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## *Heritage*

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*This book examines the interactions between ghosts and families in three recent horror films from the Spanish-speaking world. It explores the ways in which horror films can serve to reinscribe or subvert hegemonic epistemologies of race and sexuality by manipulating the temporal framework in which intersectional subjectivities are articulated. This work is a comprehensive description of the grammar of Sierra Popoluca, a Mixe-Zoquean language spoken by approximately 28,000 people in Veracruz, Mexico. This detailed description and analysis includes an overview of the language and its family, its typological features and its phonology. The grammar also provides an overview of the word classes, including verbs, nouns, relational nouns/postpositions, adjectives, adverbs, numbers, and formative types. The bulk of this*

*grammar is devoted to the morphosyntax of Sierra Popoluca, including nouns and nominal morphology, verbs and verbal morphology, and the mechanisms for expressing tense, aspect, mood, and modality. An agglutinating, polysynthetic, head-marking language with ergative-absolutive alignment and sensitivity to animacy and saliency hierarchies, Sierra Popoluca has a number of strategies to form complex predicates, which include verb serialization, noun incorporation, and dependent verb constructions. These complex predicate formation strategies and sentence-level syntax are also described here. A compilation of interlinearized texts appears in the appendix. There is no competing work that provides the breadth and depth of coverage of the Sierra Popoluca grammar. Contains about 500 entries covering the most important writers, literary schools, and cultural movements in Mexican literature. This interdisciplinary edited collection establishes a new dialogue between translation, conflict and memory studies focusing on fictional texts, reports from war zones and audiovisual representations of the Spanish Civil War and the Franco Dictatorship. It explores the significant role of translation in transmitting a recent past that continues to resonate within current debates on how to memorialize this inconclusive historical episode. The volume combines a detailed analysis of well-known authors such as Langston Hughes and John Dos Passos, with an investigation into the challenges found in translating novels such as *The Group* by Mary McCarthy (considered a threat to the policies established by the dictatorial regime), and includes more recent works such as *El tiempo entre costuras* by María Dueñas. Further, it examines the reception of the translations and whether the narratives cross over effectively in various contexts. In doing so it provides an analysis of the landscape of the Spanish conflict and dictatorship in translation that allows for an intergenerational and transcultural dialogue. It will appeal to students and scholars of translation, history, literature and cultural studies. In *Defense of Loose Translations* is a memoir that bridges the personal and professional experiences of Elizabeth*

Cook-Lynn. Having spent much of her life illuminating the tragic irony of being an Indian in America, this provocative and often controversial writer narrates the story of her intellectual life in the field of Indian studies. Drawing on her experience as a twentieth-century child raised in a Sisseton Santee Dakota family and under the jurisdictional policies that have created significant social isolation in American Indian reservation life, Cook-Lynn tells the story of her unexpectedly privileged and almost comedic “affirmative action” rise to a professorship in a regional western university. Cook-Lynn explores how different opportunities and setbacks helped her become a leading voice in the emergence of Indian studies as an academic discipline. She discusses lecturing to professional audiences, activism addressing nonacademic audiences, writing and publishing, tribal-life activities, and teaching in an often hostile and, at times, corrupt milieu. Cook-Lynn frames her life’s work as the inevitable struggle between the indigene and the colonist in a global history. She has been a consistent critic of the colonization of American Indians following the treaty-signing and reservation periods of development. This memoir tells the story of how a thoughtful critic has tried to contribute to the debate about indigenoussness in academia. This volume explores film and television for children and youth. While children’s film and television vary in form and content from country to country, their youth audience, ranging from infants to “screenagers”, is the defining feature of the genre and is written into the DNA of the medium itself. This collection offers a contemporary analysis of film and television designed for this important audience, with particular attention to new directions evident in the late twentieth and early twenty-first centuries. With examples drawn from Iran, China, Korea, India, Israel, Eastern Europe, the Philippines, and France, as well as from the United States and the United Kingdom, contributors address a variety of issues ranging from content to production, distribution, marketing, and the use of film, both as object and medium, in education. Through a diverse consideration of

