

# THE CITY OF GRANADA IN THE DISCOURSE OF THE PROCLAMATIONS OF HOLY WEEK

## Between popular devotion and the urban landscape

ÁLVARO RAMOS RUIZ<sup>1</sup>

<sup>1</sup> Universidad Loyola Andalucía, Spain

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*Proclamation  
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### ABSTRACT

*The Official Proclamation of the Holy Week of Granada is a key event for the promotion of religious celebrations. This oral discourse also serves to construct and reconstruct a portrayal of Granada that incorporates urban, historical, religious and social aspects. Consequently, the aim of this article is to analyse how the city of Granada is represented through the discourse of the Official Proclamation of Holy Week. To do so, a semi-automated discourse analysis of the official proclamations will be conducted to identify the rhetorical and narrative strategies used by the speakers to represent the city. The prominence of Granada in the proclamations shows that the city not only serves as a stage for the processions, but is also established as a central element in the confraternal narrative. Likewise, the references to the city go beyond the merely urban, reflecting social and identitarian char.*

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## 1. Introduction

**H**oly Week is a celebration that is deeply rooted in the culture and tradition of numerous Spanish cities (Ramos Ruiz, 2018, p. 279). This festival is not only a manifestation of religious belief, but also a sociocultural event that articulates various dimensions of urban identity. Although the origins of Holy Week lie in the fourth century (Floristán Samanes, 2002), it started to really develop from the twelfth and thirteenth centuries, when events of the Passion of Christ were staged inside the churches (Romero Mensaque & Domínguez León, 2003, pp. 9-10). In Granada, the first confraternities emerged in the late fifteenth century, when the Catholic Monarchs retook the city and began a process of "evangelisation" (López-Guadalupe Muñoz & López-Guadalupe Muñoz, 2002, p. 15). Over time, Holy Week has come to enjoy a huge public following in the city, especially throughout the twentieth century. This has given rise to a marked growth in the number of brotherhoods, an increase in people belonging to confraternities, and the proliferation of confraternal events, notable among which is the proclamation of Holy Week (Ramos Ruiz, 2022, p. 942).

The proclamation is a form of communication that has been used since the very earliest days of humanity to broadcast news (Seijas Muñoz, 2006, p. 7). Since the 1930s, however, the proclamation has become more intellectual in nature and more socially prestigious (Mira Ortiz, 2006, p. 567). It is in these years that the first proclamations of Holy Week begin to appear in Andalusia and hence in Granada (Ramos Ruiz, 2023, p. 191). Within the world of the brotherhoods, the proclamation has gradually become more important in religious, social and cultural terms, with an increasing number of such events being organised. The proclamation has thus become one of the pre-eminent events in the confraternal sphere, due to its informative and literary nature. Moreover, it has become established as an essential element for the promulgation and dissemination of this celebration (Ramos Ruiz, 2018, p. 279).

Against this backdrop, the Official Proclamation of the Holy Week of Granada is a key event that, year after year, embodies the image of the city and transmits it to both residents and visitors. This oral discourse, delivered by different public figures, serves to construct and reconstruct a portrayal of Granada that incorporates urban, historical, religious, artistic and social aspects. Holy Week offers the ideal setting in which to examine how Granadan identity is articulated in a context of tradition and modernity. Therefore, the Official Proclamation becomes a vehicle of expression combining narratives that not only exalt the processional images, but also evoke the glorious past of the city, its urban landscapes and the idiosyncratic features of its people. The proclamation thus transcends the mere exaltation of the religious to become a discourse that distils and transmits a particular vision of Granada, anchored in the collective memory and in the social imaginary. Like other discourses, the proclamation not only conveys information, but also shapes and reflects reality, moulding our perception and understanding of our surroundings. In this respect, language plays an essential role as a powerful instrument for constructing and reproducing reality (Arevalo et al. 2018, p. 9) and the words used serve as a means to describe and represent what has been experienced (Labbé & Monière, 2008, p. 9).

There are very few scientific papers to date that study these proclamations. Examples include the studies by Mira Ortiz (2006) on the proclamations of Murcia and by Lipari (2014) on the proclamations of Valladolid. In the specific case of Granada, there are the studies by Ramos Ruiz (2018, 2022, 2023) that tackle different aspects of this oral piece, such as its history or its poetic power. However, there are no research papers that explore how cities are represented through the Holy Week proclamations.

Consequently, the aim of this article is to analyse how the city of Granada is represented through the discourse of the Official Proclamation of Holy Week. To do so, a semi-automated discourse analysis of the official proclamations of the last 35 years will be conducted to identify the rhetorical and narrative strategies used by the speakers to represent the city. This analysis will enable an understanding of how Granada's identity is shaped within the setting of Holy Week. In addition, it allows us to learn how this confraternal event is used as a platform to reinforce and disseminate a specific image of the city, both inwards and outwards.

This article is structured as follows. First, a theoretical review is conducted of the concept and characteristics of the proclamation of Holy Week. Next, the corpus of texts is described and the method of analysis is explained. The results are then presented and discussed. Lastly, the conclusions of the research are presented.

## 2. Theoretical Framework: The Proclamation of Holy Week and its Characteristics

The proclamation is a form of oral communication dating back to the birth of civilisation. At a time when there were no mass media, the spoken word was the primary means of transmitting beliefs, ideas and news to a broad audience (Ramos Ruiz, 2018, p. 280). Proclamations have been used since ancient times in various spheres of society, including politics and trade, for the purpose of disseminating relevant facts or making important announcements (Seijas Muñoz, 2006, p. 7). However, the position of town crier was considered one of the lowliest in the social order (Domínguez Ortiz, 1990, p. 131). Beginning in the 1930s, the proclamation has undergone a transformation, making the leap from the street to cultural spaces, raising the intellectual level and social esteem of those making the proclamation (Mira Ortiz, 2006, p. 567). This type of declamation is no longer used to communicate news; rather, the focus is now on extolling festivities or historical events. This proclamation of Holy Week thus emerges out of this context.

