

# Flamenco Nation The Construction Of Spanish Nation

*Flamenco Nation* Sandie Eleanor Holguin.2019

France Andrew Whittaker.2008 A guidebook can show you where to go, a phrase-book what to say when you get there. Only Speak the Culture: France will lead you to the nation's soul. This easy-to-use cultural companion reflects what it means to have grown up with Camus, Cézanne, De Gaulle and Bardot; it captures the spirit of France and delves deep into the Gallic psyche. Through exploring the people, the movements and the lifestyles that have shaped the French experience, you will come to an intimate understanding of France and the French. There are many travel guides and manuals on living in France. Speak the Culture: France is different: a superbly designed, informed and entertaining insight into French life and culture and who the French really are. Recommended by the Institut français du Royaume-Uni, the Official French Government Centre of Language and Culture in the UK For new residents, business travellers, holidaymakers, students and lovers of France everywhere, Speak the Culture: France is an engaging companion and guide to an enviably rich civilization at the heart of Europe. Excerpt It would be wrong to imagine that your average Frenchwoman just pops into Chanel on the Rue du Faubourg-St-Honoré whenever she needs a new bag, cardy or fragrance. While a significant minority do indulge in ready-to-wear lines produced by designer labels, most are happy with less brand-conscious garments. Small boutiques and historic department stores like Le Bon Marché and Les Galeries Lafayette sell the big brands, but many French are happy to buy anonymous clothes at knockdown prices in chain stores like Tati, or even in the hypermarket.

¿Por qué? 101 Questions About Spanish Judy Hochberg.2016-10-20 ¿Por qué? 101 Questions about Spanish is for anyone who wants to understand how Spanish really works. Standard textbooks and grammars describe the what of Spanish - its vocabulary, grammar, spelling, and pronunciation - but ¿Por qué? explains the why. Judy Hochberg draws on linguistic principles, Hispanic culture, and language history to answer questions such as: Why are so many Spanish verbs irregular? - Why does Spanish have different ways to say you? - Why is h silent? - Why doesn't Spanish use apostrophes? - Why does Castilian Spanish have the th sound? Packed with information, guidance, and links to further research, ¿Por qué? is an accessible study guide that is suitable for Spanish students, instructors, native speakers, and the general reader. It is a valuable supplementary text for serious students of Spanish at all levels, from beginning to advanced. ¿Por qué? also covers topics usually left to specialized books, including the evolution of Spanish, how children and adults learn Spanish, and the status of languages that co-exist with Spanish, from Catalan to Spanish sign language to the indigenous languages of Latin America.

Cantaoras Loren Chuse.2013-10-11 This book provides an in-depth ethnographic investigation of the greatly underestimated and underappreciated contributions of women singers, the cantaoras, to the creation, transmission and innovation in flamenco song. Situating the study of flamenco in the context of social and political currents that have shaped twentieth-century Spain, and drawing on interviews with the cantaoras themselves, Loren Chuse shows how flamenco is a complex of cultural practices at once musical, physical, verbal and social, involving the expression and negotiation of complex multi-layered identities, including notions of Andalusian, regional, gypsy and gender identity. Chuse shows how women are engaged in the formation of flamenco today, and how they respond to the balance and tensions between tradition and innovation. In so doing, she encourages a deeper appreciation of flamenco and initiates new approaches within ethnomusicology, feminist scholarship, flamenco, gender and popular music studies.

**Discordant Notes** Samuel Llano.2018-11-21 Scholarship on urban culture and the senses has traditionally focused on the study of literature and the visual arts. Recent decades have seen a surge of interest on the effects of sound the urban space and its population. These studies analyse how sound generates identities that are often fragmentary and mutually conflicting. They also explore the ways in which sound triggers campaigns against the negative effects of noise on the nerves and health of the population. Little research has been carried out about the impact of sound and music in areas of broader social and political concern such as social aid, hygiene and social control. Based on a detailed study of Madrid from the 1850s to the 1930s, Discordant Notes argues that sound and music have played a key role in structuring the transition to modernity by helping to negotiate social attitudes and legal responses to problems such as poverty, insalubrity, and crime. Attempts to control the social groups that own unwanted musical practices such as organ grinding and flamenco performances in taverns raised awareness about public hygiene, alcoholism and crime, and triggered legal reform in these areas. In addition to scapegoating, marginalising and persecuting these musical practices, the authorities and the media used workhouse bands as instruments of social control to spread aural hygiene across the city.

Disorientations Susan Martin-Márquez.2008-10-01 Exploring the fraught processes of Spaniards' efforts to formulate a national identity - from the Enlightenment to the present - this book focuses on the nation's Islamic-African legacy, disputing the received wisdom that Spain has consistently rejected its historical relationship to Muslims and Africans.

