

## From the Old Brewery S1-EP4.mp3

**Speaker 1** [00:00:03] This podcast is brought to you by the University of Aberdeen.

**Dr Suk-Jun Kim** [00:00:22] Hello, welcome to our PGR podcast From the Old Brewery. We have our guest Libertad Ansola-Palazuelos, who is a student in Creative Writing at the University of Aberdeen. In 2018 she graduated from MLitt Creative Writing by the same university and has an English Language and Literature degree from the University of Santiago de Compostela, Spain. She writes short fiction both in English and Spanish, and in the past years she has contributed with her work to several British and Spanish literary magazines such as *Leñalmono*, *Crack the Spine* and *Sawney magazine*. She is originally from Cantabria, a small region in the north of Spain. Her cultural background has deeply influenced her fiction. Her work deals with the unspoken by means of fragmentary and elusive narratives. She believes that family and human relationships are at the core of who we are and enjoys writing that attempts to show how crazy and senseless life can be. Welcome, Libertad!

**Libertad Ansola-Palazuelos** [00:01:35] Hi, Jun. Thank you.

**Jun** [00:01:37] Yes, I'm a senior lecturer and the director of the postgraduate research, and we have ...

**Ian** [00:01:43] Ian Grosz, hi. I'm a Ph.D. student in creative writing and co-hosting the From the Old Brewery Podcast with Jun.

**Jun** [00:01:51] You grew up in Cantabria in northern Spain, but can you tell us how you came to Aberdeen? How have you found the experience while working for your study in Aberdeen?

**Libertad** [00:02:04] Yes, I first came to Aberdeen, I think it was in 2016 for my Erasmus year. I was studying English at a Spanish university and I realised that the education system was much more enjoyable at Aberdeen University because I thought you were allowed to give your opinion and share personal thoughts on the literary texts that we were reading, and that was something completely new to me. So, I thought that I wanted to come back and continue my studies here. I also discovered that you could study creative writing, which was something really amazing that I couldn't have done in Spain at the time. So, I just thought that I had many more possibilities and options if I studied at Aberdeen University.

**Ian** [00:03:00] So, you came back to Aberdeen to do the MLitt, and that was after an Erasmus year, is that right? Just, 12 months as part of your undergraduate degree?

**Libertad** [00:03:11] Yeah, that's right.

**Ian** [00:03:12] And you say there's a big difference in the way you're encouraged to learn about texts. Can you tell us a bit more about that?

**Libertad** [00:03:20] Yeah, of course. I think from my personal experience at a Spanish university, what we were doing with literary texts was more memorising analysis or... we weren't we weren't really thinking for ourselves about the text, which was which was something that I quite enjoyed when I came to Aberdeen.

**Ian** [00:03:44] OK, that's interesting. So you were memorising the critical interpretations of texts rather than bringing your own kind of viewpoint to them?

**Libertad** [00:03:53] Yeah, that was something that surprised me a lot when I came here for the first time and I saw that the students were asked what they had thought about the text and just giving their opinions because I thought, Well, we don't we don't do this in Spain. We don't really talk about the texts, we just memorized for the exams. We didn't really write essays or think for ourselves about the texts.

**Ian** [00:04:22] That must be quite disorientating at first: overwhelming, or do you find it refreshing? Was it good; an exciting sort of change?

**Libertad** [00:04:31] I thought it was easier, actually, because it's really hard to memorise so many things and there's not an absolute truth. I think especially to creative areas such as literature. So I thought it was much easier to do a debate where everybody gives their opinion and there's no right or wrong.

**Jun** [00:04:58] So after you have done the MLitt. and it's just, I guess, the natural decision you made it to follow up and do the PhD here.

**Libertad** [00:05:07] Yeah, because I thought that the university offered you the possibility of doing something creative, which was writing your own fiction. I thought that was that was great. So with the help of Wayne, who has been really helpful since I met him.

**Ian** [00:05:30] That's Dr. Wayne Price...

**Libertad** [00:05:32] Yeah, my supervisor, he helped me out and I managed to start doing something that was very personal and something that I liked, something I had chosen, which was fascinating for me. I don't think I would have ever had that option back in Spain, at least not back then, probably.

**Jun** [00:06:00] So your research has to do with the Spanish Civil War, and it was interesting that you just mentioned that if you had been in Spain, you probably hadn't picked up this topic, but then you are out of it, you could. And then you felt like you were able to pick this one as your research?

