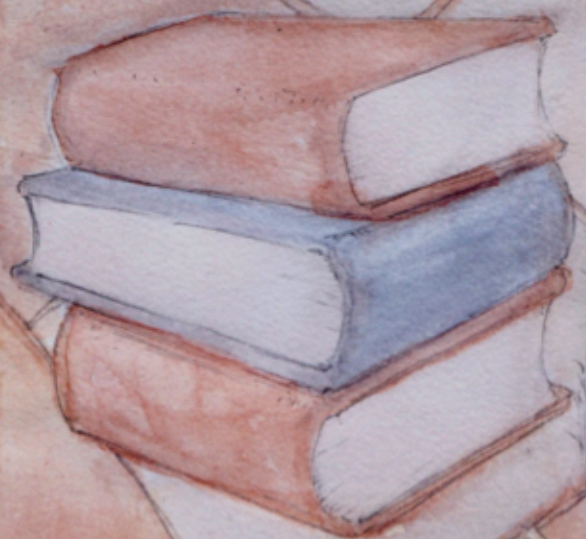


FRAGMENTS OF MEANING

Dialogues in Language,
Literature, and Culture



Montse Martínez Vázquez,
Daniel Nisa Cáceres
Sonia Casal Madinabeitia
(Editors)

Fragments of Meaning: Dialogues in Language, Literature, and Culture

Selected Papers from the 47th International Conference of Spanish
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2024

Montse Martínez Vázquez, Daniel Nisa Cáceres, and Sonia Casal
Madinabeitia (Editors)

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Fragments of Meaning: Dialogues in Language, Literature, and Culture brings together a selection of peer-reviewed contributions originally presented at the 47th International Conference of the Spanish Association of Anglo-American Studies (AEDEAN), held at Universidad Pablo de Olavide, Seville, from 6 to 8 November 2024. With the participation of over 500 scholars from Spain and abroad, the conference reaffirmed AEDEAN's role as a leading forum for scholarly dialogue in the fields of English linguistics, literature, and cultural studies.

For the first time, Universidad Pablo de Olavide had the privilege of hosting this distinguished event—an occasion of particular significance, as it marked the association's return to the city where it was founded in 1976. Organising the conference was both an honour and a considerable undertaking for our young institution.

We are deeply grateful to AEDEAN for the trust placed in us, and to the Executive Board for their guidance and steadfast support throughout the planning process. Our sincere thanks extend also to the panel coordinators for their dedication to the design and peer review of the papers that underpin this volume, and to all contributors whose work is presented herein. We are especially indebted to our colleagues in the organising committee and the student volunteers, whose commitment and professionalism were vital to the successful execution of the event. The support of the Vice-rector for Research, the Department of Philology and Translation, the Faculty of Humanities, and the contributing research groups is likewise gratefully acknowledged.

This volume reflects the intellectual vitality and interdisciplinary breadth of the conference. Its essays explore how meaning is constructed, contested, and transformed across linguistic, literary, and cultural domains. Taken together, they form a compelling academic contribution, attesting to the dynamic, plural, and fragmentary nature of meaning itself. We hope that this collection will serve as a valuable resource for scholars, educators, and students alike, and as a testimony to the ongoing relevance and vitality of English Studies within both Spanish and international contexts.

The Editors

Introduction

The volume *Fragments of Meaning: Dialogues in Language, Literature, and Culture* is divided into three sections: Language and Linguistics, Literature and Cultural Studies, and Roundtables.

The first section brings together contributions that address the study of language from diverse but interconnected perspectives, including historical dialectology, sociolinguistics, digital communication, and foreign language pedagogy. Uniting these papers is a shared commitment to empirical rigour and interdisciplinary inquiry. The authors explore how language is shaped by and embedded in social practices—whether through the documentation of regional dialects in literary texts, the evolution of idiomatic fragments in contemporary usage, or the metalinguistic awareness of learners navigating multilingual digital spaces. These studies address critical questions regarding identity construction, linguistic variation, and the affordances of new media, offering valuable insights into the dynamic processes by which language is learnt, used, and transformed in both historical and contemporary contexts.

The second section of this volume comprises a diverse range of contributions examining Anglophone literature, film, and cultural production through the lenses of gender, identity, postcolonialism, memory, and affect. Collectively, these essays explore how literary and visual narratives negotiate complex intersections between history and imagination, trauma and utopia, embodiment and ideology. The contributions span a wide temporal and geographical spectrum—from Victorian fiction to twenty-first-century Caribbean, African, and Indigenous voices, demonstrating how literature and cultural texts continue to function as vital spaces for contesting normative structures and reclaiming marginalised perspectives. Applying critical frameworks including feminist theory, affect studies, eco-criticism, and posthumanism, the authors examine how aesthetic form interacts with sociopolitical structures, and how representation becomes a terrain of both constraint and resistance. This section seeks to affirm the enduring role of narrative in shaping, challenging, and transforming cultural meaning across contexts.

The third and final section of this volume features roundtable discussions and collaborative inquiries that push the boundaries of disciplinary thought in literary and cultural studies. These contributions engage with evolving theoretical paradigms—assemblage theory, the network turn, environmental

humanities, and transnational media criticism—to reflect on how literary texts and cultural forms can be reconceived in light of new epistemologies. Moving beyond the analysis of individual works, these roundtables examine larger conceptual constellations that shape and reshape scholarly inquiry. Whether interrogating the philosophical implications of networks, the aesthetic functions of care, or the imaginative capacities of post-western narratives, the section provides a forum for interdisciplinary dialogue and methodological innovation.

Section I: Language and Linguistics

In “Late Modern Devonshire Speech: Exemplar Dialectal Realisations in Gwendoline Keats’ *On Trial* (1899)” René Tissens examines the literary representation of the Devonshire dialect in Keats’ novel *On Trial*, employing both qualitative and quantitative methodologies within the theoretical framework of enregisterment as proposed by Agha. The study uncovers how specific phonological and morphological features—such as initial fricative voicing (*vrom* for “from,” *zeed* for “seen”) and pronoun shifts (*her* for “she”)—index a stereotypical Devonshire persona, particularly the figure of the farmer. Based on historical sources and corpus analysis, Tissens demonstrates that Keats’ use of dialect reflects a broader social process of dialect recognition and stylisation, which serves to both authenticate characterisation and participate in the linguistic codification of regional speech. The paper contributes to the growing body of research on Late Modern English dialectology by highlighting underexplored southwestern varieties. “This Fragment Has Become Idiomatic, *if at all*” investigates the construction *if at all* in contemporary American English from a Construction Grammar perspective. Based on a comprehensive corpus analysis of nearly a thousand examples from the *Corpus of Contemporary American English* (COCA), Yolanda Fernández-Pena and Javier Pérez-Guerra trace the construction’s syntactic behaviour, semantic function, and diachronic development between 1990 and 2019. The authors posit that *if at all* functions as a construction in its own right, inheriting properties from conditional clauses and degree modifiers. It serves to ‘disfactualise’ propositions by introducing a gradient scale of likelihood, typically in final, anaphoric, and negatively polarised environments. Their analysis reveals a shift from written to speech-related registers and an increasing fixation of *if at all* in sentence-final position, suggesting ongoing conventionalisation.

