

Gender, Displacement, and Cultural Networks of Galicia

Obdulia Castro • Diego Baena
María A. Rey López
Miriam Sánchez Moreiras
Editors

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1800s to Present

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Editors

Obdulia Castro
Department of Modern and Classical
Languages
Regis University
Denver, CO, USA

Diego Baena
Department of Language and
Culture Studies
Trinity College
Hartford, CT, USA

María A. Rey López
Department of Modern Languages
Metropolitan State University
of Denver
Denver, CO, USA

Miriam Sánchez Moreiras
Department of Modern and Classical
Languages, Regis University
Denver, CO, USA

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FOREWORD: NEW ROUTES FOR A GLOBAL FIELD: TRANSATLANTIC PERSPECTIVES ON GALICIAN STUDIES

Like other area studies fields, Galician Studies remains more important than ever in the face of a neoliberal globalization that promotes ‘culture-free zones’. (Sharon R. Roseman, “The Production of Galician Space,” 2017: 102)

Galician literary studies both inside and outside of Galicia have yet to create a well-defined line of criticism, let alone a school, on the trauma inflicted by fascism... The presence of Francoism is so pervasive that it must be examined in any study that claims to produce a rigorous analysis of contemporary Galicia. (John P. Thompson, “From the Island of Trauma to Fantasy Island,” 2017: 109)

What remains unresolved is the place of Galicians themselves, in this revived Road. Are they to find their image as the Road’s participants, or simply as perennial hosts, exploiting touristic interest in ‘monumental time’ and producing convenient narratives about their communities as ancient builders of these monuments? (Eugenia Afinoguénova, “Places / Non-Places: Galicia on the Road of St. James,” 2017: 145–146)

Through a myriad of narratives, ethnographic poems, and documentary photographs, we teach Galicia in Appalachia, bridging people and regions that previously may never have known one another, but once encountered can never be forgotten... It is in relationships that stories are both birthed and bridged... We have re-imagined Galicia in the context of our home in Appalachia... We invite other scholars to do the same. (Heidi Kelley and Kenneth A. Betsalel, “Teaching Galicia in Appalachia,” 2017: 240)

This new edited volume on Galician Studies—*Gender, Displacement, and Cultural Networks of Galicia (1800s to Present)*—is a timely intervention

that both illustrates and assesses the persistence of an interest in this field beyond Galicia itself and, more specifically, within English-speaking academic circles. The book follows the steps of *Rerouting Galician Studies: Multidisciplinary Interventions* (Palgrave Macmillan, 2017), jointly edited by the authors of this Foreword, but it also serves as its supplement in several distinctive ways, expanding some of the theoretical proposals already advanced in the previous publication. Most notably, this new book brings a distinct focus on gender issues, while amplifying a determination to put into conversation authors reflecting and writing from within the academy (in Galicia and in the US) with others doing so from other professional areas of expertise and discursive approaches.

Like our earlier volume, *Rerouting Galician Studies: Multidisciplinary Interventions*, the current book engages with cultural practices and cultural practitioners that are often not yet the subject of academic study in Galicia but that—through their innovative commitments—are closely connected to other artistic practices and creations at a global level. This is exemplified in the essays by Germán Labrador (“The Forest for the Tree: Artist Wily Taboada and the Galician Transition to Neoliberalism”), Palmar Álvarez-Blanco (“Notes on the Cultural Policy of the Commons in a Cooperative Framework: NUMAX’s Presence in Santiago de Compostela”), and Miriam Sánchez Moreiras (“Emilio Araújo and the Foundations of a Galician Poetic Ethnography”).

Meanwhile, the complex approach to the identity question of the Galician diaspora is tackled with original formulations, such as the analysis offered by María do Cebreiro Rábade Villar (“A Place to Live and a Place to Die: Displacement and Settlement in Contemporary Galician Culture”), and through a diachronic unfolding across other essays which engage with nineteenth-century Galician migration (as assessed in the figures of María Vinyals, José Arriola, and Pilar and Carmen Osorio Rodríguez), as well as with current “transmigration” approaches, to use a term coined by Galician Studies scholar María Alonso Alonso (2017) and addressed in some of the essays, including the one by Dosinda G. Alvite (“*Alma e o mar*: About Love, Myths and Landscapes in Galicia”).

Various articulations of gender cut across the essays in this volume. This is the case for María Reimóndez’s contribution (“Semellantes as feridas? Feminist De-colonial Readings of Galician Fiction”), and the two studies on nineteenth-century canonical works by the Galician writer Emilia Pardo Bazán, by Diego Baena (“‘Seducible’ Souls, ‘Bastard’ Republics: Fear of a Literate *Demos* in Emilia Pardo Bazán’s *La Tribuna* (1883)”).

and Susan Walter (“Motherhood and Social Progress in Emilia Pardo Bazán’s *Los Pazos de Ulloa* (1886)”). Also marked by a gender approach is the essay by M.^a Ángela Comesaña Martínez (“Displacement and Rediscovery of a Multifaceted Galician Woman: María Vinyals (1875–?)”). Finally, the chapters by María Elena Soliño (“*Lobos sucios*: Nazis, Meigas and Mouros in the Galician Wolfram Mines During WWII”), Dosinda G. Alvite (“*Alma e o mar*”), and Julia María Dopico Vale (“The True Story of Three Musical Prodigies from Ferrol: José Arriola, and Pilar and Carmen Osorio Rodríguez”) all touch on gender issues, albeit not necessarily as a central feature.

