

PROYECTOS DE INVESTIGACIÓN DE SOCIOS DE SAAS

ESPACIOS LITERARIOS REGIONALES Y SU PROYECCIÓN GLOBAL: LA NARRATIVA DEL OESTE NORTEAMERICANO (1950-)

Proyecto de Investigación Fundamental No Orientada (MICINN): FFI2008-03833

Duración: 2009 - 2011

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En el presente proyecto de investigación se explora la interacción entre regionalismo y globalización en la narrativa del Oeste norteamericano de la segunda mitad del siglo XX y del siglo XXI. El proyecto se enmarca dentro del creciente interés crítico hacia el fenómeno del regionalismo en la literatura norteamericana y hacia la literatura del Oeste, en particular. Por medio de este proyecto se pretende consolidar e impulsar dicho interés crítico por la literatura del Oeste, prestando particular atención a la narrativa sobre este territorio publicada a partir de 1950, una época caracterizada por el significativo aumento de autores de mérito interesados en plasmar literariamente esta región y por su diversidad. En nuestro estudio se abordará la progresiva transformación de las señas de identidad clásicas de esta narrativa y, en particular, de su imaginario tradicional, debido a la evolución socio-económica de este territorio y al auge de fenómenos tales como el revisionismo histórico, el multiculturalismo, el feminismo, el ecologismo o la globalización.

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ÉTICA Y TRAUMA EN LA FICCIÓN CONTEMPORÁNEA EN LENGUA INGLESA

Ministerio de Educación y Ciencia y FEDER. HUM2007-61035/FILO. Proyecto "Consolider".

Duración: 2008-2012.

Investigadora principal: Dra. Susana Onega Jaén.

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One of the developments of the "ethical turn" in the nineteen nineties was the rise of so-called "Trauma Studies". The starting point for this development was the transference of the medical concept of "trauma" to the critical field. Several factors contributed to this transference: the effects of the two World Wars and other armed conflicts, the clash of civilisations, the processes of decolonisation and globalisation, and the alienation of affections triggered off by the new technologies and the consumer

society. Given its origins at the University of Yale, trauma theory has so far given preferential attention to the literature of the Holocaust and other armed conflicts, like the Vietnam war. It has also focused, though to a lesser extent, on a literature that points to History as the determining factor in causing interracial traumas. However, no attempt has yet been made to carry out a systematic and comparative analysis of the formal innovations devised by contemporary writers in order to represent both the collective traumas already mentioned and the individual traumas that appear in other types of contemporary narrative in English. Likewise, these literary works have not yet been consistently approached from an ethical perspective, oriented, firstly, to the identification of the text's resistance to absorb the dominant discourses, and, secondly, to the analysis of possible relationships between (formal) innovation and ideology.

The aim of our project is to accomplish this task, in three main stages: 1. Adaptation of the ethical critical model devised in the former project to include aspects dealt with by Trauma Studies. 2. Application of this model to a corpus of British, Irish, North-American, Australian and Caribbean narrative works, written from the 1960s onwards. This corpus includes works that seem to express collective traumas overtly as well as works that present a wide range of individual traumas. 3. A comparison of the results gathered in the study of the various works and authors analysed, with a view to: a) tracing formal, thematic, generic and socio-cultural similarities and/or differences; b) establishing, on the basis of the previous analysis, recurrent patterns in the representation of trauma; and c) delving into the ethical implications that the use of these recurrent patterns has in the context of contemporary narrative in English.

*MUJER, ESPACIO, GÉNERO Y RAZA EN LA NARRATIVA FEMENINA
DEL SUR DE LOS ESTADOS UNIDOS*

Proyecto de investigación del MEC: HUM2007-63438/FILO

Duración: 2008-2010

Investigador principal: Constante González Groba

Otros investigadores: Carme Manuel Cuenca, Jesús Varela Zapata, Patricia Fra López, Susana Jiménez Placer

Estudio de la identidad femenina en la narrativa de mujeres del Sur de los EE.UU., en relación con las categorías de espacio, género y raza. Partimos del hecho de que la identidad individual no es algo exclusivamente privado o personal, sino también social y condicionado por el medio cultural y material que habitamos. El proyecto concederá relevancia especial a la triangulación histórica de género, raza y espacio en el Sur de los EE. UU., región en la que tradicionalmente el poder de la supremacía blanca desbarató las aspiraciones de libertad tanto de la mujer blanca como de la negra. Por diversas y complejas razones, la vida, los problemas y la identidad de la mujer sureña han sido siempre distintas de las de las mujeres de otras partes del país.

