40th AEDEAN CONFERENCE
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Celebrating 40 years of English Studies
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Aarts, Bas (UCL), “Corpus Linguistics and the Teaching of English Grammar”

Bas Aarts

Bas Aarts is Professor of English Linguistics and Director of the Survey of English Usage at UCL. His research interest is in the field of syntax, more specifically verbal syntax. His recent publications include: Syntactic gradience (2007, OUP), Oxford modern English grammar (2011, OUP), The English verb phrase (2013, edited with J. Close, G. Leech and S. Wallis, CUP), Oxford dictionary of English grammar (2nd edition 2014; edited with S. Chalker and E. Weiner, OUP), as well as articles in books and journals. He is a founding editor of the journal English Language and Linguistics (CUP).

Abstract

One of the catchwords in academia today is accountability. This refers to the idea that universities should not just be teaching students and doing research, but they should also account for how they do so, and how successfully. For a long time the UK has had a Research Excellence Framework (REF) by which all university departments are judged for the quality of their research output. Soon there will also be a Teaching Excellence Framework (TEF), by which they will be judged for their teaching quality.

What’s relatively new is that the REF also has a component which assesses whether universities make an ‘impact’. This refers to the extent to which their research makes a difference in the wider society which they are part of, as opposed to the impact they make within academia. What this means is that universities are expected to make an impact on the economy, public policy, culture and/or the quality of life. When the REF was first announced many academics were unhappy that they had to deliver impact. They said that they were appointed to do research, not to make an impact on society. What’s more, they argued that it is difficult to assess impact. For many academics it is hard to think of ways of making an impact, but it is crucially important, because from the next REF in 2020, 25% of the income that university departments receive from the central government will depend on their impact scores.

In my talk I will argue that delivering impact is not as bad as it seems, and that there are interesting opportunities for academics to make their work more widely known outside their institutions. I will discuss how a team of linguists at the Survey of English Usage at UCL (University College London) have addressed the impact agenda by developing the Englicious project (www.englicious.org). This is a freely available web-based platform designed for UK school teachers to help them teach English grammar in
schools. It contains lesson plans, exercises, projects, videos and professional development materials, and it uses authentic examples from a corpus, i.e. a collection of genuine texts from many different genres. In my talk I will demonstrate the functionality of Englicious, and how it can be used in educational settings, including universities.
Eva Alcón Soler is Professor of English Language and Linguistics at the University Jaume I (Castelló) and leader of the competitive Research Group in Applied Linguistics to English Language Teaching. She has published widely on the acquisition of L2 pragmatics, the role of interaction in L2 learning, multilingualism and related issues, in international journals such as Communication and Cognition, International Review of Applied Linguistics, System, Intercultural Pragmatics, Multilingua, International Journal of Educational Research, International Review of Applied Linguistics, and authored, edited or coedited volumes published in Peter Lang, Springer, Multilingual Matters, Chapelle, C.A., SLA, Routledge and Cambridge University Press, among others.

Abstract

As pragmatics has begun to gain explicit recognition in the field of linguistics, a number of volumes on cross-cultural and interlanguage pragmatics (e.g. Kasper & Blum-Kulka, 1993; Bardovi-Harlig & Hartford 2005; Economídu-Kogetsidis & Woodfield, 2012) have provided evidence on how language users develop pragmatics in foreign, second language, and study abroad contexts (Alcón, 2014; Bardovi-Harlig and Bastos, 2011; Barron, 2003; Ren, 2015; Shively, 2015; Taguchi, 2011). During this talk, I will focus on learning pragmatics in different contexts, pointing out the benefits of teaching pragmatics. I will also argue that pragmatic learning is constrained by learners’ characteristics, and shaped when the target language is used in authentic communicative contexts.

I will start addressing the question of whether the English as a foreign language (EFL) classroom provides the theoretical conditions for pragmatic learning. I will focus on three aspects: a) the opportunities for developing pragmatic ability in EFL classrooms; b) whether or not pragmatic ability develops in classroom settings without instruction; c) and the effect of various instructional approaches. Then, I will refer to the research conducted in multilingual settings (Alcón, 2012; Safont and Portolés, 2015) to evaluate to what the extent pragmatic learning is constrained by the nature of intervention or learners’ individual variables. Empirical evidence will be used to suggest the need to consider learners’ linguistic background as a variable, something that has frequently been ignored in second language acquisition oriented research.

Taking into account the study abroad context, I will move from formal language learning contexts to real world language use. I will discuss why sociocultural behaviours and conventions of language used, previously taught in the classroom may
be shaped when learners use language in real life interaction. Finally, I will encourage researchers to explore pragmatic learning in new environments, following mixed-method approaches, that is to say, using quantitative and qualitative data to offset the weaknesses of both quantitative and qualitative research alone, and triangulating results as much as possible.
Durán Giménez-Rico, Isabel (Universidad Complutense de Madrid), “Life Writing and/as Criticism: the Transnational Spaces of Women’s Imagination”

Isabel Durán Giménez-Rico

Isabel Durán Giménez-Rico is Professor of American Literature and Vice-rector for International Affairs at the Complutense University of Madrid, and President of the Spanish Association for American Studies (SAAS). Her research and publication record on gender studies, literature, autobiography and ethnicity includes co-editing an eight-volume series on gender studies, and authoring over sixty articles and book chapters. Director of the UCM Research Group “Women’s Studies in the Anglophone Countries”, she has also been principal investigator of several national and international projects, and serves on the editorial board of numerous indexed journals in her field, both national and international. She has been a Fulbright grantee on two occasions.

Abstract

“As the transnational grows more central to American Studies we will welcome investigations of the broad array of cultural crossroads shaping the work of border-crossing authors, artists, and cultural forms that straddle multiple regional and national traditions”, Fishkin anticipated in her 2004 ASA presidential address (32). As an Americanist who is convinced of the benefits of this transnational turn in American Studies, I will explore one of those border-crossing genres, and some of those border-crossing women authors, in my comparative reading of a transatlantic flow of ideas and literary forms.

The genre I will dwell on -one which has not been very much explored- has been variously called confessional, personal, narrative, or autobiographical criticism; autocritography; or autocritique. And my transnational approach to American literature will focus on the critical, "autobiografictional" texts Rooms of Our Own (2006), by American professor and critic Susan Gubar, and Negotiating With the Dead, (2002) by Canadian writer and poet Margaret Atwood. Moreover, I will explore the feminist, transatlantic dialogue between Gubar's Rooms of Our Own and Virginia Woolf's A Room of my Own.

From classical times, writing about metaphor has been dominated by the notion of place; “of the tropological as inseparable from the topological” (Parker, 36). Because, as the feminist criticism of the 1980 and 1990’s has widely exposed, spatial metaphors, as used in women’s fiction across literary traditions, can structure, rather than merely ornament a text. Little, however, has been said about the use of those spatial metaphors in women’s autobiography and confessional criticism. And yet, as my essay will prove, a space as intimate as the house/room becomes the locale where both private and public experiences are negotiated, but also the locale where creative memory and ideological thought dwell.
Finally, I will conclude with a critical note on the space of private criticism versus a more theoretical type of critical approach. Gender issues will play an important role in this final reflexion.
Whitehead, Anne (Newcastle University), “The Medical Humanities and the Question of Empathy”

Anne Whitehead

Anne Whitehead is Senior Lecturer in Modern and Contemporary Literature at Newcastle University. She has published the monographs Trauma Fiction (Edinburgh University Press, 2004) and Memory: New Critical Idiom (Routledge, 2009). She has also co-edited W. G. Sebald: A Critical Companion (Edinburgh University Press, 2004) and Theories of Memory: A Reader (Edinburgh University Press, 2007). She is currently co-editing The Edinburgh Companion to the Critical Medical Humanities (to be published in June 2016) and working on her next monograph, Medicine and Empathy in Contemporary British Fiction, which will be published by Edinburgh University Press in 2017.

Abstract

This paper explores the vexed and arguably overdetermined relationship between the medical humanities and empathy. The field of the medical humanities has placed particular weight and emphasis on the notion of empathy and this paper explores why this has been the case, indicates some of the problems that it poses, and suggests some future directions for the field. The paper is situated within, and extends, my current work in the field of the critical medical humanities as well as drawing on my research interests in affect, with particular attention to questions of empathy and care.

The paper will begin by introducing first-wave medical humanities work. Founded in teaching, the medical humanities has concerned itself with a particular set of preoccupations, which have been described as the ‘three Es’ of the field: ethics, education, and experience. Together, they positioned empathy at the centre of the field, conceived of as a self who can understand and respond to the pain of others. As I will outline, traditional medical humanities positioned narrative as a panacea for an increasingly mechanised and bureaucratic biomedicine, through its production of more empathetic practitioners. The field thus located empathy in an individualised and decontextualized relation between practitioner and patient. It also situated narrative as a vehicle for training and enhancing empathy. Finally, it regarded empathy, and by extension feeling and affect, as the concern of the arts and humanities, while the sciences were perceived as hard-nosed, pragmatic and unfeeling.

After assessing the first wave of the medical humanities, I move on to outline the development of the critical medical humanities (Whitehead and Woods, 2016). Moving through various meanings and resonances of the term ‘critical’, I will indicate how the
second-wave of activity in the field seeks to produce a more theorised, situated, and politicised approach to empathy in the clinical scene. It also opens up alternative spaces and sites to view. It asks how an interdisciplinary approach to empathy might be developed. And it questions the relation between narrative and the production of empathetic connection.

In the final section of the paper I will open up a number of questions that seem critical in the future work of politicising empathy in the medical humanities. These include the following: Can we still speak of empathy as a single category, or are we dealing rather with different empathies across disciplines? What can the biosciences tell us about empathy, and conversely what might narrative say about affective distance? How does empathy circulate, and where does it ‘stick’, in the neoliberalised and capitalist landscapes of contemporary biomedicine? Is the concept of empathy still adequate to respond both to the different forms that health, and access to healthcare, take globally, and to the new forms and modes of life that are emerging from biomedical technologies? Do we need to identify a different term to define the work of the medical humanities, and if so what might that be?
Anne Karpf

Anne Karpf is a writer, sociologist and award-winning journalist. A regular broadcaster for BBC Radio, she contributes columns and features to The Guardian and other British newspapers. Her four books of non-fiction include *The War After: Living with the Holocaust* (Faber), *The Human Voice* (Bloomsbury) and, most recently, *How to Age* (Pan Macmillan), published in the UK, USA, Brazil, China, Romania and (shortly) The Netherlands. A past recipient of a British Academy Thank- Offering to Britain Fellowship for her research, she is Reader in Professional Writing and Cultural Inquiry at London Metropolitan University.

Abstract

Over the past 20 years creative nonfiction has emerged as one of the most popular genres among both publishers and readers around the world. Some compelling examples have helped redefine how experience and actuality can be imaginatively narrated and have freed writers from some of the constraints that hitherto hobbled nonfiction. As a reader I have relished these innovative texts; as a writer I have tried to make use of the new freedoms.

Most of the controversy surrounding the genre has centred on accuracy and ethics: now that the boundary between fiction and nonfiction is no longer so heavily policed, how far can a writer go? Does anything go? Another kind of challenge arises, however, if we accept that memoir is always contingent, its production located in a particular historical and cultural moment. Postmodernism has enabled us to see life stories as necessarily provisional and subjectivity as an interpretive process, rather than the product of a stable entity or selfhood. Yet in the case of Holocaust memoirs or post-memory (Hirsch, 2012), historicising the act of recall (Crownshaw, 2010) runs the risk of encouraging Holocaust denial and undermining the whole project of documenting the aftermath of the Holocaust.

This presentation will celebrate the new narrative freedoms articulated in recent creative nonfiction and reflect on their impact upon my own work. It will also use as a case study my family memoir, *The War After: Living with the Holocaust*, first published twenty years ago, to explore how the passage of time can lead to the re-examination of an original account and, in my case, to re-interpret elements of it. It will ask, finally, whether we can reject the idea of a stable self and subjectivity and maintain the post-Holocaust memoir as a living text without, by so doing, fuelling Holocaust denial.
Khair, Tabish (Aarhus University), “Fiction and Fact: Making Sense of the World in Literature”

Tabish Khair

Born in 1966 and educated up to his MA in a small town of India, Tabish Khair is the winner of the All India Poetry Prize. Khair’s novels have been shortlisted for the Encore Award (UK), Vodafone Crossword Award (India), Hindu Best Fiction Prize (India), Man Asian Literature Prize (Hong Kong/UK), DSC Prize for South Asia (UK/India), Aloa Prize (Denmark) and Prix de l’Inapercu (France). Having worked as a school teacher in Gaya and a staff reporter in Delhi, Khair completed a PhD from Copenhagen University and later a DPhil from Aarhus University, where he is an associate professor now. Khair’s last novel, How to Fight Islamist Terror from the Missionary Position, was dubbed “unmissable” by the Times and “irreverent, intelligent, explosive” by Independent. It was a New Statesman book of the year and described as the ‘best’ post-9/11 novel by the New Republic. Khair’s latest study, The New Xenophobia, was published by Oxford University Press in January 2016 and new novel on jihadi brides will be published by Penguin and others in late 2016.

Abstract

“Rarely has a novel seemed as timely as Tabish Khair’s Jihadi Jane [Published as Just Another Jihadi Jane outside India]. As the title implies, this is the story of a radicalized young British-Muslim woman who goes to Syria to join the jihad. The narrative is presented as a first-hand account, recounted to the writer by the protagonist, Jamilla. The form is ingenious: it circumvents all the problems of plausibility that such a project might otherwise have entailed,” wrote Amitav Ghosh in his review, concluding with the observation that Khair’s sixth novel is “powerful, compelling, urgent” and “succeeds in being compassionate towards its principal characters without flinching from the full horror of their choices.” As this review, and others that have come out, indicate, Just Another Jihadi Jane walks the thin line between fiction and fact, aesthetics and terror. In this session, Khair will read from the newly published novel, and discuss the topic, ‘Making Fiction of Facts.’
Round Table: “Shakespeare’s Afterlives”

Abstract

The current worldwide appeal of Shakespeare in both high and popular culture suggests that his works have not lost their aura in the era of mechanical and digital reproduction. In this Round Table, we invite you to explore and enjoy the diversity of artistic contributions to the enduring presence of Shakespeare as cultural catalyst. The plays of Shakespeare have continued to fuel creativity and inspire artists worldwide. Writers, filmmakers, musicians, painters, photographers, advertisers, video-bloggers, museum curators and TV scriptwriters have adapted or appropriated plots, characters, metaphors, themes and topics to produce new artworks. By doing so, they have made the plays relevant for our time. If Shakespeare is for all ages and for all times, if his works retain their global and universal appeal, it is in great measure because new artworks have interpreted his plays and poems for us through a variety of artistic practices.

Ángeles de la Concha will explore the way contemporary fiction takes up Shakespeare’s world and resitutes some of its plights in our own troubling times. The Hogarth Press recently launched a full series of retellings of Shakespeare’s plays asking some of the bestselling and most recognized contemporary novelists to choose a play and reimagine it in a contemporary context. De la Concha will invite discussion on the novels of the Hogarth project: Jeanette Winterson’s *The Gap of Time*, Howard Jacobson’s *Shylock Is My Name*, Anne Tyler’s *Vinegar Girl*, and Margaret Atwood’s *Hag-Seed*.

Celestino Deleyto will consider both the importance of Shakespeare for the history of cinema and of cinema for the history of Shakespeare. The amount of movies based on Shakespeare’s works is breathtaking: IMDb lists over one thousand, including all sorts of audiovisual genres, and most lists feature over 450 and counting. But why is this? Are Shakespeare’s plays particularly cinematic? Do we continue to speculate that he would have been a filmmaker rather than a playwright if he had lived in this day and age? Or is it because the mere presence of the bard gives movies much sought-after cultural prestige? Or is it that the stories are so good, the themes so universal? And what is the best cinematic Shakespeare: the faithful, celebratory adaptation, the free version, or the unexpected presence? Why and how is Shakespeare still relevant nowadays?

Douglas Lanier will consider two contemporary arenas in which Shakespeare’s afterlife has recently expanded. The first is the web series, serials based upon literary classics made for youtube or other internet-only outlets. The second is the rise of fictional Shakespearean biography in pop media like comic books, film and television and a number of historical romances about Shakespeare and his love life.
Clara Calvo will chair the session, introduce the speakers and round up the presentations by looking into minority art forms such as poems and mass-media products such as TV series and BBC documentaries which appropriate, adapt and engage with Shakespeare in diverse ways.