The twelve chapters which comprise this book are arranged in four parts. Part I, which consists of two chapters, is entitled “‘Displacing’ Galician Studies: Diasporic and Linguistic Perspectives”. Parts II and III mirror each other and are, respectively, titled “Bodies, Sexes and Genders I: Intimate and Political Bodies” and “Bodies, Sexes and Genders II: Seductions, Motherhoods and Rebellions”; they are structured around three chapters each. Lastly, Part IV, “Folk Arts and the Professional Art Circuit: Artistic Production and Cultural Dissemination” envelops the last four chapters of the volume. The sections on “Bodies, Sexes and Genders” thus form the backbone of the book, as they provide and consolidate its decidedly gender-oriented approach. These six central chapters analyze specific traditions, films and literary texts as case studies. Yet Parts I and IV of this volume, if at first glance seemingly more disperse, are also more encompassing in that they are tasked with opening up the book to other important fields, beyond literary and film studies. Together, these two parts cover theoretical analysis of the politics of identity, linguistic studies, Galician cooperative enterprises in the realm of culture, plastic arts projects and sculpture, poetry as ethnography, museum studies, and music. This wealth of fields helps to generate a comprehensive approach to Galician cultural studies, while examining a chronologically broad range of subjects from the 1800s to the present.

In Chap. 1, “A Place to Live and a Place to Die: Displacement and Settlement in Contemporary Galician Culture,” María do Cebreiro Rábade Villar ponders the diasporic nature of contemporary Galicia. She articulates her essay around three structural axes, which can be metaphorically conceived as the three musical movements of an ongoing reflection on Galician culture. After the first formulation of regional identity by pivotal nineteenth-century figures of political and cultural romanticism, a second, essentialist view of culture took hold throughout the twentieth

century, largely based on Heidegger's intellectual influence, as we can see reflected in the Galaxia publishing house; faced with this still-prevalent territorial conception of culture, the critical geography of authors such as Massey and Latour now provides new, dissident models of spatiality, that allow us to support a conception of Galicia not as a territory but as a network.

Xosé Luís Regueira, in Chap. 2 ("Language as Object of Research Versus Language as Political Object: Old and New Horizons in the Study of Galician"), moves from the assessment of essentialist notions of Galicia to language politics. The emergence of the study of Galician language from a linguistic perspective occurred quite late (between the 1960s and the 1970s), compared to the other languages spoken in the Iberian Peninsula, but its development has now allowed Galician to be considered a legitimate object of study at the local, national, and international levels. This essay highlights the distinction between the effects of works of linguistic research (language as a research object) and works of political interest (language as a political object), while describing the new developments in the study of Galician linguistics which identify Galicia as "an authentic linguistic laboratory" for studying the situation of minority languages in contact with languages of power.

The six essays which comprise Parts II and III of this volume—"Bodies, Sexes and Genders"—engage with films, novels, contemporary literary traditions, female archival correspondence, and the works of Emilia Pardo Bazán, respectively. In Chap. 3 ("*Lobos sucios*: Nazis, Meigas and Mouros in the Galician Wolfram Mines During WWII"), María Elena Soliño assesses the first feature-length film by Galician director Simón Casal, *Lobos sucios* (2016), a drama set in Galicia during the Second World War which revisits some aspects of Spain's participation in the European conflict: namely, the German control over Galician wolfram mines, and the presence of SS officers in Galicia hunting down Jews as they attempted to escape to Portugal. The film debunks the myth of Spanish wartime neutrality and underscores the Franco regime's complicity with Nazi Germany. It also challenges a narrative that erases the history of Galician women's active participation in anti-fascist movements. As Soliño suggests, *Lobos sucios* provides a new window onto the Galician landscape and the region's unique traditions: what makes of this film a cultural landmark is not only the way it recovers Galicia as an arena of conflict during World War II, or the fact that the film revises the conventions of Francoist cinema, but its sophisticated use of themes and imagery drawn from Galician folk

traditions (*mouros* and *meigas*) to invest its narrative with stunning symbolic and even mythic significance.

Moving from film to literature, in Chap. 4 (“*Alma e o mar*: About Love, Myths and Landscapes in Galicia”), Dosinda G. Alvite examines from a cultural studies approach “Chisco” Fernández Naval’s novel *Alma e o mar* (2017). The protagonist’s analyses of several aspects of her identity have led her to value a female-centered historiography and a feminist conception of life. Alvite’s research looks at anthropological studies that consider possible matriarchal practices in the Costa da Morte, revises female-centered historical myths stressing the importance of creating new ones, and finally presents a feminist perspective that highlights a relational conception of the subject. It also incorporates Bataille’s conceptualization of eroticism in order to analyze the protagonist’s evolution and Tuan’s notion of “topophilia” to understand the female characters’ relation to the landscape of Monte Pindo.