*Iberia* James A. Michener.2015-03-10 “Massive, beautiful . . . unquestionably some of the best writing on Spain [and] the best that Mr. Michener has ever done on any subject.”—The Wall Street Journal Spain is an immemorial land like no other, one that James A. Michener, the Pulitzer Prize-winning author and celebrated citizen of the world, came to love as his own. Iberia is Michener’s enduring nonfiction tribute to his cherished second home. In the fresh and vivid prose that is his trademark, he not only reveals the celebrated history of bullfighters and warrior kings, painters and processions, cathedrals and olive orchards, he also shares the intimate, often hidden country he came to know, where the congeniality of living souls is thrust against the dark weight of history. Wild, contradictory, passionately beautiful, this is Spain as experienced by a master writer.

Spanish Life in Town and Country L. Higgin.1906

**The Art of Flamenco** D E Pohren.2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*Metaphors of Spain* Javier Moreno-Luzón,Xosé M. Núñez Seixas.2017-02-01 The history of twentieth-century Spanish nationalism is a complex one, placing a set of famously distinctive regional identities against a backdrop of religious conflict, separatist tensions, and the autocratic rule of Francisco Franco. And despite the undeniably political character of that story, cultural history can also provide essential insights into the subject. Metaphors of Spain brings together leading historians to examine Spanish nationalism through its diverse and complementary cultural artifacts, from “formal” representations such as the flag to music, bullfighting, and other more diffuse examples. Together they describe not a Spanish national “essence,” but a nationalism that is constantly evolving and accommodates multiple interpretations.

**Spain** Stanley G. Payne.2011-01-11 From bloodthirsty conquest to exotic romance, stereotypes of Spain abound. This new volume by distinguished historian Stanley G. Payne draws on his half-century of experience to offer a balanced, broadly chronological survey of Spanish history from the Visigoths to the present. Who were the first “Spaniards”? Is Spain a fully Western country? Was Spanish liberalism a failure? Examining Spain’s unique role in the larger history of Western Europe, Payne reinterprets key aspects of the country’s history. Topics include Muslim culture in the peninsula, the Spanish monarchy, the empire, and the relationship

between Spain and Portugal. Turning to the twentieth century, Payne discusses the Second Republic and the Spanish Civil War. The book's final chapters focus on the Franco regime, the nature of Spanish fascism, and the special role of the military. Analyzing the figure of Franco himself, Payne seeks to explain why some Spaniards still regard him with respect, while many others view the late dictator with profound loathing. Framed by reflections on the author's own formation as a Hispanist and his evaluation of the controversy about "historical memory" in contemporary Spain, this volume offers deeply informed insights into both the history and the historiography of a unique country. A Choice Outstanding Academic Book Best Books for General Audiences, selected by the Public Library Association

Tourism and Dictatorship S. Pack.2006-10-02 Following WWII, the authoritarian and morally austere dictatorship of General Francisco Franco's Spain became the playground for millions of carefree tourists from Europe's prosperous democracies. This book chronicles how this helped to strengthen Franco's regime and economic and political standing.

**Franco** Stanley G. Payne, Jesús Palacios.2014-11-24 Chronicles the life and rule of the Spanish dictator, from his early years to his military career to his leadership of the nation.

**Culture and Customs of Spain** Edward F. Stanton.2002-05-30 Modern Spain is a revelation in this up-to-date overview. Stanton vibrantly describes the startling variety of landscape, people, and culture that make up Spain today. Included are a context chapter and others on religion, customs, media, cinema, literature, performing arts, and visual arts. Students of Spanish and a general audience will be rewarded with engrossing insights into what writer Ernest Hemingway called the very best country of all. Spain is a modern European nation, yet Spaniards are fiercely tied to their individual towns and regions—with their distinct social customs, dialects or languages, foods, landscape, and lifestyles—more than to a united country. Culture and Customs of Spain conveys the extremes, such as the hard-working Catalan contrasted to the leisurely paced Castilian, coexisting in first and third world conditions, and the love/hate relationship with the Catholic Church. Spain's institutions are described, and its contributions to the world—from unparalleled literature and cuisine to flamenco and filmmaker Pedro Almodovar—are celebrated. A chronology and glossary complement the text.