There are currently different definitions of what a proclamation is. For example, the Dictionary of the Spanish Language (s.f., definition 1 and 2) defines a proclamation as follows:

1. Promulgation or announcement made out loud in a public place of something that everyone should know.
2. A laudatory speech announcing to the public that a festival is to be celebrated and encouraging them to take part in it.

On the other hand, De la Chica Roldán (2006, p. 32) understands the proclamation as a literary speech delivered in public that typically announces an event of a festive nature, and that tends to be of a religious tone. Mira Ortiz (2006, p. 567) expands on this conception by describing the proclamation as the reading aloud of a speech about traditional, festive, commemorative, literary or historical events that are deeply rooted in society, further noting that the speech makes enthusiastic reference to the event because the speakers are generally involved in it and thus incorporate into the speech their fondest memories, deepest feelings and soundest knowledge about the subject of their proclamation.

As can be seen in these three definitions, the authors emphasise the discursive nature of the proclamation, highlighting its function as a means to convene and prepare the community for an event of particular significance. If we take these ideas and relate them to the proclamation of Holy Week, we can state that this type of proclamation is a solemn speech, usually of a literary and religious nature, delivered in a public event before the beginning of Holy Week. Furthermore, its main objective is to extol and disseminate the spiritual, cultural and artistic meaning of this celebration, as well as to highlight the value of the confraternities, images and traditions linked to the Passion, Death and Resurrection of Jesus Christ. The proclamation is usually given by a prominent person from the world of the confraternities, chosen because of their history in the confraternity, their cultural relevance or their connection with the faith. It becomes a symbolic act that marks the beginning of the preparations for Holy Week in a particular city (Ramos Ruiz, 2024, p. 53).

Like any work of art, the proclamation materialises over three sequential stages in time (Lipari, 2014). First, there is the creative stage, in which the text is drafted and the personal position of the speaker relative to the festive event is established. During this stage, the writing not only establishes the contemporary context of the speaker, reflecting the era in which he or she lives; it also places the speaker within a broader historical dimension, where his or her work attains an enduring meaning (Lipari, 2014, p. 181). Regarding the format, the proclamation is a diverse text that allows for any literary genre, such as prose, poetry or drama (although the latter is less common).

Moreover, speakers frequently combine different genres in the same text, enhancing the literary richness of the proclamation (Ramos Ruiz, 2022, p. 945). As for the content, the proclamations are texts that announce and proclaim the confraternities and processions, as well as the religious values linked to this festival (Lipari, 2014, p. 183). In addition to exalting Holy Week, the proclamations often invoke an autobiographical dimension relating to the speaker. This is where the speakers' personal experiences emerge, including their memories related to the city, and particularly to Holy Week.

The second stage corresponds to the celebration of the proclamation itself. In this stage, the speaker orally transmits the text, either by reciting it or by reading it. The proclamation thus has a singular,

inimitable character due to the uniqueness of the moment in which it is pronounced. This stage is ephemeral, marked by the intensity of the live act and the direct connection with the audience (Lipari, 2014, p. 181). In general, the proclamation tends to be an individual act, although the oration may sometimes be accompanied by other resources that complement and enrich the speech (Ramos Ruiz, 2022, p. 945). For example, music (live or recorded) can be included, ambient sounds can be played, or audiovisual material and lighting effects can be projected, etc.

Finally, there is the third stage, which is when the text of the proclamation is published. The print edition allows the public to reread it and engage in a more leisurely reflection, extending its impact and sharing it with the community, thus ensuring its permanence and dissemination beyond the initial event (Lipari, 2014, p. 183). In addition, this durability over time gives the proclamation an important value as a historical chronicle, offering an understanding of the evolution and transformation that Holy Week undergoes over the years (Ramos Ruiz, 2024, p. 55).

On the other hand, it should be noted that the proclamation is a synthesis of speaking and writing; that is, of the spoken and written word. Given this duality, two fundamental elements of the proclamation can be identified: the text and the oration (Ramos Ruiz, 2022, p. 944). In most cases, the text acts as a script which details all the information that the speaker wishes to communicate during his or her speech. The second component, the oral part, is fundamental to the nature of the proclamation. The conveyance to the public through the spoken word constitutes the core of this act and is where its true essence lies. Although the written text can be subsequently edited and published, the primary value of the proclamation lies in the ability to communicate directly and effectively, appealing to the listeners who come to hear the declamation, rather than to read the text published later. In this sense, the orality becomes the paramount vehicle through which the speaker establishes an immediate and ephemeral connection with his or her audience, setting the proclamation apart from other literary or discursive genres (Ramos Ruiz, 2024, p. 56). This orality—in which there is an encounter between the speaker and the public, between the words spoken and heard, between the speaker's thoughts and the expectations of the attendees—establishes a ritual practice with infinite possibilities for its verbal execution in a well-defined context pertaining to the festive event (Lipari, 2014, p. 182). This is the moment when the understanding of the proclamation occurs.