Calvo, Clara (Universidad de Murcia)

Clara Calvo is Professor of English Studies at the University of Murcia, where she teaches on Shakespeare, Jane Austen and the Romantics. Her publications include Relations and Fool-Master Discourse in Shakespeare (1991) and with Jean-Jacques Weber, The Literature Workbook (1998). With Ton Hoenselaars, she has edited The Shakespearean International Yearbook, 8, (2008) and a special issue of Critical Survey on Shakespeare and the Cultures of Commemoration (2011). Her edition of The Spanish Tragedy, with Jesús Tronch, is part of the Arden Early Modern Series (Bloomsbury, 2013). With Coppélia Kahn, she has edited Celebrating Shakespeare: Commemoration and Cultural Memory (Cambridge University Press, 2015). She is currently the President of SEDERI.

Ángeles de la Concha (UNED)

Ángeles de la Concha is Honorary Research Fellow at the Spanish National University of Distance Learning (UNED) in Madrid where she has taught early modern drama and contemporary fiction. Related to these subjects, she has co-authored English Literature in the Second Half of the 20th Century (2006) and Ejes de la Literatura Inglesa Medieval y Renacentista (2010). On the subject of Shakespeare’s afterlives, she has edited and introduced the volume Shakespeare en la imaginación contemporánea. Revisiones y reescrituras de su obra (2004) contributing with chapters on Marina Warner’s Indigo and Robert Nye’s Falstaff; she has also published the articles “‘Crossing the lines, crossing the squares’. Marina Warner’s New Cartography of The Tempe” (2002), “The End of History. Or is it? Circularity versus progress in Caryl Phillips’ The Nature of Blood” (2000) where she explores Phillips’ prequel to Othello, and “Problemas de representación: Goneril y Regan se cambian de autor” where she analyses Jane Smiley’s brilliant rewriting of King Lear A Thousand Acres (1997). Other than this line of research, she has worked and published extensively in the field of feminist and gender studies, focusing on issues of gender violence, trauma and ethics.
Celestino Deleyto (Universidad de Zaragoza)


Douglas Lanier (University of New Hampshire)

Douglas Lanier is Professor of English at the University of New Hampshire. He has taught at Duke, UCLA, Allegheny College, and Gonville and Caius College, Cambridge, as well as the University of New Hampshire. Professor Lanier is widely recognized as a pioneer in the study of modern appropriations of Shakespeare in all media. His book, *Shakespeare and Modern Popular Culture* (OUP, 2002), established the basic parameters of one of the most lively fields in Shakespeare studies today. He is currently at work on a study of the adaptation of Othello to the screen worldwide and a book on *The Merchant of Venice* for Arden's *Language & Writing* series. He has been the recipient of several fellowships and awards and for 2016-7 he is the Fulbright Global Shakespeare Centre Distinguished Chair at Queen Mary University of London and the University of Warwick.
Arce Álvarez, María Laura (Universidad Complutense de Madrid), “Paul Auster and the Influence of Maurice Blanchot in *City of Glass* (1985)"

In one of his non-fictional works, *The Invention of Solitude*, Auster quotes Maurice Blanchot and states: For the past two weeks these lines from Maurice Blanchot echoing in my head: “One thing must be understood: I have said nothing extraordinary or even surprising. What is extraordinary begins at the moment I stop. But I am no longer able to speak of it.” To begin with death. To work my way back into life, and then, finally, to return to death. Or else: the vanity of trying to say anything about anyone (Auster, *Invention* 63). In this quotation Auster talks about the role of the writer and his works using Blanchot’s words. In 1985 Paul Auster published a translation of two short stories and an essay written by Blanchot that became some of the first texts of the French writer published in English in the United States. Those translations allowed Auster to study part of Blanchot’s work in depth. During this process of “rewriting” Blanchot’s short stories, the two writers established an epistolary relationship in order to work together in the translation of the texts. Since Auster’s experience as translator, it is established an intertextual dialogue between Auster’s fiction and Blanchot’s oeuvre. In his fiction, Auster depicts the construction of a literary space and deals with the role of the writer during the process of creation. In *City of Glass*, Auster creates a plot centered in the figure of a writer who impersonates a private detective and is involved in a case that becomes a metaphor for the construction of a literary space. This metaphor is based on Blanchot’s thesis about the creation of an imaginary space. In this context, Auster fictionalizes the figure of the writer in the role of a private detective and the task of writing in resolving the mystery of the case. Here, an intertextual dialogue between Blanchot and Auster is established consequence of Auster’s role as a translator and his experience translating Blanchot’s texts. This paper analyzes the intertextual influence Maurice Blanchot’s theory of literature, and especially *The Space of Literature*, has on Paul Auster’s novel *City of Glass* (1985).


La presente propuesta tiene por finalidad analizar los principales elementos intertextuales en *Cargamento de sueños*, una pieza teatral breve compuesta por Alfonso Sastre (Madrid, 1926-), estrenada en 1948 y publicada un año después. Llevada de nuevo a escena recientemente (del 18 de febrero al 27 de marzo de 2016) en el Teatro Español, bajo la dirección de José Luis García, en compañía de *El hermano*, de Medardo
Fraile, la obra constituye uno de los exponentes más representativos de “Arte Nuevo”, un intento de modernizar el aletargado panorama escénico de la España de posguerra desde los presupuestos del teatro experimental en el que se implicaron, además de los propios Sastre y Fraile, otros dramaturgos y artífices teatrales como Alfonso Paso, José Gordon, Carlos José Costas y Francisco Esbrí, quienes decidieron crear en 1945 una tendencia escénica que, glosando a Alfonso Sastre, “incendiara las viejas salas” e imbuyera “fuego, pasión, inocencia, audacia, amor al teatro” en el público de aquellos años difíciles (de Paco 2008: 58). Precursor de los grupos de “teatro independiente” que se gestaron con posterioridad en la España franquista, “Arte Nuevo” pretendió insuflar un impulso renovador a la escena española de los años cuarenta, alejándose de los patrones imperantes en las comedias burguesas al uso y partiendo de presupuestos vanguardistas en la línea del teatro experimental que proliferaba en los países europeos desde finales de la década de los cuarenta del siglo XX.

En este sentido, Cargamento de sueños, que lleva por subtítulo “Drama para vagabundos”, es una pieza dramática que recoge, y en la que se perciben, elementos intertextuales de variada procedencia, la mayoría de ellos en consonancia con la ideología de los postulados existencialistas propugnados por autores francófonos como Jean Paul Sartre o Albert Camus, rastreados en las primeras obras de Alfonso Sastre. El interés primordial y novedoso de la presente propuesta radica en el estudio de vínculos literarios con autores de lengua inglesa de un teatro que quería ser “Una luz y un eco hacia la eternidad”, frase de Robert Browning. “Ewigkeit” (“eternidad” en alemán) es precisamente el vocablo que domina el escenario en una acción dramática que se desarrolla “en una encrucijada cualquiera del viejo continente europeo”, enclave en el que dos vagabundos indagan en el sentido de la existencia, en el profundo sentimiento de soledad del ser humano, en el sufrimiento causado por el recuerdo y el olvido, en la violencia inherente a nuestra especie, en la vacilación entre el sueño y la vigilia. En el devenir de esta propuesta se analizarán las interconexiones, motivadas o no, entre la obra de Alfonso Sastre y las de algunos autores significativos de lengua inglesa, entre los que destacan Shakespeare, Oscar Wilde (al que Sastre tradujo junto con su hermano José), Thornton Wilder… y Samuel Beckett, con cuyo Esperando a Godot (llevado a escena por vez primera en 1953, publicado un año antes, y compuesto en 1948) mantiene Cargamento de sueños sorprendentes analogías.

Cantillo Lucuara, Mayron-Estefan (Universitat de València), “Sappho’s Brokenness and Michael Field’s Bricolage: Constructing a Mythology of Desire”

Yopie Prins (1999) rightly claims that Sappho herself represents ‘the perfect fragment’ (3). Her work has come down to us in tatters, with only one complete poem and the rest of her inherited corpus in truncated papyri. As she declares in her own words, her tongue is broken: μὲν γλῶσσα ἔαγε. It is, however, this material brokenness that exposes her to a radical openness of meaning. Her lacunae and silences, far from succumbing to the apophatic or the unspeakable (τὸ ἄρρητον), unfold a semantics that is inexhaustible generative, and hence a literary model of for-itself-ness: it becomes
transcendent, leaves its manifest blanks and ellipses at the disposal of the belated poet, offers itself to be potentially re-and-over-written, and yet never ceases to defer itself—to perpetuate its openness—with no chance whatsoever to produce any ultimate semantic determination. What Umberto Eco (1962) calls ‘the poetics of the open work’ is literally and directly applicable to Sappho’s broken legacy.

Katherine Bradley and her niece Edith Cooper, two fin-de-siècle philhellenists, fuse their voices into the literary persona of Michael Field and co-write a long collection of poems entitled Long Ago (1889). Under one authorial name, both poets (re)compose the broken Sapphic songs in a restorative fashion: they repair, stretch and fill out the apocope—the fragmented speech—in what might well be likened to an aesthetic practice of Derridean bricolage that consists fundamentally in the transformative appropriation of a ‘héritage plus ou moins cohérent ou ruiné’ (Derrida 1967: 418). Nonetheless, the ‘héritage’ Michael Field chooses to (re)invent does not encompass the entirety of Sappho’s corpus: it is solely and strategically formed by ‘the short fragments [and] the more fragmentary texts’ (Prins 1999: 102)—or ‘les plus ruinés’ in Derridean terms—on account of their radical openness and their subsequent vast potential for (re)semantisation. It thus seems that Michael Field intervenes as a bricoleur in those Sapphic nooks where there remain ‘les résidus de constructions et de destructions antérieures’ (Levi-Strauss 1962: 27), where brokenness reaches its zenith, where a generous possibility for recycling and restoration shows itself most overtly, and where silence offers ample room for reparative words.

In this paper, I will seek to reveal how Michael Field’s Long Ago repairs, reassembles, or ‘bricole’ Sappho’s residues by recycling them in a lyrical and highly erotic biography of the ancient lyrist. To this end, I will propose an in-depth analysis of poem ‘III’ wherein the Sapphic fragment employed as an epigraph—Μήτ’ ἔμοι μέλι μήτε μέλισσα—undergoes a thoroughgoing bricolage that results ultimately in a complete mythology of desire. As I will demonstrate from a comparative perspective based on the broadest sense of intertextuality, such a mythico-erotic reconstruction rests upon different archetypal figures (chiefly Persephone and Aphrodite), suggestive symbols (flowers, bees or honey), conventional literary motifs (courtly love or the paradoxical interplay between Eros and Thanatos), and even metaphysical themes (the artificial mind/body duality), all of which transform Sappho’s broken words into a full-fledged language of love.

Jurado Bonilla, Mario (Universidad de Córdoba), “Nostalgia for an Unlived Childhood: John Ashbery’s Girls on the Run”

In the year 1999 John Ashbery (1927) published the book-length poem Girls on the Run. In this book the theme of childhood comes to the foreground, but it has been always present in Ashbery most significant books and poems, from “The Picture of Little J.A. in a Prospect of Flowers” to “Soonest Mended”, the latter dealing with ending an age (both personal and social) and so with growing up and its discontents. But in Girls on the Run Ashbery does not present an analysis of childhood from an
elusively external point of view, but what at first seems an adventure story with children’s voices both as protagonists and narrators. As the poet acknowledges, the children who take up the poem’s space and narrative are inspired by the works created by the outsider American artist Henry Darger (1892-1972), who combined collage, drawing and writing to describe the story of a band of girls, the Vivian girls, who defend their fantasy land engaging in furious and cruel battles against their attackers, grown-ups who want to turn them into slaves.

The theoretical framework behind this paper is the analysis of pastoral as a literary mode that is far from being exhausted in our culture, and therefore it is present in many contemporary artist and writers in subtle ways. This paper argues that Ashbery is one of those writers, and his pastoralism is made more obvious when his work deals with childhood. Childhood is impossible to retrieve as it was for us adults; in that way it lends itself perfectly for the literary mode of pastoral, which expresses a nostalgia for a Golden Age in such a way as to create an implicit contrast with the present reality. William Empson included for that reason Alice in Wonderland among the examples of his book Some Versions of Pastoral.

The objectives of this paper are, firstly, to study the way Ashbery employs the theme of childhood in Girls on the Run, and to contrast Ashbery’s version with its source to see the kind of changes that Ashbery brings about to Darger’s material. Secondly, we will comment on the effect of childhood in pastoral, in general, and in Ashbery’s Girls on the Run in particular.

The method to carry out the analysis of Ashbery’s poem will be that of comparative literature and textual and rhetorical analysis. The texts to which the poem will be compared are going to be Darger’s writings, but also other works related to childhood, such as Alfred and Guinevere (1958), a novel by James Schuyler, and the pastoral novel Daphnis and Chloe, the only known work of the 2nd century AD Greek writer Longus. In the conclusion, we will interpret the parallelisms and deviations among these texts and consider how such findings can contribute to elucidate Ashbery’s own version of one of the main aspects of the pastoral mode: the nostalgic exploration of childhood.

Kurasova, Anna (Universidad de Salamanca), “Aristotelian Metaphysics in Poem Without a Hero and Four Quartets”

The influence of Aristotle's philosophy is immeasurable. Among many others, two of the most emblematic poets of Modernism, Anna Akhmatova and Thomas Stearns Eliot, were deeply influenced by the philosopher's views. For instance, the latter observed on Aristotle: “an eternal example... of intelligence itself swiftly operating the analysis of sensation to the point of principle and definition” (Aristotle Poetics, III).

Yet, difficult as it is to deny the impact of Aristotle on the mentioned poets, it seems complicated to define Aristotle's vision of time and history, which appear to be the main subjects of the poets' later works, Four Quartets and Poem Without a Hero. This paper aims at discovering the perception of time by Aristotle, and retracing it in the Modernist
poems. Therefore, it establishes a link between Ancient philosophy and Modernism, and also between Anglo-American and Russian literature. In doing so, the present research provides us with an Aristotelian reading of Poem Without a Hero and Four Quartets and is concerned with shedding new light on the poems by comparing and contrasting them in terms of Aristotle's view on time and history.

The paper starts with the discussion of philosophy of Aristotle and intends to define his understanding of time. As it is evident from his works, Aristotle applied several main terms in order to define time and its meaning: firstly, time in its relation to motion (time plays a role of measurement); secondly, time as a force that carries change, hence, causes destruction; thirdly, time as a source of memory and experience, without which humans cannot evolve; fourthly, the unity of the origin and the final cause, for time eventually brings together the beginning and the end; last but not least, a point of no motion and no time is the point, in which one can grasp the truth. These views on time may also be found in Poem Without a Hero and Four Quartets, for which time appears to be their leitmotiv. However, in spite of how close their aesthetic and philosophical views are, the poets' interpretation of Aristotle's notions turns out to differ one from the other. For instance, when for Akhmatova time destroys the past and starts something new only in order to end with it eventually as well, for Eliot the emphasis falls on “change” rather than “removal”. Another distinction is that while for Akhmatova the past is a symbol of guilt and responsibility, Eliot seems to be concerned with liberating power that the past possesses. The concluding remarks calls upon Aristotle's definition of epic poems, according to which the poems could be defined as such, and their capacity for enlarging its dimensions (Poetics 493). It seems to be curious, for both Akhmatova and Eliot, in their quest for the eternal truth, imply that in order to attain it we will have to learn to find a new dimension of reality and time, within which everything becomes meaningful and illuminating. According to Aristotle, the poets are doing so only by creating Poem Without a Hero and Four Quartets.

Losada Friend, María (Universidad de Huelva), “Educating the Victorian Traveller: Mariana Starke and Lady Tenison’s accounts of Spain”

Although traditional overviews of Victorian travellers in Spain have relied systematically on the omnipresent influence of Irving’s Tales of Alhambra (1836), Borrow’s The Bible in Spain (1843) or Ford’s Handbook for Travellers in Spain and Readers at Home (1845) and Gatherings from Spain (1846), critical revisions of the last decades have pointed at new fields of research for a more integral vision of the varied ways in which this particular experience abroad was registered, from other perspectives and with other genres. Proposals from well-known classic works by Mary Louise Pratt (1992) or James Buzard (1993) have opened up new angles to discover the transformation of concepts of travel, tourism and travel accounts in Victorian times. Likewise, the theoretical framework of Neo-victorian Studies in the line of Mark Lewellyn (2008), allows a contemporary revision of Victorian discourses on educational values, entertainment and leisure.
Following this double theoretical path, this work compares Mariana Starke’s *Travels in Europe* (1839) and Lady Tenison’s *Castile and Andalucia* (1853) to unfold their different ways of interpreting Spanish features to Victorian readers. The analysis is based on the close comparative interpretation of both documents. Taking into account the paratextual elements of prefaces and appendixes, as much as a close reading of specific fragments of both works, the analysis unravels Victorian beliefs in progress, discovery and education. Tracing the strategies of the genres they used (travel guide and travelogue) the reader understands how these two female authors unveil information, provide data, offer opinions, reveal impressions and express emotions about the Spanish world in a very practical approach that brings their travel accounts away from the idealized, stereotypical Spain of their male contemporaries and proves a very constructive gaze, embracing a new direction in the tradition of travel literature. Ultimately, these travelling accounts are revealed as sophisticated discourses, almost as peculiar Victorian conduct books that guide and educate readers into unknown locations, promoting the adventurous Victorian spirit with tones of caution, order, and decorum, assuming at times a patronizing tone of superiority over the new grounds not yet industrialized and proving the essence of a strict system of education and a firm belief in progress. The general framework of the paper encompasses a close look at other similar narrative discourses that keep in mind these basic Victorian values, such as conduct books and etiquette books.