**Creating Spaniards** Sandie Eleanor Holguin.2002 Landscape, Nature, and the Body Politic explores the origins and lasting influences of two contesting but intertwined discourses that persist today when we use the words landscape, country, scenery, nature, national. In the first sense, the land is a physical and bounded body of terrain upon which the nation state is constructed (e.g., the purple mountain majesties above the fruited plain, from sea to shining sea). In the second, the country is constituted through its people and established through time and precedence (e.g., land where our fathers died, land of the Pilgrims pride). Kenneth Robert Olwig's extended exploration of these discourses is a masterful work of scholarship both broad and deep, which opens up new avenues of thinking in the areas of geography, literature, theater, history, political science, law, and environmental studies. Olwig tracks these ideas through Anglo-American history, starting with seventeenth-century conflicts between the Stuart kings and the English Parliament, and the Stuart dream of uniting Scotland with England and Wales into one nation on the island of Britain. He uses a royal production of a Ben Jonson masque, with stage sets by architect Inigo Jones, as a touchstone for exploring how the notion of landscape expands from artful stage scenery to a geopolitical ideal. Olwig pursues these contested concepts of the body politic from Europe to America and to global politics, illuminating a host of topics, from national parks and environmental planning to theories of polity and virulent nationalistic movements.

National Dish Anya von Bremzen.2023-06-20 In this engrossing and timely journey to the crossroads of food and identity award-winning writer Anya von Bremzen explores six of the world's most fascinating and iconic culinary cultures—France, Italy, Japan, Spain, Mexico, and Turkey—brilliantly weaving cuisine, history, and politics into a work of scintillating connoisseurship and charm We all have an idea in our heads about what French food is—or Italian, or Japanese, or Mexican, or . . . But where did those ideas come from? Who decides what makes a national food canon? Recipient of three James Beard awards, Anya von Bremzen has written definitive cookbooks on Russian, Spanish, and Latin American cuisines, as well as her internationally acclaimed memoir Mastering the Art of Soviet Cooking. Now in National Dish, she sets out to investigate the truth behind the eternal cliché—"we are what we eat"—traveling to six storied food capitals, going high and low, from world-famous chefs to scholars to strangers in bars, in search of how cuisine became connected to place and identity. Paris is where the whole idea of food as national heritage was first invented, and so it is where Anya must begin. With an inquisitive eye and unmistakable wit, she ponders the codification of French food and the current tension between locavorism and globalization. From France, she's off to Naples, to probe the myth and reality of pizza, pasta, and Italian-ness. Next up, Tokyo, where Anya and her partner Barry explore ramen, rice, and the distance between Japan's future and its past. From there they move to Seville, to search for the community-based essence of Spain's tapas traditions, and then Oaxaca, where debates over postcolonial cultural integration find expression in maize and mole. In Istanbul, a traditional Ottoman potluck becomes a lens on how a former multicultural empire defines its food heritage. Finally, they land back in their beloved home in Queens, for a dinner centered on Ukrainian borsch, a meal that has never felt more loaded, or more precious and poignant. A unique and magical cook's tour of the world, National Dish brings us to a deep appreciation of how the country makes the food, and the food the country.

**The Temporary European** Cameron Hewitt.2022-02-01 Write guidebooks, make travel TV, lead bus tours? Cameron Hewitt has been Rick Steves' right hand for more than 20 years, doing just that. The Temporary European is a collection of vivid, entertaining travel tales from across Europe. Cameron zips you into his backpack for engaging and inspiring experiences: sampling spleen sandwiches at a Palermo street market; hiking alone with the cows high in the Swiss Alps; simmering in Budapest's thermal baths; trekking across an English moor to a stone circle; hand-rolling pasta at a Tuscan agriturismo; shivering through Highland games in a soggy Scottish village; and much more. Along the way, Cameron introduces us to his favorite Europeans. In Mostar, Alma demonstrates how Bosnian coffee isn't just a drink, but a social ritual. In France, Mathilde explains that the true mastery of a fromager isn't making cheese, but aging it. In Spain, Fran proudly eats acorns, but never corn on the cob. While personal, the stories also tap into the universal joy of travel. Cameron's travel motto (inspired by a globetrotting auntie) is Jams Are Fun—the fondest memories arrive when your best-laid plans go sideways. And he encourages travelers to stow their phones and guidebooks, slow down, and savor those magic moments that arrive between stops on a busy itinerary. The stories are packed with inspiration and insights for your next trip, including how to find the best gelato in Italy, how to select the best produce at a Provençal market, how to navigate Spain's confusing tapas scene, and how to survive the experience of driving in Sicily (hint: just go numb). And you'll get a reality check for every traveler's dream job: researching and writing guidebooks; guiding busloads of Americans on tours around Europe; scouting and producing a travel TV show; and working with Rick Steves and his merry band of travelers. It's a candid account of how the sausage gets made in the travel business—told with warts-and-all honesty and a sense of humor. For Rick Steves fans, or anyone who loves Europe, The Temporary European is inspiring, insightful, and fun.