In Chap. 5 (“Semellantes as feridas? Feminist De-colonial Readings of Galician Fiction”), María Reimóndez asserts that Celso Emilio Ferreiro’s poem “Irmaus” offers a good example of how the Galician literary (and to some extent political) establishment has understood its relationship to the colonial Other. Given Galicia’s position as a non-hegemonic nation within Spain and Europe, discourses about Others in Galician fiction have tended to emphasize the fantasy of a common struggle or “similar wounds”. A political reading of contemporary Galician fiction might, however, suggest that the Galician national identity has been partly built on gendered and racial interpretations of self and Other. María Reimóndez draws on Orientalism, and on Indigenous and Black studies, to explore how the internal colonial “wound” (i.e., the painful hegemony of the Spanish nation-state over Galicia) has been used as an alibi to avoid critical engagements with the representation of the colonial Other in the collective discourse of Galicia. She also examines the current resistance to these forms of discourse formation, favoring strategic alliances across non-hegemonic nations.

Diego Baena’s Chap. 6 (“‘Seducible’ Souls, ‘Bastard’ Republics: Fear of a Literate *Demos* in Emilia Pardo Bazán’s *La Tribuna* (1883)”) focuses on the novel’s protagonists: the young factory worker Amparo, and her illegitimate child, born the same day as the proclamation of the First Spanish Republic (1873). Baena seeks to analyze the unsettling implications that are produced through the intersection of several of the book’s central themes: popular literacy, women’s education and participation in

the industrial workforce, and Pardo Bazán's moral judgment of the labor movement and the demo-emancipatory imaginaries of Spanish republicanism during the period of the Democratic Sexennium (1868–1873). Inspired by the work of cultural theorists and labor-movements scholars such as Jacques Rancière, Roger Chartier, Jean-Louis Guereña, Aurélie Vialette, and the sociolinguist James Paul Gee, Baena suggests a reading of *La Tribuna* that takes into account its complexity as a cultural artifact and as a “national-catholic bio-political treatise”. It also situates both the action and the novel as such in their proper sociohistorical contexts, within a period of transition between the suppression of a largely frustrated left-wing political project (the democratic federalism and burgeoning socialisms of the First Spanish Republic) and the advent of a new authoritarian and oligarchical political regime (that of the so-called monarchical Restoration).

Susan Walter's engagement with the same literary figure in Chap. 7 (“Motherhood and Social Progress in Emilia Pardo Bazán's *Los Pazos de Ulloa* (1886)”) explores the differing value systems that are imposed on the working-class and aristocratic female characters in Pardo Bazán's seminal novel and addresses the representation of gender dynamics, motherhood, and social progress. Since much of the novel is set in the natural environment of a Galician country estate, some distance from the watchful gaze of bourgeois society in a provincial capital or Madrid, this text offers—in Walter's view—a unique perspective on the interplay between social expectations for women of differing social classes and the environments in which these female characters live. Her chapter suggests that if the bourgeoisie and aristocracy hope to contribute to social progress that will aid Spain in fully embracing modernity, they must do away with the outdated model of the “angel in the house”.

In Chap. 8, the last in this thematic cluster, M.^a Ángela Comesaña Martínez's essay (Displacement and Rediscovery of a Multifaceted Galician Woman: María Vinyals (1875–?)) engages with a figure also known as the Marquesa de Ayerbe and the Marquesa Bermella, due to her left-wing social and political ideals. Vinyals was a writer, a feminist pioneer, and a social activist who, from a very young age, having received an elite education as part of her noble upbringing, became an advocate of education as a means for women to attain a certain degree of independence. Even though she wrote her works in Spanish, Vinyals, proud of her Galician heritage, occasionally included Galician expressions, paragraphs and dialogues in her writings, a facet of her work which can be seen not

only in her published work but also in manuscript samples preserved at the Museo de Pontevedra. Her story is one of displacement, from nobility, social recognition, and prestige to poverty and practical invisibility. As was the case for many Galicians of her generation, circumstances forced Vinyals to move many times in her life: from Galicia to Madrid, then to Cuba, then briefly back to Spain via Mexico and the United States, probably dying in Paris during the Nazi occupation. Using documentation preserved at the Museum, this essay attempts to recover part of the history of this once well-known but today largely forgotten Galician woman activist.

Part IV of the volume, comprising its four final chapters, engages with artistic production and various forms of cultural dissemination. The section opens with Palmar Álvarez-Blanco's reflection "Notes on the Cultural Policy of the Commons in a Cooperative Framework: NUMAX's Presence in Santiago de Compostela" (Chap. 9). This text, within the broader frame of the movement of and for the Commons, seeks to bring attention to the limits currently confronted by those taking part in the cultural cooperative NUMAX, and the obstacles to its survival, as well as its function as an instrument capable of propagating a cultural and institutional climate alternative to that imposed by capitalism.