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**Miquel Baldellou, Marta (Universidad de Lleida), “Intertextuality, Creativity, and Myth as a Metaphor of Aging in Daphne du Maurier’s ‘Ganymede’ and Thomas Mann’s *Death in Venice*”**

As Richard Kelly notices, Daphne du Maurier’s short-story “Ganymede” (1959) was significantly influenced by Thomas Mann’s novella *Death in Venice* (1912), since both narratives focus on the memories of an aging scholar’s holidays in Venice, where he indulged in an imaginary homoerotic relationship with a young man. The evident traces of intertextuality between these narratives, as well as the fact of having an intellectual and writer as a narrator, contribute to underlining the consciously-crafted quality of these stories, in which artistic creativity plays a significant role. Likewise, both texts comprise pervasive references to classical mythology and philosophy, such as the Greek homoerotic myth of Zeus and Ganymede in du Maurier’s story, while in Mann’s novella there is the linking of erotic love to wisdom as traced in Plato’s *Symposium* and *Phaedrus*, the Greek myth of Narcissus, as well as the rivalry between the god of restraint, Apollo, and the god of excess, Dionysus, as presented in Nietzsche’s *The Birth of Tragedy*. This mythical dimension that the intergenerational affair between the aging scholar and the young man acquires in both “Ganymede” and *Death in Venice* paves the ground for a symbolic interpretation of their relationship as a metaphor of the process of aging.
Taking into consideration the importance attached to artistic creativity and symbolic aging in these narratives, this paper aims to describe du Maurier’s writing persona at a later stage of her career from a comparative and biographical approach. Du Maurier wrote her story “Ganymede,” which is included in her collection of short fiction The Breaking Point (1959), at a later stage of creativity and during a period of great strain, following the tragic and unexpected death of her beloved friend and partner, the actress Gertrude Lawrence. At the time, du Maurier came close to a severe nervous breakdown, and according to her biographer Margaret Forster, the process of writing these stories implied a “a kind of therapy” for the author. Du Maurier’s narrative “Ganymede” can be read as the author’s elegy to Gertrude Lawrence and her swan-song to their relationship. In fact, as Avril Horner and Sue Zlosnik argue, Gertrude’s premature death contributed to quieting Du Maurier’s creative voice, which she had mostly described as ‘male’ in her youth, turning her writing persona into what she defined symbolically as a ‘disembodied spirit’ that marked the transition to a later stage of creativity in which she envisioned aging as an amalgamation of multiple selves. Through the analysis of the significant role attached to creativity and aging in both narratives, this paper will explore du Maurier’s creative voice at this later creative phase, showing how her sexual identity remained inextricably linked to her writing persona and how aging influenced her creativity at this period of her life.

Pérez Casal, Inmaculada (Universidade de Santiago de Compostela), “The Romance Novel as Bildungsroman in the Works of Rosamunde Pilcher and Lisa Kleypas”

As writers of popular romance fiction, Rosamunde Pilcher and Lisa Kleypas share some characteristics that have turned their novels into well-known examples of the genre. Most notably, the romantic plot is used in order to show how the main characters achieve psychological and physical maturity, so that we might, to some extent, speak of these stories as coming-of-age stories, or bildungsroman.

This hypothesis is already being examined by popular romance studies, and so far, the results point out that these novels present the heroine’s inner development through the romantic relationship, and that her final accomplishment is represented in the “Happily Ever After” ending. Jan Cohn’s Romance and the Erotics of Property. Mass-Market Fiction for Women (1988), for example, interpreted romance novels as fantasies of property where heroines attain maturity through the acquisition of property, thanks to their own efforts and prior to the final marriage. Similarly, Pamela Regis in A Natural History of the Romance Novel (2003) argued that romance novels focus on the heroine’s search for affective individualism and “freedom” from inhibitions and constraints (56).

However, the twentieth century has substantially altered the convention that it is mostly the heroine who undergoes a process of education. As Abby Ziddle (1999) and Pamela Regis have both suggested, the hero of twentieth century romance “assumes a much larger place in the narrative” (Regis 111) and becomes the major obstacle keeping
the lovers apart. Therefore, it is the male hero’s figure who must be educated in contemporary romance novels, to the point that his process of achieving full maturity now seems to displace the heroine’s. In this respect, our writers Pilcher and Kleypas represent these two different tendencies. Pilcher, on the one hand, stands for the conventional pattern in which the love story encompasses the heroine’s journey of self-discovery, whereas Lisa Kleypas often presents us with novels in which the re-education of the hero and his emotional development become the central element.

The present paper seeks to compare and establish a contrast between the most representative works of these two writers, such as Pilcher’s *Another View* (1968) and Kleypas’ *Dreaming of You* (1994), in order to reveal the characteristics of contemporary romance fiction from the standpoint of the bildungsroman. In addition, this analysis provides popular romance criticism with a discussion on the representation of male and female characters, and the evolution that they have experienced throughout the second half of the twentieth century and the beginning of the twenty-first century. Thus, by looking at the most popular works of these two well-known writers, this paper attempts to reveal the changes that are being produced at the core of the romance novel, as well as the consequences that such changes undoubtedly imply for the genre itself and their significance within women’s writing.

**Prada González, Lucía (Universidad de Oviedo), “Peter Kuper’s reimagining of John Tenniel’s Wonderland illustrations: The adaptation of a Victorian Arcadia as a dark American political nightmare”**

When illustrations accompany a text, their messages interact with those of words, on some occasions completing each other, and on some others creating a tension or disagreement, and inviting the viewer to rethink the text. More often than not, Lewis Carroll’s *Alice’s Adventures in Wonderland* have been published with illustrations, ever since its first publication on 1865, given that it is primarily intended for a young readership. Although hundreds of artists around the world have created their own artwork for this text, John Tenniel’s illustrations of the first edition are probably the best known by the general public, and have become iconic, and a true referent in the wonderland imagery nowadays.

Despite the fact that the book was originally marketed for children, a social satire was to be appreciated by older readers, as well as a political satire introduced through Tenniel’s caricaturesque depiction of some characters in resemblance to Victorian politicians and authority figures of the time. However, these subtleties of the original illustrations are no longer identified by the general adult readership anymore, given the cultural distance in time from the moment in which they were created until the contemporary context nowadays. For this reason, some artists have decided to make cultural adaptations in their renderings of Carroll’s Wonderland and its characters, so us to update the references implied.

In this paper I study the manner in which American illustrator Peter Kuper conscious and meditatedly revises Tenniel’s work to adapt its references from the
context of Victorian England to that of late twentieth-century United States, and the manner in which this adaptation of the visual has an impact on the text, as well as how Wonderland and its characters are perceived.

Ramos Cedrés, Sarai (Universitat de València), “Descendiendo por la Madriguera: Las Aventuras de Alicia en la Era Tecnológica”

Charles Lutwidge Dodgson más conocido como Lewis Carroll es el padre de una de las obras más conocidas de la literatura infantil: Alice’s Adventures in Wonderland. Publicada en 1865 con ilustraciones hechas por John Tenniel, y seguida en 1871 por su secuela Alice’s Adventures through the Looking Glass, las aventuras de Alicia hicieron las delicias de personajes tan relevantes en la sociedad del siglo XIX Británico como lo fue la misma Reina Victoria.

Pese a la posible polémica causada por el supuesto uso de drogas en la obra, lo cual es todavía motivo de investigación sobre todo para jóvenes investigadores, lo cierto es que la obra de Carroll aún goza de popularidad hoy en día no sólo en su original, sino en también en sus múltiples adaptaciones literarias, cinematográficas y teatrales, las cuales atraen tanto a jóvenes como a adultos. Incluso hoy en día, es relativamente frecuente encontrar representaciones teatrales periódicas de la novela, ya sean réplicas fehacientes de la misma, o meras adaptaciones. De hecho, la obra de Carroll se trasladó al escenario por primera vez en 1886 de la mano de Henry Savile Clark en forma de musical, el cual se siguió representando durante la época navideña hasta finales de los años veinte.

Algunas de las representaciones teatrales relacionadas con las aventuras de Alicia más recientes son, por ejemplo: la premiada, y altamente interactiva, Alice’s Adventures Underground de Oliver Lansley y representada por la compañía Les Enfants Terribles primero en 2015 y próximamente otra vez en 2017, obra que mezcla marionetistas con arte musical y espectáculo circense; o Wonder.land de Moira Buffini, una producción musical de 2015 comisionada conjuntamente por el Palace Theatre de Manchester, junto con el National Theatre de Londres y el Théâtre Châtelet de París.

Es precisamente en esta última obra en la que se centra el presente artículo. En esta obra, Buffini se centra en los problemas que atormentan hoy en día a nuestros adolescentes centrándose en Aly, una adolescente hija de una pareja interracial y separada que se enfrenta, entre otras cosas, al acoso escolar, mientras que enfatiza el papel fundamental de las nuevas tecnologías no sólo como elemento evasor, sino como arma para el abuso. Así pues no sólo analizaremos estos elementos, sino también estableceremos la relevancia de las diferencias entre el original de Carroll y esta nueva versión, al igual que se establecerán las similitudes, llegando a determinar la intemporalidad y relevancia de la novela en relación con los problemas que acechan a nuestra sociedad.
Riobó Pérez, Nerea (Universidade de Santiago de Compostela), “Where Worlds Collide: Literary Settings in the TV Series Once Upon a Time”

The aim of this paper is to examine the diverse literary contexts and characters in television series Once Upon a Time (OUAT), emitted in the American network ABC, one of the many divisions belonging to the Walt Disney Company. The series began in 2011; at present the fifth season is over, and the release of a sixth season has been confirmed. Once Upon a Time is one of the numerous rewritings of classic fairy tales premiered in the first decades of the 21st century which draw not only from the fairy tale tradition but also from its reassessments and cinematic adaptations to the big screen.

In this article, I will examine the evolution of the series in terms of literary tradition, character depiction and setting. The series opens up by opposing two different worlds: the fairy land named “The Enchanted Forest” and the ordinary world where magic does not exist, yet due to a curse, all characters from the fairy tales are sent to a village called “Storybrooke” in Maine (USA). The first season deals with the opposition between these two worlds, and with the interdependence between the two. Nevertheless, OUAT progressively incorporates different places from other literary traditions and books such as Alice in Wonderland, Peter Pan, The Wizard of Oz, the Arthurian legends, the Robin Hood stories and Greek mythology.

I will argue how alternative literary worlds and their related fictional characters interact with the fairy tale tradition in this series by looking into the settings: New York and Wonderland in the second season, and Neverland and Oz in the third season. The fourth season is entirely dedicated to Disney’s film Frozen through a plot which oscillates between Storybrooke and Arendelle, whereas the fifth season alternatively takes place in Storybrooke, Camelot and the Greek Underworld. The fifth season’s finale presents new stories, characters and settings that probably will appear in the next season, drawing from the Jekyll and Hyde plot and “The Land of the Untold Stories”.

The mixture of these varied places and prominent literary figures helps to create in the series a literary universe which eventually tackles themes such as the dichotomy between heroes and villains and the quest for identity and love. Even though some settings and characters are portrayed though Disney’s lens, it is clear how important is the connection between literature and films in the series: it constitutes the basis of the series itself.


The literature of the Beat Generation was little known in Spain until well into the 1970s and then it was only partially known both in its official and underground form since most writers, critics and translators focused only on the work of the major Beat figures leaving aside minor authors of the Generation. The Francoist dictatorship was the obvious cause that stopped the translation of books that did not fit into its conservative and religious worldview. It comes then as no surprise that the reception of
the Beat generation in Spain was delayed and that these authors went through two stages between the Seventies and the Eighties before they were accepted by a wide readership. Despite its late discovery by Spanish readers, the germ of the Beat Generation has spread from the countercultural movement that attained its high point in the America of the 1960s and whose influence reached as far as the underground movement [La Movida] that seized Madrid in the 1980s.

The first period includes the authors born between 1935 and 1944. As regards those who wrote about the Beat Generation, three must be mentioned. Luis Racionero (1940), María José Ragüé Arias (1941) and Mariano Antolín Rato (1943). The second group of writers includes those born between 1945 and 1954. It is noticeable that some of these writers were on good terms with authors of the previous period. Luis Racionero was a member of the editorial board of Ajoblanco, an influential underground magazine with a countercultural, anarchist stance edited by José Ribas (1951). Similarly Eduardo Haro Ibars (1948), a journalist, poet and novelist, was a good friend of Antolín Rato and contributed a book on glam rock in Júcar, of which Antolín Rato was editor.

The Beats were associated to underground culture in Spain as the examples of Racionero, Ragüé and Antolín Rato show. There was a line of continuity between the Beats, the hippies and countercultural philosophers as Roszak. The underground reception was much more important as Haro Ibars’ life and work illustrate. He made the Beats a model for his writing but also for his life of excess. Much of the reception of the Beat generation in Spain has a didactic aim since most Spanish writers were basically concerned with the biographical facts of the Beat writers, as well as with the beginning of the movement. In the Seventies and Eighties William Burroughs influenced decisively novelist Rato while Haro Ibars was influenced by the American writer in the Eighties. In general, it must be said that the Beat Generation was given attention in Spain in the Seventies and Eighties as a consequence of the Spanish writers’ search for freedom both in life and in literature, which in this respect meant a renewal of literary language.
Baena Molina, Rosalía (Universidad de Navarra), “Mama PhD: Work and Family Balance in Academic Narratives”

This paper deals with the social and cultural mediation personal narratives exert in contemporary society. As Rocío Davis has stated, “Academic autobiographies offer multilayered perspectives on the state and role of the university in our evolving societies” (159). Within this critical framework, I will analyze Mama PhD: Women Write about Motherhood and Academic Life (2008), a volume that includes thirty-five personal essays and narratives by women who try to balance motherhood and academic work. As they recount their experiences, these women expose the contradictions and paradoxes of intellectual and academic life.

These stories are also particularly effective in demonstrating the existence of a shared perspective in a discursive community, eliciting specific emotional attachments to a specific identity. Motherhood is invariably a definite turning point in academic women’s work, as their emotional life ranges from anger, shame, disillusionment to hope and pride in their achievements. However, even though they tend to represent American universities as non-family-friendly environments, in many of these narratives “Motherhood is framed as a unique opportunity for scholarship to open up to everyday world, to join the life of the mind with their own physical experience” (Wyss-Flamm, online). Considering both a narrative and sociologist perspective by authors such as Arlie Horschild, Charlotte Bloch and Arthur Frank, I will try to read these ostensibly subjective and personal narratives as significant interventions in current representations of motherhood and family life in the academic context.

Brito Vera, María Concepción (Universidad de La Laguna), “Articulating the Local and Global: Self-help Books, Satire and Cognitive Mapping in Two Novels by Mohsin Hamid and Tash Aw”

The novels How to Get Filthy Rich in Rising Asia by Mohsin Hamid (2013) and Five Star Billionaire by Tash Aw (2013), both published by male Asian authors, also share their use of satire and irony to challenge general assumptions associated to the discourse of globalization. The conventions of the self-help book, with its emphasis on success and its belief on the individual’s capacity to control his or her own situation, are used so as to display the actual predicament of the individual in a globalized world. The local is portrayed against the background of the global via the depiction of the character’s confusion and disorientation resulting from the changes brought about by globalization. From an academic point of view, moreover, this new state of affairs has implied a shift from the attention given to time, which characterized the 19th century and the first half of the 20th century, in favor of space. This fact has come to be termed the
spatial turn. Sharing this interest for space as a study field, my intention in this paper is to analyze the two novels already mentioned from a spatial perspective. My point of departure can be found in Fredric Jameson’s conception of cognitive mapping. This concept, which recalls the act by which an individual tries to find his or her own position on a map, has the potentiality to link the private sphere of the subjective to the more general ones of the social and the political, that is, it has the ability to put together the imagined and the real. In his preface to Jameson’s *The Geopolitical Aesthetic* (1992), and highlighting this potential, Colin MacCabe states that Jameson’s concept of cognitive mapping constitutes a model to articulate the local and the global, a metaphor that, when unpacked, may take to surface the intersection between these two areas of human life. On the other hand, Henri Lefebvre’s tripartite model of space provides different spatial levels overarching dimensions such as practice, discourse and imagination. Lefebvre’s spatial organization takes account of the individual’s perception of space through his formulation of representational spaces. I believe that a combination of Jameson’s cognitive mapping and Lefebvre’s spatial levels, particularly Lefebvre’s conception of representational space, may enrich and provide new tools to articulate the sphere of the individual in the general context of the global. With this general framework, my final aim is to explore the state of confusion of the globalized self by making use of Jameson’s dyadic concept of cognitive mapping and Lefebvre’s tripartite devising of space. The potential of this combination will be put to test against the background of Mohsin Hamid’s and Tash Aw’s novels. The failure of the characters to negotiate the demands of globalization will then be expressed as their impossibility to put together their own expectations in a globalized world.