Estudiaremos las conexiones entre género y raza (la construcción social de lo que se llama womanhood blanca en el Sur esclavista dependía de la definición de la mujer negra como no femenina

y no-mujer; en la literatura sureña es frecuente el paralelismo entre concepciones opresoras de género y de raza), entre género y clase (muchas concepciones de feminidad y roles femeninos – lady, belle, steel magnolia -- estaban restringidas a la clase dominante), y entre género, clase, raza y espacio: importancia del espacio doméstico y del propio Sur como homeplace, que para la mujer puede ser liberador u opresor, y que siempre tiene relación con estructuras de poder más amplias; el mito del hogar y de la tierra sureña oculta historias de represión de otras razas y clases: hay espacios inalcanzables para la mujer y los negros, a los que la opresión ha de mantener literalmente “in their place”; la concepción de place como algo inmutable tiene también relación con concepciones monológicas sobre la identidad racial y la identidad femenina. La configuración de la asignación de espacios en un determinado contexto, o texto, refleja jerarquías culturales y está íntimamente relacionada con los roles asignados a cada sexo. En el Sur, los hogares acomodados solían depender de las jerarquías de raza, género y clase.

El proyecto abarcará fundamentalmente obras escritas desde finales del siglo XIX hasta el presente, aunque se tendrán en cuenta períodos anteriores, para adquirir perspectiva comparativo-contrastiva e indagar en las raíces histórico-culturales de la problemática estudiada.

*THE GREENING OF THE AMERICAN MIND: RACE, CLASS, GENDER
AND THE ENVIRONMENT IN POST-SEPTEMBER 11 US (2008-2011)*

Ministerio de Educación y Ciencia.

Duración: 2008-2011.

Investigador Principal: Manuel Broncazo

Otros investigadores: Cristina Garrigós, Esther Álvarez,

If the destruction of the World Trade Center inaugurated the 21st century with the evidence that the US was under attack, Hurricane Katrina, four years later, became a devastating ally to the forces that were trying to destroy the American way of life. Floods, snowstorms, fires, and droughts seem to be striking the United States as never before. Climate change cannot be dismissed as a mere hypothesis anymore. Literature, a permanent mirror of the natural world, has always portrayed the problematic relationship that human beings have with the environment. Now that the climate change is relocating the protagonism of the individual in favour of the primacy of the land, it becomes necessary to redefine the place of the human being in relation to nature. The project “The Greening of the American Mind” intends thus to explore the intersection of concepts such as race, gender and class with the environment. Hence, we are interested in the various ways in which ecology is propiciating the emergence of a new critical categorization that erases the traditional distinctions based on ethnic or sexual principles, specially after September 11 and Hurricane Katrina. Hence, our main objective will be to explore how this new categorization is reflected in contemporary literature and related arts.

*A CRITICAL HISTORY OF ETHNIC AMERICAN LITERATURE, III:
MORPHOLOGIES OF SPACE*

Ministerio de Ciencia e Innovación. FFI2009-07450

Duración: 2010-2012

Investigador Principal: Jesús Benito Sánchez

Otros investigadores: Ana M^a Manzananas, Begoña Simal, M^a Antonia Oliver, Rocío Davis, Patricia San José.

This project intends to continue with the elaboration of a series of volumes on the critical history of so-called ethnic American literatures focusing on their recurrent themes and motifs. These volumes, of which two are already out, and a third one is undergoing final revisions, are published by Rodopi Editions (Amsterdam and New York), in its CAEAL series (“Critical Approaches to Ethnic American Literature”). The series, as well as the group’s research, analyzes the morphology of literary and ideological transfers, parallelisms, appropriations, negotiations, and interactions between and among the different ethnic American literatures and the mainstream, paying special attention to four relevant traditions: African-American, US-Latino, Asian-American and Native-American cultural histories. Against a view of self-enclosed, ghettoized traditions, we embrace a revisionist perspective that sees each cultural landscape not as a project isolated from external influences but in a process of constant interaction and dialogue. Our aim is to map out a comparative frame that allows us to pursue an analysis of the diverse themes and motifs without neglecting the cultural and historical specificity pertaining to each tradition. In this third project, the research team proposes two new volumes that have the morphology of space as main axis. The first volume centers on the occupation of space in US ethnic fiction, while the second delves into space as process in ethnic American literature. The two volumes would thus illustrate a dialogical revision of space based on occupying and disoccupying, on living and leaving.

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I think that what drove me really to use literature as a way to understand my own country was the realization that the greatest writers who’d lived in America and the books that people read—Huck Finn, Moby Dick, all of those classic books—really are about the attempt to get the United States to live up to its dream and its expectations, and when there is a gap between what’s happening and what that dream is about, writers are quite strong in responding to that.

Emory Elliott, Interview