This chapter is followed by Germán Labrador's essay "The Forest for the Tree: Artist Wily Taboada and the Galician Transition to Neoliberalism" (Chap. 10). The study engages with the cultural transformations that took place in Galicia at the end of the twentieth century, in the context of the transition from Franco's dictatorship to neoliberal democracy and, within this cultural and political frame, the works and life of a singular artist, Antonio Taboada, also known as Wily (1962–2006). His early death and the bohemian legend surrounding Wily—from Lalín (a small rural region in the province of Pontevedra)—have complicated the contemporary reception of his art, but this essay proposes reading his work as a collective document with political implications for the cultural, economic, and ecological metamorphoses that occurred in Galicia during his time. In this sense, the essay locates Wily's trajectory in relation to a time marked by the consolidation of the Xunta de Galicia and the birth of a new development model based on cultural tourism—characterized by the 1993 Xacobeo—and ecological extractivism. Within this frame, Wily's art suggests an alternative countercultural project which animated a generation that grew up during the transition from Francoism to democracy. This project was shaped through a series of complex artistic dialogues in at least four areas: first, in an intense conversation with the popular tradition of

carnival, festivals and peasant art; second, with the local artistic tradition, and specially with the painter Laxeiro; third, with the remains of the Galician republican heritage broken by the war; and, finally, with the brut and outsider art. In this way, the author of this essay proposes to see *the forest for the tree*, an expression suitable for the sculptures that made Wily popular, manufactured with a chainsaw on the deadwood of the rich local forests, historical common lands which were, by the time, subjected to ferocious economic speculation and environmental degradation. Finally, Germán Labrador suggests that, through a supposedly minor work, it is possible to observe the major transformations of a culture (in this case, contemporary Galician culture) and to be reminded of the costs and victims of an unsustainable model of economic and ecological exploitation that we call “progress”.

Moving into Chap. 11 (“Emilio Araújo and the Foundations of a Galician Poetic Ethnography”), Miriam Sánchez Moreiras focuses on the extensive work of Emilio Araújo in the field of Galician culture. His role as publisher and translator stands out for its dissemination of French philosopher Alain Badiou’s thought and that of international poets such as Claude Royet-Journoud and Philippe Beck. Araújo’s activity in the fields of anthropology, photography, and poetry is characterized by the practice of a “poetic” and “dialogic” ethnography that uses the poem to give an account of the almost extinct practices and voices of the Galician rural world, such as the Galician carnival *entroido* and the *felo* mask. This is quite unique in Galicia, and even in the Iberian Peninsula, but in line with the new writing proposals of postmodern anthropology. Far from dwelling in nostalgia, Araújo’s poetic-ethnographic gestures become updating devices of the progressive potential of memory.

Lastly, in Chap. 12 (“The True Story of Three Musical Prodigies from Ferrol: José Arriola, and Pilar and Carmen Osorio Rodríguez”) Julia María Dopico Vale introduces the reader to the little-known work and life of a family of Galician musicians: José Arriola and his half-sisters Pilar and Carmen Osorio. In the process of recovery of these three musical figures, we again find ourselves face to face with the Galician diaspora, this time in places as different and as far away from one another as Germany, Iraq, and Iran. All those experiences have unavoidably added richness to their musical performances and compositions. Simultaneously, we can see the Osorio sisters as a representation of an early and passing presence of women in the history of Galician music.

The twelve chapters of *Gender, Displacement, and Cultural Networks of Galicia (1800s to Present)* address several pressing needs within the fields of Iberian Studies, Gender Studies, and the growing body of scholarship on Galician Studies within the English-speaking community. The theoretical approach of most of these essays resonates with current trends in gender and cultural studies analysis, while the wide chronological coverage—from the mid-nineteenth century to the present—provides a longer range than most recent English-language scholarship on Galician Studies. The book also succeeds at putting into conversation essays by university scholars in cultural studies, on the one hand, with practitioners and specialists from multiple areas of expertise and institutions, including music conservatories, museums, the Galician Association of Translation and Interpretation Professionals, and the Galician Language Institute.

But the reflections on which the transatlantic perspectives on Galician Studies in this book rest also have a history of their own and a genealogy in English. In 1995, before scholars began referring to the field of Spanish philology as Iberian Studies, Helen Graham and Jo Labanyi published *Spanish Cultural Studies: An Introduction*, a seminal work which included essays on cultural policy and Galician cultural studies. The book contributed in new and alternative ways to reshaping the field of Spanish studies through the articulation of a series of materials and objects of academic inquiry that, although not new, were still alien to the dominant discourses, emphasizing the importance of interdisciplinary dialogues on texts, their contexts, their production and dissemination. Above all, this study placed the concept of culture, and even popular culture and mass culture, at the core of gender and class analysis, understanding different cultural practices within those parameters as an integral part of the formation, redefinition, and consolidation of their own values and subjectivities.

Graham's and Labanyi's *Spanish Cultural Studies* had an immediate impact in the redefining and modernizing of curricula, scholarship, and interdisciplinary partnerships, fostering collaborations between area studies, gender studies, and visual and media studies, among other fields. Its specific articulation of concepts such as popular culture, and the inclusion of new subjectivities in dominant academic discourses, planted the seeds for new approaches in Galician Studies. In 2006, the *Journal of Spanish Cultural Studies* published a special issue entitled "New Spaces, New Voices: Notes on Contemporary Galician Studies," edited by Kirsty Hooper, which broke new ground in Galician Studies scholarship in English. Through the contributions by Silvia Bermúdez, Timothy

McGovern, Eugenia Romero, and Hooper herself, this monographic issue built a discourse in which the most orthodox discussions about culture and identity within Galician philology were challenged and reframed through theorizations deeply rooted in diaspora, queer, and postcolonial studies.