**Libertad** [00:06:24] Yeah, I think it was quite spontaneously that I chose to write about this specific topic of the Spanish Civil War. I always knew that I needed to write about something that was embedded very deeply within my family and myself, something for which I didn't have the words. So, writing about something that you don't have the words for, like silence, was very difficult. I stopped and asked myself, What am I writing about? And I realised that the background or the backdrop was the Spanish Civil War. It was sort of a taboo when I was growing up, I think, especially within my family. I remember my parents and my grandparents always argued about politics when I was 11 years old, while I was growing up and I didn't really know what those arguments were about, but I could feel that they raised their voices and I it just made me wonder what was so important. So, I guess writing for me, it was my way of putting into words that silence. And that's how I ended up writing about the Spanish Civil War

**Ian** [00:07:58] Did your family sort of shield you from that internal sort of friction that came out of that experience, or did they just not speak to you about it? What did you learn about it as you as you got older? Have you learnt about it since?

**Libertad** [00:08:15] Yeah, it was strange because they were arguing about it in front of me, often about politics in general and all those things, but without really mentioning it. So, I could sense that there was something that was confronting them. And it just made me wonder whether nowadays ideologies go before our values. Mm-Hmm. But yeah, I just could sense that there was some sort of confrontation that was unspoken in many ways.

**Ian** [00:08:54] And is that a common experience, do you think, for families in Spain; that the Civil War split families down the middle a little bit, like the independence referendum here and Brexit with whole families on opposite sides?

**Libertad** [00:09:07] Yeah, it was a civil war, a confrontation between brothers, right? And between families and it just breaks families apart. And I think it has affected whole society, I think nowadays we don't speak about it because it's sort of like you said earlier, like a taboo, hidden like a silence that we're not supposed to address, especially because with the pact of forgetting they haven't taken responsibility for our past. They wanted to make a smooth transition to democracy. So they created this part pact of forgetting to pretend that nothing happened and not to do to address the mistakes of the past. So I think that's what has made this silence more resonant in some ways.

**Jun** [00:10:26] So you have to decide to use fiction as a means or as a kind of gateway to get into these forgotten or hidden memories. And why have you chosen fiction over other, you know, other artistic practice? Do you see the fiction writing, you know, the writing will give you the opportunities, and what kind of opportunities or potential is there for you to deal with this, you know, this forgotten memory?

**Libertad** [00:11:02] Well, I think writing in some ways is very therapeutic as well because it allows you to reflect on your memories and spend time just digging up the past and your emotions. So, I think that's one of the reasons why I might have been drawn towards writing rather than other art forms. But I think that I didn't really choose it consciously, but I knew that I wanted to write. And in order to write a , I have to address the theoretical side of it. So that's what I had to do, ask myself, What am I writing about? And that's when I started digging into the past and trying to name that black shadow, that silence and put it into words. And I think that's why it was helpful to do it by means of writing.

**Ian** [00:11:59] That's so useful: Quite a powerful expression; a black shadow. Just talking about your writing, was your choice of fiction, in some ways, a way to distance yourself from that experience? Sort of a protection, if you like? Without getting too personal, but fiction is a way of making sense of things without, perhaps, being too involved. Or what do you think about that?

**Libertad** [00:12:32] I think you're probably right. Yeah, because you are sort of detaching yourself from the story, because they are characters and you're giving them a whole different world. So it's not your story, but in some ways it is. It's easier to, you know, address some things through fiction.

**Ian** [00:12:55] And does it give you a greater range of possibility, perhaps? Do you think that's true to say of fiction?

**Libertad** [00:13:02] Yeah, I agree. Yeah, I think so because like, as I said, you can create a whole new world and you're not really talking about yourself, but you are talking about yourself. You end up talking about yourself, but not directly.

**Ian** [00:13:22] Yeah.

**Jun** [00:13:23] Hmm. Yeah. I want to quickly go back to what I want to mention that resonated with me. You mentioned that the writing is very therapeutic. I think it is. And but you also think that you know, reading your stories from the reader's point of view, do you think that reading is also therapeutic, especially when the story deals with the traumatic event or memories?

**Libertad** [00:13:46] I think, well, reading and writing is dialogue a way of communicating, So and I guess as a reader, when you read a text that is very resonant with your ideas you feel some connection to the text and then is going to be therapeutic and in some ways because you connect with the characters. The character's suffering, worries... It gives you inspiration as well.

**Ian** [00:14:34] Yeah, if you can read about experiences that you can recognise from your own life, that makes you feel less alone in the world, in a way.

