this poem included in a 2011 volume called *can't stop the beat*:



it was 1952
 a dragon-year
 at broadway & columbus my last hitch from chicago
 said this is where you belong

weiss's involvement in the artistic effervescence of those years, however unnoticed until decades later, was eloquently registered by herself in *I always thought you black*; moreover, it built the foundations for a style that she would keep along decades, well after the impact of the Beat Generation gave way to other trends: "What happened back then is all part of now. It just reverberates and reverberates like a pebbled tossed in a pond. . . . This wonderful mix of street people, of wanderers from high and low places. They brought their real selves here. They could not help but be real there as true poetry is real" (*can't stop the beat* 13).

Orality and spontaneity, however, do not equal careless expression in weiss's work. It took her seven years to finish her *magnum opus*, *DESERT JOURNAL*, published in 1977.¹ Following the biblical scheme of Christ's retirement in the desert for forty days, this is a tale of spiritual dispossession, rendered in a densely abstract atmosphere. The biographical self is partly dissolved in an arid, blurred landscape, partly peopled by visionary characters taken from different literary and folk traditions; all of it bound together by the constant play with connotation, semi-homophonic terms and other lexical/phonemic resources:

so this is the desert
 beyond the desert ---
 one is too dry even to cry
 one is out of reach
 even to screech
 there are no stops
 and no horizon
 there is no path
 there is no lie

¹ She can be seen reading from that book with a New Orleans band in a 2012 performance: <https://www.youtube.com/watch?v=BeTRTb87USQ>.



left to lie upon . . .

grain to grain
 all colors
 all pain the burning sand
 the soul keeps moving
 as soles of feet
 on burning sand

The disembodiment to which the self is subjected in *DESERT JOURNAL* offers readers a version of the poet that links her with the avant-garde (surrealism, cubism, dada). At the same time, this new voice, essayed in earlier books like *Light and other poems* (1976), never abandons her attachment to the bebop rhythm and its composition rules through which sacred stories are newly cast. The multimodal transfer between poetry, music and performance, practiced collectively by the Beat poets in the late 50 and the 60s, would decades later develop into Slam poetry or even Rap. weiss, as studied in *Female Beatness* was a precursor of this innovative poetic style.

the best one can do
 is to invite the devil to tea
 you many not need lemmon
 you may not need cream
 but hope that you need enough
 to be able to scream
 ABEL is dead
 and his brother pays the dues
 ABEL is dead ---
 guess who sings the blues

Critic Nancy Grace relates the mythical setting of *DESERT JOURNAL* with Ginsberg's *Howl*, di Prima's *Loba* and Kerouac's *Mexico City Blues*. Both Nancy Grace and Rona Johnson in *Breaking the Rule of Cool: Interviewing and Reading Women Beat Writers* (2004); and, before them, Brenda Knight in *Women of the Beat Generation* (1996)



brought the figure of Ruth Weiss to the forefront of the Beat Generation, naming her the predecessor of other major female poets and writers like Diane di Prima or Anne Waldman. Already in the twenty-first century, bilingual editions of her poetry (English-German), together with festivals celebrated in Austria and Germany, have claimed her importance at this side of the ocean.

As for her presence in Spain, it can be traced in the 2015 bilingual anthology *Beat Attitude*, in charge of Annalisa Marí Pegrum; and in the study *Female Beatness: Mujeres, género y poesía de la generación Beat*, published in 2019 by the “Biblioteca Javier Coy de Estudios Americanos” (Publicaciones de la Universidad de Valencia) in charge of the authors of this article.

Let us, therefore, continue to be accompanied by Weiss’s bebop poetry, with its communal spirit and its life-celebrating nuance:

SHARP UP
HONE YOUR SELF
CLEAR IT OUT
WHERE IT COUNTS
SPELL IT OUT

May she rest in peace.

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A CELEBRATION OF *THE AGE OF INNOCENCE*

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Strange times! Strange times, indeed! We will remember 2020 as one of the strangest years of our lives... if not the most weird, unexpected, at times and for many people, cruelest and most tragic, moment. A year when the artistic world (theatre, dance, film, music, opera...) is sorely suffering because the audiences need to be confined at home, and the possibility of forming part of a crowd of cinemagoers, theatre spectators, seems so remote.

In the 100th anniversary of the publication of Edith Wharton's *The Age of Innocence*, it seems so fresh and enlivening to begin our reading experience, and our film viewing, with the representation of Gounod's *Faust* at the Old Academy of Music in New York... in our desperate need for beauty and art!