*Tiny You* Jennifer L. Holland.2020 *Tiny You* tells the story of one of the most successful political movements of the twentieth century: the grassroots campaign against legalized abortion. While Americans have rapidly changed their minds about sex education, pornography, arts funding, gay teachers, and ultimately gay marriage, opposition to legalized abortion has only grown. As other socially conservative movements have lost young activists, the pro-life movement has successfully recruited more young people to their cause. Jennifer L. Holland explores why abortion dominates conservative politics like no other cultural issue. Looking at anti-abortion movements in four western states since the 1960s—turning to the fetal pins passed around church services, the graphic images exchanged between friends, and the fetus dolls given to children in school—she argues that activists made fetal life feel personal to many Americans. Pro-life activists persuaded people to see themselves in the pins, images, and dolls they held in their hands and made the fight against abortion the primary bread-and-butter issue for social conservatives. Holland ultimately demonstrates that the success of the pro-life movement lies in the borrowed logic and emotional power of leftist activism.

**Flamenco Music and National Identity in Spain** William Washabaugh.2016-04-15 Flamenco Music and National Identity in Spain explores the efforts of the current government in southern Spain to establish flamenco music as a significant patrimonial symbol and marker of cultural identity. Further, it aims to demonstrate that these Andalusian efforts form part of the ambitious project of rethinking the nation-state of Spain,

and of reconsidering the nature of national identity. A salient theme in this book is that the development of notions of style and identity are mediated by social institutions. Specifically, the book documents the development of flamenco's musical style by tracing the genre's development, between 1880 and 1980, and demonstrating the manner in which the now conventional characterization of the flamenco style was mediated by krausist, modernist, and journalist institutions. Just as importantly, it identifies two recent institutional forces, that of audio recording and cinema, that promote a concept of musical style that sharply contrasts with the conventional notion. By emphasizing the importance of forward-looking notions of style and identity, *Flamenco Music and National Identity in Spain* makes a strong case for advancing the Spanish experiment in nation-building, but also for re-thinking nationalism and cultural identity on a global scale.

*A Nation Fermented* Robert Shea Terrell.2023-12-12 How did beer become one of the central commodities associated with the German nation? How did a little-known provincial production standard DS the Reinheitsgebot, or Beer Purity Law DS become a pillar of national consumer sentiments? How did the jovial, beer-drinking German become a fixture in the global imagination? While the connection between beer and Germany seems self-evident, *A Nation Fermented* reveals how it was produced through a strange brew of regional commercial and political pressures. Spanning from the late nineteenth century to the last decades of the twentieth, *A Nation Fermented* argues that the economic, regulatory, and cultural weight of Bavaria shaped the German nation in profound ways. Drawing on sources from over a dozen archives and repositories, Terrell weaves together subjects ranging from tax law to advertising, public health to European integration, and agriculture to global stereotypes. Offering a history of the Germany that Bavaria made over the twentieth century, *A Nation Fermented* both eschews sharp temporal divisions and forgoes conventional narratives centered on Prussia, Berlin, or the Rhineland. In so doing, Terrell offers a fresh take on the importance of provincial influences and the role of commodities and commerce in shaping the nation.

**Music Theater and Popular Nationalism in Spain, 1880-1930** Clinton D. Young.2016-01-11 From its earliest appearance in the mid-1600s, the lyric theater form of zarzuela captivated Spanish audiences with its witty writing and lively musical scores. Clinton D. Young's *Music Theater and Popular Nationalism in Spain, 1880-1930* persuasively links zarzuela's celebration of Spanish history and culture to the development of concepts of nationalism and national identity at the dawn of the twentieth century. As a weak Spanish government focused its energy on preventing a recurrence of mid-nineteenth-century political upheavals, the project of articulating a national identity occurred at the popular level, particularly in cultural venues such as the theater. Zarzuela suited this aim well, depicting the lives of everyday citizens amid the rapidly changing norms brought about by industrialization and urbanization. It also integrated regional differences into a unified vision of Spanish national identity: a zarzuela performance set in Madrid could incorporate forms of music and folk dancing native to areas of the country as far distant as Andalucía and Catalonia. A true "music of the people" (música popular), zarzuela offered its audiences an image of what a more modern Spain might look like. Zarzuela alone could not create a unified concept of Spanish identity, particularly with competition from new forms of mass culture and the rise of the Primo de Rivera dictatorship in the 1920s. Yet, as this riveting study shows, it made an indelible contribution to popular culture and nationalism. Young's history brings to life the stories, songs, and evolving contexts of a uniquely Spanish art form.