**Libertad** [00:14:45] Yeah, that's what I was trying to say. I don't know if I answered your question Jun.

**Jun** [00:14:51] I think we'll return to that question again. You know, when we talk about a bit more about your actual writing and I was wondering often when you write, do you write from a just kind of a female perspective and explore the female writers in general? And is this something unique about the female perspective and experience of, say, intergenerational trauma, such as Spanish civil war as it is expressed down the generations?

**Libertad** [00:15:27] I think that some of the writers I was reading before and during this PhD were women writers writing during the regime and I could really connect to their what they were writing about, even though it was in the 50s, 60s, 40s and it had maybe not much to do with contemporary Spain. But for me, I just really connected with them. And I think what's really interesting about these writers is that they were often pigeonholed as trivial and insubstantial because they were they were dealing with the quotidian rather than with big events. And that's why mainly they achieved publication at the time because of the censorship that was going on. So, I thought my writing is usually I think about also the quotidian and ordinary things rather than big events. That's why I just really connected with these writers.

**Ian** [00:16:44] Do you think there's more resonance in writing about the everyday and how, big events might spill down and affect us on a day-to-day level? Is that what draws you to those writers?

**Libertad** [00:16:56] Yeah, there are many writers, also American writers like Raymond Carver, who especially him, he really was saying about the fact that the ordinary is important, that we can enjoy the ordinary and We make it extraordinary because in the end, it's what life is about those small things, not those big events. It's about the personal rather than the bigger things. I think, and I agree with that.

**Jun** [00:17:36] So speaking of the quotidian, some of your work comes out of this a lot. It's the "What is Normal" project. So can you tell us a little bit about that? So you are bringing in this exhibition to Aberdeen in due course? And maybe can you tell us when and where that will be and what this exhibition is about?

**Libertad** [00:17:59] Yeah, this is a very special project. It's a collaborative work with my father. He's a professional photographer and we wanted to work together and do something. We wanted to create a dialogue between photography and writing where ambiguity would play a key role. So this is a project that was first showcased last September 2020 in Cantabria Sala Ruas and several rooms in Spain. And a small part of the exhibition will be showcased again the first of December in As Casas DoRetratista, Glicia. And again in Madrid on the 25th of February in the city museum Torrejón de Ardoz as part of the sixth national encounter of art.

**Ian** [00:18:57] Wow. That's great. You've done well!

**Libertad** [00:19:00] But the outcome of this project was to bring the exhibition, the complete exhibition to the University of Aberdeen. That was What we really wanted to do to take it to Aberdeen. Unfortunately, with the pandemic, it's been quite hard to find a space to showcase the project at the university. So I still don't know yet the dates but hopefully at some point this year, we will be able to take it to Aberdeen next year, probably.

**Jun** [00:19:32] I'm interested in learning more about how you work with your father. So my understanding is that your father is a master photographer. And of course, he provides the images and you provide the text, but that's a really extreme simplification. How do you work together? Who influences whom? Were you able to find the perfect kind of a working process between two of you?

**Libertad** [00:20:08] Well, to be honest, we are both quite disorganised people. So yeah, so we didn't really work much together towards the project, but I wrote the stories, which are short flash fiction pieces, which were part of my Master's dissertation.

**Ian** [00:20:35] Just for listeners that might not know what flash fiction is...the hint is in the name, but could you just tell us quickly, just to encapsulate what that form is?

**Libertad** [00:20:46] I would say flash fiction pieces are very short, short stories, which work similarly to short stories. They're quite open ended and usually fragmentary or have omissions and gaps there. They work similarly to short stories, but they're just the shorter format. Maybe like a few paragraphs or they're just very, very short. That's good because they're very visual it is the best format to put together with a photograph because you read it quite quickly. In the exhibition the photographs are printed and the texts are also printed next to the photographs, and both are printed the same the same size . It was more visual to make the stories quite short.

**Jun** [00:22:04] Can you maybe share one or two stories with us?

**Libertad** [00:22:06] Yeah, I can share one. That is a story that gives the title to the exhibition. It's titled *What's normal?*

What's normal? She had grown used to him. His foundations were embedded in her shoulders and they were heavy. He locked her in the restroom of the mall like it was a funny joke and gently asked her to kiss him on the mouth. He grabbed her hand and urged her to caress his body.

"I love you", he said.

"I know, but I don't feel like it."

"I do. With you it's different than with anybody else."