It seems that film critic Roger Ebert (132), in his 1993 review of Scorsese's film version of the novel, described just some of the manners that still mark us, but could not know how much the "pure fantasy" of the world depicted by Scorsese's film would be alien for us today:

We live in an age of brutal manners, when people crudely say exactly what they mean, comedy is based on insult, tributes are roasts, and loud public obscenity passes without notice. Martin Scorsese's film "The Age of Innocence," which takes place in 1870, seems so alien it could be pure fantasy.

I take the liberty of beginning this short text for the celebration of this anniversary—we cannot forget that she was awarded the Pulitzer prize for Literature in 1921 for this novel—with a "Wharton-in-my-life" personal recollection. My very first encounter with this wonderful writer was at the beginning of my teaching career in 1991, when Prof. González Groba proposed *The House of Mirth* as the novel with which we would end our syllabus of 19th century North American Literature at USC. So I got acquainted with



Lily Bart, Lawrence Selden and Bertha Dorset before knowing anything about Ellen Olenska, Newland Archer and May Welland in *The Age of Innocence*. Lily Bart seemed the most fitting tragic heroine to end our 4th year course, after dealing with Edna Pontellier, Carrie Meeber and Isabel Archer.

But then, in 1993, Scorsese released his own, personal reinterpretation of Wharton's *The Age...* and I fell utterly in love, from the “overture” onwards, with the characters, the story, and the beauty of New York and its houses, landscapes, and family intrigues. Since then, I have taught the novel (and film) every year, I have supervised a PhD dissertation and several Masters and Bachelor Degree theses, and it has not yet lost its sparkle on me. Thus, it is an honor to contribute some thoughts on novel and film on this auspicious occasion of the centennial of its publication.

Why must we read *The Age of Innocence* today? Why should we watch Scorsese's film (if we haven't so far)? In order to prepare these words, I have been revising just some of the articles and books that have appeared online and on different media to commemorate *The Age of Innocence*. Thus in 2020 two new editions the novel have been published, one by Simon and Schuster, with an introduction by Colm Tóibín; the other, a Penguin Classics, with a foreword by writer Elif Batuman and an introduction by Sarah Blackwood—that she has reproduced with the title “What do we do with *The Age of Innocence* in 2020? (Blackwood). The first entry of BBC Culture series “The American Century” has been devoted to *The Age*, and Cameron Laux looks at “how *The Age of Innocence*—published 100 years ago—marked a pivotal moment in US history.” Finally, two wonderful events in the Whartonian world that have taken place in this strange year: one was Edith Wharton's (Virtual) New York 2020, organized by The Edith Wharton Society, with a series of events that took place in June and July, where the most relevant Wharton scholars gathered together to commemorate the centennial of the publication. The other is organized by Edith Wharton's Home, “The Mount,” where the curators created an online exhibition, “Writing *The Age of Innocence*,” “to experience Wharton's journey writing her classic novel.”¹

¹ The exhibition can be accessed at <https://www.edithwharton.org/writing-the-age-of-innocence-%20tour/>



On the eve of what might be another pivotal moment in US history—with the heated struggle for the presidential election—, I take refuge in *The Age of Innocence*. One of the perspectives that always interested me about the novel and the film has to do with the choice of genre. It seemed proper, but amazing at the same time, to see how the novel that Janet Beer deems as “an almost perfect example of the historical novel” was transposed into a period drama, that at first sight appeared so alien to Scorsese’s previous films, but proved to respond to a voluntary will on his part to be “as faithful as possible” to Wharton. In this case, it appeared that the sempiternal (and quite barren) controversy of whether the film is faithful (or not) to the original source text is not to be put under the spotlight, as the director, and co-writer of screenplay with Jay Cocks, decided to show Wharton’s own world, and to show it in what might have been her own terms (and also his): the subtlety of the “hieroglyphic world” but also the brutality under the manners.”

In *Scorsese by Ebert*, the film critic quotes Scorsese as he mentioned how both worlds share more common traits than we might think (Ebert 138):

What has always stuck in my head is the brutality under the manners. People hide what they mean under the surface of language. In the subculture I was around when I grew up in Little Italy, when somebody was killed, there was a finality to it. It was usually done by the hands of a friend. And in a funny way, it was almost like ritualistic slaughter, a sacrifice. But New York society in the 1870s didn’t have that. It was so cold-blooded. I don’t know which is preferable.

