

# Trauma and Transgenerational Haunting in *El trovador* by García Gutiérrez

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Spanish and Portuguese Studies



Antonio García Gutiérrez (1813-1884)

**...most original creation...**

**...repulsive and almost satanic...**

**...cold, sinister...**

**...possessing a passion  
for vengeance...**

**...suffering from obsessive fear...**

**...pathetic old woman...**



Robert Henri. *Gypsy Mother (María y Consuelo)*. 1906. Oil on canvas. Robert Henri Estate, LeClair family collection.

# The Phantom



**Maria Török**

# The Phantom



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“Given that it is not possible to liquidate the dead and decree definitively: “they are no more,” the bereaved become the dead for themselves.”

-Maria Török, *The Illness of Mourning and the Fantasy of the Exquisite Corpse*

“¡Véngame!”







Darcie Murphey. *Soul Leaving the Body*. 2011. Photograph.



Dan Hudson. *Campfire #2*. 1991. Oil on mylar.



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Margaret Mezzacappa as Azucena and Rafael Dávila as Manrico in Opera New Jersey's production of Verdi's *Il Trovatore*. Photo by Jeff Reeder.



Margaret Mezzacappa as Azucena and Rafael Dávila as Manrico in Opera New Jersey's production of Verdi's *Il Trovatore*. Photo by Jeff Reeder.

“No, madre, yo no puedo;  
perdóname, le quiero  
con el alma.”





Dolora Zajick as Azucena in the New York Metropolitan Opera's production of Verdi's *Il Trovatore*. Photo by Marty Sohl.



“¡Ya estás vengada!”



Malgorzata Walewska as Azucena in the Seattle Opera's production of Verdi's *Il Trovatore*.



Malgorzata Walewska as Azucena in the Seattle Opera's production of Verdi's *Il Trovatore*.

# Time's Up!



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  - **Quick bio:** Emmy Herland holds a BA in Liberal Arts from Sarah Lawrence College. She is currently towards a PhD in Hispanic Studies at the UW, where her main field of study is seventeenth century Spanish literature.