**Del Valle Alcalá, Roberto (Uppsala University), “Commencing Neoliberalism: Capitalist Strategy and the Work of Subjectivity in Martin Amis and Hanif Kureishi”**

My aim in this paper is to reconstruct the stages of capitalist restructuration imagined by Martin Amis’s *Money* (1984) and Hanif Kureishi’s *The Buddha of Suburbia* (1990) in their respective engagements with the economic and political transformations of the 1970s and 80s. I will argue that these two novels offer a particularly enlightening sequence of historical fictionalization in which the emergence of what has come to be known as neoliberalism is accorded a dynamic social specificity, a narrative contextualization in what, following Foucault (1982), we could call the strategic quality of power relations. Thus, in the fictional imagination of the crisis of Keynesianism offered by these two novels, we encounter – I want to argue – a strict political dynamic of subjective interactions, of action and reaction, threat and response. Against the background of institutional crisis signaled by the end of dollar-gold convertibility in 1971, and by the ensuing transformations in global economic policy over the years, *Money* imagines a stylized tapestry of rapidly diverging social forces and experiences, as well as a farcical interpretation of the strategic flight of capital – in the
form of abstract and intractable finance – from the increasingly abysmal realities of working-class existence.

Although Amis’s novel has been insistently read as a prescient fiction of the Thatcher-Reagan era, critics have often acknowledged its wider historical referentiality, identifying the crisis that it rehearses as the cumulative effect of preceding convulsions, as well as the anticipative unraveling of subsequent tendencies (Begley 2004, Brooker 2005, Ayers 2014). While the larger contextual underpinnings of this fictional engagement have been acknowledged in the critical literature, their strategic specifications – or in other words, their belonging in a historical cycle of severe political restructuration of capitalist command over the class relations institutionalized after 1945 – have received scant attention. In the terms I want to rehearse in this paper, Amis’s novel cannot be read exclusively (or even primarily) in terms of the rise of a new cultural hegemony or ideology, but should be seen as responding, rather, to a growing social asymmetry, to an increasingly dramatic disjuncture in the institutional fabric of class relations. Rather than denouncing and confirming a new ideological despotism, Money’s fictional exercise first of all points to a tentative re-imagination of capitalist subjectivity under new antagonistic pressures. I will try to show that, while the commanding imaginaries of financial abstraction rehearsed by this novel run up against the structural limitations of its own strategic vision, Hanif Kureishi’s The Buddha of Suburbia, a novel that takes a markedly different approach to the same historical conjuncture, manages to trace a more resilient and effective genealogy of neoliberal social dynamics, shedding further light on the political nature of the institutional crisis that began in the 1970s.

González Varela, Carmen (Universidade de Santiago de Compostela), “George Orwell's Winston Smith: Revolution and Humanity”

George Orwell’s Nineteen Eighty-Four was published in 1949. The novel is set in Oceania, a superstate in constant warfare characterised by violence, control, and paranoia. At the core of Orwell’s novel is Winston Smith, the writer’s “[a]ntihero and enigmatic seeker of truth” (Snodgrass 1995, 479). Emptiness and boredom are some of the reasons that force “characters like Winston Smith into desperate attempts to break free to celebrate their humanity” (Snodgrass 1995, 479). Smith’s life dramatically changes when he meets Julia, Orwell’s female protagonist and anti-heroine. Both characters start a passionate affair, which is as such strictly forbidden by the Party, the government organization that rules Oceania. This sexual relationship endangers the state’s hegemony, since desire is regarded as a means of both rebellion and resistance. The characters’ love affair is put to an end at the narrative’s closure, when both are arrested and taken to the Ministry of Love, where they are tortured and converted into Party devotees. Eventually, a soulless Winston joins the Party, losing his individuality.

The aim of this paper is two-fold: on the one hand, I will be critically examining Winston Smith’s role as antihero and humanity-seeker, using the female anti-heroine as an opposing and at the same time complementary character. In doing so, Orwell
envisaged a world governed by destructive negative emotions where mechanical instincts dominated over real human passions, and where robotic state leaders tried to suppress spontaneity in favour of automatic responses. In fact, for O’Brien—a member of the Inner Party—Smith has become “the last man in Europe” (Orwell 2000, 244), as the male protagonist is eventually deprived of his emotions and humanity.

On the other hand, Julia’s personal rebellion and her “alternative mode of behaviour” (Patai 1984, 238) are key issues when analysing the male protagonist’s journey. Winston’s romantic relationship with her constitutes a small victory in his path towards liberation, since Julia’s sexual revolution connects Smith to the humanity he has desperately longed for. Julia’s position of resistance, her condition as “a rebel from the waist downwards” (Orwell 2000, 141), is carefully articulated in the novel in terms of her sexuality, which I will be discussing from the perspective of gender studies. Thus sexual desire—being one of the natural instincts the Party tries to suppress—is placed at the core of the protagonists’ rebellion. Finally, the female body is also used by the female protagonist to foreground both resistance and differentiation.

Hope, Alexander (Universidad Autónoma de Madrid), “Bruce Nauman, Richard Serra, and sublime phenomenology”

Sound art, and in particular that of Bruce Nauman, suggests that the frequent exclusion of the aural from aesthetics of space is deeply problematic. Nauman’s Acoustic Corridor (1971), a series of sound-proofed panels arranged into the form of a corridor, is uncanny precisely because it makes the interactant aware of the way in which sonic pressure affects the experience of space. The space of the corridor can be experienced acoustically, as the sensation produced by the sound-proofing allows the participant to locate themselves in the space without visual cues. While we might often consider the acoustics of a space when it comes to music, or hearing a conversation, we rarely consider how much this affects our phenomenological interaction with the spaces we inhabit.

The relation of this sort of uncanny sensation to the multimodal discursive processes of sound art (O’Halloran 2004), and the materiality of those processes, is something that has been under-theorised. As a recent debate carried out across the pages of ArtForum suggests, the little theorisation of sound art and acoustic pressure that has occurred has been inspired mainly by a slightly reductive reading of the phenomenology of Maurice Merleau-Ponty rather than the more radical Derridean deconstruction of Levinas (Kim-Cohen 2009; Cox 2010; Kim-Cohen 2010).

This is important because Derrida’s radical critique of the self-presence implied by traditional theorisations of hearing (Norris 1987, 76; Derrida 1973), of s’entendre parler”, hearing oneself speak, challenges the tendency to presume that the experience of space is always “comprehensible” in the Kantian sense (Kant 2000); that is to say, the focus on the aesthetics of the visual, particularly after Kant, suggests that a determinable form is sufficient for judgement, a judgement I may pass, knowingly and understandingly whilst “hearing myself speak”. The knowledge of a space is given to
the subject visually, and the presence of that knowledge is confirmed by the self-presence of hearing oneself speak.

If we do not accept the reduction of aesthetics to the visual or the slightly problematic readings of Merleau-Ponty proposed for much sound art, it is necessary to attempt to form another phenomenology, one capable of dealing with the difficulties presented by Nauman’s work, but also with visual challenges such as Serra’s Torqued Ellipses. The Torqued Ellipses present a different but related challenge to the pre-eminence of determinable forms; Serra’s creations are only apprehensible not because of their size but because of the mathematical difficulty of their form.

This paper takes on this challenge through readings of Derrida and Lyotard in relation to Nauman and Serra, asking what kind of phenomenological discourse might be able to deal with the difficulties presented by the spaces these artists produce (Derrida 1993; Lyotard 1989; Lyotard 2011; Derrida 1987).

Lojo Rodríguez, Laura Mª (Universidade de Santiago de Compostela), “‘My Mother’s Body’: Discourses on Mothering in the Short Fiction of Michèle Roberts”

Women’s mothering is of profound significance for family structures, for relations between the sexes and for the ideology about women, and it has most often been held as an argument to justify the sexual division of labour and sexual inequality both within the family and in the public realm (Chodorow 1999: 3). Childbearing and lactating capacities have been taken as exclusively women’s responsibility and, as a result, taken as “natural”, often being channelled to serve male interests and patriarchal ideology, entailing a justification of women’s absence from the public sphere. Woman’s womb – the ultimate source of power in engendering and transmitting life – has been used to transfigure and enslave women and made into a source of powerlessness (Rich 1976: 68). Departing from such premises, second-wave feminists have consistently tried to validate themselves in maternity. Julia Kristeva challenged the Lacanian narrative which assumes that cultural meaning requires the repression of a primary relationship with the maternal body, and formulates the “semiotic” within poetic language, in which multiple meanings and semantic non-closure prevail to ultimately recover the maternal body within the very terms of language (1984).

Michèle Roberts has often explained how such a process of recovery of the maternal body fuels many of her narratives, which entail a quest for “the maternal body, my mother’s body, alive and warm and generous, an image of that body which says that is how she was, that is how we were, once, together. Blissful mutual giving and taking. What the French call la jouissance and what the French feminists like Julia Kristeva and Hélène Cixous say we find again through writing and reading (Roberts 1998: 20). In her narrative Roberts both explores how mothering has often been used against women’s claim to gain visibility in public terms, but she also puts forward inspiring ways in which patriarchal discourses on mothering can be transformed by women into emancipatory, liberating strategies of empowerment.
The aim of this paper is to examine Roberts’s fictional process of recovery of the maternal body in her short stories by focusing on the various ways in which the writer conceives of maternal figures and mothering, which often deviate from received, conventional assumptions of what motherhood, and ultimately gender, should entail. In the short stories under inspection Roberts offers interesting feminist permutations of the bourgeois nuclear family or of the traditional male pattern of maturation —or Oedipus complex— by exclusively focusing on the mother/daughter relationship. In so doing, Roberts brings to the fore suggestive rewritings of monoparental models of motherhood, which are not necessarily bonded to biological mothering, aiming both to problematize “the lived difficulties of that crucial relationship so many of us battle with” (Roberts 1998: 21) as well as to put forward the existence of an empowering discourse which could validate women’s mothering in social terms.

Martínez García, Ana Belén (Universidad de Navarra), “Human Rights in North Korean Memoirs”

As Kay Schaffer and Sidonie Smith posit in their groundbreaking 2004 volume Human Rights and Narrated Lives, “life narratives have become one of the most potent vehicles for advancing human rights claims” (2004, 1). Publishing houses and the global market attest to the growing interest in human rights life narratives of various sorts, recently exemplified by several North Korean young women’s memoirs. Published by Penguin, William Collins, Norton, and St Martin’s Press, four memoirs of these characteristics were released in 2015 – In Order to Live (Park 2015), The Girl with Seven Names (Lee and John 2015), Stars between the Sun and the Moon (Jang and McClelland 2015), and A Thousand Miles to Freedom (Kim and Falletti 2015). In these interesting memoirs, politics and emotions are deeply intertwined.

This paper aims to show the way these North Korean human rights memoirs resort to distinct narrative strategies in order to highlight human rights violations. Thus, they make use of a discourse of empathy to launch a global appeal. Understanding these memoirs as testimonial acts, I analyze how they produce and conduct “ripples of emotion” (Whitlock 2007, 86). I draw from Suzanne Keen’s strategic empathizing, devised as “a powerful tool in reaching and swaying the feelings of audiences” (Keen 2008, 483), which I apply to non-fictional texts, inasmuch as these memoirs enlist narrative empathy to advance a human rights cause. I also pay attention to the “rhetorical strategies” deployed by the authors to garner support (Whitlock 2007, 113).

I contend that activists make use of personal stories which are able to appeal to and to move people because of the emotional impact those stories have, beyond the cold data of statistics. Ultimately, these are political memoirs and, as such, their goal is to raise awareness and to generate a socio-political response. In my discussion, I therefore focus on the problematics and complexities of North Korean human rights memoirs, looking closely at how the abuses committed against them or witnessed by them are emotionally charged. Of particular importance is the fact that suffering takes place at a young age, when the authors are still children.
My conclusion will emphasize that the analyzed memoirs succeed in shedding light on the current situation of North Koreans, particularly women. The authors’ deft manoeuvre of invoking the basest survival instincts triggers a soul-searching exercise. Admitting to human flaws and feelings of the most horrifying nature, the authors manage to redeem themselves. Their efforts in making unknown voices heard and their insistence on the trauma they experienced remind us that their socio-political agenda is never far from sight.

Morales Jareño, Isabel (Universidad Camilo José Cela); Martín Castillejos, Ana (Universidad Politécnica de Madrid), “Mask and Disguise: The Role of Concealment in the Artistic Creation”

The use of disguise “implies a change in appearance or behaviour that misleads by presenting a different apparent identity” (http://www.merriam-webster.com/dictionary/). The aim of this paper is to discuss how the use of disguise is well spread nowadays among different artistic manifestations from architecture and urban planning, to painting and literature to finally focus on study cases and establish connections among the different types of disguises presented. We will also distinguish among various forms of concealment and will reflect on what are the main reasons that lie underneath.

In fact, to mask or to disguise oneself or something is as old as human civilization. The Chinese artist, Liu Bolin, who addresses political and social issues in his work is known for painting himself into different landscapes. By doing so he melts in the surrounding vanishing completely in an act that seems to be the denial of his own identity. As Gottfried Semper maintained, the denial of reality, of the material, is necessary if form is to outstand as a meaningful symbol, as an autonomous creation undertaken by the man (Escritos Fundamentales 2015). There is a countless list of examples of disguise or concealment in most of the plastic arts.

In parallelism with literature, the author often hides behind a false name so as to conceal a real identity. Men, and most noticeably, female concealment and misappropriation of authorship has particularly been evidently shown in 20th century critical theory by women from a feminist standpoint. Not only must the author use a false name, but also their own characters. Characters, narrator, main protagonist and author fuse together, as it is wittily shown in Joanna Russ’s works: We who are about to (1977), The Female Man (1975). However, women’s work misappropriation and misattribution is the worst of all disguises; that is what she calls ‘denial of agency’: ‘Since women cannot write, someone else (a man) must have written it.’ (Russ 1983, 20). In such a way, women are not, somehow, the authors of their own works (Russ 1983, 21).

There is a clear parallelism with what happens in literature and today’s architecture as the classic correspondence between the interior and the exterior of buildings has lost its original meaning and importance (Graziella Trovato, 2007, 19). The word façade from Latin “facies” (face), refers to the most important elevation and,
therefore, indicates a spatial hierarchy and a privileged view. In such a way, today’s hyper-surface is a flexible skin open to infinite territories of experimentation like the use of transparency or the use of a green coating in “green” architecture and green-washed buildings (that “look” green but that are not). Former female artists and writers have faithfully evidenced the loss of authorship, in a simile of the architectural ‘façade’: from writers like Virginia Woolf (1882) to painters like Elisabeth Vigée-Lebrun (1755) or Judith Leyster (1606). Why do identity defragmentation or masking occur? Why does it seem to be a necessity? At the end of our paper we would like to venture out some possible explanations.

Parrondo Carretero, Concepción (Universidad de Málaga), “The Stereotyping and Stigmatizing of Poor Whites in Today’s US”

Contrary to what the general public has been led to believe, the stigma of being born poor and white (also known by the terms of “white trash,” “cracker,” “red neck,” or “hillbilly,” among others) was not left behind in the twentieth century but rather has lived on in a specific type of poor, notorious for their laziness, dirt-eating, propensity to criminality, sexual perversity, consanguinity, feeblemindedness, and chronic disease portability. Furthermore, while the industrious, professional, middle-class white population, eager to control the politics of society, grows larger, it feels as though poor white trash becomes more socially stigmatized as the gap between “good poor” and “bad poor” widens. As if this was not bad enough, with the emergence of mass media communications, underprivileged groups such as poor whites have been placed on the margins of a capitalist interest-driven market economy. A social system that has always managed to dictate the norm by which all its members are to abide. This normative social behavior has been enforced by the dominant whites who do not see themselves under any racial discourse; being white, they seem to contend, constitutes, without discussion, the norm. Therefore and for the purposes of this study, I will consider poor whites, and within them the ‘bad type,’ as belonging to the non-white category, for they are still being stereotyped and marginalized by their superior counterparts. It is to this stereotyped class, (or shall we call it stigmatyped?) that we direct our eyes as the shift in the way this stereotyping and stigmatizing are being carried out has left, without doubt, an indelible mark on such group. Indeed it is no longer the account of the traveler or the written text what can be damaging to the social image of poor whites but a much powerful vehicle of communication that attracts large numbers and travels at the speed of light. And as an image is worth a thousand words, the visual impact created by TV or the cinema has no equal. This paper aims to examine the social stereotyping and stigmatizing of poor whites (the bad type) in mass media communications for the last fifteen years. In so doing, a film (Deliverance 1972), a documentary (The Wild and Wonderful Whites of West Virginia 2009), and a reality TV series (Here Comes Honey Boo Boo 2012) will be analyzed to ultimately come to the realization that, though hard to believe, underprivileged minority groups, in the case under study: poor whites, are still very much alive in the United States of the twenty first century.
Rodríguez Durán, Jorge (Universidade de Santiago de Compostela), “Speaking Walls: Urban Architecture and Creativity in Northern Ireland”

Psychogeography was defined in 1955 by Guy Debord as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." (Debord 1955) Since then, many studies have focused on the relation between the city and the individuals who wander it. In the context of Northern Ireland, it is my aim to explore the ways into which the urban architecture forces people to negotiate their daily lives in different manners.

