

Before the seminar:

- Read San Martín and Bollig 2007 (found on DUO).
- Please listen to the short report of Amy Goodman and Dennis Moynihan of US news outlet *Democracy Now* on their recent visit to the occupied part of Western Sahara:
https://www.democracynow.org/2016/11/24/repression_and_nonviolent_resistance_in_africa.
- Please read the transcription of the interview with Sultana Khaya (2014) (found on DUO. Please bear in mind that her first language is not Spanish).
- Consider the thumbnail image of Sultana Khaya used by *Cultures of Resistance*:
<http://culturesofresistancefilms.com/content/sultana-khaya-thumb>
- Read the poem *Ojos* by Zahra Hasnaoui (p.8 of the dossier) and look up any words that you don't understand.¹
- Please write very brief notes in response to these questions:
 - 1) Analyse how Khaya is depicted in the *Cultures of Resistance* thumbnail photograph. Perhaps consider her pose, facial expression, clothing and visible bruising. Perhaps also take into account the context of the photograph and, bearing in mind that context, its use.
 - 2) With reference to the *Democracy Now* report, what emotional reaction does Sultana's story (and that of the other women, and the disabled man, mentioned) produce in you as a reader? Do any of the events described in the *Democracy Now* report, or indeed the emotional reaction the report produces, speak of elements of a nonviolent resistance strategy?

During the seminar:

Part 1

- 3) From the interview transcript, what have you learnt about Sultana Khaya that you can apply to Hasnaoui's poem?
- 4) Why do you think Hasnaoui has made Sultana Khaya a focus of her poem?
- 5) What might the "perros" allude to?
- 6) What is the effect of the very short lines of the poem?
- 7) What is your interpretation of the poem?

Part 2

- 8) According to the Bollig and San Martín article, why do the Friendship Generation write in Spanish? Can you add any other reasons (based on what we focused on in the lectures)?
- 9) Why do Bollig and San Martín describe Friendship Generation poetry as a "poetics of resistance" (p.9)?
- 10) According to Bollig and San Martín, what is the significance of the use of the lyric voice by Friendship Generation poets?

¹ "Jeyik" is Hassania. It is an expression of admiration for a woman. "Jeya" and "Jaya" are both alternative ways of writing "Khaya."