media for young infants up to young adults, this volume reveals the newest trends in children's film and television and its role as both a source of entertainment and pedagogy. "Fantastically fun! Kids will drink in every imaginative detail in *El Toro's* wild world!" —Jeff Kinney, #1 *New York Times* bestselling author of the *Diary of a Wimpy Kid* series *From New York Times* bestselling, three-time Pura Belpré Award-winning author-illustrator Raúl the Third, *Team Up* reveals how *El Toro* and his fellow wrestlers become master luchadores in an action-packed, graphic-novel-style *El Toro & Friends* paper-over-board reader from the Eisner-nominated *World of ¡Vamos!* *El Toro* and friends make a great team! But that wasn't always the case. A long time ago, they went to Ricky Ratón's School of Lucha, learning everything from strength training to patience. When it comes time for one final test, *El Toro* and friends have to decide whether working alone is the best way to go or if teaming up might make things easier... and more fun! Pairing Spanish phrases with plenty of humor, this early reader graphic novel is essential for those who want an action-packed story and lots of laughs. In all languages, humans frequently use linguistic combinations called phraseological units (PUs) in communicative acts. These PUs are characterized by their institutionalized fixation and, in many cases, by their opacity. Traditionally, the work on phraseology has placed the emphasis on the total fixing of components and structures of verbal expressions. Variation in PUs is currently an uncontested fact and has been extensively studied and analyzed. In addition, in the case of languages like Spanish, English, French, spoken in many countries, new creations or diatopic variants arise. While these diatopic expressions have been collected or analyzed in their territory of influence, no comprehensive collection showing all the expressions and contrastive analysis to observe the similarities and differences between these diatopic creations with all their idiosyncratic and cultural references have been made so far. The content of this volume deals with numerous linguistic, lexicographic and translational problems in the context of language variation in

*general, as well as specifically related to diatopic variation. The aim is to make progress in these challenging and highly interesting areas which still pose many comprehension and translation problems. Offering a multifaceted approach to the Mexican-born director Guillermo del Toro, this volume examines his wide-ranging oeuvre and traces the connections between his Spanish language and English language commercial and art film projects. Guillermo del Toro's cult masterpiece, Pan's Labyrinth (2006), won a total of 76 awards and is one of the most commercially successful Spanish-language films ever made. Blending the world of monstrous fairytales with the actual horrors of post-Civil War Spain, the film's commingling of real and fantasy worlds speaks profoundly to our times. Immersing herself in the nightmarish world that del Toro has so minutely orchestrated, Mar Diestro-Dópido explores the cultural and historical contexts surrounding the film. Examining del Toro's ground-breaking use of mythology, and how the film addresses ideas of memory and forgetting, she highlights the techniques, themes and cultural references that combine in Pan's Labyrinth to spawn an uncontainable plurality of meanings, which only multiply on contact with the viewer. This special edition features an exclusive interview with del Toro and original cover artwork by Santiago Caruso. It is remarkable how often we consider certain constructs in other peoples' worldview to be myths, while in our own case we regard equally arbitrary assumptions as inherent to the nature of things. As every anthropologist knows, one's most cherished cultural assumptions tend to remain implicit; in other words, worldview is largely unconscious. This book explores the possibility of plumbing obscure aspects of one's own culture in order to assess what some might call (regarding other cultures) the mythic underpinnings of worldview. Seven explorations in folklore and ethnography exhume a conceptual heritage that still influences perception, albeit in unconscious ways. This archeology of intangible heritage provides the sort of break in intellectual routine that allows us to look anew at familiar things. Winner of the 2020 SAMLA Studies Book Award*

— *Edited Collection Cities both near and far communicate in a variety of ways. Travel between, through, and among urban centers initiates contact, and cities themselves are sites of ever-changing cultural and historical encounters. Predictable and surprising challenges and opportunities arise when city borders are crossed, voices meet, and artistic traditions find their counterparts. Using the Latin word for “translation,” translatio, or “to carry across,” as a point of departure, Avenues of Translation explores how translation perpetuates, diversifies, deepens, and expands the literary production of cities in their greater cultural context, and how translation shapes an understanding of and access to a city's past and present literary and cultural practices. Thinking about translation and the city is a way to tell the backstories of the cities, texts, and authors that are united by acts of translation. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press. A guide to books in Spanish published since 1982. Colorful illustrations accompany the musical scores and lyrics for a variety of Spanish songs, with translations provided. Popular and multimodal forms of cultural products are becoming increasingly visible within translation studies research. Interest in translation and music, however, has so far been relatively limited, mainly because translation of musical material has been considered somewhat outside the limits of translation studies, as traditionally conceived. Difficulties associated with issues such as the 'musicality' of lyrics, the fuzzy boundaries between translation, adaptation and rewriting, and the pervasiveness of covert or unacknowledged translations of musical elements in a variety of settings have generally limited the research in this area to overt and canonized translations such as those done for the opera. Yet the intersection of translation and music can be a fascinating field to explore, and one which can enrich our understanding of what translation is and how it relates to other forms of expression. This special issue is an attempt to open up the field of translation and music to a wider audience within translation studies, and to an extent, within*