This line of scholarship on Galician Studies in English was expanded in a second special issue, coordinated by Helena Miguélez-Carballeira and Kirsty Hooper, entitled “Critical Approaches to the Nation in Galician Studies”, which was published in 2009 by the *Bulletin of Hispanic Studies*. The contributions by José Colmeiro, María do Cebreiro Rábade Villar, Joseba Gabilondo, and the co-editors themselves addressed the concepts of national and postnational peripherality, deterritorialization, and sentimentality in Galician Studies. In the aftermath of this special issue, theoretical approaches in line with postcolonial and subaltern studies, as well as philosophical and deleuzian concepts such as rhizome and deterritorialization, became regular terms through which scholars of Galician Studies engaged with culture, nation, and identity in English. For its part, Kirsty Hooper’s and Manuel Puga Moruxa’s collective volume *Contemporary Galician Cultural Studies: Between the Local and the Global* (2011) engages with a revisionist history of Galicia, remaps literary traditions, and drafts new itineraries for the study of language, identity, migration, and gender debates, as well as with Galician film, television, and performance practices.

Following in this trajectory, there then appeared with Palgrave Macmillan the predecessor to the present book: *Rerouting Galician Studies: Multidisciplinary Interventions* (2017), jointly co-edited by the two authors of this foreword. The twenty-one essays in this earlier volume offer a transatlantic, transnational, and multidisciplinary cartography of the expanding intellectual field of Galician Studies in the English-speaking context. With contributing scholars based in the United States, Canada, the United Kingdom, and New Zealand, the book engages with queer theory, Atlantic and diasporic thought, political ecology, hydropoetics, theories of space, trauma and memory studies, exile, national/postnational approaches, linguistic ideologies, ethnographic poetry and photography, Galician language in the US academic curriculum, the politics of children’s books, film and visual studies, the interrelation of painting and literature, and material culture through the history of the iconic Galician ceramics of Sargadelos. Structured around five organizational categories and theoretical concepts—Frames, Routes, Readings, Teachings, and Visualities—and adopting a pluricentric view of Galicia as an analytical

subject of study, the chapters seek to pursue cutting-edge debates in Galician Studies today.

Some of the lines of inquiry pursued in *Rerouting Galician Studies: Multidisciplinary Interventions* are now amplified and supplemented through the twelve essays of *Gender, Displacement, and Cultural Networks of Galicia (1800s to Present)*. The contributions by María do Cebreiro Rábade Villar, María Reimóndez, and Dosinda G. Alvite explore new perspectives on coloniality, space, and nation building in Galicia. Regarding discussions on exile and diaspora, M.^a Ángela Comesaña Martínez and Julia María Dopico Vale undust archives worthy of revision and engage with the transatlantic and diasporic nature of Galician cultural production, at the same time that new studies such as Pablo García Martínez's *Un largo puente de papel: Cultura impresa y humanismo antifascista en el exilio de Luís Seoane (1936–1959)* (2021) are being published in Spanish. Furthermore, *Gender, Displacement, and Cultural Networks of Galicia (1800s to Present)* provides pivotal contributions to the ongoing discussions on Emilia Pardo Bazán's works and the role of women artists and creators in the evolvement of the Galician culture field. Parts II and III of this volume echo, in English, reflections simultaneously published in Galician by María Paz Gago ("O feminismo de Emilia Pardo Bazán"), and the latest special issue of *Grial: Revista galega de cultura*, devoted to "Emilia Pardo Bazán e a deconstrucción das categorías de xénero" (2021), edited by María López Sánchez, Marilar Aleixandre, Eva Acosta, and Álex Alonso.

These efforts to incorporate alternative perspectives on current historical and contemporary debates within the Galician cultural field, and ongoing exchanges with gender, postcolonial, and transatlantic studies, anchor the present collective volume within the tradition of the scholarly works outlined in this genealogy. Yet as we have seen, the book also introduces elements that complement and enrich these prior publications. Through the participation of María do Cebreiro Rábade Villar, Xosé Luis Regueira, María Reimóndez, M.^a Ángeles Comesaña Martínez, and Julia María Dopico Vale, it establishes a fruitful and much needed collaboration between scholars of Galician Studies on both sides of the Atlantic. This plurality of perspectives accentuates an understanding of the epistemological and thematic wealth that a transatlantic field such as Galician Studies can bring to the table. It embraces, and builds on, the transatlantic and global collaborations that have been fostered over the last decade by international conferences, professional associations, and scholarly journals such

as *Galicia 21: Journal of Contemporary Galician Studies*, *Abriu: Estudos de Textualidade do Brasil, Galicia e Portugal*; *Madrygal: Revista de estudos gallegos*; *Antípodas: Journal of Hispanic and Galician Studies*; *Grial: Revista galega de cultura*; and the new *Revista Clara Corbelhe*.