According to Lipari (2014, p. 182), this ritual practice, the proclamation, establishes a dialectical process between orality and writing, as a synthesis that explains the phenomenology of the festival, in close connection with the relationship between words and the speaker, and between the speaker and the audience. In this process, the oral dimension creates a direct encounter between the speaker and the listeners. At the same time, the written script of the proclamation reinforces and supports the festive event in an attempt to preserve the internal balance of the ritual practice and, more generally, of the festive machine; in other words, what Jack Goody and Ian Watt (1973) defined as a homeostatic organisation. In this respect, Walter Ong (1993, p. 42) points out that writing makes reference to the ephemeral quality of our words, seeking to make the human word eternal. Thus, writing seeks to fix in the semi-eternity of space the *parola-nel-suono*—that is, the living, powerful word, which is nevertheless also evanescent, ephemeral, fleeting. Therefore, the writing and subsequent publication of the proclamations not only serves as a guide, but also ensures the permanence of the ideas, emotions and reflections of the speaker, allowing them to be preserved and disseminated beyond the ephemeral moment of the act.

### 3. Corpus and Methodology

In order to achieve the proposed objectives, a corpus has been compiled for the specific purposes of this research, composed of the texts of the Official Proclamations of the Holy Week of Granada from the last 35 years (1989-2024). Although it is true that there are records of proclamations from before 1989, the selection made was determined by the diachronic nature of the research. From 1989 to the present date, there is an annual register of proclamations. Before that year, however, the register is incomplete: there have been proclamations for which no published copy is available. Since this creates substantial gaps in the time series, it prevents an exhaustive analysis of the evolution of the confraternal discourse over the years. Furthermore, the corpus meets the criteria of being relevant, consistent, representative, complete, homogeneous, voluminous, contrastive and diachronous (Patin, 2011, p. 132). These are

essential principles when preparing any corpus in the field of social sciences. The corpus consists of a total of 35 proclamations and has a total length of 373,121 words, as shown in Table 1.

**Table 1.** Speakers of each year and word count per proclamation

Year	Speaker	Number of words
1989	Enrique Seijas Muñoz	6.821
1990	Francisco Gómez Montalvo	19.578
1991	Juan Bustos Rodríguez	6.588
1992	José Luis Pérez-Serrabona González	18.250
1993	Antonio González Dorado	9.083
1994	José Luis Barea Ferrer	7.153
1995	Mons. José Méndez Asensio	3.145
1996	Jaime Peñafiel Núñez	3.465
1997	Enrique Iniesta Coullaut-Valera S.P.	5.580
1998	José Luque Gálvez	7.009
1999	Ángel Luis Sabador Medina	8.736
2000	José Luis Ramírez Domenech	8.872
2001	Joaquín Alfredo Abrás Santiago	7.592
2002	Miguel Luis López-Guadalupe	13.188
2003	Jorge de la Chica Roldán	10.885
2004	Antonio Muñoz Molina	7.205
2005	Escolástico «Tico» Medina García	4.954
2006	José Luis Clements Sánchez	12.279
2007	P. José Joaquín Fernández Guillén	8.609
2008	José Manuel Rodríguez Viedma	13.012
2009	Antonio Olivares Espigares	15.180
2010	José Antonio Lacárcel Fernández	12.187
2011	Fernando Egea Fernández-Montesinos	15.886
2012	Antonio Padial Bailón	8.629
2013	Encarna Ximénez de Cisneros Rebollo	11.928
2014	Juan Jesús Luis López-Guadalupe	9.286
2015	David Rodríguez Jiménez-Muriel	10.541
2016	José Cecilio Cabello Velasco	16.674
2017	Luis Recuerda Martínez	13.093
2018	Ramón Burgos Ledesma	8.786
2019	Álvaro Luis Barea Piñar	11.915
2020	Manuel Alejandro Amador Moya	9.975
2021	Fernando Díaz de la Guardia López	13.974
2022	Emilia Cayuela García	10.200
2023	Luis Javier López Marín	13.479
2024	José Espinel Calderón	9.384
<b>Total</b>		<b>373.121</b>

Source: Own elaboration, 2024.

The method used to carry out the analysis of the proclamations is based on the principles of the Corpus-Assisted Discourse Studies (CADS) developed by Partington (2004). The use of this method enables a dual approach, incorporating both a quantitative and qualitative perspective. Moreover, the combination of techniques from corpus linguistics and discourse analysis (Baker et al., 2008; Partington et al., 2013; Taylor & Marchi, 2018) provides researchers with a powerful tool. It not only allows the quantification of discursual phenomena but can also be used to establish their absolute and relative frequencies in the corpus. This is achieved by the detailed analysis of the different linguistic meanings used to express these phenomena (Baker et al., 2008, p. 285). In addition, the present research benefits from a simultaneous dual corpus-based and corpus-driven approach (Tognini-Bonelli, 2001). This means that, on the one hand, the research starts out with the search for pre-established elements that are previously known by the researcher (inductive approach), while, on the other hand, remaining open to the discovery of new patterns and meanings emerging from the textual data of the corpus (deductive approach). This methodological duality allows a more comprehensive and nuanced exploration of the discourses contained in the Holy Week proclamations.

For the analysis of the corpus, the Sketch Engine® software has been used (Kilgariff et al., 2014), which is one of the leading tools in the field of corpus linguistics. The use of this software has enabled the precise measurement of the number of times the word "Granada" appears in the corpus. In addition, the Word Sketch function in Sketch Engine® has allowed the semi-automated capture of the co-occurrences of the word "Granada" in the different proclamations analysed. This has provided a detailed and contextualised view of how this word is used in the discourse, revealing key linguistic and semantic patterns underlying the representation of the city in these ceremonial texts. This detailed analysis has made it possible to identify not only the frequency of use, but also the most common and significant discursive associations, thus enriching the understanding of the confraternal discourse and its link with the cultural and religious identity of Granada. The study has also been given a diachronic perspective, thanks to the application of the "chronological textual series" proposed by Salem (1988).