**Spanish identity in the age of nations** José Álvarez-Junco.2013-07-19 Spanish identity in the age of nations offers the first comprehensive account in any language of the formation and development of Spanish national identity from ancient times to the present. Much has been written on French, British and German nationalism, but remarkably little has been published on Spanish nationalism. Paradoxically, even in Spain there is much more on Basque, Catalan and other regional nationalisms than on Spanish identity. As a result, this study fills an enormous gap in the literature on Spanish history. This book traces the emergence and evolution of an initial collective identity within the Iberian Peninsula from the Middle Ages to the end of the ancien regime based on the Catholic religion, loyalty to the Crown and Empire. The adaptation of this identity to the modern era, beginning with the Napoleonic Wars and the liberal revolutions, forms the crux of this study. None the less, the book also embraces the highly contested evolution of the national identity in the twentieth century, including both the Civil War and the Franco Dictatorship. Álvarez-Junco's pioneering study was awarded both the National Prize for Literature in Spain and the Fastenrath Prize by the Spanish Royal Academy

*State and Nation Making in Latin America and Spain* Miguel A. Centeno,Agustin E. Ferraro.2013-03-29 The growth of institutional capacity in the developing world has become a central theme in twenty-first-century social science. Many studies have shown that public institutions are an important determinant of long-run rates of economic growth. This book argues that to understand the difficulties and pitfalls of state building in the contemporary world, it is necessary to analyze previous efforts to create institutional capacity in conflictive contexts. It provides a comprehensive analysis of the process of state and nation building in Latin America and Spain from independence to the 1930s. The book examines how Latin American countries and Spain tried to build modern and efficient state institutions for more than a century - without much success. The Spanish and Latin American experience of the nineteenth century was arguably the first regional stage on which the organizational and political dilemmas that still haunt states were faced. This book provides an unprecedented perspective on the development and contemporary outcome of those state and nation-building projects.

**Made in Spain** Sílvia Martínez,Héctor Fouce.2013-07-18 *Made in Spain: Studies in Popular Music* will serve as a comprehensive and rigorous introduction to the history, sociology and musicology of 20th century Spanish popular music. The volume will consist of 16 essays by leading scholars of Spanish music and will cover the major figures, styles and social contexts of pop music in Spain. Although all the contributors are Spanish, the essays will be expressly written for an international English-speaking audience. No knowledge of Spanish music or culture will be assumed. Each section will feature a brief introduction by the volume editors, while each essay will provide adequate context so readers understand why the figure or genre under discussion is of lasting significance to Spanish popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections.

**Sonidos Negros** K. Meira Goldberg.2018-11-29 How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? *Sonidos Negros* traces how, in the span between 1492 and 1933, the vanquished Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of conquest. Flamenco's *Sonidos Negros* live in this precarious balance, amid the purposeful confusion and ruckus cloaking embodied resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization.

**Reconstructing Spain** Dacia Viejo-Rose.2011 This book explores the role of cultural heritage in post-conflict reconstruction, whether as a motor for the prolongation of violence or as a resource for building reconciliation. The research was driven by two main goals: to understand the post-conflict reconstruction process and to identify how this process evolves in the medium term and the impact it has on society. The Spanish Civil War (1936-39) and its subsequent phases of reconstruction provides the primary material for this exploration. In pursuit of the first goal, the book centers on the material practices and rhetorical strategies developed around cultural heritage in post-civil war Spain and the victorious Franco regime's reconstruction. The analysis captures a discursively complex set of practices that made up the reconstruction and in which a variety of Spanish heritage sites were claimed, rebuilt or restored, and represented - as signs of historical narratives, political legitimacy, and group identity. The reconstruction of the town of Gernika is a particularly emblematic instance of destruction and a significant symbol within the Basque regions of Spain, as well as internationally. By examining Gernika, it is possible to identify some of the trends common to the reconstruction as a whole, along with those aspects that pertain to its singular symbolic resonance. In order to achieve the second goal, the book examines the processes of selection, value change, and exclusionary dynamics of reconstruction. Exploring the possible impact of post-civil war reconstruction in the medium term is conducted in two time frames: the period of political transition that followed General Franco's death in

1975, and the 2004-2008 period when Rodriguez Zapatero's government undertook initiatives to 'recover the historic memory' of the war and dictatorship. Finally, the observations made of the Spanish reconstruction are analyzed in terms of how they might reveal general trends in post-conflict reconstruction processes in relation to cultural heritage. These insights are pertinent to the situations in Cambodia, Bosnia and Herzegovina, Afghanistan, and Iraq.

**Flamenco** Michelle Heffner Hayes.2014-11-21 This analytical history traces representations of flamenco dance in Spain and abroad from the twentieth century to the present, using histories, film, accounts of live performances, and practitioner interviews. Beginning with an analysis of flamenco historiography, the text examines images of the female dancer in films by Luis Buñuel, Carlos Saura, and Antonio Gades; stereotypes of flamenco bodies and Andalusian culture in Prosper Mérimée's *Carmen*; and the ways in which contemporary flamenco dancers like Belén Maya and Rocío Molina negotiate the stereotype of *Carmen* and an idealized Spanish feminine that pervades "traditional" flamenco. Instructors considering this book for use in a course may request an examination copy here.