The following four chapters deal with language teaching and acquisition. In “Exploring Social Media as Tools for English Language Teaching, Learning, and Research”, Ignacio M. Palacios Martínez and Paloma Núñez Pertejo present findings from an empirical study on the pedagogical and research potential of social media platforms in English language education. Conducted with over 230 undergraduate students at the University of Santiago de Compostela, the project encouraged learners to analyse their own social media discourse across platforms such as *WhatsApp*, *Instagram*, and *Twitter/X*. The results reveal high levels of engagement, linguistic creativity, and metalinguistic awareness among participants, many of whom operated plurilingually, which underscores the viability of integrating informal digital practices into formal academic instruction and linguistic inquiry. María Deseada López Fernández offers a critical overview of linguistic mediation in “Linguistic Mediation in Adult Language Education: Past, Present and Future”, aligning her discussion with the evolving descriptors introduced in the *Common European Framework of Reference for Languages* (CEFR) and its Companion Volume. The chapter traces the pedagogical trajectory of mediation—from marginal consideration to its current status as a core communicative competence—highlighting how adult learners engage with texts, meanings, and social contexts through mediatory practices. Emphasising tasks such as summarising, paraphrasing, and facilitating intercultural understanding, the author advocates for a more integrative and dialogic model of instruction. Through a historical lens and forward-looking pedagogical proposals, the paper reaffirms the centrality of mediation in fostering plurilingual and pluricultural competence in adult learners.

The contribution by Grace Westfall Talamo and Isabel Oltra-Massuet focuses on primary education. In their paper, “Using Social Stories and Coping Skills to Teach Vocabulary in Primary Education”, they explore the use of social stories—a strategy originally designed for children with autism spectrum conditions—as an innovative approach for teaching English vocabulary in primary education. Talamo and Oltra-Massuet propose that these narrative-based interventions, which are structured around socially meaningful scenarios, not only support lexical acquisition but also foster emotional regulation and contextual understanding. From the findings of a pilot study, the authors demonstrate that combining social stories with explicit coping strategies enhances learner motivation and retention, which highlights the pedagogical relevance of tailoring vocabulary instruction to developmental and affective needs, while suggesting that such hybrid methodologies can

benefit a broader spectrum of learners beyond their clinical origins. In “The Other Side of CLIL: When Fear Disrupts Collaboration”, Noelia Castro-Chao and Tamara Bouso investigate the emotional and interpersonal challenges faced by pre-service teachers participating in *Content and Language Integrated Learning* (CLIL) programmes. Based on a qualitative analysis of reflective journals and interviews, the authors expose the latent tensions and anxieties that often undermine collaborative teaching in CLIL settings. Rather than celebrating only the advantages of CLIL, the study reveals that fear—of linguistic inadequacy, of peer judgement, or of institutional expectations—frequently impairs cooperation and reduces teaching efficacy. The paper advocates for greater emotional awareness and institutional support in CLIL teacher training, calling for an approach that recognises vulnerability as a crucial factor in fostering genuine pedagogical collaboration.

The use of new technologies is discussed in the following two chapters. Rosana Villares and Carmen Pérez-Llantada investigate the intersection of digital literacy and science communication in “Digital Science Communication Training: Approaching Methods, Frameworks, and Outcomes”. By examining how digital tools are used to train early-career researchers in effective public engagement and framed within the theoretical paradigms of multimodality and genre theory, the authors present a synthesis of training models that equip scientists with communicative strategies for diverse audiences across online platforms. The study reveals a shift from traditional dissemination practices to more interactive and dialogic forms, such as blogs, video abstracts, and social media outreach. This shift emphasises the need for a pedagogy that combines rhetorical competence with technological fluency. Inmaculada Pineda studies in “Glance Back: Using Transmodal and Translingual Strategies in the Construction of Digital Identity” how users construct digital identities through transmodal and translingual practices across social media platforms. Using examples from *Instagram*, *TikTok*, and personal blogs, the study demonstrates how meaning-making in online spaces involves a dynamic interplay of visual, textual, and linguistic codes. Pineda adopts a semiotic and sociolinguistic perspective to show how users strategically navigate between languages and media modes to express affiliations, emotions, and stances. The paper posits that digital identity is co-constructed through interaction and shaped by audience design, technological affordances, and socio-discursive positioning, calling for pedagogical models that acknowledge and exploit these multimodal, multilingual resources as legitimate forms of communicative capital.

In their comparative study “Easy-to-Read in the UK, Ireland and Spain: Analogies and Differences”, Ana Medina Reguera and Desirée Avilés Márquez analyse the implementation of Easy-to-Read (E2R) guidelines across the UK, Ireland, and Spain, with a focus on accessibility in public discourse. Medina Reguera and Avilés Márquez examine policy documents, institutional initiatives, and sample texts to assess how E2R principles—aimed at enhancing linguistic accessibility for individuals with cognitive or linguistic challenges—are adapted within different sociocultural and legal frameworks. The findings reveal significant variation in the degree of institutional support, terminological consistency, and design approaches. The authors argue for the urgent need to harmonise E2R practices internationally and to reconceptualise them as tools for inclusive communication rather than mere technical accommodations. Finally, in “Motion Verbs in English Narratives: Is Manner Always the Most Frequent Verb Type?” Sílvia Garriga Galobardes investigates the use and distribution of motion verbs in English narrative texts, challenging the assumption that manner-of-motion verbs (e.g., *run*, *stroll*) are consistently dominant in English, a language typologically classified as manner-salient. Based on a corpus of fictional narratives, the study quantifies and categorises motion verbs according to Talmy’s motion event framework. While manner verbs remain prominent, Garriga’s nuanced analysis reveals contextual factors—such as genre conventions, narrative perspective, and characterisation—that influence the distribution of path and deictic verbs as well. The paper contributes to cognitive and typological linguistics by illustrating how pragmatic and stylistic considerations modulate the theoretical patterns established by motion typology.