musicology and cultural studies. The volume includes contributions from a wide range of musical genres and languages: from those that investigate translation and code-switching in North African rap and rai, and the intertextual and intersemiotic translations revolving around Mahler's lieder in Chinese, to the appropriation and after-life of Kurdish folk songs in Turkish, and the emergence of rock'n roll in Russian. Other papers examine the reception of Anglo-American stage musicals and musical films in Italy and Spain, the concept of 'singability' with examples from Scandinavian languages, and the French dubbing of musical episodes of TV series. The volume also offers an annotated bibliography on opera translation and a general bibliography on translation and music. This collection of essays offers a multi-faceted exploration of audiovisual translation, both as a means of intercultural exchange and as a lens through which linguistic and cultural representations are negotiated and shaped. Examining case studies from a variety of media, including film, television, and video games, the volume focuses on different modes of audiovisual translation, including subtitling and dubbing, and the representations of linguistic and stylistic features, cultural mores, gender, and the translation process itself embedded within them. The book also meditates on issues regarding accessibility, a growing concern in audiovisual translation research. Rooted in the most up-to-date issues in both audiovisual translation and media culture today, this volume is essential reading for students and scholars in translation studies, film studies, television studies, video game studies, and media studies. This book brings together recent Spanish fictions and films that point to individualism as the root problem driving diverse circumstances of social, economic, and psychological suffering in the present and recent past. The works privilege sensation, movement, and emotion—rather than identity—as the core elements of existential experience. However, the works also problematize notions of intersubjectivity, confronting ideals of affective immersion and cultural nomadism with the concrete contexts that shape particular lives and social

formations. This confrontation underlies a series of 'crossroads', or productive engagements, that guide the book's five main chapters: locally rooted identity and global cultural circuits; historical contexts and universal modes of being; personal authenticity and consumer culture; migration and cultural identity; Spain's historical underdevelopment and impending future crises. All of these issues make affective connection and attachment the greatest existential challenge facing individuals and collectives in the contemporary world, both in Spain and elsewhere. After more than sixty years of occupation by the U.S. Navy and intensive community struggles, the Puerto Rican island of Vieques was finally returned to civilian control in 2003. But, as this book documents, the Viequenses' struggles were far from over after the departure of the Navy. The Viequenses were left to contend with the devastating effects of sixty-two years of bombing; the environment and health of the population had been severely harmed. Yet this was a minor issue in comparison to the effects of the newly instated tourism industry on the island. Drawing from ethnographic research conducted between 2004 to 2016, Luis Galanes Valldejuli captures the larger social conflict derived from the arrival of tourists, who brought change to the island in the form of land speculation, work conflicts, racism, language barriers, and neoliberalism. A close observer of the Viequenses, Valldejuli details the deleterious effects of tourism on the voice of the Viequenses: they were no longer heard. This book is recommended for scholars of anthropology, tourism studies, linguistics, cultural geography, political science, and history. A guide to Latino literature for young readers by literature professor Alma Flor Ada. Written by leading experts in the area, *The Routledge Handbook of Spanish Translation Studies* brings together original contributions representing a culmination of the extensive research to-date within the field of Spanish Translation Studies. The Handbook covers a variety of translation related issues, both theoretical and practical, providing an overview of the field and establishing directions for future research. It starts by looking at the

history of translation in Spain, the Americas during the colonial period and Latin America, and then moves on to discuss well-established areas of research such as literary translation and audiovisual translation, at which Spanish researchers have excelled. It also provides state-of-the-art information on new topics such as the interface between translation and humour on the one hand, and the translation of comics on the other. This Handbook is an indispensable resource for postgraduate students and researchers of translation studies. How did it happen that whole regions of Latin America—Amazonia, Patagonia, the Caribbean—are named for monstrous races of women warriors, big-footed giants and cannibals? Through history, monsters inhabit human imaginings of discovery and creation, and also degeneration, chaos, and death. Latin America's most dynamic monsters can be traced to archetypes that are found in virtually all of the world's sacred traditions, but only in Latin America did Amazons, cannibals, zombies, and other monsters become enduring symbols of regional history, character, and identity. *From Amazons to Zombies* presents a comprehensive account of the qualities of monstrosity, the ways in which monsters function within and among cultures, and theories and genres of the monstrous. It describes the genesis and evolution of monsters in the construction and representation of Latin America from the Ancient world and early modern Iberia to the present. Gothic fiction's focus on the irrational and supernatural would seem to conflict with science fiction's rational foundations. However, as this novel collection demonstrates, the two categories often intersect in rich and revealing ways. Analyzing a range of works—including literature, film, graphic novels, and trading card games—from the past three decades through the lens of this hybrid genre, this volume examines their engagement with the era's dramatic changes in communication technology, medical science, and personal and global politics. *New Perspectives on James Joyce Ignatius Loyola, make haste to help me!* gathers a selection of papers delivered at the 20th Conference of the James Joyce Spanish Society. The book