**Music, National Identity and the Politics of Location** Vanessa Knights.2016-04-29 How are national identities constructed and articulated through music? Popular music has long been associated with political dissent, and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of 'its' popular musics. Similarly, popular musics have been used 'from the ground up' as sites for both populist and popular critiques of nationalist sentiment, from the position of both a globalizing and a 'local' vernacular culture. The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology. The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity. The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities: the evolution of these identities, particularly with reference to the concept of 'authenticity' in music, is situated within broader debates on power, political economy and constructions of the self. Theorizations of practice are employed after the manner of Bourdieu, Gramsci, Goffman, Gadamer, Habermas, Bhabha, Lacan and Žižek. Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage, critique or obscure discourses on national identity. The studies include discussions of: musical representations of Irishness; the relationship between Afropop and World Music; Norwegian club music; the revival of traditional music in Serbia; resistance to cultural homogeneity in Brazil; contemporary Uyghur song in Northwest China; rap and race in French society; technobanda from the barrios of Los Angeles, and Spanish/Moroccan *raï*. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

**Transnational Spanish Studies** Catherine Davies,Rory O'Bryen.2020-06-17 The focus of this book is two-fold. First it traces the expansive geographical spread of the language commonly referred to as Spanish. This has given rise to multiple hybrid formations over time emerging in the clash of multiple cultures, languages and religions within and between great empires (Roman, Islamic, Hispano-Catholic), each with expansionist policies leading to wars, huge territorial gains and population movements. This long history makes Hispanophone culture itself a supranational, trans-imperial one long before we witness its various national cultures being refashioned as a result of the transnational processes associated with globalization today. Indeed, the Spanish language we recognise today was 'transnational' long before it was ever the foundation of a single nation state. Secondly, it approaches the more recent post-national, translingual and inter-subjective 'border-crossings' that characterise the global world today with an eye to their unfolding within this long trans-imperial history of the Hispanophone world. In doing so, it maps out some of the contemporary post-colonial, decolonial and trans-Atlantic inflections of this trans-imperial history as manifest in literature, cinema, music and digital cultures. Contributors: Christopher J. Pountain, L.P. Harvey, James T. Monroe, Rosaleen Howard, Mark Thurner, Alexander Samson, Andrew Ginger, Samuel Llano, Philip Swanson, Claire Taylor, Emily Baker, Elzbieta Slodowska, Francisco-J. Hernández Adrián, Henriette Partzsch, Helen Melling, Conrad James and Benjamin Quarshie.

**Framing Majismo** Tara Zanardi.2016-03-08 Majismo, a cultural phenomenon that embodied the popular aesthetic in Spain from the second half of the eighteenth century, served as a vehicle to "regain" Spanish heritage. As expressed in visual representations of popular types participating in traditional customs and wearing garments viewed as historically Spanish, majismo conferred on Spanish "citizens" the pictorial ideal of a shared national character. In *Framing Majismo*, Tara Zanardi explores nobles' fascination with and appropriation of the practices and types associated with majismo, as well as how this connection cultivated the formation of an elite Spanish identity in the late 1700s and aided the Bourbons' objective to fashion themselves as the legitimate rulers of Spain. In particular, the book considers artistic and literary representations of the *majo* and the *maja*, purportedly native types who embodied and performed uniquely Spanish characteristics. Such visual examples of majismo emerge as critical and contentious sites for navigating eighteenth-century conceptions of gender, national character, and noble identity. Zanardi also examines how these bodies were contrasted with those regarded as "foreign," finding that "foreign" and "national" bodies were frequently described and depicted in similar ways. She isolates and uncovers the nuances of bodily representation, ultimately showing how the body and the emergent nation were mutually constructed at a critical historical moment for both.

**Duende** Jason Webster.2010-08-03 Having pursued a conventional enough path through school and university, Jason Webster was all set to enter the world of academe as a profession. But when his aloof Florentine girlfriend of some years dumped him unceremoniously, he found himself at a crossroads. Abandoning the world of libraries and the future he had always imagined for himself, he headed off instead for Spain in search of duende, the intense emotional state - part ecstasy, part desperation - so intrinsic to flamenco. Duende is an account of his years spent in Spain feeding his obsessive interest in flamenco: he subjects himself to the tyranny of his guitar teacher, practising for hours on end until his fingers bleed; he becomes involved in a passionate affair with Lola, a flamenco dancer (and older woman) married to the gun-toting Vicente, only to flee Alicante in fear of his life; in Madrid, he falls in with Gypsies and meets the imperious Jesús. Joining their dislocated, cocaine-fuelled world, stealing cars by night and sleeping away the days in tawdry rooms, he finds himself spiralling self-destructively downwards. It is only when he arrives in Granada bruised and battered, after two years total immersion in the flamenco lifestyle that he is able to put his obsession into context. In the tradition of Laurie Lee's classic *As I Walked Out One Midsummer Morning*, Duende charts a young man's emotional coming of age and offers real insight into the passionate essence of flamenco.