Section II: Literature and Cultural Studies

Eduardo Varela Bravo’s “Joseph Blanco White’s Spanish and Irish Identities and Love: Rose Cusiack’s Symbolic Significance in *Second Travels of an Irish Gentleman in Search of a Religion* (1833)” revisits the nineteenth-century religious polemic *Second Travels of an Irish Gentleman* by Joseph Blanco White, examining the character of Rose Cusiack as a symbolic site where personal, national, and religious identities converge. The analysis elucidates how Blanco White—an exiled Spanish theologian with complex ties to both Catholicism and Anglicanism—constructs Cusiack not merely as a romantic figure but as an allegory of reconciled difference. A close reading of the text and its historical context suggests that that Cusiack’s representation mediates the author’s own bifurcated cultural affiliations, offering an idealised vision of

transnational and interfaith unity at a time of deep political and sectarian division. Francisco Muñoz Peláez's "The Utopian Solution to Feminist Dystopias: Reclaiming Women's Voices in Suzette Haden Elgin's *Native Tongue* and Christina Dalcher's *Vox*" contrasts two feminist dystopian novels—Elgin's *Native Tongue* (1984) and Dalcher's *Vox* (2018)—to explore how speculative fiction imagines language as both a tool of subjugation and a site of resistance. The analysis examines how each narrative constructs a linguistic dystopia in which women's speech is controlled or suppressed, and how both protagonists reclaim agency through linguistic innovation and subversion. The author contends that while *Native Tongue* posits a separatist, constructed language as utopian remedy, *Vox* relies on technological allegory and bio-political critique. Despite differing visions, both texts ultimately reclaim women's voices as a counter-discursive force capable of dismantling patriarchal structures, which highlights the enduring relevance of feminist linguistic utopias in a neoliberal age. Christina Angela Howes applies affect theory, particularly Lauren Berlant's notion of "cruel optimism" in "Ordinary Affects and Cruel Optimism: A Phenomenological Study of Affective Responses in Rachel Seiffert's 'Field Study'". The affective disorientation experienced by the protagonist as he confronts the aftermath of war and ethical complicity in post-conflict Bosnia is analysed. Through a phenomenological lens, Howes contends that Seiffert's prose enacts a slow temporality that resists narrative closure and accentuates affective ambivalence, contributing to the growing body of scholarship on affective ethics in contemporary literature and highlights how fiction can stage the fragility of moral perception in post-traumatic geographies.

In "Who Tightened the Umbilical Cord? A Gendered Reconstruction of Anja's Identity in Art Spiegelman's *Maus: A Survivor's Tale*", Gema Maíz Villalta re-examines the Holocaust graphic novel *Maus* through a feminist lens, focusing on the underexplored character of Anja, Vladek Spiegelman's wife. While much scholarship has centred on paternal trauma and testimony, Maíz Villalta highlights Anja's fragmented, silenced presence as emblematic of gendered erasure in narratives of survival. The chapter employs a psychoanalytical framework, invoking trauma theory and feminist psychoanalysis, to interpret Anja's suicide, fragility, and textual absence as symbolic of the pressures exerted by patriarchal memory structures and maternal expectation. The author challenges the text's androcentric focus, arguing for a "gendered reconstruction" that honours Anja not only as a victim, but as a subject whose erasure demands critical redress. M.^a Ángeles Toda Iglesia's chapter "Reading

Food in Nathaniel Hawthorne's *Passages from the French and Italian Notebooks* (1871)" examines Hawthorne's European travel writings to explore the symbolic and cultural functions of food in shaping national and moral perception. Analysing descriptions of meals and food encounters in Hawthorne's *Notebooks*, Toda Iglesia shows how culinary experiences become encoded with broader anxieties about otherness, civility, and cultural distance. Italian abundance is often filtered through Protestant discomfort, while French refinement is approached with ambivalence. Food thus becomes a medium through which Hawthorne articulates both aesthetic appreciation and moral judgment. The paper highlights how everyday acts such as eating reflect deeper discursive patterns of national identity formation and cross-cultural encounter in nineteenth-century American literature. Iván de la Torre Franco's "The Monstrous Mother: An Exploration of Afro-Caribbean Motherhood in *Breath, Eyes, Memory* (1994) and *Halsey Street* (2018)" explores maternal representation in two Afro-Caribbean diasporic novels: Edwidge Danticat's *Breath, Eyes, Memory* and Naima Coster's *Halsey Street*. De la Torre Franco analyses how both texts interrogate dominant narratives of idealised motherhood by presenting complex, often painful, mother-daughter relationships shaped by colonial legacies, migration, and gendered trauma. Examining theories of monstrosity and maternal ambivalence, the chapter foregrounds how these novels resist normative scripts by portraying mothers as neither purely nurturing nor villainous, but as conflicted agents shaped by structural violence. Ultimately, the paper asserts that the "monstrous mother" becomes a site of narrative and cultural re-signification in contemporary Caribbean-American literature. Paula García-Rodríguez investigates the fusion of magical realism and feminist critique in "Magical Feminism, Violence and Fairy Tales in Atkinson's *Human Croquet*", focusing on how the novel reconfigures fairy tale tropes to expose gendered violence and historical silencing. The chapter situates Atkinson's work within the tradition of "magical feminism", where fantastical elements serve not as escapism but as subversive tools for rewriting patriarchal narratives. García-Rodríguez analyses how motifs such as time travel, enchanted forests, and metamorphosis are used to interrogate domestic abuse, female madness, and genealogical trauma. Consequently, Atkinson's revisionist storytelling challenges linear historiography and restores narrative agency to female characters through imaginative reclamation.