The routes toward this globality—well beyond the English-speaking world—have been paved by the work on Galician Studies of scholars such as Ruy Fariás from Argentina, Silvia Facal Santiago from Uruguay, Pilar Lago e Lousa from Brazil, Maria Filipowicz Rudek from Poland, and Gabriel Pérez Durán from Germany, among others. It has also been further consolidated by the ongoing transatlantic collaborations between the Consello da Cultura Galega and many institutions in the United States and in Latin America, and by the international partnerships between institutions such as the Secretaría Xeral de Política Lingüística and the Xunta de Galicia with the Instituto de Estudos Ibéricos e Iberoamericanos at the University of Warsaw, working together in funding and publishing new academic volumes such as the recent *Identidade(s) e xénero(s) na cultura galega: unha achega interdisciplinar* (2018), jointly co-edited by María Boguszewicz, Ana Garrido González, and Dolores Vilavedra.

Gender, Displacement, and Cultural Networks in Galicia (1800s to Present) is a collective project that offers a new scholarly route to non-academic authors, and it addresses subjects well beyond the academic mainstream of Galician Studies, including contemporary countercultural artists, cooperative projects, and practitioners. The essays in this volume actively engage with recent efforts to theorize Galician cultural practices, to reassess gender studies, and to bring the English-speaking reader closer to new Galician cultural initiatives, resources, and collectives not fully acknowledged in the dominant narratives and channels of Galician cultural, political, and material history. Galician Studies remains more vibrant than ever; echoing the epigraphs that precede the reflections in this foreword, we contend that this book extends a new invitation to research, teach, and reimagine Galicia in new contexts and geographies.

Hofstra University
Hempstead, NY, USA
Southwest Minnesota State University
Marshall, MN, USA

Benita Sampedro Vizcaya
José A. Losada Montero

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NOTES ON CONTRIBUTORS

Palmar Álvarez-Blanco is Professor in the Spanish Department at Carleton College, MN. She is the co-founder of the International Association ALCESXXI. Dr. Álvarez-Blanco's research focuses on the transformation of cultural paradigms in the frame of capitalism and its crises in contemporary Spain. In addition to the publication of many articles on contemporary Spanish film, literature, and culture, Dr. Alvarez-Blanco has coordinated and co-edited two collective volumes on the topic: *Contornos de la narrativa española actual (2000–2010). Un diálogo entre creadores y críticos* (2011) y *La imaginación hipotecada. Aportaciones al debate sobre la precariedad del presente* (2017). Her latest work, *In Route with the Commons*, was published in 2020 as part of her project *The Constellation of the Commons*, a research project concerning self-managed communities of practice spurred on by the exposure of the neoliberal financial sham within the Spanish territory. She is working on her next book project.

Dosinda G. Alvite (PhD, University of Michigan) is Associate Professor of Spanish at Denison University. Her research and teaching interest focus on representations of migration, historical memory, and gender issues in contemporary Spain, with special attention to Spain-Africa connections. She has written on these topics in various journals such as *Arizona Journal of Hispanic Cultural Studies*, *Hispania*, *Bulletin of Spanish Studies* along with several book chapters.

Diego Baena is Assistant Visiting Professor at Trinity College in Hartford, Connecticut. He received his PhD from the Department of Spanish

and Portuguese at Princeton University in 2020. He also holds an MA from Princeton and a BA in History and Romance Languages and Literatures from the University of Chicago. His doctoral dissertation (*La literatura y sus pueblos*) explores the intersection between popular literacy, various forms of popular media, censorship, and dissident political cultures in the nineteenth-century Spain. While one part of Dr. Baena's research has focused on representations of urban and transatlantic migration and working-class caring economies in the works of Emilia Pardo Bazán and Rosalía de Castro, his more recent interests include the commemoration of republican and socialist political cultures over time; the history of Spanish feminisms; the relationship between Cuban, Spanish, and Puerto Rican republicanism and the international abolitionist movement; representations of class, race, and revolution in the Spanish-speaking Avant-Garde (with special focus on the works of Federico García Lorca, Langston Hughes, and Luis Buñuel).

Obdulia Castro is Professor of Spanish, Linguistics, and Culture at Regis University in Denver, CO. Her primary research areas are in Spanish and Galician phonology and morphology and sociolinguistic processes related to minorized languages and dialects. Her first book, *Aproximación a la fonología y morfología gallegas* (1998), was the first in the field to incorporate a generative and auto-segmental phonology approach to the study of Galician phonology and morphology. Some of her recent essays published in peer-reviewed journals look at the importance of experiential activities in language learning: "Finding the unfamiliar in familiar places.' The Regis Community-Based Spanish/English Exchange Project: Journeys in place" (2014) and the effects of language policy in language maintenance and change: "The Orality-Literacy Continuum in Galician: Language Choice, Cultural Identity, and Language Policy at a Crossroads" (2015); "The Perceived Presence/Absence of Galician accent on Galician TV Newscasts." (2017); "El *continuum* oralidad-'literacidad' en entornos biculturales y bilingües: el gallego y el español nuevo mexicano tradicional", (2018). Dr. Castro was a founding member of the MLA LLC Forum in Galician Studies (2014) and the head of the organizing committee of the Third North American Symposium of Galician Studies: "Galician Studies Moving West: Galician Language and Culture at the Crossroads" in Denver, CO (October 18–20, 2018), co-sponsored by Regis University, Metropolitan State University, and Colorado College.