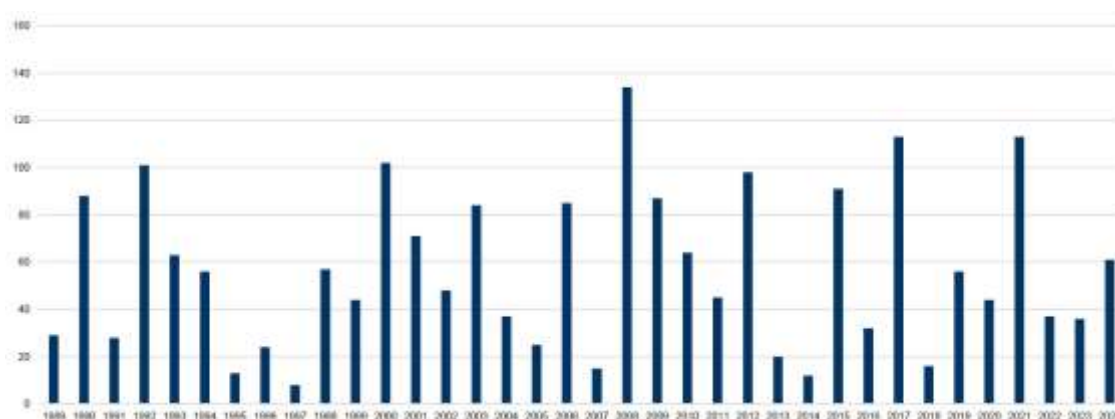
#### 4. Results and discussion

Shown below are the results regarding the representation of Granada in the discourse of the Official Proclamation of Holy Week. The analysis has been structured in two parts: first, the quantitative data are presented, followed by the qualitative data, providing a detailed interpretation of the findings.

To begin with, it is worth noting that there are a total of 2,037 mentions of Granada in the texts analysed in this research. There are several possible interpretations of this notably high figure. First, it may be because most of the speakers are originally from the city and also because Granada is the setting for the Holy Week that is being exalted. Furthermore, the relevance of the word "Granada" reflects the central role that the city plays in the confraternal speeches of the proclamation, with it becoming established as a recurring and essential element in the discursual construction of these texts. The prominence of Granada in these discourses not only underlines its importance as the setting for Holy Week, but also evidences its symbolic influence on the confraternal and religious identity. To dive deeper into the analysis, a diachronic perspective will be applied, allowing us to observe the evolution of these references over time. In this context, the specific data from each proclamation will be discussed, as can be seen in Figure 1.



**Figure 1.** Absolute references to "Granada" in each proclamation.



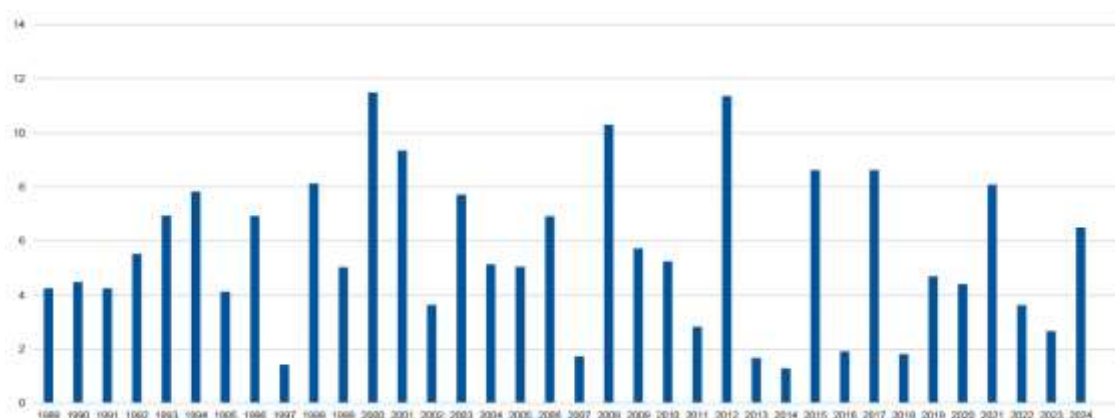
Source: Own elaboration, 2024.

Figure 1 presents the data on the absolute frequency of occurrence of the word "Granada" in each of the analysed proclamations. This graph reveals important differences in the way the different speakers have alluded to the city in their discourses, highlighting the central role that Granada occupies in the confraternal narrative. The proclamation with the most mentions of Granada is the one delivered by José Manuel Rodríguez Viedma (2008), with a total of 134 references. It is followed by the proclamations of Luis Recuerda Martínez (2017) and Fernando Díaz de la Guardia López (2021), both with 113 mentions. These data indicate a significant recurrence in the representation of the city in their respective speeches. There are other proclamations with over 100 references to Granada, such as the one by José Luis Ramírez Domenech (2000), with 102 mentions, and the one by José Luis Pérez-Serrabona González (1992), with 101. These data suggest that the city becomes a common thread running through certain discourses, reaffirming its identity and importance in the context of Holy Week.

At the opposite extreme, there are the proclamations with the fewest mentions of the word "Granada". The Piarist Enrique Iniesta Coullaut-Valera (1997) delivered a proclamation in which the city is mentioned only eight times, in marked contrast with the aforementioned discourses. It is followed by the proclamation of Juan Jesús López-Guadalupe Muñoz (2014), with 12 mentions; that of Msgr. Méndez Asensio (1995) with 13; and that of Father José Joaquín Fernández Guillén (2007), with 15.

If we now calculate the presence of the word "Granada" as a percentage of the total number of words in each proclamation, we will obtain a relative frequency that will allow us to evaluate the symbolic and thematic weight of the city in each speech. This approach offers us a more nuanced view of the prominence of Granada, since we consider not only the absolute number of mentions, but also the proportion they represent in the text as a whole, as shown in Figure 2.