Carmen Velasco-Montiel explores how the publication and subsequent adaptations of Margaret Atwood's *The Handmaid's Tale* have transformed her

reception in the Spanish cultural and academic spheres in “Turning the Tide of Ambivalence: The Impact of *The Handmaid’s Tale* on Margaret Atwood’s Feminist Reception in Spain”. Through an analysis of critical essays, translations, media responses, and academic syllabi, a shift is traced from early ambivalence—characterised by reluctance to label Atwood as feminist—towards her more recent status as an iconic feminist author. The study examines how the socio-political climate in Spain, especially in the wake of the feminist mobilisations of the 2010s, contributed to this reframing. Velasco-Montiel positively argues that the novel’s dystopian resonances with contemporary gender politics catalysed a renewed engagement with Atwood’s work, reinforcing its relevance in global feminist discourse. Paula Rustarazo Garzón’s “Representing Infertility: Identity and the Body in Myriam Steinberg’s *Catalogue Baby: A Memoir of (In)Fertility*” analyses Canadian author Myriam Steinberg’s graphic memoir as a site where the affective and embodied dimensions of infertility are rendered visible and narratable. Blending visual rhetoric with autobiographical narrative, the memoir challenges dominant cultural silences around infertility by centring the female body as a space of agency, vulnerability, and perseverance. Steinberg uses the graphic form to depict bodily fragmentation, emotional cycles, and bureaucratic medical processes, thereby subverting the often-invisible experience of assisted reproduction. Ultimately, Rustarazo Garzón situates *Catalogue Baby* within a growing corpus of graphic pathographies that reclaim reproductive health as a feminist issue. In “‘We Have Our Own Black Heroes’: British Black Power and the Figure of Michael X in *Who Needs a Heart?* (1991) by Black Audio Film Collective”, María Piqueras Pérez examines the political and aesthetic strategies employed to recuperate and reimagine the figure of Michael X, a controversial British Black Power activist. Rather than offering a linear biographical account, the film constructs a fragmented, polyphonic meditation on memory, militancy, and the aesthetics of resistance. Accordingly, the chapter analyses how the film resists hegemonic historiography by deploying non-narrative montage, affective soundscapes, and a refusal of moral closure. Piqueras Pérez contends that the film embodies a radical form of Black British historiography that contests invisibility and reclaims agency through experimental form. Aitor Ibarrola-Armendáriz interrogates the deconstruction of racial and cultural stereotypes in “Challenging and Dismantling Stereotypes in Jones’s *The Three Burials of Melquiades Estrada* and Edwards’s *Monsters*.” Ibarrola-Armendáriz’s argument is that both American films challenge the visual and narrative conventions through which Latinx and marginalised subjects are traditionally

portrayed in Anglo-American media. By subverting genre expectations—neo-western and science fiction, respectively—these films articulate a critique of border politics, imperialism, and xenophobia. The analysis employs postcolonial and film theory to show how both works create ethical encounters between characters that unsettle viewer assumptions and promote intercultural empathy, while underlining the power of cinema as a medium for ethical imagination and sociopolitical critique.

Next, in “Cabinets of Curiosities, Labyrinthine Gardens and Kitchens Full of Spices: Victorian Spaces Through the Child’s Gaze in *Alice’s Adventures in Wonderland*” Andrea Valeiras-Fernández examines how Lewis Carroll reconfigures quintessentially Victorian domestic and natural spaces through the imaginative perspective of a child. Based on spatial theory and childhood studies, the chapter analyses how cabinets, gardens, and kitchens become sites of both wonder and epistemological instability when filtered through Alice’s curiosity. These spaces, traditionally associated with order and domestic femininity, are subverted by scale shifts, magical transformations, and absurd logics. Therefore, Carroll’s depiction of space resists adult rationalism and Victorian hierarchies, offering instead a poetics of spatial disorder that mirrors the fluidity of childhood subjectivity. Esther Jiménez Rodríguez examines in “The Battle Between Order and Chaos and Its Reconciliation in Jhumpa Lahiri’s *The Lowland*” how this novel acts as a narrative meditation on the dialectic between political chaos and personal order across generations and geographies. Set against the backdrop of the Naxalite insurgency in 1960s Calcutta and the diasporic trajectories of its characters in the United States, Lahiri’s narrative navigates the aftermath of political violence within familial and affective realms. The tension between emotional withdrawal and ideological commitment structures the protagonists’ lives, ultimately proposing reconciliation through memory, transgenerational care, and quiet endurance. Lahiri’s minimalist style is read as a deliberate aesthetic of restraint that gives voice to submerged trauma and interstitial belonging. Violeta Duce’s “The Importance of (Self-)Representation: Adunni’s Herstory in Abi Daré’s *The Girl with the Louding Voice* (2020)” focuses on the narrative of Adunni, the Nigerian teenage protagonist of Abi Daré’s debut novel, who resists patriarchal and class oppression through linguistic and narrative empowerment. Written in a stylised, non-standard English that evolves alongside Adunni’s growth, the novel foregrounds self-representation as both theme and method. Duce argues that Adunni’s “lounding voice” reclaims narrative space for marginalised girls and critiques social structures

that silence them, while she situates the novel within African feminist traditions and global narratives of girlhood, emphasising the ethical and political stakes of allowing oppressed subjects to narrate their own lives in their own terms. In “‘Got My Loud Coat and Put It On Proudly’: Colour and Clothes in Anita Heiss’ *Avoiding Mr Right* (2008)”, Catalina Ribas Segura investigates the politics of dress and racial identity in Anita Heiss’s chick lit novel *Avoiding Mr Right*, focusing on how fashion functions as a performative marker of Aboriginal urban femininity. Ribas Segura reads clothing not simply as surface detail but as a symbolic system through which the protagonist asserts pride, resistance, and cultural hybridity in predominantly white spaces. She makes use of critical race theory and material culture studies to demonstrate how sartorial choices embody acts of defiance, visibility, and self-fashioning. The text challenges stereotypical depictions of Indigenous identity, presenting fashion as a site where postcolonial subjectivities are negotiated and affirmed.

Bárbara Arizti Martín “Competition and Cooperation in Peter Carey’s *A Long Way from Home*” is an analysis of the tension between competition and cooperation in Peter Carey’s novel *A Long Way from Home*, set during a 1950s car race that spans the Australian continent. The chapter investigates how the race allegorises national narratives of progress, settler colonialism, and Indigenous erasure, while also providing a space for unexpected solidarities and ethical reappraisals. Through shifting narrative perspectives and revelations about Aboriginal histories, Carey critiques white Australian mythologies and gestures toward reconciliation. Arizti Martín proposes that the novel stages a dialectic between individual ambition and collective responsibility, ultimately proposing a model of national identity grounded in historical reckoning and relational ethics. Lastly, in his historical investigation “Rafael Viera y Ayala y el nacimiento de *La Prensa de Nueva York*”, Juan Antonio Sánchez Jiménez rescues from obscurity the figure of Rafael Viera y Ayala (1880–1972), a Canarian immigrant and founder of *La Prensa* (1913), which would eventually become *El Diario/La Prensa*, a cornerstone of Spanish-language journalism in the United States. Using newly recovered archival material, including photographs and diplomatic correspondence, Sánchez Jiménez reconstructs Viera’s trajectory from Cuba to New York, tracing his entrepreneurial efforts and sociopolitical influence. The paper highlights Viera’s foundational role in shaping a modern, illustrated Spanish-language periodical intended to serve and represent the growing Hispanic community in early twentieth-century Manhattan. Sánchez Jiménez situates Viera’s work within a broader narrative of neglected Spanish contributions to U.S. media

history, calling for further academic attention to this overlooked yet foundational legacy.