*Gypsies and Flamenco* Bernard Leblon.2003 This definitive work on the contribution of the Gypsies to the development of flamenco traces their influences on music from their long migration from India, through Iran, Turkey, Greece, and Hungary, to their persecution in Spain. This new updated edition provides fuller explanations of some of the technical terms and an invaluable biographical dictionary of 200 of the foremost Gypsy flamenco artists from its origins to the present day, as well as a discography and videography.

**The Golden Age of the Spanish Dance** Michael 'miguel' Bernal.2020-07-06 This printed material is a chronological history of dance, bringing together many different dancers and styles, a unification of Spanish art-forms. We have seen a handful of dance biographies always declaring the career of their subject as the most important. Let's place into perspective that we had many dancers during the same time frame and each one contributed, some more than others. Noting the artistic contributions made by these performers made it easier to review the period of Spanish dance as an 'era'. We took these performers and placed them into one account, foretelling how this style of dance contributed to the overall American style of the Spanish dance. Americans Ted Shawn, Ruth St. Denis, La Meri, Carmelita Maracci and Ballet Russes Anna Pavlova, Adolph Bolm and Leonide Massine were all in some way affected by the Spanish dance. Even Hollywood and Broadway were instrumental in the birth of Hispanic culture in the country. In this first book I have highlighted the careers of two artists, La Argentina and Vicente Escudero, both worked together forming a part-time partnership important in this early era. Later Spaniards who exemplified the art-form in America were La Argentinita, Pilar Lopez, Rosario & Antonio, Jose Greco, and Nana Lorca whose reflections are mirrored within these pages and later editions.

**The Rough Guide to Portugal** John Fisher,Matthew Hancock,Jules Brown.2010-04-01 The Rough Guide to Portugal is the essential travel guide with clear maps and coverage of the country's unique attractions. The

Rough Guide to Portugal guides you around the fashionable cities of Lisbon and Porto, takes you hiking in the hills of central and northern Portugal, and covers every beach along the Algarve making it the ideal companion whether you're on a city break, beach holiday, walking or driving. The guide unearths the best sites, hotels, restaurants, and nightlife across every price range- from backpacker hostels to beachfront villas and boutique hotels. You'll find specialist coverage of Portugese history, art and literature and detailed information on the best markets and shopping for each region. The locally-based Rough Guide author team introduce the best vineyards, country taverns and fado clubs and provide reliable insider tips from driving Portugal's roads to shopping for linen and lace. Explore all corners of Portugal with authoritative background on everything from Porto's architecture to surfing at Peniche, relying on handy language tips and the clearest maps of any guide. Make the most of your holiday with The Rough Guide to Portugal.

**Flamenco Nation** Sandie Holguín.2019-06-11 How did flamenco—a song and dance form associated with both a despised ethnic minority in Spain and a region frequently derided by Spaniards—become so inexorably tied to the country's culture? Sandie Holguín focuses on the history of the form and how reactions to the performances transformed from disgust to reverence over the course of two centuries. Holguín brings forth an important interplay between regional nationalists and image makers actively involved in building a tourist industry. Soon they realized flamenco performances could be turned into a folkloric attraction that could stimulate the economy. Tourists and Spaniards alike began to cultivate flamenco as a representation of the country's national identity. This study reveals not only how Spain designed and promoted its own symbol but also how this cultural form took on a life of its own.

**The Oxford Handbook of Jewishness and Dance** Naomi M. Jackson,Rebecca Pappas,Toni Shapiro-Phim.2021-11-16 Responding to recent evolutions in the fields of dance and religious and secular studies, The Oxford Handbook of Jewishness and Dance documents and celebrates the significant impact of Jewish identity on a variety of communities and the dance world writ large. Focusing on North America, Europe, and Israel in the twentieth and twenty-first centuries, this Handbook highlights the sometimes surprising, often hidden and overlooked Jewish resonances within a range of styles from modern and postmodern dance to folk dance and flamenco. Privileging the historically marginalized voices of scholars, performers, and instructors the Handbook considers the powerful role of dance in addressing difference, such as between American and Israeli Jewish communities. In the process, contributors advocate values of social justice, like Tikkun Olam (repair of the world), debate, and humor, exploring the fascinating and potentially uncomfortable contradictions and ambiguities that characterize this robust area of research.