M.^a Ángela Comesaña Martínez is the Publications Coordinator of the Museum of Pontevedra since 1997. She has a degree in Geography and History from the University of Santiago de Compostela (1991). She was a collaboration fellow of the documentary archive of the Museum of Pontevedra from 1993 to 1995, when her interest in the Galician feminist pioneer María de Lluria (born María Vinyals) started. She has written several articles about María de Lluria and about the documentary collections of the Museum of Pontevedra, as well as a monograph titled *O Tombo do Hospital e Ermida de Santa María do Camiño de Pontevedra* (1995). She has participated in the project coordinated by José Luis Basanta Campos *Marcas de agua en los archivos de Galicia* (1996, 1998, 2000, 2002). In 1997, Comesaña curated, together with Professor Aurora Marco, the exhibition *De María Vinyals a María de Lluria. Escritora, feminista e activista social*, with the same title as the first biography of this woman, edited simultaneously. She continues to work on the legacy of María de Lluria and preparing a project about the medieval documentation of the Santa Clara de Pontevedra convent.

Julia María Dopico Vale holds a BA in Piano by the Joaquín Rodrigo Conservatory of Music (Valencia) and in Musical Language by the Manuel Quiroga Conservatory of Music (Pontevedra). She is a Music and Musical Language High School Teacher; an interpreter of instrumental groups (having recorded the CD's "Galicia na Memoria," "Rosas para Galicia" and "Tango"); as well as a composer, premiering her musical work at the III Symposium of Galician Studies (Denver, CO, 2018). Her music was performed, among others, at the Fundación Juan March (Madrid), Sala Mompou (SGAE, Barcelona), and Casa de América (Portugal). She is a musical writer for the journals *Diario de Ferrol*, *Galicia Ártabra Digital* and *Galicia Digital*, as well as the author of poem books and short stories. Her awards include the "Álvaro Paradela" Short Story Award, "Camilo José Cela" Journalistic Essay Award, and Gregorio Baudot Music Award (awarded by the SAF). Her musical research focuses on recovering the figure of the pianist and composer José Arriola, a work published in *Álbum Galicia* by the Consello da Cultura Galega. She is also the author of the notes to the recording program of the Galician Royal Philharmonic "José Arriola. Orchestral Music."

Germán Labrador Méndez is Professor in the Department of Spanish and Portuguese at Princeton University. His interests span various fields

and encompass literary and cultural history, memory studies, poetry, social movements, and urban cultures. He has written numerous articles, critical editions and two books: *Raptured Letters. Poetry and Pharmacy in Spain* (2009) and *Guilty of Literature. Political Imagination and Counter-Culture in the Spanish Transition to Democracy* (2017). He is working on a new book project, *The Cultural Production of the Crisis in Today's Spain* (2008–2020), devoted to the importance of culture in the understanding of the 2008 global crisis and its consequences today. He is also one of the curators of the exhibition *Poetics of Democracy. Images and counter-images of the Spanish Transition* (2018–2019) at the Museo Reina Sofia in Madrid.

María do Cebreiro Rábade Villar is Professor of Literary Theory and Comparative Literature at the Faculty of Philology at the University of Santiago de Compostela, where she works as a researcher for the Grupo de Referencia Competitiva [Competitive Reference Group] GI-1371. Her main lines of research comprise the theory of the poem, the comparative study of poetry anthologies in the Iberian Peninsula and the narrative of the nineteenth century, topics that have been the subject of book chapters and articles in journals such as *Bulletin of Hispanic Studies*, *Rilce*, *Revista de Literatura*, *Romance Notes*, *Hispanófila*, *Revista de Estudios Hispánicos*, *Revista Canadiense de Estudios Hispánicos*, *Revista Hispánica Moderna* or *Anales de la Literatura Española Contemporánea*. She is the author of the music anthologies *Damas negras. Música e poesía cantada por mulleres* (2002) and *Te seguirá mi canción del alma. El bolero cubano en la voz de las mujeres* (with Yolanda Novo 2004). She has authored, among others, the monographs *As antoloxías de poesía en Galicia e Cataluña. Representación poética e ficción lóxica* (2004), Dámaso Alonso award for Philological Research, *Fogar impronunciable. Poesía e pantasma* (2011) and *Canon y subversión. La obra narrativa de Rosalía de Castro* (2012), in co-edition with Helena González. Together with Fernando Cabo Aseguinolaza, she co-directed two funded research projects on the work of Rosalía de Castro.

Xosé Luís Regueira is Professor of Galician and Portuguese Philology at the University of Santiago de Compostela. His research interests focus mainly on phonetics and variation and change in Galician. He is the author of several publications, such as *Dicionario de pronuncia da lingua galega* [Pronunciation Dictionary of the Galician Language] (A Coruña, 2010), co-author of *Gramática galega* [Galician Grammar] (Vigo, 1986),

director and co-author of *Os sons da lingua* [*The Sounds of Language*] (Vigo, 1998). He has written articles in specialized journals and chapters in books by Galician and international publishers on topics of Galician phonetics, language change, standard language, and linguistic ideologies. He has also written articles on historiography and bibliographical works on Galician linguistics, such as *Guía bibliográfica da lingüística galega* [*Bibliographical guide to Galician linguistics*] (Vigo, 1996), of which he is director and co-author. Since 1993 he has been a contributor to *Linguistic Bibliography*, currently published by Brill, for the bibliography on Galician. He is director of the Institute of Galician Language and member of the Royal Galician Academy.