Section III: Roundtables

The first roundtable, entitled “Assemblage Theory and the Network Turn: A Conceptual Framework for Anglophone Literature and Culture”, outlines the theoretical underpinnings and applications of assemblage theory within the ongoing research project “RELY” (Re-orienting Assemblage Theory in Anglophone Literature and Culture). Rosario Arias, Carmen Lara Rallo, Ana Belén Martínez García, and Raquel García-Cuevas García offer a genealogy of the term “assemblage,” invoking the works of Deleuze and Guattari, Latour, and DeLanda, and connect it to the broader “network turn” in the humanities. The discussion emphasises the concept’s relevance across ontology, materiality, aesthetics, and care ethics. Each speaker contributes a unique perspective: Rosario Arias on assemblage and feminist care; Carmen Lara Rallo on Actor-Network Theory and Bill Brown’s re-assemblage; Ana Belén Martínez on the literary assemblage as epistemic practice; and Raquel García-Cuevas on feminism-as-assemblage following Braidotti and Grosz. Together, they advocate for assemblage thinking as a flexible, generative tool for engaging with contemporary literary and cultural crises.

In “Resisting the Capitalocene: Narrative Representations of Hope across Genres”, Cristina M. Gámez-Fernández, Leonor María Martínez Serrano, María Porras Sánchez, Silvia Pilar Castro Borrego, and Susana Nicolás Román confront the environmental and ideological crises of the Capitalocene through literary and cultural texts that foreground resistance, resilience, and speculative hope. Engaging with works across multiple genres—from eco-fiction to Indigenous storytelling—the speakers explore how narrative strategies articulate alternative futures beyond capitalist extraction. Topics include feminist reimaginings of relationality, ecological grief and repair, and posthuman entanglements. The participants collectively assert that literature serves not only to document planetary degradation but also to stage affective and political responses rooted in care, interconnection, and transformative imagination.

Alberto Lázaro, Fernando Galván, Silvia García-Hernández, and Marta Martín Amor’s roundtable “Voices from the Past: Creating and Recreating Historical Worlds” addresses the resurgence of historical fiction as a critical genre for re-examining dominant narratives through the creative reanimation of the past.

Focusing on the role of female perspectives, marginalised voices, and mythological reinterpretation, the speakers assess how contemporary novels rework classical and historical settings to expose silenced experiences. From Pat Barker's re-voicing of Briseis in *The Silence of the Girls* to Elodie Harper's *The Wolf Den* series on enslaved women in Pompeii, these works exemplify how fiction can interrogate and recuperate women's roles within canonical histories. The discussion affirms that historical fiction can operate as a feminist and decolonial strategy of narrative revision.

Finally, in "Other West(ern)s: Representation(s), Twists, and Transnational Visions", Amaia Soroa-Bacaicoa, Aitor Ibarrola-Armendariz, and David Río Raigadas reconsider the cultural form of the Western through its postmodern, hybrid, and transnational permutations. Contributions analyse *The Ballad of Buster Scruggs* as a fragmented meditation on justice and absurdity, Spanish "weird westerns" that blend gothic horror with frontier myth, and the podcast *Atlantic Express*, which revisits the American West from a Spanish perspective. The panel demonstrates how the West remains a productive symbolic terrain, capable of accommodating new media, hybrid genres, and global perspectives. By unsettling the mythic binary of savagery and civilisation, these texts reveal the elasticity and ongoing relevance of the Western in the twenty-first century.

Challenging and Dismantling Stereotypes in Jones's *The Three Burials of Melquiades Estrada* and Edwards's *Monsters*

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Abstract

There is the widespread conviction that cinema tends to reinforce all sorts of schemes and stereotypes that we use to interpret and respond to surrounding realities. However, over the last decades a number of filmmakers have been trying to challenge and subvert some of those generic expectations and assumptions by dismantling many of the stereotypes present in certain film and cultural traditions. This paper will closely analyze two films with the aim of showing that cinema has the capacity of changing our perception of particular spaces and the human groups in them. Both *The Three Burials of Melquiades Estrada* (dir. Jones 2005) and *Monsters* (dir. Edwards 2010) take place in borderland territories where the audience expects to witness the kind of plots habitual in those volatile spaces. Although belonging to two very distinct film genres—post-Western and science-fiction—both movies rely on the tropes and conventions that are typical of the two genres. However, far from confirming and justifying the dichotomies that have governed most narratives in these traditions and contexts, the two films challenge many of the assumptions and stereotypes that usually guide our interpretation of these filmic texts.

Keywords: borderlands; subverting stereotypes; film genres; *The Three Burials of Melquiades Estrada*; *Monsters*; film techniques

1. Introduction

Today, there are few experts in Cultural and Media Studies who would question the existence of a heavily racialized regime of representation, at least from the inception of cinema as a new artform (Serna 2014; Yuen 2016). Any analysis of that regime of representation should depart from an in-depth reflection on a number of signifying practices closely related to the use of stereotypes. According to Patrick Phillips, a stereotype is “a ‘shorthand’ used in communication to suggest quickly (and sometimes lazily!) a category of person, [by] exploiting and confirming a conventionally accepted set of attributes belonging to the subject of the representation” (2000, 65). Most specialists in the study of identities and their representation in works of art

have come to the conclusion that the use of stereotypes has two fundamental effects: on the one hand, they reduce that collectivity to a simple and minimal number of traits that are understood as innate; and, on the other hand, those features are naturalized so that they are turned into an instrument of hierarchization of the groups in a symbolic order (du Gay et al. 1997). This way of working of stereotypes usually has very pernicious effects, since they serve to justify and perpetuate processes of the construction of alterity (or difference) and to promote the exclusion of and ostracism against particular groups. British anthropologist Mary Douglas observed that, like any other process that views the Other as “different” or “out of place,” it inevitably contributes to its perception—and stigmatization—as polluted, dangerous or taboo (Douglas 1966). Therefore, stereotypes tend to reinforce a strategy of separation that sets clear boundaries between what is considered normal and acceptable and what is considered unacceptable and depraved. Richard Dyer argues in this regard that “Boundaries [...] must be clearly delineated and so stereotypes, one of the mechanisms of boundary maintenance, are typically, clear-cut, unalterable” (Dyer 1977, 29).

