

ABSTRACTS FOR ARTICLES ON *THE GOODBYE*

Ryan Prout - Cardiff University

A SMALL AND SILENT REVOLUTION

Through explicitation of Roquet's aesthetics—including echoes and reflections of Erice, Hammershøi, and Martel—this article argues that *The Goodbye* harnesses intertextuality concisely to question how class, language, gender, servitude, and race intersect. It addresses the role of grief in illuminating the indignities of deeply entrenched power relations.

Cynthia Felando - University of California, Santa Barbara

BREAKING THE RULES OF THE GAME

El Adiós is a sincere portrait of a dutiful servant as she tends to her deceased employer's body and home for the last time, while enduring the routine class-based offenses delivered by her employer's daughter. This article notes how camerawork and *mise en scène* emphasize the protagonist's sensitive and ambiguous position.

Balász Zágoni - Babes-Bolyai University, Cluj, Romania

EL ADIÓS - DEATH: THREAT, TRANSITION OR MYSTERY?

The female characters in the film have very different approaches to death. Julia, the youngest has to learn about death by observing Rosana's and Mercè's ways of processing it. The article will compare these death narratives and their visual representation.

Miguel Fernández Labayen and Francisco Utray - Universidad Carlos III de Madrid

LATIN AMERICAN CARETAKERS IN SPAIN: READING AFFECT AND AGENCY IN THE GOODBYE

This article studies the reception of *The Goodbye* among Latin American migrants in Spain. Through a focus group discussion with Latin American female caretakers in Madrid, the essay analyses the individual and collective responses in relation to the issues of class, race, and gender mobility addressed by the film.

Graciela Michelotti - Haverford College

ROSANA'S HOUSE

This article compares Roquet's short with García Lorca's *La casa de Bernarda Alba* (1936), exploring how relationships between maids and female employers have been preserved in spite of the passage of time. When framed by the incidence of class differences, long held traditions, and repressed emotions, silence dominates both texts.

Anna Batori - Babes-Bolyai University, Cluj-Napoca, Romania

STRUCTURAL AND SENSUAL REFLEXIVITY IN THE GOODBYE

The article analyses the film's *mise-en-abyme* structure, with special attention given to the play of continuity and discontinuity between shots and the tableaux-like organisation of images.

Jacques Lefebvre-Linetzky - retired teacher of film studies and literature, Nice, France

THE HANDLING OF TIME

The story unfolds chronologically and each sequence has a specific "time quality" according to who appears on screen. The death of the grandmother evokes the past, while most of the story takes place in the present as told by the omniscient camera. The future brings a paradoxical sense of closure.

Iben Have - Aarhus University

THE STRENGTH OF STILLNESS

The article discusses the strength of stillness both at a narrative level related to Rosana's appearance and at an aesthetic level related to the soundtrack. The quiet sound design communicates intensity and meaning, as does Rosana, who is largely ignored by the family but is an eminently strong character.