There was a landscape of the sea side and wheeling gulls in the clear sky of the restroom's ceiling. She pulled her hand away from between his legs and he was angry again. It was cloudy; the white gulls had stopped circling and were frowning now.

"I'm not sure I want to."

"Why? Why won't you do it?"

"Why are you angry? You are always angry."

"Why don't you want to kiss me? I don't understand. It's not normal. Kissing is what's normal between couples."

"I don't want to do it when you tell me to do it."

"A normal couple should want to kiss each other all the time. You are not attracted to me. You are not attracted to me at all."

"I just don't feel like it."

He unlocked the door and they walked to the car. In the restroom, it was stormy and then they were gone and none of those people walking the aisles shopping knew what had happened there. On their way to the car it rained and he turned into a wall of bricks. They tumbled down onto the pavement and she got down on her tired knees to collect them. Heavy burlap sacks. She filled them and dragged them one by one to the car.

**Ian** [00:24:07] Oh, that's a really powerful story Libertad. And I think that perfectly illustrates what you've been talking about, about the space in the story, the ambiguity in the space is saying almost as much as what's actually written. And that final paragraph is almost like a dream, isn't it, but that sentence about none of the people walking the aisles knew what had happened inside the cubicle – that leaves us with a real lingering sense of what might have happened. It reminds me largely of Hills Like White Elephants, the Ernest Hemingway story. Is that something that you looked at before you wrote these?

**Libertad** [00:24:56] Yeah, that's a story I really like because I think dialogues work really well. I might have been inspired by that story.

**Ian** [00:25:11] Yeah, because that spare style really suits flash fiction, doesn't it? The conversation between them; there's so much going on that's not being said, and that's what makes it so interesting, I think. Is it something you look for in all your fiction now? Has it influenced the way you approach longer forms of writing?

**Libertad** [00:25:35] I think that when you're writing really short fiction, such as flash fiction, you really have to pay attention to every word you are using, and it has to have some wider resonances and some sort of unspoken lives. But I think when I'm writing longer fiction, I do let myself get carried away, and it just really depends a bit. I just think that the shorter the piece is, the more you have to do. You want to make an impact on the reader and leave it up to interpretation.

**Ian** [00:26:29] It's very, very focussed in its delivery. It's almost like a poem in that sense.

**Jun** [00:26:37] I have a question about the actual writing process, so how do you start? Do you find the kind of pattern where you often, you know, for example, like you start with a certain word or you have a certain image in your mind just to start?

**Libertad** [00:26:57] That's a very difficult question. Yeah, I think that usually it's just an experience a feeling and an experience that I might have in my mind. But I am very, very like I said earlier, disorganised, so I just start writing and then try to shape it. But usually it's just an experience that has evoked some sort of emotion, usually an experience that is tangible. Not an abstract emotion. Something that has happened that you can write about. That is because I think one of the most important things when you are writing fiction is to write about real, not abstract things about real things. Hmm. So maybe I get I started usually with something like that, an experience that I have lived something that is tangible, not something abstract.

**Ian** [00:28:16] Happenings rather than concepts. Yeah. That's an interesting thing to balance against the idea of writing about space and silence, and going back to the Spanish Civil War, you know, when I first read your about your work, I was expecting it to be writing about the Spanish Civil War, but in fact, you're writing more about the space between people and between exchanges and relationships. Would that be fair to say?

**Libertad** [00:28:45] Yeah, I think

**Ian** [00:28:46] And, that that comes out of the silence of the Spanish Civil War, maybe?

**Libertad** [00:28:49] Yeah, I think so because I think that it's more interesting to write about the quotidian. Like, for example, these female writers were doing during the regime. I think it's also very, very difficult to write about the Spanish Civil War as a as a historical event without having a background and studying. And it was just not the part that I was interested in, I think.

**Ian** [00:29:29] Could you tell us a bit about one or two of the Spanish writers that have inspired you? And do they form part of your research? Is that part of the critical side of your thesis?

**Libertad** [00:29:41] Yeah, yeah, I think that they're mainly three writers that I am analysing. They are Carmen Laforet. She wrote a novel called NADA, which won the Nadal award in 1944. I think she was the first woman to win the Nadal award, and she deals with the experience of this girl, Andrea, who goes to stay with her relatives in Barcelona after the war, and she finds a devastated Barcelona and the house and her relatives are both almost ghosts. There are few other writers like Ana Maria Matute, Carmen Gaité who repeat this same character of this girl who is experiencing war or post-war regime and is sort of questioning social expectations and questioning this patriarchal society in which they lived as kids.

