**Cecilia Enjuto Rangel**

***Children’s Gaze in Contemporary Cinema: A Transatlantic Poetics of Exile and Historical Memory***

In this paper I address the poetics of exile and the aesthetics of historical memory in two films, marked by a sense of displacement and estrangement, Ana Díez’s *Paisito* and Cao Hamburger’s *O Ano em que Meus Pais Sairam de Ferias.* In connection to Edward Said’s work on exile, Walter Benjamin's writings and Svetlana Boym’s visions of nostalgia, I discuss these films as a rupture with "historicist" filmmaking. In Latin American and Spanish cinema there is a trend that privileges the children’s gaze in the reconstruction of the historical and the political memory of dictatorships, and I will analyze how it has changed our ways of remembering the violent past and the transitions to democracy. *Paisito* is a film (co-produced by Argentina, Uruguay and Spain) that represents the violence of Uruguay’s military dictatorship in 1973 through the experiences of two children, one of them who is traumatized as an adult by the loss of her father and her exile to Spain. *O Ano em que Meus Pais Sairam de Ferias* responds to Brazil’s military dictatorship through the eyes of a child whose parents have to flee in 1970 and he ends up “adopted” by the Jewish community. In both films, political exile moves these characters into a reconsideration of the ethical imperatives that determine their actions. I will also discuss who belonging or not belonging to a community, and the role of soccer during these dictatorships, determines the construction of a masculine identity that conforms to the system, and in a way, contributes to make these films tools to create social consensus over the past.

**Cecilia Enjuto Rangel** is Associate Professor of Spanish at the Romance Languages department, University of Oregon. She has published many articles ranging from urban poetics to contemporary film. Her book, *Cities in Ruins in Modern Poetry* (Purdue University Press, 2010), discusses the poetic critique of modern progress through the representation of ruins in Charles Baudealre and Luis Cernuda, T.S. Eliot and Octavio Paz, Pablo Neruda and the Spanish Civil War poetics. She is currently working on *The Iberian and Latin American Transatlantic Studies Reader*, which she coedits with Sebastiaan Faber and Pedro García-Caro; and is also working on an introduction and edition of a historical testimony of the Spanish Civil War, *La verdad sobre el caso de José Antonio Primo de Rivera*. Her next monograph will focus on the contemporary cultural debate and the politics of memory from a Transatlantic perspective in *Through Children’s Eyes: Remembering a History of Wars and Dictatorships in Spanish and Latin American Film and Literature.* Originally from Puerto Rico, she did her B.A. in the University of Puerto Rico and her Ph.D. in Comparative Literature at Yale University.