María Reimóndez is a Galician feminist queer translator and interpreter, writer and scholar. She holds a PhD in Translation and Interpreting, specializing in the translation of feminist postcolonial anglophone literature into Galician. Reimóndez has been a guest lecturer and speaker in different universities and countries, including Hofstra and Colgate University in New York, University of Warsaw in Poland, University of Madras in Tamil Nadu, University of Bologna in Italy, Sorbonne Nouvelle Paris 3 in France, and University of the Philippines Diliman in the Philippines, to mention a few. Her academic work focuses on issues related to feminist and postcolonial translation and interpreting, language hegemony, feminist and queer literature, and Galician cultural studies. She is also the founder of the feminist decolonial organization *Implicadas no Desenvolvemento* and the *Asociación Galega de Profesionais da Tradución e da Interpretación* (AGPTI) and has worked extensively with movements both in Galicia and in the global South. Her award-winning fiction has been widely read and translated.

María A. Rey López is Professor of Spanish at the Metropolitan State University of Denver, where she has worked since 2001. During her tenure at MSU Denver, she has developed a research interest in language and culture pedagogy and methodology and has been a pioneer in the creation of service-learning and community engagement opportunities at the university. Although her main interest continues to be Spanish Medieval and Golden Age Literature, she has also collaborated with the Galician Studies Research Group and studied the topic of contemporary poets from Galicia.

Benita Sampedro Vizcaya is Professor of Spanish colonial studies at Hofstra University and Dorothy and Arthur Engle Distinguished Professor

in Literature. Among her most recent publications on Galicia and Galician Studies are the essays “Traducindo as loitas das mulleres. *A nosa negra* de Harriet E. Wilson” (*Mazarelos: Revista de historia e cultura*, 2021) and “Puntos de encontro: Redes migratorias e rutas coloniais a propósito da exposición *Os adeuses / Fotografías de Alberto Martí*” (*Revista Clara Corbelhe*, 2021). She is the co-editor, with José A. Losada Montero, of the book *Rerouting Galician Studies: Multidisciplinary Interventions* (Palgrave Macmillan, 2017).

Miriam Sánchez Moreiras is a Spanish Term Instructor at Regis University in Denver. She received her PhD from the University of Colorado at Boulder. Her main research interest focuses on contemporary Galician, Spanish and Latin American poetry from the perspective of Alain Badiou’s “Inaesthetics,” Poetics of the New Speculative Materialism, Ecopoetics and Decolonization. Her publications include “El fiel ejercicio de la inminencia: *Palmas sobre la losa fría*, de Andrés Sánchez-Robayna” (2020), “Translation Practices of Kalandraka and OQO Publishers and Their Multi-Local Dynamics: Two Cases of Pride, Profit and Success in Galicia” (2019), “Poesía e veredición. Unha aproximación ao pensamento de Alain Badiou” (2018), and “La palabra en la intemperie: *ella, los pájaros*, de Olvido García Valdés” (2012). Her most recent research in the field of Galician Studies examines the resources of future and resistance in Emilio Araújo’s ethnographic poetry. She is also a published author of poetry and fiction.

María Elena Soliño is Professor and Chair of the Department of Hispanic Studies at the University of Houston. She is the author of *Women and Children First: Spanish Women Writers and the Fairy Tale Tradition* (2002) and *Alegorías de la nación: La mujer en la producción cultural española* (2017). Her research explores the intersections between literature and film with painting, with special focus both on Galician Studies and Sephardic Studies. Soliño is currently completing a manuscript on the representation of women in Spanish film from the early Franco regime (1939–1945). As a result of being awarded the Cátedra Miguel Delibes by the University of Valladolid, The Graduate Center of the City University of New York, and the Junta de Castilla y León, she is also completing the book manuscript *Mujer, censura y nación: género y producción cultural durante el régimen franquista y sus secuelas en la España democrática*.

Susan Walter is Associate Professor in the Department of Languages and Literatures at the University of Denver, where she teaches courses on Spanish literature, film, and culture. Her main research interests include nineteenth- and early-twentieth-century Spanish narrative, women's writing, film, narratology, and representations of gender. Dr. Walter has written essays on these topics in several academic journals, including *Decimonónica*, *Letras Peninsulares*, *Hispania* and *Romance Notes*. Her first monograph, *From the Outside Looking In: Narrative Frames and Narrative Spaces in the Short Fiction of Emilia Pardo Bazán* (Juan de la Cuesta, 2010), analyzes the intersections of gender and narrative design in Pardo Bazán's short stories. She was the co-editor with Margot Versteeg of the *MLA Approaches to World Literature* volume on Emilia Pardo Bazán, which was published in 2017.

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