**Figure 2.** Percentage of references to Granada in each proclamation.



Source: Own elaboration, 2024.

The analysis of the relative frequency of the word "Granada" in the proclamations reveals significant differences when compared to the absolute numbers discussed above. For example, the proclamations of José Luis Ramírez Domenech (2000) and Antonio Padial Bailón (2012) stand out for the high proportion of mentions of Granada relative to the total length of their texts, with figures of 11.5% and 11.36%, respectively. These percentages reflect a notable concentration of references to the city, underlining its central role in the discursive structure of these proclamations. Likewise, the proclamation of José Manuel Rodríguez Viedma (2008), already notable in terms of absolute numbers, is again noteworthy in this relative analysis, registering a percentage of 10.3%, which underlines his evident sense of self as a Granadan.

Conversely, the proclamations with the lowest proportion of references to Granada, and therefore lesser symbolic weight, are those of Juan Jesús López-Guadalupe Muñoz (2014), with 1.29%; Mgr. Méndez Asensio (1995), with 1.43%; and Encarna Ximénez de Cisneros Rebollo (2013), with 1.68%. These significantly lower percentages suggest that the city of Granada occupies a less prominent role in these discourses, which could be indicative of a more diversified thematic approach or a preference for highlighting other aspects of Holy Week.

In light of the aforementioned figures, we can affirm that the results reveal not only the diversity in the frequency with which speakers mention Granada, but also the different degree of importance they all assign to the city as part of their discourse. While some speakers make Granada a central figure in their speech, others opt for a more restrained approach, possibly prioritising other aspects of Holy Week in their speeches. This variation reflects both the speakers' personal preferences and the different ways in which the city can be evoked in the context of the proclamation.

Following the analysis of the quantitative data, we now present the qualitative data, which will allow us to delve deeper and provide a more detailed understanding of how the image of Granada has been constructed through the discourse of the proclamation over recent decades. This qualitative approach focuses less on the frequency of mentions and more on exploring the way in which the city has been evoked, the values attributed to it and the symbolic and emotional elements that define it within the confraternal narrative.

One of the words most frequently combined with "Granada" is *entera* [whole]. This expression is used to evoke the totality of the city, especially when referring to confraternal devotion. For example, the proclamation of Enrique Seijas Muñoz (1989, p. 11) contains the following mention: "*el de que Granada entera sea capaz de ofrecer público testimonio, en respetuoso silencio, de que lo único importante en aquel instante es tener a Dios con nosotros*" [that the whole of Granada be able to bear public witness, in respectful silence, to the idea that the only important thing at that moment is to have God with us]. Similarly, José Antonio Lacárcel Fernández (2010, p. 34) says, "*Sin embargo, Granada entera no deja solo, no abandona a Jesús en el Calvario del Campo del Príncipe*" [Nevertheless, the whole of Granada forsakes not, abandons not Jesus on the Calvary in Campo del Príncipe] These expressions underline the idea of a city united in faith and devotion, shining a light on the social cohesion that characterises Granada during Holy Week.

In the proclamations, we can also detect a contrast between references to the different facets of Granada that currently exist alongside one other. On the one hand, reference is made to the classical Granada, using terms such as *antigua* [ancient or historic] or *vieja* [old] to extol the historical and heritage value of the city, especially from an urbanistic perspective. The representation of the city thus assumes a significant role in the discourse of the proclamations, especially when evoking the urban settings for the processions. Examples of this include fragments such as "*en el marco incomparable de la Granada antigua*" [in the incomparable setting of historic Granada] (Egea Fernández-Montesinos, 2011, p. 12) or "*en el barrio de las cuevas, en la vieja Granada*" [in the cave neighbourhood, in old Granada] (Olivares Espigares, 2009, p. 33). These mentions not only evoke nostalgia for a city that retains its historical essence, but also highlight the connection between Holy Week and Granada's cultural legacy. In addition, this relationship between the city and Holy Week becomes a central element that enriches the narrative of the proclamation, intimately linking the urban landscape with the religious fervour and cultural identity of Granada.

Conversely, the speakers also refer to the Granada of today, a city in transformation that has grown outwards to new neighbourhoods, integrating them into the celebration of Holy Week. The term "*nueva*" [new] is used to highlight this evolution, as in the quotation by Antonio Muñoz Molina (2004, p. 22): "*Desde la Granada nueva, sale la Virgen de la Alegría*" [Out of the new Granada comes the Virgin of Joy].



The discourse of the proclamations thus also reflects the new urban form of the city, alluding to a changing Granada. Accordingly, they make references to the new neighbourhoods; for example, when José Luis Pérez-Serrabona González (1992, p. 16) describes "*el barrio populoso y moderno del Zaidín*" [the populous modern neighbourhood of Zaidín], or when Enrique Seijas (1989, p. 12) specifies that "*a la misma hora, por la moderna calle de Arabial hay un Resucitado*" [at the same time, there is a Risen Christ in the modern Arabial street]. These examples prove that, although the new Granada may stand in contrast to the traditional architectural aesthetics, it is fully integrated into the metropolitan planning, creating a dialogue between the historical and the contemporary that redefines the identity of the city in the context of Holy Week. However, this term "*nueva Granada*" [new Granada] is also used to describe the layout of the city after the Christian conquest by the Catholic Monarchs, as can be seen in the following quotation: "*La nueva Granada de 1492 se inauguraba, de esta manera, como en un Viernes Santo*" [The new Granada of 1492 was thus inaugurated as on a Good Friday] (González Dorado, 1993, p. 7). This historical reference connects the renewal of the city, on an urban level, with its religious tradition, underlining the link between past and present in the Granada identity.