The city of Belfast becomes interesting for this analysis due to its many subdivisions into Catholic and Protestant areas. This partition of space is reinforced by the architectonic barriers that the city presents. Almost twenty years after The Good Friday Agreement, the official end of the Troubles, the peace lines (also known as peace walls) are still erected and its security gates are locked in a daily basis. These physical divisions help keeping the two Waring factions apart.

My hypothesis states that it is not possible, yet, to speak of the end of the conflict that stroke Ireland in the last decades of the 20th century. These walls are anti-movement elements contra-posing with the psychogeographical elements, that are "just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape.” (Hart 2004)

However, as constraining as peace walls can be in terms of mobility, they also allow expression through graffiti. City-dwellers need to participate in the process of attaching meaning to urban space. And in this case, street art becomes key to communication between sides (physical and ideological sides). By selecting a number of pictures of peace lines, murals and graffiti, I will try to explain how these urban negotiations take place. Also, as "ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty 1996: xviii) I will be using some examples from short fiction that deal the Northern Irish city.

Graffiti can provide people with the opportunity to anonymously speak in public, and the best canvas that can be found are the gigantic peace walls tickets I have been mentioning, which can be as long as 5km and as tall as 7m. The social situation can be expressed via street art and this visual culture is a tool for making the invisible visible again and gives her the opportunity to re-imagine the community (Irvine 2011).

Thus, street art acts as a metaphor of the social orientation of the community's practices. This spread of cultural signs is used purposely in order to reclaim space as stimulates individuals to establish a critical relationship with the city and with society. Physical constrains translate into mental/ideological constrain. Also, a key element within architecture that can create a beautiful sense of enclosure or an intimidating space, are walls. And in Northern Ireland the wall symbolises a history of conflict and separation, associated with the violent events of The Troubles. It was a territorial conflict rather than a religious one. And it is relevant for today’s society to understand the way in which urban architecture affects and shapes our daily lives.
Acosta Bustamante, Leonor (Universidad de Cádiz), “Post-pornography: Transfeminist Radical Activism as Sexual Politics”

Pornography has proven to be a constant object of controversy and confrontation within feminist theory and criticism. Since the historic moment in which some antipornography feminists aligned with the most conservative religious and political parties in the 1980s, the basic debate continues to be the arena for ideological conflict among feminists, psychologists, sociologists, and Cultural Studies scholars (Atwood 2009). The major responses depend on the subject position taken with respect to the pornographic phenomenon: consuming it, fighting against it, used by it, deconstructing it.

While some abolitionist proposals and negative approaches are constantly generated within the academic disciplines of Psychology and Sociologists, which concentrate on social and personal damages produced by the exposure to pornographic materials, this paper takes the latter position. Thus, the intention is to trace the cultural history of the conflict, paying attention to the ideological opposition biasing the anti-pornography movement led by Andrea Dworkin and Catherine Mackinnon and the sex-positive feminists throughout the last decades of the twentieth century (Offerman 2012, Schorn 2012). The aim is to confront their positioning to the new developments in Porn Studies taken place from the first decade of the twenty first century on, and then to situate these new developments in the line of the innovation brought to the fore by the queer gaze inserted in what is now called ‘Post-pornography’. The hypothesis this paper aims to prove is that the Dworkin-Mackinnon aggressive opposition (Cornell 2000) is actually conditioned by the historically-situated identification between heteronormativity and violence against women. When considering this attitude in connection with the trend of radical feminism, it is possible to notice that the negative conceptualization of pornography can be contested and dismantled by approaching the phenomenon with a transfeminist lense. In doing so, the questioning of the heterosexual gaze helps pornographic material to be transformed into an ideological and political instrument for transfeminist politics.

Postpornography, as one of the practices born from this politics and connected to audiovisual activities such as photography, experimental cinema, live performance, personal blogs and projects, is divorced from the official and mainstream channels provided for mass media broadcasting, entertainment companies or institutionalized organizations. In this sense, it dares to show countercultural explorations of alternative sexualities and to give voice to some anxieties originally reflected within the limited space of LGBT associations and social networks. Along the study of this phenomenon, it is the intention of this paper to explore in detail the origins of this post-feminist activism in the performative works by Anne Sprinkle, such as her “Post Porn Modernist Show, 1989-1996” or her “Public Cérvix Announcement” (Sprinkle 1998), to locate
them as the point of departure for the transgender postpornography which conveys the new form of LGBT dissidence (Gibson 2004, Hester 2015, Taormino 2013). Tracing this cultural history—from anti-pornography feminism to post-pornography as a specific transfeminist activism—it is possible to understand how queer theory, transgender politics and LGBT ideological claims have been inescapably relevant for a renewed vision of explicit sexual representations in the contemporary world.

Alonso Jerez, Marta (Universidad de Málaga), “Nineteenth Century 2.0. Steampunk Re-Imagination of the Victorian Period”

Throughout history, there are several new movements which arise with variable strength. The steampunk movement seems to have arrived to stay. Proof of that is the number of productions appearing re-imagining the Victorian world and offering a new version of the nineteenth century in which the inventions of the Great Exhibition are nothing compared to the ones that could have appeared according to these productions. The introduction of these state-of-the-art elements frequently turns these apparently neo-Victorian scenarios into science fiction productions. In this paper, I will pay attention to some elements belonging either to our contemporary society or a not so far-off future but which have been introduced in a nineteenth-century setting. Within this community, women are depicted as inventors and adventurers who do not abide by the established rules anymore, no matter if they were born in the 1800s or the 2000s. Thus, I will explore the role of female characters in steampunk productions, which is clearly different to the depiction made of women from the late eighteenth century, that is, passive beings whose story is only relevant if, at the end of it, they engage or marry a rich, handsome man. I will focus mainly on one episode of the Doctor Who’s television series, “The Crimson Horror”. In this production, the Doctor goes back to a dystopic nineteenth century where Madame Vastra, her companion and lover, Jenny Flint, and the alien character Strax research on the causes of a mysterious plague that kills their victims as it turns their skin red. The relevance of this episode resides in that the protagonist of the series, the Doctor, lets some secondary female characters to take the leading role in the investigation. The leader of this peculiar group is Madam Vastra, a lizard-like humanoid born in prehistoric times; however, she considers herself as belonging to the Victorian period, as her human companion and partner, Jenny. In fact, her manners are those of any woman of the time belonging to higher classes. I will analyze this production from a cultural studies standpoint, paying particular attention to Judith Butler’s ideas on gender performativity (2004), Marie-Luise Kohlke and Christian Gutleben’s notions on Neo-Victorian Gothic (2012) and Rebecca Onion’s concepts on the relevance of using contemporary inventions to re-imagine an updated past (2008). Through this paper, I will show that, within steampunk, even when set in a Victorian era of science fiction, women do not necessarily occupy a secondary role in the action and their objectives are the same as in for any male character in this type of productions. They frequently become the investigators and real heroines of the story, a fact that varies incredibly from the female characters depicted in nineteenth-century
productions, in which they are always the ones who need to be saved or guided by a male character.

Cantueso Urbano, Elena María (Universidad de Málaga), “Silenced Women in Magdalen Asylums; Irish History Uncovered”

The history of Ireland has been tainted by the dramatic events that took place during the eighteenth, nineteenth and twentieth centuries when Magdalen asylums were created throughout the country to shelter “fallen women”. In an attempt to regulate and control sexual morality against the dangers of prostitution and modernisation, the Catholic Church in conjunction with the state opened the first Magdalen asylum in 1797.

The origins of Magdalen asylums were to be found in refugees and convents created by philanthropic workers to help those in need, especially unmarried mothers, prostitutes and children. Soon, these institutions were taken by the Catholic Church offering not only shelter and help but also a moral instruction and work by which women could expiate their sins and be reformed. Throughout the existence of Magdalen asylums, thousands of women were enclosed there where they had to do laundry work among other tasks. They were deprived of their identity and sexuality there following a strict moral code of behaviour of self-denial, purity and chastity. Punishment was common for those who did not follow the norms and enforced silence governed their lives inside the asylums.

Following trauma studies, silence is considered a logical response adopted by victims who tend to repress and forget a traumatic past. Some scholars and feminists have interpreted these women’s silence as an act of agency since they have decided to remain in silence. Contrary to this idea, I believe it was the State and the Church which imposed that silencing attitude on women as a mechanism to conceal the Irish past since its discovery would damage the ideal image of the country.

Despite the Catholic Church’s attempt to maintain in silence these unquestionable practices, the reality behind the Magdalen asylums has recently come to light. After the closure of the last asylum in 1996, the sad reality behind those institutions was disclosed and silence was broken. The press echoed the scandals that sprang up after the exhumation of Irish women’s bodies that crowded the Sisters of Our Lady of Charity of Refuge’s asylum when the territory was sold by the nuns. In 2013 after the McAleese report was published, some victims started to raise their voices starring in documentaries and taking part in women’s organisations in their fight for justice. Therefore, my intention here is twofold, to give evidence on the fact that women did not choose to remain silent but that it was an imposed silence and to see how the press, popular culture and literature have eased the way for those women towards liberation and healing.
Coloma Peñate, Patricia (Universidad Católica de Murcia), “IN FORMATION: Beyoncé’s Performance of Site in Lemonade”

Beyoncé’s performances at the Super Bowl are intrinsically related to her quest for an identity: her first halftime performance in 2013 took place in New Orleans and in it she affirmed that she is a feminist. Her second performance, in February 2016, was preceded by the release of the official video of her single *Formation* the day before the Super Bowl. This song has New Orleans, its people and Beyoncé as its protagonists. The video introduces the voices of New Orleans born Messy Mya - a Youtube personality who was murdered- and Big Freedia, a famous bouncing artist. It also includes post Katrina images as well as images of Beyoncé in a plantation, where she describes how it feels to be a black Southern woman, and others where she is lying on top of a police car in the Bayou, where she denounces police brutality.

Her new album *Lemonade* continues to provide a deliberate narrative about her identity in relation to different settings. Location is not an arbitrary choice for Beyoncé to make statements: starting with New Orleans as a key frame for Beyoncé’s Super Bowl shows and continuing with the Southern plantation settings portrayed in *Lemonade*, the intricacy between her choice of location and the performance provided in it open up a dialogue about the relationship between space and history, performance and memory.

This paper aims to interrogate the multiple layers within Beyoncé’s latest album. Like in *Formation*, *Lemonade* includes a voice different from Beyoncé’s, that of Warsan Shire, a poet born in Somalia. Shire’s verses talk about womanhood and African spirituality. Her poems frame the different stages in Lemonade’s video: intuition, denial, anger, apathy, emptiness, accountability, reformation, forgiveness, resurrection, hope, and redemption, chapters related to each one of the eleven songs featured in the album. Moreover, women have a central role in each stage: the video portrays prominent African American women, like Serena Williams and Ibeyi among others, and the mothers of recently murdered Travon Martin, Michael Brown and Eric Garner. All of these women appear in antebellum mansions. The centrality of the plantation together with its symbolism adds meaning not only to Beyoncé’s latest performance at the Super Bowl, but also to the album itself. Departing from Daphne Brook’s essay “All that You Can’t Leave Behind” where she explores the politics behind “black women’s pop music culture in relation to the Gulf Coast catastrophe and the extreme marginalization of black women in American sociopolitical culture” (180) my paper undertakes Brook’s argument together with Joseph Roach’s analysis of performances through a juxtaposition of living memory against a historical archive of scripted records (testimony and pictures) (13) to interrogate Beyoncé’s performance of sites and extend such analysis to include all the histories within it and the multiple meanings behind her Super Bowl acts.
Navarro Pérez, Margarita (Universidad Católica de Murcia), “Re-Constructing Myths via Mediated Pedagogies: Bromwell High and its Dystopian View on Education”

In the present atmosphere, where documentaries set in the educational context, whether focusing on the canteen, the development of the school or the students’ progress, television comedies which focus on education seem to follow this trending topic of analysing this same context, even if from a seemingly less objective point of view. Nonetheless, as this paper will argue, they offer an ideal resource for the study of real life society.

Comedy is not only a source of amusement but also an excellent source of study of a society, as Mills puts it, comedy is ‘not only representative of a culture’s identity and ideology, it also becomes one of the ways in which the culture defines itself’ (2005:9). Although at times some have dismissed its academic value due to its light-hearted role in society, of entertaining people and making them laugh (Kamm & Neumann 2015; Savoreli 2010; Mills 2005), often the implications and assumptions that inform contemporary television comedies can be used as a means by which tracing important issues of belief and identity. Precisely due to its light-heartedness, and the relaxed atmosphere it creates, studying television comedy is an ideal tool to unearth some of these assumptions and their relation with the socio-political environment in which certain comedies are created and enjoyed. This in turn will help to elucidate some of the existing myths/rites existing within educational life in England, which shows a dystopian educational context with little hope of improvement.

Therefore, a close reading of this contemporary Canadian-English television comedy will reveal that besides what is explicitly expressed in the text, much which is left unsaid unveils a further mediated educational reality in England.

Puchal Terol, Victoria (Universitat de València), “The Female Castaway: Regendering Robinson Crusoe”

The figure of the castaway Robinson Crusoe, introduced by Daniel Defoe in 1719, has been broadly examined from diverse viewpoints, such as post-colonialism and masculinity studies. However, not many works focus on the re-gendering of the castaway. This paper aims to find the trail of female Crusoes, as adapted in the literature especially in nineteenth-century England, and to scrutinize the relevant connotations of such re-gendering. The paper provides a timeline of examples of the female Curose in diverse media: running series of stories and comics published in periodicals, fictitious autobiographical essays, and a brief commentary on a 1950s film. Furthermore, the paper pays especial attention to nineteenth-century robinsonades and defends their role as Imperialistic propaganda in England. Finally, the paper turns to drama in Victorian England and comments on the subversive devices of the genre. As example of the dramatic adaptations of the robinsonade, this study analyses the character of Jenny
Pigtails in the burlesque pantomime *Robinson Crusoe, or Harlequin Friday* (1860), written by playwright Henry James Byron.

ROUND TABLE: “Travelling as a Sociocultural Experience: Economic and Political implications”

Chairperson: Egea Fernández-Montesinos, Alberto (Universidad Pablo Olavide). Participants: Egea Fernández-Montesinos, Alberto; Somacarrera, Pilar (Universidad Autónoma de Madrid); Beltrán Flaño, Alba (Universidad Autónoma de Madrid); Soriano Salkjelsvik, Kari (University of Bergen)

I. Setting the scope of the presentation

The travel experience has been of key importance in the creation of narratives throughout History and it has become an important field of study in the last decades for its interdisciplinary nature and its relevant impact in local economies. Literature, Geography and Tourism intersect social and cultural experiences in a growing critical inquiry into emergent identity formations and social practices. Foreign travel is argued to have reconstituted social life in uneven and complex ways which will be analyzed in this round table from various disciplines, including Literature, Business and Cultural Studies.

This round table will discuss the relevance of travel in the conformation of modern identities and will analyze the relationship between travelogues, Power and Discourse. The purpose of the activity is to examine the social, cultural and political dimensions and processes through which "travel" has been constructed in terms of gender and ethnicity, and the relevance it has in social and economic aspects of local communities. As such, the discussion attempts to see how the notion of "travel" has been constructed in mainstream narratives and how that affects us in our experiences when travelling abroad and when analyzing travel writing.

Authors from Britain, the US, Canada and Ireland will be explored in order to understand the engines which have driven Modern travel writing: adventure, self-discovery and invention, among others. Chronologically, the round table will focus on the evolution of the concept of travel from the Victorian era to current day. We will discuss how travel writing was conceived as a general description of a foreign place for home consumption at its preliminary stage, and latter on evolved into more specific kinds of writing: cultural and economic treatises, journalism, and political accounts.