The film industry—and, especially, Hollywood—has been one of the artistic forms that has most often resorted to stereotypical images of specific human groups (Lee 2008). This is due to the fact that film genres are governed by very rigid sets of tropes and codes that determine, to a great extent, the roles that different characters will play in the narrative, be it a *western*, a romance or a horror film. Dyer claimed that the schemes that we use to decodify film language do not just help us to make sense of the plots, dialogues and motivations, but they are also used to decide what is “natural” and “inevitable” in the characters’ trajectory (1977, 30). Of course, those criteria of normality and inevitability bring with it all kinds of values, beliefs, and attitudes that the dominant groups have been establishing as hegemonic and innate to society. In this regard, it is not strange to note that there is a persistent “grammar (or regime) of representation” in films belonging to different genres, both in what concerns interracial relations, and in those related to social class and gender (Bogle 1973), where intersectionality always plays a preponderant role here. But, besides the power of those film codes, which determine the meaning and position assigned to most characters, there are also other power structures within society which also pigeonhole and confine specific groups of people into certain roles. When Edward Said held that we, Europeans, have constructed “a complex Orient, suitable for study in the academy, for display in the museums, for reconstruction in the colonial office, for theoretical

illustration in anthropological, biological, linguistic, racial and historical theses about mankind and the universe” (1978, 7-8), he was referring precisely to these “regimes of representation” which reveal huge inequalities in terms of power and knowledge. While it is true that cinema has no power to exert socio-political oppression—as colonialism does—nor to carry out economic exploitation—as imperialism does—it is also evident that it has a symbolic power which is able to stigmatize, marginalize, and exclude particular groups from access to certain spaces and resources.

This paper is divided into three different sections. The first one, more descriptive in nature, focuses on the borderlands between Mexico and the US as a territory that has given rise to all sorts of tropes and stereotypes that have been represented in different film genres. For Ramírez Berg, some sci-fi movies, the classic Westerns by John Huston and John Ford or certain films tackling social issues are fraught with “flat and simplistic images” of Latinxs by pigeonholing them into roles such as bandits, prostitutes, *greasers*, *latin lovers* or troublemakers and which has contributed to degrading the image of this group for over a century now (2000, 6). This critic also refers to the recent sprouting of a number of films that try to subvert the use of those stereotypes in an attempt to modify the perception of this group. Thus, the two films analyzed here provide clear evidence of an effort to make the audience reflect on the unfairness of most of the premises on which those denigrating images were based (Ciment and Niogret 2005, 9). On the other hand, the second half of the paper delves into the elements of both movies that have been directly inherited from the conventions of the film genre to which they belong or to general biases of the “cultural Other” in contact zones. As Turner notes, when one digs into the relation between the representational techniques of cinema and ideology, it is important to bear in mind both textual and contextual aspects (2003, 131-32). Finally, the last part offers an analysis of the techniques employed by both filmmakers to question and to subvert many of the stereotypes that common viewers bring to their experience of these types of movies. As will become evident, some of these techniques are closely related to film language itself, but others are linked to the characters and events often appearing in these kinds of stories (Dell’Agnese 2005). To conclude, a few reflections are offered on the role of cinema as a potential instrument to change the perception we have of certain groups and to dismantle some of the stereotypes habitually associated to them.

2. The American Frontier and its Classic Stereotypes

Mary Louise Pratt has described “contact zones”—or borderlands—between two cultures as especially intricate social spaces where they “meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today” (1992, 34). This situation becomes even more complicated in the south-western border of the US, since the birth of the nation has been closely linked to the whole mythology associated to the movement of the American frontier. From the days when historian Frederick J. Turner developed his famous “thesis of the frontier” at the end of the nineteenth century, this paradigm connecting settler colonialism and western expansion with the genesis of the nation has been present in many cultural and artistic manifestations in North America. From paintings to sculptures, from music styles to literature, up to the more recent TV series and movies, practically all art forms have devoted important instances to the “conquest of the West”. As will be seen below, the two films analyzed here, *Los tres entierros de Melquiades Estrada* directed by Tommy Lee Jones (2005) and *Monsters* (2010) by Gareth Edwards, are fraught with scenery and images that remind us of some of the clichés in classical *westerns* or in more imaginative movies. It should be noted, however, that besides belonging to two very different film genres, the two movies portray the borderlands in terms more closely aligned with recent conceptions of the “frontera” (cf. Anzaldúa 1987) than with those that prevailed during the best part of the nineteenth and twentieth centuries. As Limerick explains, today it makes little sense to approach that past as an optimistic story of expansion and conquest of a savage land; it would be fairer to speak of an “ethnic cleansing, expropriation of lands, and a destruction of the environment” (2000, 88). While the allusions to these types of processes are not always explicit in the films, we will see later that both directors clearly build alternative narratives to those present in classical *westerns* and sci-fi movies about alien invasions.

Los tres entierros opens with a hunting scene in the Texan desert where two hunters are traveling in a four-wheel drive truck. After they randomly shoot at a coyote, the hunters discover that their prey had been digging up the grave of a Mexican who had been recently killed by another firearm. The spectator soon deduces that the corpse that the hunters found is that of Melquiades Estrada (Julio César Cedillo), a Mexican cowboy who had been working illegally on a Texan ranch for five years and who had gained the trust and affection of the foreman, Peter Perkins (Tommy Lee Jones) over that time. Melquiades is buried