So even if we find so much attention paid to fashion, flowers, interior decoration, architecture, choreography, under the surface “beats the red pulse of passion,” to quote Ebert. Or rather, as the voice-over narrator in the film mentions, “This was a world balanced so precariously that its harmony could be shattered by a whisper.”

At this moment we might as well remember that Edith Wharton wrote *The Age* between September 1919 and the end of March, 1920, at a time when she wanted “a momentary escape” and “had to get away from the present altogether,” in what her biographer Hermione Lee calls “an exercise in consolatory remembering, a nostalgic



refuge from the bitter experiences of the last few years” (Lee 561-562). The war effort, her work with refugees in France and Belgium, had left her extenuated, but as Lee also indicates, this return to the world and the society of her own past might have been a sound strategic move in her writing career, one that proved successful, both for contemporary readers and today. The typology of characters portrayed in the novel (many of them based upon her old family members and acquaintances)² continues to be intriguing, the accurate and critical revision of the past, her revisitation of moral and mores of the “Old New York Four Hundred,” and of the traps women (and men) had to confront, still haunt us today.

To go back to Scorsese, what really fascinated him about *The Age of Innocence* was the unconsummated love story between Newland and Ellen (Thompson 177):

I was very taken by the story of the love between Newland Archer and Ellen Olenska, and the most interesting part of it was that they couldn't consummate their relationship. So throughout the film, there would be a kind of emotional and erotic tension. I became fascinated by the way they try to communicate with each other, and I thought this would be a challenge to try to do. What was also very interesting to me was how Edith Wharton wove a tapestry of detail throughout the book, so that you're almost reading an anthropological study at the same time as the story.

The Age of Innocence, however, seems today much more than a triangle love story, truncated by the weight of the 1870s American outdated morals, it can be considered a paradigmatic example of anthropological study of an elite that was accustomed to having all the privileges and felt threatened by the irruption of *arrivistes* like Julius Beaufort (or Simon Rosedale in *The House of Mirth*), who meant to buy their way into the “aristocracy” of the Van der Luydens. Within this panorama, the marriage between May Welland and Newland Archer—both members of the ancient lineage of the *Old*

² Julia Ehrhardt (401), in her chapter titled “To Read These Pages is To Live Again”: The Historical Accuracy of *The Age of Innocence*,” mentions that since the publication of the novel many readers and critics traced the characters to real people, as well as the precision in her descriptions of “Old New York” that led William Lyon Phelps, one of the contemporary reviewers, to state: “New York society and customs are described with an accuracy that is almost uncanny: to read these pages is to live again” (384).



New York Four Hundred, as Wharton called the families that controlled the whole social hierarchy of the upper classes since the creation of the city—was severely threatened by the unexpected arrival of the *foreigner*, Ellen Olenska—also a member of May’s family, but one who had had a strange upbringing, a bohemian life in Europe, and an unsuccessful marriage with a Polish count.

This is the *tapestry of detail* that Wharton so carefully portrayed in her novel and Scorsese tried to make visible (and audible) in his film.³ What we confront in *The Age of Innocence* is a love story, in the background of the disappearing world of the Gilded Age, which has been aptly named as a “gilded cage” (Laux), and what Tóibín calls the “twilight time” of the Old New York aristocracy. But we are also swept away by “the brutal collision between the lyrically literal and the bitterly ironic in [Wharton] calling Old New York an age—a place and a time—of innocence. Ellen Olenska is caught in the pull... Newland Archer is ambivalent toward the innocence of his age” (Cahir 221), and May Welland, its true representative, the one who... succeeds?

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³ For insightful analyses of the film, see Boswell; Cahir; Peucker; Otero Blanco.



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LOUISE GLÜCK: EL LENGUAJE DE LAS FLORES¹

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Muchos son los libros de la flamante Premio Nobel publicados en español: *Ararat*, *Averno*, *El iris salvaje*, *Las siete edades*, *Vita nova* y *Praderas*. En palabras del poeta, editor y traductor Jordi Doce, “es quizá la poeta norteamericana contemporánea más traducida y editada en España,” (138) con excepción quizá de Anne Carson. Sin embargo, este considerable foco de atención –considero sin dudarlo que merecidamente vertido– acaso no arroje muchas pistas sobre quien ha escrito: “No todos los seres vivos necesitan / la luz en la misma proporción. Algunos fabricamos / nuestra propia luz” [*Living things don't all require / light in the same degree. Some of us / make our own light*].