**Ian** [00:30:56] And, so is that a sort of a genre that emerged out of the post-war Spanish literary scene?

**Libertad** [00:31:04] You could say that although it hasn't been recognized as that. But Carmen Martin Gaité, she defined this type of literature as literature about the strange girl

or chica rara in Spain. It was mainly about this girl. It almost became a trope that several women writers were using similar characters to subvert the regime.

**Jun** [00:31:37] because I've been thinking about, you know, my original question to your initial answers like, so when I was asking, how do you go about doing, you know, starting then you said, if I understand what you just said correctly, you have certain feelings that you experienced in daily life and there tends to be the kind of starting point. And I wonder, because one cannot write something right after they have experienced something, isn't it? So those feelings always come, kind of come later. So, you know, for example, I had a very strange meeting with Ian, for example. So I would say, Oh, this guy was strange. Because those feelings and emotions are coming sometimes before you think so that that experience comes to you, then later you think about it and then you realise that that was strange. How do artists like yourself think about this feeling and then and you know, at that moment that it happened and then later, you are not really re-living it., but you regurgitate some of the experience, some of the events that had happened. Then think about, you know, all of those and then start writing. So in those periods, probably something must have happened. Probably you as a writer, you might have some interesting way of depositing, for example, or depositing some of the experience of what emotional element somewhere in you and then putting those out when you write habitually. Have you thought about that?

**Libertad** [00:33:39] Yeah, I think that's a very interesting question. And I think that you're right that probably these experiences are stored somewhere in your unconscious, and you find yourself writing about it. It is almost like a necessity, you know, to write them because it's like we said earlier, it's therapeutic as well, so you need to write about them. And probably it won't be just right after they happened, but you realise later which of those experiences that you lived you need to write about. So I guess it kind of works that way.

**Jun** [00:34:21] Hmm. And you know, then if we push it this idea a bit further, then when a certain event takes like a several years ago or decades ago, like Spanish Civil War, and then experience that you have had as a quotidian life, but you also kind of sense that it's not just me, you know, probably someone else have had, not similar, but something like this must have happened to them. You know, this whole, I would call collective memory or collective trauma, that's really difficult to write about. But at the same time, it's so significant as a theme.

**Libertad** [00:35:20] Yeah, I think this has been probably the hardest thing to write about because it's always been very hard because there were some things that I wasn't ready to write about, or I felt like I was searching for my personal identity as I was writing this. And it made me wonder, are there other people like me or maybe my generation that are also suffering in some way, the effect of the Civil War as a consequence of their parents' trauma and their grandparents'? And I find that there are quite a few women writers, too, that are writing about memory and family in Spain.

**Ian** [00:36:16] We're both just staring off into the distance here, thinking, because it's such a thought-provoking topic, but yeah, it's...I suppose you can only tackle that by writing through the particular and through your own experience. It's too big a topic to do anything else, I suppose, isn't it?

**Libertad** [00:36:34] Yeah. I agree with that.



**Ian** [00:36:37] It's interesting that it's perhaps only Libertad's generation that is...speaking about you now Libertad as if you're not here, but...well, you're in Spain, you're not here...but perhaps it's only...do you think it's only your generation that can properly start to process that? Do you think it was too raw, as Jun said, for your grandparents' generation?

**Libertad** [00:36:59] Well, yeah, maybe. Probably because of the indoctrination. And I think for Spanish people that experience it first hand, I think it was too traumatic to even try to speak about it.

**Ian** [00:37:18] But it was also policy not to, I guess?

**Libertad** [00:37:22] So it was silence. It has two sides. It's a traumatic effect. But at the same time, it's political because you were not allowed to speak about it during the regime. And after Franco's death with this pact of forgetting you were also not allowed to speak about it because we wanted to sort of sweep it under the carpet.

**Ian** [00:37:55] How was it policed? At an official state level, how was that policy put into practice, into place, this idea of the pact of forgetting? How did everybody collectively agree to that? Or is it, you know, am I being too literal about it is a term?

**Libertad** [00:38:22] Yeah, it was a political tool. It wasn't like during the regime where Franco would, especially at the beginning, execute anyone who confronted his ideals. Obviously, after Franco's death, it wasn't like that. But there was this intention, political intention to not come to terms with the past. The past was not condemned. Nobody who had had anything to do with the regime was judged.