a second time in a pauper's grave with little ceremony, after which the local sheriff decides that his death does not deserve much investigation. Meanwhile, we have also met Mike Norton (Barry Pepper), who has recently arrived with his wife (January Jones) from Ohio to work for the Border Patrol. Both spouses feel bored and weary in the new environment of the little town of Van Horn, Texas. Mike, especially, often vents his anger by abusing the "wetbacks" every time his patrol comes across a group of them. Soon after, the viewer discovers that it was Mike who accidentally killed Melquiades and hastily buried his body in the desert. Thanks to flashbacks, we also learn that Peter, the greying foreman and Melquiades's friend, had promised him that, should anything happen to him, he would take his body across the Río Grande and bury him in his hometown. After finding out that it was Mike who had killed his Mexican friend, Peter kidnaps him from his home, and makes him dig up Melquiades's corpse. After that he makes Mike accompany him on a redemptive journey to Mexico. Chased by both the local police and the Border Patrol, the antagonistic pair travel on horseback across the mountains and deserts of the rugged Texan landscape. Their trip is packed with unexpected encounters, Norton's attempts to escape, perilous situations, and conversations between Peter and the decomposing corpse of his friend, until they finally reach the place where, supposedly, Melquiades's house had once stood. The end of the movie takes a rather mystical tone because, after burying the unfortunate Mexican cowboy for a third and final time, a special bond emerges between the kidnapper and his victim which makes their profound changes during the tortuous journey evident. As several critics have remarked, "this movie gives a significant twist to the *Western* genre, since it abandons many of its conventions and shows that there exist ample territories yet to be explored in the borderland territories of gunfighters" (Feinberg 2006; French 2006). Although *Los tres entierros* relies on some of the classic themes of the genre—such as loyalty, attachment to home, revenge or hunger for justice—these acquire different connotations here since they are linked to particular phenomena taking place in border areas now: illegal migration, the weakening of certain institutions, new economic interests, loneliness and isolation or the relaxation of some moral codes (cf. Martínez 2006, 4-10).

On the other hand, the giant alien creatures in *Monsters* resemble a pack of terrestrial animals immersed in their daily activities. As one of the scouts guiding the protagonists of the film through the Mexican jungle notes, "If you do not bother them, they will not bother you" (Edwards 2010). In fact, these creatures have not come to invade the planet. They were brought from outer

space by a spatial probe launched by NASA that disintegrated while trying to reenter the earth's orbit over Mexico. Since it is not a form of alien life with a superior intelligence interested in the destruction of human beings, these creatures become another example of the inability of human science and technology to control the effects of their progress. It is clear from the beginning of the film that they are giant octopi, which, like any other animal, can become dangerous when they feel threatened. Other than that, these creatures show little interest in chasing or annihilating the human beings that they run into. Although the "monster" of American militarism—and imperialism—is recurrently shown on the screen in the form of Tomahawk helicopters and fighter jets, the film focuses our attention on the two protagonists: a photojournalist, Andrew Kaulder (Scoot McNairy), in search of melodramatic images of the "invasion," who is told by his boss (the owner of a newspaper) to rescue his daughter, Samantha Wynden (Whitney Able), from the "Infected Zone." Andrew's and Sam's adventures to cross the dangerous area from Mexico to the US border "could be interpreted as a story of tragic love between two young Americans, who are a bit dysfunctional in their social relations" (Combe 2015, 1015). Sam is running away from her fiancé to whom she is not sure she wants to get married, while Andrew has serious problems to manage his relationship with his six-year-old son. As the couple travel across the perilous territory, their affection for each other grows stronger as they go through difficult experiences and share the problems they are trying to overcome. At the end of the film, as the audience somehow hopes, Andrew and Sam come to kiss each other passionately, although this happens just before Sam is killed during one of the confrontations between American troops and the alien beings. In fact, as Deleyto states, "it is the characters' experience of the charged space of the border that primarily defines their journey and the mushrooming of their attraction to one another" (2020, 334). As this critic concludes, "Monsters is a border film: one in which the border lands become the privileged space to meditate on people's place in our globalized world and on the urgency but also the ingrained ambiguities of a cosmopolitan ethics" (334). As will be noted below, the emergence of that new ethics is closely related to both the questioning and outstripping of a whole series of stereotypes associated to monstrosity in this type of films and a change in the perception of the cultural Other in these borderland territories.

Gloria Anzaldúa describes "The U.S.-Mexican border" as "una herida abierta where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third

country—a border culture” (1987, 3). For this scholar, the borderlands mark a divisive line separating *us* from *them*, and is inhabited by “the prohibited, the forbidden”: “*Los atravesados*” (3; italics in original). As some specialists have argued, the perception that audiences have of Hispanic alterity is based on the rigid dichotomies to which Dyer referred above: order-chaos, wealth-poverty, the known-the unknown in which the cultural Other always takes the second place (Noriega 1992). Still, stereotypes evolve over time and they take on new shapes that, while retaining part of their primordial rigidity, turns them into more ambivalent constructs which oscillate between scorn and desire. Besides that, while it is true that the two films discussed here contain elements that are easily recognizable in the two filmic traditions that have generally depicted the cultural Other as lacking in integrity, moral prescience, work ethics, self-reliance, and trust-worthiness, they also include some elements of resistance and self-assertion that contribute to understanding stereotypes as a potential source of “*productive ambivalence of the object of colonial discourse*” (Bhabha 1994, 67; italics in original).

3. Challenging and Subverting Stereotypes in Alternative Stories

Even if, as said above, many of the reviews of both movies referred to their “indebtedness” to some of the classics in their respective genres, it is also clear that at least some of those reviews underlined that both films incorporated original elements that were pushing the two genres in new directions (Atkinson 2011). In this regard, these analysts praised them because they gave a new twist—similar to those of *Once upon a Time in México* (2003) or *District 9* (2009)—to film genres that were somehow exhausted. A great deal of the success of both productions in terms of coming up with original plots and archetypes is intimately linked to the new dynamics occurring in borderlands and that are depicted in them. Both Jones’s post-western and the unusual film about alien beings created by Edwards take us to places where, rather than a prevalence of distinctions and differences, we observe clear signs of interethnic relations, processes of cultural hybridization, and all sorts of mobilities and social and economic transferences. Anzaldúa refers to the emergence of a “new mestiza consciousness”: “Soy el producto de un amasamiento, de una unión y una mezcla que no solo ha producido una criatura de la oscuridad y una de la luz, sino también una criatura que cuestiona las definiciones de la luz y la oscuridad, y les otorga nuevos significados” (1987, 81). Undoubtedly, one of the most pristine examples of these kinds of processes in Jones’s film is the close friendship between

Melquiades and Peter Perkins which, according to some critics, may even reveal undertones of some kinship or even homoeroticism. What seems unquestionable is that this relationship—which involves mutual trust, loyalty, and a close bond—dismantles stereotypes of both the traditional cowboy and the wetback (Jones 2005). Something similar could be stated about the relationships that Sam and Andrew have with the local folk who help them to get to the limits of the Infected Zone. Although Sam may appear at first as the typical wealthy blonde from the north, as Combe notes, “she never behaves in an arrogant or patronizing way with Mexicans. On the contrary, she seems to feel comfortable with the people and their culture” (2015, 1016). Of course, the fact that both she and Perkins in *Los tres entierros* are able to communicate relatively fluently in Spanish is an important bridge that allows them to connect with their southern “neighbors” in a more fraternal way. Several experts have underscored the importance of the fact that both films may be considered bilingual, since in order to follow the plot lines in all their complexity one needs to appreciate the important role of both languages in the characters’ relationships (Carter 2012, 1; Deleyto 2020, 335).