Finally, the reference to Granada as "*eterna*" [eternal] stands out, an allusion to its timeless significance, pointing to a city that has remained unchanged over the centuries. This concept is exemplified in the statement by Juan Bustos Rodríguez (1991, p. 9): "*las hermandades más antiguas, refugiadas por lo general en los barrios históricos, donde late el alma de Granada eterna, inmutable*" [the oldest brotherhoods, generally housed in the historical neighbourhoods, where the eternal, unchanging soul of Granada pulses]. This idea of an eternal Granada reinforces the perception of the city as a symbol of continuity and permanence, where the urban environment, and particular traditions such as Holy Week, endure over time.

Similarly, it is also worth noting the presence of religious references that closely link the image of Granada with the Christian faith. A clear example of this is the proclamation of Antonio González Dorado (1993, p. 16), who says, "*Parece querer decirnos que ese Cristo caminando con su cruz, no es un extraño ni un advenedizo, sino el que ha engendrado la Granada Cristiana*" [It seems to be telling us that this Christ walking with his cross is not a stranger or an outsider, but the one who has given rise to the Christian Granada]. This statement underlines the perception that the essence of Granada has deep roots in its Christian tradition, which reinforces the devout nature of the texts. Likewise, José Luis Clements (2006) alludes to the "*Madre de Dios bajo palio, luz de Granada sagrada*" [Mother of God under her canopy, light of sacred Granada] (p. 29) and invites us to "*enhebrad una oración al aire siempre limpio y puro de nuestra bendita Granada*" [thread a prayer into the ever clean and pure air of our blessed Granada] (p. 7), reinforcing the idea of the city as a sacred setting where the faith is palpable. Fernando Díaz de la Guardia López (2021, p. 15) also underlines this religious dimension, combining artistic heritage with spiritual devotion as follows: "*Arte y devoción, esencia de la Semana Santa, Granada cautiva de fervor*" [Art and devotion, the essence of Holy Week, Granada in the thrall of fervour]. These references are also rooted in the exceptional heritage that the city boasts in terms of religious buildings, with its wealth of churches, convents and monasteries, many of them home to the confraternities. Proof of this is the more than 400 references to these religious spaces in the proclamations: for example, the references to the convents of Encarnación or Comendadoras de Santiago, the monasteries of Concepción or San Jerónimo, and the churches of Santo Domingo or San Matías, among others.

In addition to the religious references, the speakers highlight the aesthetic appeal of Granada. In some cases, this is done explicitly, using terms such as "beautiful" or "fair". Examples of this are the expressions of Antonio Padial Bailón (2012, p. 9): "*¡Ábrete, Granada! ¡Ábrete, Granada Bella!*" [Open up, Granada! Open up, Beautiful Granada!]; or the words of Miguel Luis López-Guadalupe Muñoz (2002, p. 5): "*Bella y callada dormía Granada*" [Beautiful and silent, Granada was sleeping]. We also find an example in the proclamation of José Manuel Rodríguez Viedma (2008, p. 30): "*donde Tu cruz se acerca, una hermosa Granada, con sabor a primavera*" [where Your cross is coming, fair Granada, with the taste of spring]. On other occasions, this appeal is amplified by the use of superlatives, as in the case of José Luis Clements Sánchez (2006, p. 8), who describes "*esta bellísima Granada*" [this most beautiful Granada]. The city is not only perceived as beautiful, but also as monumental, as José Antonio Lacárcel Fernández (2010, p. 25) highlights when mentioning an "*itinerario de ensueño por la Granada monumental*" [enchanted route through monumental Granada]. These descriptions reinforce the image of Granada as a place of unparalleled beauty, whose architectural and natural heritage is combined with

the spirituality of Holy Week. In this regard, mention must inevitably be made of the city's monuments that are relevant for Holy Week and that therefore play a prominent role in the discourse of the proclamations. This is the case of the Alhambra, which has been referenced more than 200 times. Examples include the mention by Antonio González Dorado (1993, p. 7), who describes Granada as the "*escenario perfecto*" [perfect setting] always commanded over "*por las fortalezas y palacios de la Alhambra*" [by the fortresses and palaces of the Alhambra]. Joaquín Abras Santiago (2001, p. 30), for instance, refers directly to the site of the Nasrid palaces, when he says "*en los muros rojos, torreones de la Alhambra la yedra escala en silencio por ver desde arriba Granada*" [on the red walls, the turrets of the Alhambra, the ivy silently climbs up to see Granada from above]. Or in the case of Fernando Díaz de la Guardia López (2021, p. 30), who additionally alludes to the snow-capped mountains, when he states "*es como si el pudor les arrebatara la comparación infinita de la Sierra y la Alhambra*" [it is as though modesty wrested from them the infinite comparison of the mountain range and the Alhambra]. We see something similar with the Cathedral of Granada, a place through which all the brotherhoods pass and which forms the central axis of the processions. In the proclamations, we note more than 130 references to the cathedral. Some speakers highlight its artistic quality, such as Juan Bustos Rodríguez (1991, p. 5), who defines it as a *hermosa catedral* [beautiful cathedral]. Others draw attention to the magnificence of this structure; for example, José Antonio Lacárcel Fernández (2010, p. 5) talks of the *inmensa Catedral* [immense Cathedral]. Jorge de la Chica Roldán (2003, p. 10) even alludes to one of the towers being missing, when he says "*a la sombra de la torre mocha y huérfana de la inmensa Catedral renacentista*" [in the shadow of the blunted and orphaned tower of the immense Renaissance Cathedral]. This absence is a very specific feature of the Granadan church.