The themes addressed in this round table are engaged with various debates about representation and travel, about culture and encounter, engaging with the works of Homi Bhabha, Stuart Hall and Edward Said. The theoretical foundations on which some of these readings originate deal with Postcolonial Studies, Gender theory and Travel narrative criticism.

II. Summarising previous research
The participants in the round table come from various disciplines such as English Studies, Comparative Literature and Cultural Studies.

ROUND TABLE: “When They Change the Mike for the Pen: Musical Narratives of the American West”

Chairperson: Chaparro Sainz, Ángel (Universidad del País Vasco). Participants: Chaparro Sainz, Ángel (Universidad del País Vasco); Alonso Alconada, Soraya (Universidad del País Vasco); Madinabeiña Medrano, Monika (Mondragon Unibertsitatea); Monserrat Ferrer, Antoni (Universitat de les Illes Balears)

The American West has been a hot topic in American Studies since revisionist scholarship swamped the academia during the late 1980s and early 1990s. The attention given to the region and the demythologizing process that New Western historians began four decades ago reached Europe and research groups such as REWEST, from the University of the Basque Country, have given proof that there is a varied range of themes, motifs and metaphors that need to be unraveled when the American West is at stake, either when talking about that vast expansion of land that held the coming-of-age process of the nation or as the paradigm that created some of the myths upon which American identity contrived itself.

Those revisionist studies have been usually directed towards different cultural products, mainly literature and films. As David M. Worbel once stated: “music has, on the whole, received considerably less attention from those interested in the construction, elaboration and dissemination of western themes and myths.” We believe that we still enjoy today the stimulating opportunity to approach and vindicate other genres and cultural products as sources and targets that enrich and complicate multiform approaches to the American West and music is only one of them, and one that really deserves attention, as Worbel himself claimed fifteen years ago: “rock music deserves more recognition in our studies of the West in popular culture because it has been an extremely popular and influential medium of expression”. We do believe that music has the capability and flexibility to provide a engaging and elaborate perspective on the contemporary American West because we agree with Worbel again when he states that, apart from its influence and popularity, rock music has also “often treated the West in more complex ways than one might expect.” Neil Campbell talked about the “poetic renditions of music as an ambivalent form with no single trajectory, creating instead a series of lines and rhythms, always moving, crossing, and folding,” describing how music could be an effective way to approach how the American West has been shaped, communicated, depicted and interpreted in art and culture.

A year ago, in this same conference, we tried to illustrate these statements by presenting a fourfold introduction to the American West, its music, and the different ethnic groups that have shaped the region into a zone of tension where different peoples (cultures, communities, ethnicities, groups) met and negotiated that gathering and blend. Now, we want to complicate that scenario by twisting Campbell’s concept of the “no
single trajectory” while, at the same time, we still aim at vindicating Worbel’s demand for “more recognition”. Our roundtable here today approaches musicians from the American West but, in an original exercise, not when they act as musicians but when they depart from their professional realm. In other words, we intend to avoid talking directly about their music and we will focus on the literature that they have produced beyond their songwriting and performing. Additionally, we have arranged this roundtable in such a way that we are able to show four different approaches to four different musicians writing in four different genres. In that line, we believe that the range of possible questions and comments that we will be able to address after the four-part presentation will be manifold and richer. This comparative analysis will tell us a lot about the relationship between music and literature, but also between music and place. It will also help to raise questions within the limited realms of each of those genres that we will address here.

Ángel Chaparro Sainz, from the University of the Basque Country, will take a look to the poetry written by Dave Alvin, from Downey, California. Alvin is mostly known for his music with the California-based rock and roll band The Blasters but also for his solo performances since the 1980s. He was already a poet before his songwriting began to be acknowledged as worthy of literary recognition: "The women I slept with wrote poetry and the guys I got drunk with wrote poetry. I’d read my poems up in Santa Barbara and down in Long Beach.” With only two books published, and one long out-of-print, it is very difficult to privilege his writing reputation before his music career though. However, Alvin has been celebrated as a talented songwriting, much in the same line that others before him were praised for giving voice to those that do not usually enjoy a spot in grand fiction or songs intended for commercial success. His portrayal of the common men and women and his embracement of failure, routine and graphic realism are only a part of a songwriting that he understood as an exercise in intimacy to search for the universal: “The standard writing rule is that the more personal you make it, in general, the more universal it can be.” When in 1994 Alvin released his solo album *King of California*, his songwriting began to be recognized and songs like “King of California” and “Fourth of July” (bare instrumentation, complex and poignant plots) stood as tokens of an acoustic and poetic endeavor that Alvin has started long before. In this part of the roundtable, Chaparro Sainz will analyze his poetry book *Any Rough Times Are Now behind You*, published in 1995 by Incommunicado Press, but collecting writings from as late as 1979. The analysis will be comparative, always linking his poetry writing with his lyrics writing in an attempt to peruse to what extent either the topics or the style change when he changes, as we entitled this roundtable, the mike for the pen. In conclusion, Chaparro Sainz aims at attesting if what Dave Alvin’s brother, also a renowned musician, Phil Alvin, stated, is true… or not: “singing comes from a completely different part of the brain than songwriting. Singing is all emotion, while writing is all analysis.”

Soraya Alonso Alconada, from the University of the Basque Country, will reach for another genre, autobiography, and she will offer an analysis of some of the most influential aspects of Alice Bag’s life as a musician which, in fact, encouraged her to
write her autobiography. Alonso Alconada believes that Bag was attempting to show her first-hand experiences and personal appreciations about the early punk scene in East L.A on that book. Not being a writer and not considering herself so, first and foremost, Alice Bag’s autobiography focuses on her development as a musician and the different and prominent stages that helped shape her identity not only as a musician but also as an independent and powerful woman. Being a Chicano, she underwent a hard acculturation process from early childhood, which made her being proud of her blood heritage and angry about the alienation and mockery she experienced at school. Yet, Jose Alfredo Jimenez and Lucha Villa’s music, Spanish-language movies or Ray Mendoza’s performances caused her a reaction and she feel empowered to have a particular style and a personal way of singing, even prompting her to connect punk and rancheras on her future performances. Domestic violence left a hard trace on Bag too, as she witnessed how her own father beat her mother very often. Indeed, it was the helplessness that she felt in those days that taught her that women had to fight for empowerment in all aspects of life, refusing to be victims of a system that oppressed them. All these aspects (combined with others such as sexuality, patriarchy or feminist issues) played a significant part in Bag’s life, leading her towards music as an escape, and finding on it a source of agency and power. Certainly, she devoted her life to the punk genre, a genre that, at first, was not male-centered, but then it would become predominately a male genre. Music became the platform to release all the rage that she could not free in any other way. She was a pioneer of a particular punk style and her aggressive and powerful style on stage opened the way to the subsequent hardcore style that left none indifferent and gained popularity in California during the second half of the 20th century. As a member of many different bands such as Masque Era, The Bags, Castration Squad or Cholita, Alice Bag played an active role on the first wave-punk scene of California and contributed to the visibility of women and Chicano culture with her performances on stage. Alonso Alconada states that Bag’s autobiography is an anthem to punk rock music, which shed light on her darkest days. Bag, for instance, observes the punk scene as a community of people in which no barriers or limitations were allowed. Indeed, she admits not being a master of any musical instrument and every time she is asked about her skills as a writer she refers to one of the fundamental commandments in punk music to elaborate on her answer: “Thou Shalt Not Need To Know How To Play Before Starting a Band.” According to her, one does not have to be even good at something in order to do it.

Monika Madinabeitia Medrano, from HUHEZI-Mondragon University, will focus on a different genre, again. This time, it will be the turn for fiction. Madinabeitia Medrano’s object of study will be the recent literary career started by another musician from the American West. Willy Vlautin, born and raised in Reno, Nevada, and currently living in Scappoose, Oregon, is the singer and main songwriter of the Oregon-based band Richmond Fontaine – a four-piece band that could be labeled as alternative country and which enjoyed a relatively ample fanbase, both in the United States and in Europe. They have just released You Can’t Go Back If There Is Nothing to Go Back to, their eleventh studio album. This album is a response to the characters that Vlautin, the
writer, has conceived through his fiction; it is a return to the characters of his novels: people that have undergone a potholed life and that have not a place to call their home. This recently released album has been recorded as if it was to be a final goodbye, as a last musical dinner. This end means the closure of a long creative history through which Willy Vlautin has provided his audience with a varied range of stories and fictional characters. Indeed, Vlautin has gained a reputation as a narrator of stories and as the loudspeaker and scriber of common dwellers in a Western landscape who enjoy and fail to the same capacity. Vlautin gives authenticity to these denizens and their stories. In any case, he will keep writing down that memory of this fraternity of underdogs and seekers, since he is now the member of another music band, The Delines, for which he keeps writing songs and playing the guitar.

However, in this current presentation the figure of Vlautin does not stand out for the music he writes and makes, for this time the focus is on the musician and songwriter who is also a writer of stories, a novelist. This presentation aims to come closer to the musician who sits in front of a computer or a notebook and gets to write aching and tender stories of life in the American West. Even though Vlautin has authored four different novels – *The Motel Life* (2006), *Northline* (2008), *Lean on Pete* (2010) and *The Free* (2014), – this presentation wants to pay more attention to his debut novel, *The Motel Life* by focusing on the person that feels at home both behind the mike as well as in front of a computer. In other words, the aim is to explore how this versatile artist of the sad ballads of the American West merges all in one person and to examine how Vlautin’s characterization, diction, tone, style or topics emerge when he is on the stage or on the printed page.

Finally, Toni Monserrat Ferrer, from the University of the Basque Country/Universitat Illes Balears, provides a singular perspective on a musician that has gone beyond genres to find a niche in television, writing and music. In the words of Monserrat Ferrer, a country song-like American West is depicted in *Doghouse Roses*, an 11 short story collection by renowned singer songwriter Steve Earle. Next to his long term successful career as a songsmith –which started out in 1986 with his overnight debut *Guitar Town*, Earle has undergone a literary exploration of the American West from the same ethical drives that can often be found in his music: anti-death penalty activism, race, gender, echoes of Vietnam, isolation of uninspired songwriter in a big city, a.k.a. Los Angeles, the plight of illegal immigrants in the United States, the price of success in the giant Nashville music corporation or the death of small towns. His characterizations take the form of country ballads in the sense that he appraises the human condition and moral failure over and over. Earle’s West is populated with outlaws, drug dealers and abusers, broken marriages, hitchhikers and drifters in search of some kind of moral landmark. Typically, settings such as the backstreets of border towns, trailer parks, hotel rooms, and dimly lit bars, play out as the canvas in which those characters struggle to undo the consequences of bad choices and to make sense of life, love, and record contracts. Clearly autobiographical, additionally, Earle’s tales feature drug-addicted musicians who play the role of the antihero in a West that offers some kind of shelter, some hope at least and at last. Things might get better in the end
though. Echoes of John Steinbeck that come to surface as the setbacks of life are somehow overcome. Earle’s bittersweet literary tone takes us straight to his songbook. One of his short stories, “Taneytown,” for instance, tells the story of a black kid that kills a white one in a racist Maryland town, a replication of the theme of one of the songs from Earle’s album *El Corazón* in narrative form. Endings are never open, as each narrative closes down with what could be the acoustic resonance of any of Earle’s three chord blues. This is only one example of how Monserrat Ferrer will proceed to compare Earle’s literary and music career, in attempt to disclose the similarities and deviations that these two cultural approximations exhibit when Earle is in control.

As a closing for this roundtable, we plan to slot some time for debate and questions. At the heart of the discussion, we will be addressing the topics that we mention at the beginning of this proposal. The comparative approach will observe the change in genres and cultural products as an opportunity to discern the variability in tone, theme and style for the artistic creativity of these authors, giving us the chance to come to conclusions on the flexibility and dynamism of Western American culture. Additionally, we will be approaching other issues related to the American West, such as the role played by landscape, the tension between mythic and realistic approaches, or the influence of culture in the production of certain visions on the region.
By the early 20th century art and artists were going through radical changes and revolutionary discoveries. Within the context of European avant-garde a young German artist took giant steps towards what would be the synthesis of visual form as well as the creation of a ‘different’ kind of reading and depicting the female nude body, especially in relation to motherhood. This artist’s name was Paula Modersohn-Becker (1876-1907). In spite of her short-lived career (she died when she was 31 years old, shortly after having given birth to her daughter Mathilde), her artistic stature has recently been revalued and reassessed as one of the most interesting and influential artists from the first German Expressionism time-period.

In “I, Paula”, a short story from Nuala Ní Chonchúir’s first collection, The Wind Across the Grass (2004), the Irish author creates a poignant portrait of Paula Modersohn-Becker as a young artist, a portrait told by a first-person narrator (Modersohn-Becker herself) in an all-pervading present tense. Here we find a woman writer writing about a woman artist who happens to be especially well-known for her own intimate writings as well as for her painting style. The mixing of art, literature and life prompts my analysis on the way social expectations about femininity and feminine behaviour clash with the actual practice of art and literature by female artists. This paper, furthermore, is intended to analyze the way Ní Chonchúir shapes her writing on Modersohn-Becker’s while managing to retain her own narrative voice, and how she uses the figure of the German artist in order to offer a clever approach on the ways artists view nudity—both bodily and figurative—, under the light of the crucial role gender played, and still plays today, in tying up love, life and art.

Using a theoretical framework based on performativity, feminist art criticism and psychoanalysis I will briefly look at Modersohn-Becker’s personal background before delving into Ní Chonchúir’s focus on particular aspects of the artist’s life—especially those related to the way she struggles to become an artist while her relationship with Otto Modersohn (another German artist) starts and is developed.

By establishing this in-depth analysis of the artist, her representations of the female body and her brief artistic career, I intend to show how the narrator’s writing in Ní Chonchúir’s story uncannily resembles both the actual artist’s writings (as we know from her letters and diaries), and her aesthetics in painting, simple, concise, yet colourful, bold and adventurous. In a parallel line to the real-life Modersohn-Becker, Ní Chonchúir’s character bears naked her joys, fears, ambivalent feelings and concerns towards topics such as marriage, motherhood and also her own illness and premonitions of an early death; and reveals how the artist’s compliance with social rules regarding
gender roles interacts and ultimately hinders her aspirations to develop her artistic career.

Bellot, Andrea Roxana (Universitat Rovira i Virgili), “Heroism and Military Masculinities: Media Representations of the Falklands War”

The Malvinas/Falklands War was fought in 1982 between the United Kingdom and Argentina over the sovereignty of a small group of islands in the South Atlantic. Nationalisms played a key role in the conflict, since the prestige of each nation was at stake. The year 2012 marked the thirtieth anniversary of the Falklands War, amidst a revival of the conflict due to the Argentine demand that the issue of sovereignty be reconsidered. This article will explore how the figure of the ‘national hero’ is reconstructed by the British newspaper discourse around the anniversary of the war by offering an analysis of language and press imagery in a selection of tabloid and quality British national newspapers from the year 2012.

There is a close link between British nationalism and military-masculinity culture. As some authors suggest, military masculinities are embedded into discourses of nationalism (Higate 2003: 209; Shaw 1991: 10; Dawson 1994: 235). Graham Dawson (1994) argues that the nation is conceived as a gendered entity in nationalist discourse since martial masculinity is complemented by domestic femininity. John Hockey describes how masculinity is constructed and perceived by ordinary soldiers in the British Infantry and the great emphasis that soldiers place on heterosexual virility. He recalls the popular saying that entering into the British Army “makes a man of you” and that the army “turns boys into men” (2003: 15). This notion applied to the Falklands War since “the Task Force was marked out as specifically masculine. Fighting appeared as a masculine rite-of-passage which had to be experienced before the ‘boys’ of the Task Force could emerge as ‘men’” (Portsmouth Evening News 6/4/82, cited in Noakes 1996: 6).

The article argues that the discourse of the British national press for the anniversary of war reinvented and reinforced the figure of the masculine hero. The newspaper discourse mainly conforms to the prototypical patterns of the war hero. This Falklands hero is portrayed as physically and mentally strong (able to cope with limit situations), brave and courageous in battle, skilled soldiers who were able to win the war notwithstanding the difficulties such as the lack of arms, a well-equipped enemy and freezing temperatures. These soldiers were to be above all, obedient to the nation, proud of their mission and committed to the cause. These national heroes also possess high moral standards and are examples to follow in many aspects: they are generous comrades, family men with supportive and committed wives. Apart from this appraisal, there are, however, a few instances that could be interpreted as a challenge to the norm. These are the examples that portrayed the soldiers who suffered from PTSD (Post Traumatic Stress Disorder) and who were left alone to deal with the traumas of war.
Women writers have been fighting for their space in literary history for centuries. Their strategies have been varied: hiding under a male identity, appropriating sexualized language and behavior as their own, or highlighting their more feminine characteristics—as defined by patriarchal societies: modesty, self-effacement, etc.—in order to be granted male or collective protection and patronage. That is, we could say that they became invisible, highly visible or visible with reservations. All these were forms of negotiating their presence and their voice in the public sphere.