**Ian** [00:39:05] Yes, not confront it in any way. Just move on.

**Libertad** [00:39:07] And yeah, no justice. Nobody was judged nor sentenced for their crimes and

**Ian** [00:39:23] And that's on both sides...

**Libertad** [00:39:25] Yeah, well, but we're talking more about the crimes of the regime because, obviously during the Civil War, there were crimes on both sides. But during the regime, Franco was still executing anybody who would confront him in any way. It wasn't just an authoritarian regime like in Germany, where all the atrocities Hitler committed were officially recognised. But in Spain, that recognition didn't really take place, the atrocities of the Franco regime.

**Jun** [00:40:16] Let's return from the big subject to what you're doing, which is your PhD study. You did mention that you are not so well organised, but I guess, being a PhD student means that by nature, not by nature, but by profession, you've got to be critical. You got to be organised. How do you incorporate the critical with the creative in your dissertation? Do you have any hint for us for many of the students who are doing, who are struggling with this issue?

**Libertad** [00:40:58] I'm not sure I'm the one to give hints on this but yeah, I agree with you, Jun. And well, I have found the critical component helpful in a way that it has also made me go deeper into my roots. Why I was writing what I was writing, I guess I said earlier it made me ask myself the question, what am I writing about and why I had to sort of give a reason and explain the origin of my stories. And it has been helpful because I was writing

unconsciously about some things without really wondering what those gaps were or why I was writing about certain things. And I think the critical component helps you dig deeper into your stories and realise what you are writing about.

**Ian** [00:42:03] I think it helps you to figure out what kind of writer you are, perhaps?

**Libertad** [00:42:07] Yeah, and it helps also, you know, with identity and personal identity and your identity as a writer. It gives your writing more of a foundation. In some ways, yeah.

**Ian** [00:42:21] More depth, perhaps.

**Jun** [00:42:23] So you are in the second year of your PhD, isn't it?

**Libertad** [00:42:28] Yeah.

**Jun** [00:42:29] Yes. So the clock is ticking as we speak. What's your hope after finishing your PhD successfully?

**Libertad** [00:42:41] It's a really difficult question. I really hope to be able to keep writing because the reason why I started this was mainly to be able to write and write more, and which was something that I felt that I was the best opportunity. So when I after I finish, I hope to be able to keep writing, and I also hope to be able to write in Spain and in Spanish and to have the opportunity to share my work in Spain the same way that I had this opportunity in Scotland, take this to Spain...

**Ian** [00:43:24] Just to clarify, the work came out of the MLitt, which was a series of flash fiction stories, which is part of the exhibition; but your Ph.D. thesis, the creative side of the thesis; that's longer form fiction, isn't it? Short stories? Is that right?

**Libertad** [00:43:42] Yeah, short stories, but a bit longer, and probably interconnected between them, though they're not a novel with chapters, but I wanted to connect the stories between them some way, the characters and the setting.

**Ian** [00:44:04] So do you use the same characters for different stories?

**Libertad** [00:44:09] Yeah, not the same narrative voice, not the same maybe time period, but there are there are the same characters and same settings. More specifically I wanted the setting to be a big part of it.

**Jun** [00:44:35] Do you think that the reader will be able to identify that they are the same character?

**Libertad** [00:44:42] Hopefully, if not, it's not very good work. But, I'm still working on it and I still need to see how I do it. And I was just going to say that I wanted the setting to be a small village in the north of Spain, in the mountains, and I wanted that to be the connection between the different characters - the main ones are a grandmother and her granddaughter, which also has become sort of like a trope in Spanish literature as well, because the figure of the grandmother and the granddaughter is also something very resonant with post-war literature and contemporary too in some ways.

**Ian** [00:45:31] Yeah, I suppose those two generations with the generation separating them; that's an interesting dynamic, isn't it, I guess, especially with the setting that you have with the grandmother being from that period in Spanish history and the granddaughter – presumably it's a contemporary setting, isn't it? It's not an historic or anything like that?

**Libertad** [00:45:53] No, it's contemporary.

**Jun** [00:45:55] Thanks, Libertad. This was a really interesting discussion about your dissertation and your stories and your exhibitions. And we really hope that we are able to enjoy that wonderful exhibition in Aberdeen very soon.

**Libertad** [00:46:14] Thank you, Jun and Ian. I feel grateful for this space that you've both given me to discuss my work.

**Jun** [00:46:23] Thank you. Thank you. Bye.

**Speaker 1** [00:46:51] This podcast is brought to you by the University of Aberdeen.