Desde que nos enteramos de la concesión del Nobel de Literatura, estamos oyendo hablar de Louise Glück como “poeta confesional.” Al igual que Elizabeth Bishop, con quien suele compararse por su austeridad expresiva y complejidad conceptual; y como en el caso de todos los poetas que lo son a su pesar, esto es, que encuentran su pequeña estatura biográfica arrollada por el *continuum* implacable y colosal de la poesía, la etiqueta no aclara nada, y más bien confunde. Porque si la historia personal de Glück, plagada de baches psicológicos que contradicen la “felicidad” de su apellido germánico, se atisba en sus poemas, aparece siempre indisolublemente unida a esa otra lectura de la realidad—mítica y/o telúrica—cuyas resonancias, por universales, disuelven los contornos del “yo.” Afirma Helen Vendler que Glück consigue ser eficazmente asertiva en sus poemas a partir de un tono nada enfático, pero eso sí, evocador y hasta perturbador, cercano a la impersonalidad constantemente buscada: “¿... por qué / atesoras tu voz / si ser algo / es casi como no ser nada?” [... *why / do you treasure your voice / when to be one thing / is to be next to nothing?*]

¹ Este artículo es una versión ampliada de su original, publicado en The Conversation el 9 de octubre de 2020: <https://theconversation.com/louise-gluck-el-lenguaje-de-las-flores-147803>



Personalmente, si tuviera que calificar de alguna manera la poesía de Louise Glück, la llamaría “poesía subterránea.” Esa es la impresión que me dejó la lectura de *The Wild Iris (El iris salvaje)*, premio Pulitzer en 1993, libro que probablemente siga siendo la mejor puerta de entrada a ese universo *sotto voce* y de belleza dura e inesperada que desbarata, por asalto invisible, las expectativas lectoras; semejante en cierto modo a los jardines marinos de otra maestra de lo callado, H.D., quien en su libro de 1916 *Jardín junto al mar (Sea Garden)* ya elogiaba la aspereza de la rosa en el agua. Pero a diferencia de la rosa de H.D., a la que la voz poética interpela, la amapola de Glück habla por sí misma desde un no-tiempo y no-lugar anteriores a la caída humana:²

. . . Oh hermanos y hermanas,
¿érais como yo, tiempo atrás,
antes de ser humanos? . . .

Oh my brothers and sisters,
were you like me once, long ago,
before you were human? . . .

Porque en verdad
estoy hablando ahora
como vosotros. Hablo
porque estoy hecha pedazos.

Because in truth
I am speaking now
the way you do. I speak
because I am shattered.

Las malas noticias que, a priori, transmite el poema (la condición humana, ejemplificada en el lenguaje, como causa de devastación), no hacen justicia sin embargo a un libro cuya lectura, con toda su crudeza, deja una impresión luminosa: “Al final de mi sufrimiento / había una puerta” [*At the end of my suffering / there was a door*], leemos en el poema que da título al conjunto. De hecho, no es posible extraer ninguna conclusión apresurada en estas piezas ambivalentes que fluctúan entre la expresión y la mudez de un yo biológico a la vez múltiple e indivisible, la luz y la oscuridad, la muerte y la regeneración natural. Como en el sublime tratado de naturaleza firmado por Annie Dillard *Una temporada en Tinker Creek (Pilgrim at Tinker Creek)*, en este mundo aparentemente no antropizado las cosas suceden por sí mismas, sin juicios de valor:

² No es esta la única conexión entre H.D. y Glück: la fusión de lo autobiográfico y lo mítico en ambas también es digna de ser explorada en paralelo.



TRILLIUM

Cuando desperté estaba en un bosque. Parecía natural la oscuridad, el cielo entre los pinos denso de luces.

No sabía nada, sólo podía ver.
Y al mirar, todas las luces del cielo se disolvían en una sola cosa, un fuego que ardía en los abetos fríos.

¿Hay almas que requieren la presencia de la muerte, como yo la protección? Creo que si sigo hablando Responderé a la pregunta, veré eso que ven ellos, una escala que llega hasta los abetos, eso que les insta a intercambiar sus vidas—

TRILLIUM

When I woke up I was in a forest. The dark seemed natural, the sky through the pine trees thick with many lights.

I knew nothing; I could do nothing but see. And as I watched, all the lights of heaven faded to make a single thing, a fire burning through the cool firs.