Currently, we live in a digital era in which the fight against being erased has not been fully overcome. Women continue to face visibility problems in the publishing industry and in the spaces that grant presence in the Internet. The visibility of women’s role in cultural creations is still hindered by vertical powers that operate as main censors. This circumstance takes place even if in the virtual space (where one assumes as an advantage its rizomatic and decentralized nature) dissident discourses have gained presence, although without enough discursive power to create a full disruption in those monolithic powers capable of isolating and making invisible whole social and cultural sectors. Forcing women’s invisibility in cultural spheres results in adverse, when not downright traumatic, situations for these authors. In this context, women authors continue to negotiate and claim their space in the social net, often using the same resources as their antecessors.

The present paper is work in progress developed within the frame of the project “Narratives of Resilience” and hopes to provide a first approach to the inheritance of resilience strategies among women writers in English-speaking countries. Given its volume of users and the dynamism in the amount of information generated globally, Twitter is currently one of the more relevant spaces of presence production. Therefore, to analyze the strategies of visibility in the social net developed by women writers, we have examined the user profiles of men and women writers on Twitter. By means of this analysis, this study addresses the phenomenon of the neutralization of the female figure and the strategies developed by women writers in order to turn this situation around. It will pay special attention to British case studies and their repercussions with regard to the social role of women writers in other fields. (382)
against whom hunger (both literal and metaphorical) has been used as a coercive, disciplining mechanism.

My analysis shall first focus on Margaret Atwood’s *The Edible Woman* (1969) as a representative of second wave feminist writing framed in the denunciation of “the problem that has no name,” to quote Betty Friedan’s famous phrase (1963). Hunger acquires metaphorical quality when, immediately after becoming engaged, the female protagonist gradually becomes incapable of eating an increasing number of food items, which she perceives as fellow victims about to be devoured and consumed. The fear of disintegrating and being devoured by her fiancé clearly stands for her refusal to be assimilated to domesticity and the role of decorative housewife. The less she can eat, the hungrier she feels – deprivation resulting from society’s disciplining her into the gender role prescribed for women in the 1950s and 1960s. Hunger thus appears as a metaphor for freedom and possibility, which are paradoxically triggered by their socially imposed denial.

The notion of hunger as freedom and possibility will extend to the scrutiny of Jenefer Shute’s *Life-Size* (1992), where female identity is jeopardized not by impending marriage but by the strictures of gender socialization in the context of the 1980s-1990s backlash in the United States. Metaphysical hunger as existential anxiety here takes the shape of an extreme control of the body and the anorexic protagonist’s self-defeating attempt to transcend her corporeality and achieve a satisfactory sense of self and plenitude.

Finally, Suzanne Collins’ *The Hunger Games* trilogy (2008–2010) presents hunger and scarcity as effective disciplining strategies used by the status quo (the Capitol) to weaken the wills of the citizens in the Districts and prevent any attempt at rebellion on their part. The detailed descriptions of body manipulation to adapt the female protagonist to the Capitol’s beauty standards lead me to read this dystopic tale of class oppression as a metaphor for contemporary society whereby the subjugated starving citizens of the Districts stand for women as an oppressed social class and the ultimate “docile bodies”, following Michel Foucault’s concept (1975). In other words, *The Hunger Games* transpires how hunger, through the “beauty myth” (Wolf 1990), has been used to thwart the potential of women as a group from the moment they were perceived as getting “too much” freedom and independence in western capitalist societies.

De la Parra Fernández, Laura (Universidad Complutense de Madrid), “Abused Bodies: Reading Trauma in Anna Kavan’s *Ice*”

The fiction of Anna Kavan has not been widely explored, least from the perspective of Trauma and Gender Studies. In this paper, I propose to study how she writes the experience of trauma from a perspective of gender, specifically located in the body, its construction and subordination throughout power. This paper examines her novel *Ice* (1967) and the construction of traumatized, gendered bodies in a post-apocalyptic world after WWII, where violence and gender oppression are even more fierce because of the
political circumstances, and the body becomes a site of control. *Ice* portrays the toxic relationship between the narrator, a man whose masculinity has been wounded, the girl he is chasing, and the man he wants to protect her from—the warden. In this triangle we find a complex dynamics of gender which, looked at from the field of trauma studies reveals how gender relations establish a dystopian society of destruction, suffering and death.

**Egea Fernández-Montesinos, Alberto (Universidad Pablo Olavide), “Rewriting Gender Stereotypes on Spain: Unveiling the hidden Picturesque in Katharine Lee Bates”**

Katharine Lee Bates (1859-1929) is a very well known writer in the United States for her hugely popular poem "America the Beautiful", which later became the lyrics to the patriotic ballad, considered by some the truly American anthem. Bates is an accomplished academic with dozens of publications who served as the head of Wellesley's English department for many years, during a time when women went through severe difficulties to be accepted in Academia. She was an active feminist and advocate for Women rights who lived an intense Boston marriage with her colleague Katharine Coman. Bates was an avid traveller and visited Spain in 1899, right after the Spanish American War, which resulted in commendable translations of famous Spanish authors such as Gustavo Adolfo Becquer and various books, articles and poems about Spain. However, her travel book, *Spanish Highways and Byways*, published in New York in 1900, remains unexplored in spite of being a beautifully crafted travelogue and a great contribution to study of contemporary Spanish identity politics.

This paper analyzes the use of the concept of the *picturesque* in Bates’s travelogue. The aesthetic categories of the Beautiful, the Sublime, and the Picturesque are key to understand any Modern piece in British Literature and Visual Arts. The discourse of the picturesque operated in narratives, poetry and painting, and became an obsession for textual and aesthetic criticism since the 18th-century. My presentation will explore how Bates reworks the picturesque variety used by her male counterparts, and how the narrative strategies used in the text signal a rejection of masculine systems and bring up a gesture against Patriarchy. The essay will focus on ways in which Bates employed the textual instability inherent in the picturesque to present various critiques of masculine authority. Her social agenda in favour of women and gypsies is expressed through subtle literary strategies. Bates’s politicization of the picturesque is evident in this text and entails a clear confrontation of the predominant Imperial discourse. The remarkable achievement of *Spanish Highways and Byways* is how Bates utilizes the language of Empire as a rhetorical weapon against the same foundational principles of that system, even if she cannot entirely leave Imperial dynamics behind.

The themes addressed in this presentation are engaged with various debates about representation and travel, culture and encounter, and hegemony and discourse, engaging with the works of Homi Bhabha, Stuart Hall and Edward Said in the field of Postcolonial Studies. The theoretical foundations are based on Gender Studies with the
recent contributions of Susan Stanford Friedman, Elizabeth Bohls, and Lila Marz Harper, together with analysis of Aesthetic theory and Travel narrative criticism. Previous literature has pointed to the representation of the picturesque in British and American travelogues written by women in India, the Middle East and the Levant, but has neglected the case of Spain. This presentation tries to bridge that gap.

García-Cuevas García, Raquel (University of Kent), “Jane Eyre: Accounts of Resistance from a ‘Rebellious Neophyte’”

To this day *Jane Eyre* (Brontë 1847) remains one of the most celebrated (female) bildungsroman of all times. However, as Sharon Locy (2002) has reflected, feminist critics have long found a tension surrounding the term “female bildungsroman” since they consider the traditional bildungsroman to be gendered, that is, shaped and defined following the stereotypical process of male development (“Travel and Space” 105). Comparing the conventional “female maturation story” and the action in *Jane Eyre*, Locy builds on Gilbert and Gubar’s description of Jane as “Byronic heroine” (*Madwoman in the Attic* 338) when she concludes that Brontë’s novel appropriates “the male pattern of development for its protagonist” (“Travel and Space” 107). Although it is true that both Jane and her life story challenge normative accounts of female development in many aspects, it is also true that the character’s development is not smooth or regular.

This paper suggests that the tensions surrounding the generic classification of *Jane Eyre* as a female bildungsroman may arise from the liminal position in which Jane is situated for most of the novel. The term liminality was defined by Arnold Van Gennep (1960) as the second stage in a rite of passage, a moment when the neophyte is deprived of identity and suspended in a social void. However, Victor Turner’s (1969) later studies of liminality expanded Van Gennep’s narrow definition and highlighted not only the submission of the neophyte to the master as one of the characteristic traits of liminality, but also pointed to liminality as a stage of potentiality and, therefore, of empowerment. In this sense, Jane is not only shown frequently to contest and challenge her masters, but also to overstep the boundaries between public and private, feminine and masculine; thus adopting the role of what I have come to term a “rebellious neophyte”. In turn, the fact that Jane’s rebellions usually have as their target a symbol of Victorian patriarchy places the protagonist in a scapegoat’s position, establishing a correlation between liminars and sacrificial victims as defined by René Girard (1988).

The last few decades have seen a growing number of literary critics and scholars applying anthropological theories to literature: Van Gennep’s and Turner’s works have been drawn upon to provide new insights into many genres and authors. *Jane Eyre* has been no exception to this. Articles such as Gilead’s (1984, 1987) and Hennelly’s (1994) have offered interesting analyses of liminality in *Jane Eyre* but have not explored the challenges Jane poses as a neophyte to theories of liminality or her role as scapegoat. This gap in criticism mirrors nineteenth-century Ethnography’s own omission of narrations of resistance articulated by neophytes or sacrificial victims. This paper will
therefore show how Jane’s rebellions and the subsequent punishments articulate a first-person account of resistance against traditional rites of passage.

Kiczkowski, Adriana (UNED), “Diasporic Identities and Motherhood in Jumpha Lahiri’s The Lowland”

The Lowland, the second novel by Jhumpa Lahiri-an Indian-American writer-, goes through the experience of migration, loss of identity, and estrangement, all revolving around a traditional notion of motherhood that the author dramatically subverts. In the process of building the plural identity of the main character, and her development as an autonomous subject with decision-making capabilities, Lahiri incorporates new dimensions to the "traditional" imagery about motherhood.

Gauri is a woman forced to marry and leave her country to avoid restrictions derived from her family tradition. She goes to America confronting a conflict of identities that seems to find a way of resolution by making up a living space in which she can freely exercise her capability of choice. Contradictions are not resolved by insisting on one of the constituent features of Gauri’s personality (as Indian woman, “good” mother, “good” wife, “good” student, and so on). On the contrary her singularity is raised in the very heart of plurality.

I want to analyze a diasporic experience, arriving in new land in which women are supposed to enjoy freedom of choice that they had not in their home countries and how this "illusion" fades into the process of acculturation. The illusion of making a vital project where she can enjoy a choice freely about her life will be greatly undermined by the sense of rootlessness, of guilt for what she left behind, and permanent dissatisfaction with a life that cannot be accessed while not be able to outrun his past. Finally, the only way to find her professional life will be at the expense of a radical abandoning of her past, even abandoning her daughter.

I mean that this novel shows some traits of what I have called in other works “novels of glocalization”: a link between the global and the local that here emerges as the occurrence of diverse identities -not necessarily one subordinated to the others. The conflict of multiple identities reflected in The Lowland has structural similarities with what has been theoretically proposed by Amartya Sen in Identity and Violence (2006). The process of building a unique and autonomous individual is the result of the conflictual bargaining of multiple identity tensions, especially highlighting two dimensions of Gauri’s identity: diaspora and motherhood. We find that each of these facets also has a conflicting and dynamic nature.

The Lowland reflects what might be called the complex articulation of multiple identities that each person exhibits in her life against those who propose a monolithic view of national identity articulated around the dominant feature of social, religious or political ideology.
The aim of this paper is to trace the influence of Oscar Wilde in the construction of several secondary characters in the *Sherlock Holmes* stories so as to analyse Conan Doyle’s treatment of non-hegemonic masculinities. This aim implies approaching the detective’s adventures not from the traditional perspective of detective fiction, but as representative of the conservative genre of late Victorian male romance.

Conan Doyle and Wilde met during a literary soirée organized by *Lippincott Monthly Magazine*’s managing director in 1890. The evening resulted in Oscar Wilde’s *The Picture of Dorian Gray* (1890) and Conan Doyle’s *The Sign of the Four* (1890), and it also seems as if the two men got on very well from then on. In his autobiography *Memories and Adventures* (1923), Conan Doyle remembers this night as a “golden evening,” during which Wilde’s “conversation left an indelible impression upon my mind” (Conan Doyle 2007, 66). The reminiscence illustrates how, at least before Wilde’s conviction for “gross indecency” in 1895, the aesthete and the romancer were more aligned in their views than opposed; it also suggests how Conan Doyle still had Wilde in high esteem, even almost thirty years after he had become *persona non grata*.

The presence of Wildean characters in the Holmes canon has already been discussed. Samuel Rosenberg (1974) identified distinctively Wildean traits in the portrayal of both Sherlock Holmes and Thaddeus Sholto in *The Sign of the Four* (1887), as well as in the characterization of Sebastian Moran, “the second most dangerous man in London,” in “The Empty House” (1903; Conan Doyle 2004, 22). Angela Kingston (2007) made an interesting addition to this list in recognising Wilde in Holmes’ brother Mycroft in “The Greek Interpreter” (1894), and added depth to Rosenberg’s argument by exposing intertextual references between Wilde’s *The Picture of Dorian Gray* and “The Empty House.”

I will expand this discussion by arguing that each of these Wildean characters have mirror images that represent more hegemonic masculinities, and that, therefore, Wilde’s presence gains even more relevance in the confrontation between the two: Thaddeus Sholto is the decadent twin of an imperialist agent; Mycroft Holmes –“one of the queerest men” in London and Sherlock’s “superior in observation and deduction”—is the detective’s elder brother (Conan Doyle 2004, 192); and Sebastian Moran is both Professor Moriarty’s second hand, and Sherlock’s nemesis. The two first pairings’ fraternal bonds are not only inscribed in a larger framework of homosocial bonds, but are more importantly portrayed as superior to more hegemonic masculine models, such as those represented by Thaddeus’ imperialist twin brother or Sherlock Holmes himself. The last trio –Moriarty, Moran, Sherlock—is more problematic, and will therefore be my main focus of analysis.

Reading the Holmes adventures as romances that made room for the presence of non-hegemonic masculinities allows me to posit Conan Doyle’s intention to expand the social-construct of the Victorian, middle-class male ideal, as well as to reach a renewed understanding of the complexities concerning gender identity at the time.
Rodríguez Álvarez, Andrea (Universidad de Oviedo), “Female Detectives and Spatial Experiences in Tartan Noir: Approaches to Gender and Diversity in the Fiction of Denise Mina, Val McDermid and Louise Welsh”

Since the late 1970s, there has been an explosion of commercially-successful female detectives in crime fiction that have contributed to question the masculine tradition of the hard-boiled and incorporated new perspectives and ways of investigation that have fostered the renovation of the genre. In this sense, the theorist of crime fiction, Maureen Reddy, argued in 1990 that feminism as a social movement and feminist crime fiction had grown up together in the previous decade. In addition to that, the role of feminist geography in the last decades has been fundamental for developing our understanding of spatial experiences and the city. The city has featured the genre of crime fiction for more than a century, in which it plays an active part in the development of the plot, far from being just a backdrop to it. This paper focuses on contemporary Scottish crime fiction, also known as Tartan Noir, which has had a great international expansion in recent years and is markedly diverse. Many of its authors are concerned with social prejudice or inequality in society. Therefore, gender, which is rooted in the articulation of social relations, is salient in the works of the three best-selling women writers here analysed. Acknowledging the importance of the popularity of the genre for the visibilisation of female experience and issues of gender, this paper will analyse how the depiction of the female detective and its intersections with the representation of spaces can contribute to a feminist reading of crime fiction nowadays. Thus, the paper will consider as case study the most recent works of the three best-selling women authors of Tartan Noir that have a female detective as protagonist: Denise Mina’s Alex Morrow series (2009-2014), Val McDermid’s Karen Pirie in *The Skeleton Road* (2014) and Louise Welsh’s Stevie Flint in *A Lovely Way to Burn* (2014). For this purpose, the theoretical framework on which this paper is based is the feminist theorization of spaces in conjunction with the revision of crime fiction developed since the 1980s from a gender perspective, as well as on recent literary criticism on Scottish women’s writing and Tartan Noir. The central concern of the paper will be addressing the coincidences and diversities in these authors’ strategies towards gender by focusing on the female detective and spatial experiences, in order to show how the introduction of a perspective of gender in the study of crime fiction helps to deconstruct stereotypes of gender and widens our scope of analysis of the issues of violence, space or social prejudice that have traditionally featured the genre of crime fiction. Moreover, due to the large readership of this fiction, this paper will also show the ways in which these narrative strategies provide an interesting via of analysis for the potential of the genre as an instrument for increasing gender equality.
Romero Ruiz, Mª Isabel (Universidad de Málaga), “Victorian Pornography versus Contemporary Pornography: Belinda Starling’s The Diary of Dora Damage (2008) and Women’s Agency and Emancipation”

Pornography is and has been a contentious issue in the Victorian past and in our contemporary societies, and the role of women in the business has been very much discussed by Victorian and contemporary critics and academics alike. The concern is a double-edged matter: on the one hand, we have the question of women as writers of pornography and bookbinders of pornographic books, and, on the other, their role in the pornographic market as the victims of sexual exploitation. Both issues are an important concern for the neo-Victorian agenda with the publication of historical fictions that give voice to silenced matters. These fictions also reflect the presence of pornography in our contemporary world and question our modernity and civilisation regarding sexual matters.