Looking beyond its physical beauty, some speakers delve into more abstract aspects of Granada's identity, exploring its idiosyncrasies and its personality. José Antonio Lacárcel Fernández (2010, p. 26), for example, alludes to the *austera belleza* [austere beauty] of a *Granada severa y señorial* [severe and stately Granada], highlighting the solemn and majestic character of the city. However, not all the mentions are laudatory; there are also criticisms, such as those made by David Rodríguez Jiménez-Muriel (2015, p. 8), who speaks of "*la Granada indolente*" [indolent Granada], or José Luis Clements Sánchez (2006, p. 4), who refers to "*Granada inmovilista y muda en la cárcel de los silencios de Dios y de los hombres*" [Granada, resistant and mute in the prison of the silences of God and men]. These criticisms reflect a more complex and nuanced vision of the city, recognising its virtues, but also its challenges and contradictions. In this case, we find a good example of how the proclamation, despite being clearly laudatory and praiseworthy by nature, allows for some degree of criticism or censure.

Another important aspect in the proclamations is the reference to Granada as a place of study, with the University of Granada taking centre stage. This institution is not only of major importance in Granadan society, but it also has historical links with the confraternities. This is reflected in texts such as that of José Luis Pérez Serrabona González (1992, p. 31), when he speaks of "*los estudiantes de una Granada universitaria que busca a la Virgen de los Remedios y al Cristo de Meditación*" [the students of the university city of Granada, who seek Our Lady of Remedies and the Christ of Meditation], or in that of José Luis Ramírez Domenech (2000, p. 12) when he states that "*La Granada universitaria, vestida de gala, con toga y birrete, se aprestaba a acompañar a su cofradía*" [the university city of Granada, all dressed up in cap and gown, was getting ready to accompany her confraternity]. These references underline the role of the university not only as an academic centre, but also as an integral part of the cultural and religious life of Granada.

The literary and lyrical nature of the proclamations also allows these texts to adopt a more introspective and mystical tone when describing the city. Antonio González Dorado (1993, p. 4), for example, speaks of the "*profundo misterio de la misteriosa e intimista Granada (tierra de santos y místicos, de poetas y artistas)*" [profound mystery of the mysterious and intimist Granada (land of saints and mystics, of poets and artists)], while José Luis Barea Ferrer (1994, p. 11) describes Granada as "*una inmensa, profunda y sentida Cruz*" [an immense, profound and heartfelt Cross], inviting the viewer to walk through her, "*por la Granada mágica, impalpable, sutil*" [through the magical, impalpable, subtle Granada]. Fernando Díaz de la Guardia López (2021, p. 31) adds another layer to this vision by mentioning a "*Granada melancólica, de hermosas maneras, Granada recóndita y a la vez eterna, abierta a la inmensidad*" [melancholy Granada, in beautiful ways, Granada that is hidden and at the same time eternal, open to immensity]. These descriptions capture the spiritual and poetic essence of Granada, a city that inspires both devotion and contemplation.

On the other hand, the journalist Jorge de la Chica Roldán (2003, p. 7), in his proclamation, breaks down various references to the city, when he speaks of "*esta heroica, grande, nombrada y celeberrima Granada, piadosa y mariana, pasionista y eucarística, devota y católica, imperial y cristiana, ciudad de mártires y sabios, de filósofos y teólogos, de escultores, tallistas, músicos, costaleros y capataces, penitentes y albaceas*" [this heroic, grand, illustrious and feted Granada, pious and Marian, passionist and Eucharist, devout and Catholic, imperial and Christian, city of martyrs and wise men, of philosophers and theologians, of sculptors, carvers, musicians, float-bearers and leaders, penitents and executors]. It is precisely this plural, multifaceted vision of the city, linked to its personality rich in contrasts, that has led other speakers to define it as "*Granada cuna de la antítesis*" [Granada, cradle of the antithesis] (Francisco Gómez Montalvo, 1990, p. 26).

Lastly, speakers often highlight the uniqueness of Granada, extolling its singular and special character. Jaime Peñafiel Núñez (1996, p. 9), for example, affirms that "*Granada es entonces solamente única*" [Granada is thus solely unique], while José Antonio Lacárcel Fernández (2010, p. 40) reinforces this idea by declaring that "*Granada es única, irrepetible*" [Granada is unique, inimitable]. This perception of exclusivity and uniqueness is a recurring theme in the proclamations, reinforcing the idea that Granada is an exceptional city in every way.

On a different note, it is important to highlight how some speakers evoke the image of Granada through emblematic figures that are intimately linked to the history and culture of the city. This enriches the depiction of Granada, connecting it with public figures who have left an indelible mark on its identity. Jaime Peñafiel Núñez (1996, p. 7) provides an example of this, referring to "*la Granada de Agustín Lara*" [the Granada of Agustín Lara], thus invoking the resonant image of the Mexican composer who dedicated one of his most famous songs to the city, immortalising it in the collective imaginary. Similarly, Luis Recuerda Martínez (2017, p. 25) turns to the figure of Federico García Lorca when mentioning "*la Granada de su infancia*" [the Granada of his childhood], paying tribute to the Granadan poet and playwright, whose work is profoundly influenced by the landscapes and the spirit of the city.

Furthermore, we can see that another device many speakers employ is the personification of the city; for example, they rely on the rhetorical figure of apostrophe, a stylistic device that involves emotionally or passionately addressing inanimate objects or personified places. This device allows the speaker to establish an intimate and emotional dialogue with Granada, endowing it with life and human feelings. A noteworthy example of this technique is found in the proclamation of José Luis Ramírez Domenech (2000, p. 3), where he exclaims "*A ti, Granada, ciudad cantada por poetas, que nadie ha sabido describir en toda tu grandeza...*" [To you, Granada, city sung of by poets, whom no one has ever been able to describe in all your grandeur...], in a clear attempt to capture the majesty and mystery of the city through direct invocation. Similarly, José Manuel Rodríguez Viedma (2008, p. 35) asks the city in an anguished tone, "*¿Lloras, Granada?... ¡Más que nunca!*" [Are you crying, Granada?... More than ever!], emphasising the collective sadness that permeates the atmosphere during Holy Week.