Are there souls that need death's presence, as I require protection? I think if I speak long enough I will answer that question, I will see whatever they see, a ladder reaching through the firs, whatever calls them to exchange their lives—

Partiendo de *El iris salvaje* hacia adelante y hacia atrás, sí es posible reconocer la parte confesional de Louise Glück (poemas sobre la complejidad de las relaciones familiares, asimismo en la mejor tradición angloamericana), así como la parte mítica, por inmersión de la identidad en la cultura grecolatina y judeocristiana. Sin embargo, la forma de Glück de ser “confesional” se aleja del estereotipo de los secretos y tabúes familiares. Lo que está en juego, por ejemplo en la recurrencia con que aparecen la figura paterna y materna, y más allá de las decepciones y los desencuentros de la vida adulta, es siempre el paso del tiempo y la inexorabilidad de la muerte, vistos a través de los ojos de una niña solitaria y llena de angustias indefinibles. La madre, figura de capital importancia, adquiere así estatura y condición de sibila, un puente implacable entre la vida y la muerte:

Mi madre es experta en una cosa: mandar al otro mundo a los que ama.
A los más pequeños, los bebés, los acuna y les canta en voz lo que hizo por mi padre; seguro que hizo bien, sea lo que sea.

My mother's an expert in one thing: sending people she loves into the other world. The little ones, the babies—these she rocks, whispering or singing quietly. I can't say what she did for my father; whatever it was, I'm sure it was right.



La figura materna, siempre contradictoria, es también protagonista del poema “Una fábula” (“A Fable”), inquietante lectura personal del juicio de Salomón: nuestro encuentro y como prueba de mi estima y afecto. Mis bendiciones. Toni.” Me saltaron las lágrimas y nos abrazamos largamente.

Imagina
haber visto a tu madre
desgarrada entre dos hijas:
¿qué harías para salvarla
sino estar
dispuesta a destruirte
a ti misma? Ella sabría
cuál era la hija buena,
la que no soportaba
dividir a la madre.

Suppose
you saw your mother
torn between two daughters:
what could you do
to save her but be
willing to destroy
yourself—she would know
who was the rightful child,
the one who couldn't bear
to divide the mother.

Es curiosa la relación entre este poema de uno de los primeros libros de Glück, *Ararat*, publicado en 1990, y el poema que encabeza su libro de 2014 *Faithful and Virtuous Night*, “Parable.” En él se compara el camino de la vida con un peregrinaje religioso, con la salvedad de que el peregrino contemporáneo no encuentra sentido trascendente alguno a su proceder, esto es, no se siente al abrigo de los dioses. Desde esa perspectiva, es la intemperie misma, su falta de sentido último, la que ofrece precario pero verdadero sentido, valga la paradoja: “... y aquellos que sentían que debíamos seguir siendo libres / para encontrar la verdad sintieron que había sido revelada” [*and those who felt we must remain free / in order to encounter truth felt it had been revealed*]. El suyo es un camino post-nihilista, al que también la última filosofía parece haber accedido. En palabras del filósofo Josep María Esquirol: “Las cosas más elementales quizá estén ya atravesadas por el ánimo de responder o de resistir a la oscuridad de la intemperie. El nihilismo no se supera, del mismo modo que no se supera la finitud: se afronta. Nos movemos entre la proximidad y el abismo, y la proximidad es ya una respuesta al abismo.”

La poesía última de Glück es también una respuesta al abismo. Esto se deduce claramente de otro poema de esta colección reciente, “Aventura” (“An adventure”). En él, la autora entronca con una visión de la poesía cercana a la del poeta español Claudio



Rodríguez—la poesía, en sí, como aventura existencial: “Entonces llegué al precipicio / pero vi que la senda no bajaba al otro lado” [*At this point, I attained the precipice / but the trail did not, I saw, descend on the other side*].

En todas las páginas pasadas y recientes escritas por Glück, la voz poética nos habla desde un lugar remoto—¿y quién habla?—que se resiste a ser colonizado. Sólo por eso, por el aliento firme a la vez que evasivo de una poesía sin domesticar, saludamos hoy la decisión de la Academia Sueca. En última instancia, el premio constituye un homenaje a la poesía sin más, a su condición de género literario, a veces ínfimo y hasta menesteroso, que sin embargo aflora una y otra vez como esos lirios solos, casi imposibles, en mitad de las dunas. La inmortalidad de la palabra poética, el modo en que Louise Glück la toma de Dante y nos la devuelve como recién creada, es irrefutable, y así lo celebramos hoy: “Tú me salvaste, tú debes recordarme” [*You saved me, you should remember me*].

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