Besides showing some of the phenomena that are characteristic of border territories, such as transnationalism or multiple identities, in innovative and productive ways, both Jones and Edwards resort to narrative resources that may even disorient the audience, since they intentionally regulate the flow of information that viewers have to interpret and evaluate the behavior of the characters in different circumstances. In the case of Jones’s film, a majority of critics have attributed the jumps in time and the discontinuities in the story—particularly in the first half of the movie—to the hand of the script writer, Guillermo Arriaga, who has turned these ruptures and digressions into some sort of trademark. *Los tres entierros* could have followed a more lineal chronology without affecting very much the message of the story. However, Matthew Carter and other critics have remarked that those discontinuities in the plot are essential both to pull spectators outside the coordinates of “space” and “time” that are typical in more conventional films, and also to warn them about the “imponderables” that often determine the fates of the different characters (Carter 2012, 6-7). It is interesting, for instance, to see how the initial animosity between the characters of Perkins and Norton is gradually deconstructed as a result of a series of unexpected encounters—with eremites, “coyotes”, wetbacks and medicine women—which make them aware of their vulnerability and of the many things they share, despite their differences. For French, the “slow pace and labyrinthine structure” of the

movie are perfectly justified by the necessity to convince the spectator to abandon many of their preconceptions about the characters (2006). Something similar could be affirmed about *Monsters* which, unlike many recent sci-fi film—more interested in frenetic action and special effects—centers on the intricate relationship between the two protagonists and delves into how it is very much shaped by the difficult surroundings. Deleyto explains in his article that Edwards is a true master of the combination of techniques of documentary cinema with computer-generated special visual and sound effects that are not only very convincing, but also foster a different understanding of humanity, of individuality and identity (2020, 340). This fact not only turns *Monsters* into a more reflective and less belligerent film (than what is common in sci-fi movies), but it allows the audience to become aware of the prejudice and stereotypes with which we often approach this genre. When discussing “colonial discourse,” Bhabha notes about this that, “As a form of splitting and multiple belief, the stereotype requires, for its successful signification, a continual and repetitive chain of other stereotypes” (1994, 77).

To conclude this section, there are two or three important ideas about Jones’s and Edwards’s films that may explain some of the unexpected twists and challenging perspectives described above. In both cases, the films were *operas primas* of the two directors and both of them emphasized in interviews that they wanted to transcend the limits that the film traditions could impose to their work (Ciment and Niogret 2005, 9; Wixson 2011). As a result, not only do they use narrative formulae and stylistic innovations—from the musical score to some special effects—that subvert many of the stereotypes and tropes common in these genres, but they also propose alternative stories to try to better understand human relations in contact zones between different cultures. According to Atkinson, Edwards’s film is packed with ambivalences that make the viewer reflect on “our frenzied obsession with control, our fears of natural phenomena and what is different, our indifference to people from other cultures, and the immense panic that we experience when our control proves fragile in the face of certain processes” (2011, 33). Practically all critics have agreed that the endings of both movies make the spectators feel uncomfortable because they cannot hold onto the traditional conventions of interpretation, neither onto the values that could be derived from our ideas of honor, loyalty and justice. As Bhabha explains, “our stereotypical knowledges, racial theories, and the legacies of colonialism” are at the very root of current political and cultural ideologies that help us explain—and justify, sometimes—reality and certain behaviors (1994, 83). When some artworks and cultural

artefacts challenge many of those parameters, it is by no means unusual to experience that distressing feeling.

4. Closing Remarks

In the final chapter of his book about the image of Latinxs in cinema—under the title of “The End of Stereotypes?”—Ramírez Berg wonders to what extent the representation of this group has changed since the outset of the new millennium. His answer is slightly ambiguous, since, although he highlights the increasing presence of actors, scriptwriters, directors, and producers of that origin, which will likely warrant a truer representation in the future, it still seems inevitable that a number of stereotypes will keep emerging in films (2002, 270). Indeed, the historical experience of other groups—such as the Irish or African-Americans—suggests that, although important steps have been taken in the direction of reconfiguring the image that the film industry projects of these groups, it is not easy to fully escape the conventions, power structures, and ideologies that frequently underpin film narratives. Evidently, *westerns* such as *Lone Star* (1996) by John Sayles or *Brokeback Mountain* (2005) by Ang Lee, as well as some recent sci-fi movies such as *V for Vendetta* (2006) or *Children of Men* (2006) by Alfonso Cuarón have given a significant twist to the tropes and stereotypes that usually appear in both genres. As Noriega explained more than three decades ago, “the cinema can become an important social actor by transforming the audience’s perception of certain human groups” that have been historically mistreated by the film industry (1992, 3). This paper has shown that it is not easy to avoid all the prejudices and stereotypes—both textual and contextual—that far too often govern the art of storytelling in particular contexts (cf. Ibarrola-Armendariz 2013, 164). Our analysis of *Los tres entierros de Melquiades Estrada* and *Monsters* clearly reveals the capacity of films to make viewers feel compelled—or at least encouraged—to perceive certain human groups from an utterly different perspective. As Carter concludes about Jones’s movie, “*Los tres entierros* subverts many of the themes and stereotypes typical of the borderlands [...] and suggests a broader and more inclusive story of the phenomena taking place in these territories” (2012, 16).

In the introduction of the paper, it was admitted that films—and artworks, in general—cannot aspire to have the same type of impact as political decisions or new legislation regarding the treatment received by certain groups in society. Nevertheless, Bhabha notes that “the repertoire of positions of power and resistance, of domination and dependence that constructs colonial

identification subject” in these works is very effective when it comes to defining the audience’s response to “some common characters and stereotypes in colonial discourse” (1994, 67). If we bear in mind that about 80 to 85% of the international film market is taken up by what comes to us from Hollywood, it is critical that filmmakers such as Jones and Edwards keep making movies that challenge and abandon those traditional stereotypes (cf. Lee 2008, 395). If, furthermore, they do it in what Eric Williams has called the filmic “supergenres”, that is, those types of film narratives that tend to be especially popular among spectators, it is undoubtable that their impact will be remarkable (2017, 21). The main goal of this paper has been to highlight the efforts made by some artists in order to transform, as far as possible, our perception of certain social collectives by means of a deconstruction of some of the traditional stereotypes used to represent them.

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