This personification of Granada, especially with regard to crying, is a recurring device in the proclamations, where a symbolic parallel is established between the Virgin Mary and the city. In this context, Granada is conceived of as a grieving mother, a female figure who suffers the loss of her son, Jesus Christ. Thus, the city becomes a mirror of the Virgin's pain, and suffering acquires a communal and shared dimension. A clear example of this emotiveness is found in the proclamation of Fernando Díaz de la Guardia López (2021, p. 21), who exclaims, "*Llora Granada, pero no está sola*" [Granada is crying, but she is not alone], underlining the idea that the pain of the city is shared and alleviated by its inhabitants. Francisco Gómez Montalvo (1990, p. 27) also uses this moving image in the following description: "*Bajó el agua por la acequia cuando Granada lloraba su pena de Cristo muerto entre torres embrujadas*" [The water ran down the channel when Granada wept in sorrow for the dead Christ among enchanted towers], merging the urban landscape with human emotions, and creating an atmosphere of deep sadness that permeates every corner of the city. Similarly, José Luis Ramírez Domenech (2000, p. 7) reinforces this idea of Granada as a woman who stands alongside the Virgin in her suffering by stating "*Granada vierte sus primeras lágrimas para que sirvan de bálsamo a la Madre que tras Él viene*" [Granada spills her first tears so that they may serve as a balm to the Mother who follows Him]. Here, the tears of the city symbolise not only its pain, but also its compassion and solidarity with the Virgin. The proclamation of José Luis Pérez-Serrabona González (1992, p. 33) reinforces this image of Granada as a witness to and participant in the pain of the Passion when he declares "*Mientras Granada velaba a*

*Cristo en la madrugada, nosotros también velábamos a aquella mujer*" [While Granada held vigil over Christ at dawn, we also held vigil over that lady]. With these words, the speaker not only personifies the city, but also invites the spectators to join in a shared grief, where devotion and pain are interwoven in a collective act of faith and memory. Therefore, the use of apostrophe and personification in the Holy Week proclamations allows the speakers to create a deep emotional bond between the city of Granada and the sacred events that are being commemorated, transforming the urban landscape into a living stage of devotion, mourning and hope. These stylistic devices not only enrich the discourse, but also strengthen the collective identity of Granada as a city profoundly influenced by its spirituality and confraternal tradition.

As has been shown by this discursive analysis, Granada not only provides the setting for Holy Week; it is also a central figure in the proclamations. The references to the city in the oratorical pieces not only reflect the confraternal devotion, but also construct a narrative in which the city is depicted as a place of cohesion, transformation and transcendence. From the classical Granada to the new and eternal, the speakers construct a discourse that exalts the historical, urban, cultural and spiritual richness of the city, cementing its role as the undisputed protagonist of Holy Week. In addition, a common rhetorical device is the personification of the city, whereby Granada is presented as a maternal figure who shares the pain of the Passion of Christ. Through the use of apostrophe, the speakers engage directly with the city, emphasising its grandeur and its role as a witness to the suffering of Jesus Christ, as well as the popular devotion of its people. Granada is thus transformed into a living symbol of faith, history and tradition, with references to both its monumental beauty and its rich cultural and spiritual heritage.

## 5. Conclusions

The study conducted in this research has allowed an analysis of how the city of Granada is represented in the discourse of the Official Proclamations of Holy Week. The analysis of these confraternal texts reveals a wide variety of references to the city, which highlight its religious, historical, urban, cultural and social importance. The prominence of Granada in the speakers' words shows that the city not only serves as a stage for the processions, but is also established as a central element in the confraternal narrative. This thorough analysis of the discourse of the proclamation confirms the profound connection between the religious identity of Granada and the urban environment. As has been demonstrated, the proclamations highlight monumental elements, such as the Alhambra, the Cathedral and the churches, as well as the new urban spaces that emerge in modern-day Granada, providing evidence of an ongoing dialogue between the historical and the contemporary. Likewise, we can see how the references to the city go beyond the merely urban, reflecting social and identitarian characteristics, closely linked to the ontology of the Granadan. In addition, the personification of the city by some speakers emphasises the grandeur and importance of Granada.

In terms of novel methodological contributions, this study represents a significant advance in that it is the first such study to apply the Corpus-Assisted Discourse Studies (CADS) approach to the analysis of the Holy Week proclamations. This method has enabled an accurate and systematic quantification of the discursive references to Granada, thus allowing a detailed and exhaustive analysis. The hybrid approach combining inductive and deductive procedures has made it possible to overcome the limitations of traditional qualitative analysis, providing a more rigorous and enriching perspective to the study of religious discourse and its relationship with the urban and cultural configuration of Granada. Nonetheless, the study does have some limitations, mainly relating to the number of texts analysed. The lack of records for some proclamations delivered prior to 1989 prevents a complete analysis of the more than 60 proclamations delivered to date in the Holy Week of Granada. Therefore, this study focuses on the shaping and evolution of the image of Granada over the last 40 years, offering a partial view but an important one.

Finally, this study establishes a crucial starting point for future research on the discourse of the Holy Week proclamations. As has been shown, there are very few studies dedicated to this type of oratory, especially in Andalusia, where these proclamations represent a widespread and deeply rooted tradition. As such, this research not only contributes to the field of discourse analysis, but also invites further academic exploration of this discursive genre which is so specific to and important in Spanish culture.

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