includes studies on relevant issues still raised by Joyce's work, such as Joyce's handling of time and memory, Joyce and the Jesuits, Joyce and literary connections, Joyce in translation, new eco-critical readings of Joyce's work, Joyce in the light of textual linguistics or how to render Joyce more accessible. Oscar winner Guillermo del Toro is one of the most prolific artists working in film. His directorial work includes *Cronos* (1993), *Mimic* (1997), *The Devil's Backbone* (2001), *Blade II* (2002), *Hellboy* (2004), *Pan's Labyrinth* (2006), *Hellboy II* (2008) and *Pacific Rim* (2013). He has also worked extensively as a producer, with several screenwriting credits to his name. As a novelist he coauthored *The Strain Trilogy* (2009-2011), which he also developed into a television series for FX in 2014. Del Toro has spoken of the "primal, spiritual function" of his art, which gives expression to his fascination with monsters, myth, archetype, metaphor, Jungian psychology, the paranormal and religion. This collection of new essays discusses cultural, religious and literary influences on del Toro's work and explores key themes of his films, including the child's experience of humanity through encounters with the monstrous.

*Coronada y el toro* (*Coronada and the Bull*) is a play written in 1974 by Francisco Morales Nieva (1924-2016), a prominent figure in the history of Spanish theatre. Even though the aesthetic quality of his drama competed with that of his contemporaries, with many of whom he interacted (Ionesco, Genet, Brecht, Grotowski, et al.), Nieva's recognition was unduly delayed within Spain and, on the international scene, his name remains eclipsed by playwrights such as Federico García Lorca and Antonio Buero Vallejo. Traditionalist and populist yet cosmopolitan and neo-avant-garde, Nieva began writing plays in the late 1940s but never got the chance to perform any on the commercial stage until 1976, a few months after the death of General Francisco Franco, whose censorship machine forced his work underground. Hard to subject to any single classification, Nieva's theatre is as complex as it is innovative in its combination of resources from a wide range of artistic trends, from the *género chico* to the Baroque

to postmodernism. *Coronada y el toro* is a sophisticated masterpiece, rich in intertextuality, humour, and suspense. El área de Historia Contemporánea de la Universidad de Castilla - La Mancha organizó entre el 21 y el 23 de septiembre de 2016 la XIII edición del congreso bienal de la Asociación de Historia Contemporánea (AHC). *La Historia, lost in translation?* consolidó y sometió a discusión y debate treinta y tres paneles, dirigidos por noventa y un coordinadores, que sumaron un total de cuatrocientos doce textos elaborados por cuatrocientos cincuenta y dos congresistas de diferentes nacionalidades. Estas actas recogen los resultados de treinta y uno de esos talleres, y doscientas ochenta y seis investigaciones. Después de trece ediciones, el proyecto bienal de congresos de la Asociación de Historia Contemporánea (AHC) puede considerarse un referente como pocos de la investigación, la producción de conocimiento científico y su divulgación. Un éxito que debe ser alabado en la dimensión colectiva de un acontecimiento académico al que han contribuido el buen hacer de los organizadores de las ediciones precedentes, el trabajo continuado de la Asociación -desde sus órganos de dirección al último de los socios-, y el esfuerzo siempre generoso de quienes a lo largo de todos estos años han participado con sus investigaciones y conocimientos. Los comunicantes son y han sido el verdadero sostén de nuestros congresos, lo que les convierte en acreedores de este minúsculo reconocimiento por contribuir a hacer un poco mejor cada vez nuestra disciplina. On a chilly October morning, Barrett "Bear" Raines finds himself on the campground of Linton Loyd, one of the richest men in Florida, watching Linton clean his latest catch. Barrett does not understand why he, an African-American detective for the Florida Department of Law Enforcement, has been invited to the rich man's playground, but soon discovers that Linton wants something from him: Linton wants Barrett to run for county sheriff and Linton will help sponsor the campaign. Barrett doesn't know what to make of the appealing offer and decides to think about it. The following week at work, Barrett learns of a case in which illegal

*immigrants are being forced to bale straw under rigged contracts and the department wants to find out just how wide spread the problem is. Barrett agrees to accompany Jarold Pearson, an old acquaintance and game warden, to the woods of Linton Loyd's straw baling company. However, the men find more than a group of scared migrant workers: in a secluded tin shack, they discover the body of a young woman pinned to the wall, almost as if she had been crucified. Based on evidence at the scene, Linton's only son becomes the prime suspect, but what does that do for Barrett's chance at sheriff? In a setting mysterious in itself, where an ancient woman could really be the witch people call her, Barrett faces horrible crime and a solution that continually changes shape, as elusive as the strange lights that flicker in his native swamps.*

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