**Flamenco** William Washabaugh.2021-02-25 Flamenco is renowned for its passion and flamboyance. Yet because it generates such visceral responses, it is often overlooked as a site for subtler discourses. This absorbing book articulates powerful and convincing arguments on such key subjects as ethnicity, irony, authenticity, the body and resistance. Franco's 'politics of original sin' had left its mark on every aspect of Spanish life between 1936 and 1975, and flamenco music was no exception. Although widely portrayed as an apolitical, even frivolous form of entertainment, flamenco is shown here to have played a role in both the strategies of Franco's supporters and of those who opposed him. The author explores how the meaning of flamenco shifts according to the social, cultural and historical contexts within which it appears. In so doing, he demonstrates that flamenco is an ideal subject for analyzing the construction and appropriation of popular culture, given the way in which it was developed for middle-class audiences, converted into grand spectacle, and conscripted to serve political ends.

*Spain, a Global History* Luis Francisco Martinez Montes.2018-11-12 From the late fifteenth to the nineteenth centuries, the Hispanic Monarchy was one of the largest and most diverse political communities known in history. At its apogee, it stretched from the Castilian plateau to the high peaks of the Andes; from the cosmopolitan cities of Seville, Naples, or Mexico City to Santa Fe and San Francisco; from Brussels to Buenos Aires and from Milan to Manila. During those centuries, Spain left its imprint across vast continents and distant oceans contributing in no minor way to the emergence of our globalised era. This was true not only in an economic sense-the Hispano-American silver peso transported across the Atlantic and the Pacific by the Spanish fleets was arguably the first global currency, thus facilitating the creation of a world economic system-but intellectually and artistically as well. The most extraordinary cultural exchanges took place in practically every corner of the Hispanic world, no matter how distant from the metropolis. At various times a descendant of the Aztec nobility was translating a Baroque play into Nahuatl to the delight of an Amerindian and mixed audience in the market of Tlatelolco; an Andalusian Dominican priest was writing the first Western grammar of the Chinese language in Fuzhou, a Chinese city that enjoyed a trade monopoly with the Spanish Philippines; a Franciscan friar was composing a piece of polyphonic music with lyrics in Quechua to be played in a church decorated with Moorish-style ceilings in a Peruvian valley; or a multi-ethnic team of Amerindian and Spanish naturalists was describing in Latin, Spanish and local vernacular languages thousands of medicinal plants, animals and minerals previously unknown to the West. And, most probably, at the same time that one of those exchanges were happening, the members of the School of Salamanca were laying the foundations of modern international law or formulating some of the first modern theories of price, value and money, Cervantes was writing Don Quixote, Velázquez was painting Las Meninas, or Goya was exposing both the dark and bright sides of the European Enlightenment. Actually, whenever we contemplate the galleries devoted to Velázquez, El Greco, Zurbarán, Murillo or Goya in the Prado Museum in Madrid; when we visit the National Palace in Mexico City, a mission in California, a Jesuit church in Rome or the Intramuros quarter in Manila; or when we hear Spanish being spoken in a myriad of accents in the streets of San Francisco, New Orleans or Manhattan we are experiencing some of the past and present fruits of an always vibrant and still expanding cultural community. As the reader can infer by now, this book is about how Spain and the larger Hispanic world have contributed to world history and in particular to the history of civilisation, not only at the zenith of the Hispanic Monarchy but throughout a much longer span of time.

**Transnational Flamenco** Tenley Martin.2020-01-20 This book provides insight into how flamenco travels, the forms it assumes in new locales, and the reciprocal effects on the original scene. Utilising a postnational approach to cultural identity, Martin explores the role of non-native culture brokers in cultural transmission. This concept, referred to as 'cosmopolitan human hubs', builds on Kiwan and Meinhof's 'hubs' theory of network migration to move cultural migration and globalisation studies forwards. Martin outlines a post-globalisation flamenco culture through analysis of ethnographic research carried out in the UK, Sevilla and Madrid. Insight into these glocal scenes characterises flamenco as a historically globalized art complex, represented in various hubs around the world. This alternative approach to music migration and globalisation studies will be of interest to students and scholars across leisure studies, musicology, sociology and anthropology.

**Flamenco on the Global Stage** K. Meira Goldberg,Ninotchka Devorah Bennahum,Michelle Heffner Hayes.2015-10-05 The language of the body is central to the study of flamenco. From the records of the Inquisition, to 16th century literature, to European travel diaries, the Spanish dancer beguiles and fascinates. The word flamenco evokes the image of a sensuous and rebellious woman--the bailaora --whose movements seduce the audience, only to reject their attention with a stomp of defiance. The dancer's body is an agent of ideological resistance, conveying a conflicting desire for subjectivity and autonomy and implying deeply held ideas about history, national identity, femininity and masculinity. This collection of new essays provides an overview of flamenco scholarship, illuminating flamenco's narrative and chronology and addressing some common misconceptions. The contributors offer fresh perspectives on age-old themes and suggest new paradigms for flamenco as a cultural practice. Instructors considering this book for use in a course may request an examination copy here.

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