The Diary of Dora Damage (2008) by Belinda Starling provides us with the Victorian context to analyse the role of women in the pornographic trade and to decipher all the possibilities that the business provides both for their emancipation or discrimination. Dora Damage is a woman whose husband is a bookbinder in Lambeth in the 1850s. Her husband’s illness and the threat of ending up in the workhouse make her consider the possibility of becoming a bookbinder herself. However, although she starts working with “decent material” she finds herself working for certain members of the aristocracy binding pornographic texts. In the second half of the nineteenth century pornographic books circulated among members of certain private societies like Les Sauvages Nobles who consumed these obscene publications in private circles. This led to the passing of the first Obscene Publication Act of 1857. The selling of pornographic materials became a flourishing business and Holywell Street became the centre of all kinds of transactions.

The aim of this paper is to contend that Dora achieves independence and agency in a man’s world and, at the same time, re-affirms her sexual identity despite being a Victorian wife and mother. This, in the context of a Neo-Victorian novel, will also allow us to analyse how pornography is not such a liberating and emancipating activity for the women of the new millenium. At the same time, Judith Butler’s notions of a precarious life, mourning and violence will provide the theoretical framework for this paper.

Santaularia i Capdevila, Mª Isabel (Universitat de Lleida), “The Frontier as Masculine Territory: Sam Hawken’s The Dead Women of Juárez in Context”

The American frontier – as formulated by Theodore Roosevelt in The Winning of the West (1889-96) and by Frederick J. Turner in “The Significance of the Frontier in American History” (1893) – was essential for the creation of the nation and the formation of the American character. In their texts, Turner and Roosevelt not only justified the logic of westward advance as a patriotic endeavour that masked the reality
of invasion and colonialism. They also associated the American character to the values of the frontier, equating American-ness to the attributes of the hardy, sturdy, harsh and individualistic (male) pioneer and frontiersman. Thus, the frontier was gendered, constructed as a masculine arena where men could pursue their exploits unencumbered by domestic codes of conduct or by feminine interference and the ‘true American’ became “the man in the wilderness, far from the sinister corruption of the civilised world” and “rising to extraordinariness, setting [his] jaws and walking into danger” (Mead 2010, 58). The (masculine/ist) frontier ethos, therefore, was forged in, and helped advance, the belief that rugged terrains could turn ordinary American men into heroes and the adventure yarns produced subsequently, from westerns and frontier narratives to war stories, thrillers or hardboiled detective fictions, were committed to the re-inscription of a dominant ideal of masculinity personified in the figure and the qualities of the lonesome cowboy finding regeneration through violence, a premise discussed by Richard Slotkin in his eponymous study.

Contemporary texts still insistently invoke the myth of the frontier, which is offered as a safe haven where crisis-ridden men can resort to traditional forms of masculinity based on violence and aggression and escape from oppressive domestic conditions, alienating working environments or the repercussions of the law. Increasingly, however, the frontier also emerges as just a temporary respite which does not guarantee salvation in the long run and ends up being ultimately destructive for the protagonists. The destruction-by-frontier plot in contemporary narratives reveals the sterility of a myth that transports men to nostalgic spaces and past forms of masculinity rather than compel them to adjust to redefinitions of masculinity based on the incorporation of new (feminine) attributes. In this paper I will analyse Sam Hawken’s *The Dead Women of Juárez* (2011) – alongside other contemporary texts which, like Hawken’s novel, locate the male protagonists in frontier scenarios, such as the television series *The Shield* (Fox 2002–2008), *Deadwood* (HBO 2004–2006), *Jericho* (CBS 2006–2008), *Breaking Bad* (AMC 2008–2013), *Dexter* (Showtime 2006–2013) or *Fargo* (FX 2014–). I will argue that, in spite of their deconstruction of the frontier ethos and associated forms of masculine behaviour, they do not contemplate an alternative form of heroic masculinity in a culture in which the lonesome cowboy is still a national icon.

Villalba Lázaro, Marta (Universitat de Illes Balears), “Euripidian Medea’s Gender Perspective in the English Literary Tradition. Victorian Medeas”

Using gender studies as a theoretical framework for my analysis, this paper deals with the reception and transformation of the myth of Euripides’ Medea in the English theatrical tradition. Furthermore, I explore the dramatic monologue “Medea in Athens” (1870) a poem written by Augusta Webster, an erudite Victorian feminist only recently rediscovered, which enriches this paper with a Victorian female voice.

The malleability of Medea’s myth allows for the discussion of many aspects related to women’s representations in literature associated with power-structured
relationships. While the classical authors render the heroine powerful and unpunished, the medieval writers depict the English Medea as powerless and submissive. In turn, the Early Modern playwrights emphasize her authority and rebellious attitude, though, as a cautionary example, Medea does not get away with her crimes. In marked contrast, authors from the 18th and 19th century started to portray her as weakened but compassionate, a woman with whom the audience could easily empathise. This myth’s unsteady evolution culminates in contemporary times with Medea, almost invariably, presented as a symbol of women’s agency against patriarchal oppression.

In this paper, my attention focuses on Victorian times and on the situation of “real Medeas” and specifically on class and gender issues related to the passing of the New Poor Law of 1834 with its Bastardy Clause. Under this law all illegitimate children were to be the sole responsibility of their mothers until they were 16 years old. Many of these women, abandoned by their partners and having no economic means to support their babies, decided to kill them in fear of being locked up with their sons in workhouses for indigents.

Victorian theatre performed in London’s East and West End played a relevant part in denouncing these questions. My paper explores two very different Victorian plays which rewrite Euripidian Medea: Robert Brough’s burlesque Medea (1856) and Ernest Legouvé’s tragedy Medea in Three Acts (1856), both of which use the motif of infanticide to call attention to class and gender issues. The analysis of both plays will show how classical theatre became at the time an appropriate platform to raise awareness of social injustices. Brough’s Medea shows the first image of the heroin as a beggar woman with her two ragged sons displaying signs around their necks with the word “fatherless”. This picture becomes self-explanatory of the situation of deserted mothers with children. In tune with the light tone of the burlesque genre, the children survive but the social criticism remains. In a different manner, Legouvé’s tragedy results in the death of the children, though it clearly conveys that Medea’s infanticide is a pure act of love to save them from crueler deaths. The character evokes sympathy rather than judgement and the play entails a harsh social criticism on patriarchal laws. A feminist reading of both plays leads to a better understanding of the gender dimensions of this prolific myth in the specific Victorian context. Finally, Webster’s voice contributes to these feminist readings with a woman’s view.

ROUND TABLE: “Transubstantiations of the Body: Representation of Female Masculinities in Literature and Film”

Chairperson: Zamorano, Ana (UNED). Participants: Zamorano, Ana (UNED); Díaz Cano, Coral Anaïd (Universidad de La Laguna); González Díaz, Isabel (Universidad de La Laguna)

Identity, as Queer theorists such as Eve Sedgwick argue, is not ‘natural’ but, in fact, as Peter Barry puts it in Beginning Theory: An Introduction to Literary and Culture Theory: ‘a complex mixture of chosen allegiances, social position, and professional
roles rather than a fixed inner essence' (Barry 2002: 145). In Gender Trouble (1990), Judith Butler considers that identity categories such as those of gender have been naturalized through a process of reiteration, what she calls performativity. In other words, sex, gender and sexuality have been discursively constructed by a process of enactment—a repetition of cultural performances which over a period of time ‘create’ identity. Consequently, a way of de-essentialising identity is precisely by performing identity categories in a ‘denaturalized’ way:

The repetition of heterosexual constructs within sexual cultures both gay and straight may well be the inevitable site of the denaturalization and mobilization of gender categories. The replication of heterosexual constructs in non-heterosexual frames brings into relief the utterly constructed status of the so-called heterosexual original. Thus, gay is to straight not as copy is to original, but, rather, as copy is to copy. The parodic repetition of “the original,” [...] reveals the original to be nothing other than a parody of the idea of the natural and the original (Butler 1990: 31, emphasis in the original).

Butler’s focus is a system of compulsory heterosexuality which is said to contribute to the formation of a bipolar sex/ gender system. In this power/knowledge regime, a rigid natural order is posited that assumes a causality that proceeds from a bipolar sexed subject (male or female), to gender bipolarity (men and women), and to a heteronormative sexuality. This means, so Butler argues, that subversive possibilities arise for making ‘gender trouble’ whenever dissident sexual acts appear to transcend or to undermine old binary restrictions. The multiplicity of possible sexual acts which occur in non-heterosexual contexts cannot themselves overturn dominant heterosexual/homosexual discourses, but they can and do serve to disrupt and weaken them. Butler analyses of drag as a practice which disturbs the sex/gender/sexuality system by exhibiting the performative character of sex and gender and its fluid relation to sexuality has been furthered by Judith Halberstam who coined the concept “female masculinity” which she explores in her homonymous book. Here the very concept of male masculinity is questioned by means of explicitly analysing masculinity without men in an attempt to bring about new possibilities of understanding masculinity deprived of its virile traditional quality and hence opening up to hybrid and minority gender identities.

Within the contexts provided by these theories, this roundtable attempts to explore several literary and filmic texts such as Alison Bechel’s Fun Home (2007), films such as Cheryl Dunye’s The Watermelon Woman (1996) or narratives by gender ambiguous authors such as Rae Spoon and Ivan E. Coyote’s Gender Failure (2014). These texts will hopefully engage into a debate as to what are the new and diverse conceptions of identity that in fact are born out of performativity but transubstantiate the very concept of the body.
Casado Gual, Nuria (Universitat de Lleida), “‘Older Boy’ Meets ‘Older Girl’: The Intersections between Ageing and Romance in the ‘Silvering Romantic Comedies’ Roald Dahl’s Esio Trot and Elsa and Fred”

Mainstream cinema and Hollywood films in particular have been frequently blamed for perpetuating the Western cult of youth through their focus on young and middle-aged characters. This is especially the case of romantic comedies, which have typically followed the ‘boy-meets-girl’ formula in order to create narratives of normative heterosexual love. At the end of these films—which frequently close with the also formulaic wedding between the protagonists—spectators are led to imagine that the two main characters continue to ‘live happily ever after.’ Significantly, the ‘happily suspended ending’ occurs beyond the limits of the cinematic narrative and, consequently, the ageing process of the leading couple remains invisible—even unimagined—to the viewers of the film.

The medical and socioeconomic improvements that, since the 20th century, have enabled the extraordinary increase in life expectancy in the Western world have radically changed the demographic composition of Western societies and, with them, their popular culture. Mainstream cinema is no exception to this. Cultural critics talk about a “silver tsunami” that is changing cultural trends and that is giving focus to older people after “the old and ageing [have] saturated the news” in stereotypical ways. (Whelehan and Gwyne 2014: 1) Likewise, Sally Chivers has coined the term “silvering screen” (2011) to refer to films that feature ageing prominently, (2011: xvi) which result not only from the new market that is formed by ageing baby-boomers, but also, and very especially in Hollywood, from the ageing process of many celebrities of the same generation who continue to be active in the film industry despite its predominantly ageist impositions.

In the light of recent cultural analyses of ageing and film (Chivers 2011, Swinnen and Stotesbury 2012, Whelehan and Gwyne 2014), and considering the binary narratives of decline and success that underlie current debates on ageing (Baars 2011, Gullette 2011, Applewhite 2015, Twigg and Martin 2015), this paper will offer a textual reading of two contemporary films that transform the genre of romantic comedy through a ‘silvering filter’, namely, Dearbhla Walsh’s Roald Dahl’s Esio Trot (2015) and Michael Radford’s Elsa and Fred (2014). As will be shown, the combination of the generic conventions of the romantic comedy with the hypervisibility of the protagonists’ old age in both films paves the way for a positive narrative of ageing that surpasses the pervasive discourse of decline and which, moreover, deconstructs stereotypes of older people as asexual beings or as inappropriate subjects in stories of love. At the same time, the two films introduce moderate elements of fantasy in their narratives and visual languages that somehow undermine the potential realism of their ‘successful’
representation of old age. Following a comparison of the narrative and formal strategies used in the two films, the paper will ultimately prove that through their ‘silvering’ resort to the romantic-comedy genre, Walsh and Rardford open the narrative of romance to all ages, while at the same time destabilizing—even though not in strictly realistic ways—negative stereotypes of old age.

Echeverría Domingo, Julia (Universidad de Zaragoza), “The Zombie Orchid and the Human Wasp: Viral Love as a Revolutionary Concept in Warm Bodies”

Zombie Studies has become a growingly established and recognized area of research in the last decade. The pervasive presence of the living dead in popular culture, and the versatile interpretations they inspire, have aroused the interest of different disciplines in academia. Within film studies, the resurrection of the genre in post-millennial years, labeled as the “Zombie Renaissance” (Bishop 2010, 12), has sparked two major theoretical tendencies: first, a sociohistorical approach to the phenomenon, by which researchers regard zombie films as allegorical artefacts of their breeding, often tumultuous, context; and secondly, a more formalist approach that explores the text and the zombie itself attending to the psychological mechanisms that propel audience engagement with them (Hubner, Leaning, and Manning 2015, 3-14).

In this paper, I argue that one of the central, and often taken for granted, motives of this renaissance is the interweaving between the zombie and the virus as well as the notion of contagion (Boluk and Lenz 2011, 6). Although the rules set up by the so-called father of the genre, George Romero, already hinted at this idea, it is not until the current renaissance that the supernatural monster has openly been merged with the infectious disease, as proved by the cycle’s inaugural film 28 Days Later (Danny Boyle 2002). Following the sociohistorical path, I will take Warm Bodies (Jonathan Levine 2013) as a case study of the significance of contagion as a tool for elaborating a political commentary.

Influenced by young-adult fiction of the Twilight franchise type, the film focuses on the Romeo and Juliet-inspired love story between the zombie protagonist and a human girl, resulting in the gradual humanization and recovery of the former. The unlikely couple undergoes a series of makeovers in order to pass unnoticed by the corresponding rival communities—the girl acting as a zombie among the dead and the zombie acting as a human among the living. What appears as a shallow performative gesture, ends up transforming both of them in a synergy that brings to mind Deleuze and Guattari’s example of the deterritorialization and reterritorialization of the orchid and the wasp. The “becoming-wasp of the orchid” and the “becoming-orchid of the wasp” ([1987] 2005, 10) is here reimagined as a becoming-zombie of the human and, especially, a becoming-human of the zombie. This mutual transformative contagion is attributed in the film to the romantic love that grows between them, and that ultimately turns into a political weapon. In line with Hardt and Negri’s conceptualization of love as a public and political tool (2004, 351), the couple’s intimate love sparks a revolution, infecting the zombie community with humanity and life in a wave of viral love. This
zombie upheaval is interpreted in this paper as a reflection, albeit not fully transgressive, of the spreading Occupy movements that took place in 2011 following the Arab Spring and the Spanish 15M.

García Mainar, Luis Miguel (Universidad de Zaragoza), “Crime Film and Television: a Local Case of a Transnational Genre”

Since the early 2000s a new trend of the crime genre has made its way into mainstream cinema and television, a trend that blends introspection, pathos and realism to voice contemporary social and political concerns. It draws on an aesthetic that dates back to the 1970s thrillers and the television crime dramas of the 1980s and 1990s through signals of authenticity that connect the stories with real social and historical contexts. The result is films that highlight the impact of these historically specific contexts on the individual, the social dimension of crime and the individuals’ private experience of it rather than crime itself, as moments of introspection show the characters’ helplessness in the face of real conflicts that speak to us about contemporary social trouble. Since the early 2000s a significant number of the Hollywood films that have deployed the conventions of the crime film have shifted their focus away from the expected action or suspense and onto the characters’ personal, emotional experience of the social context of crime. Traditionally, the margins of crime films have contained scenarios of oppression and helpless characters, but in many films today these views take centre stage. These crime films are interested in the social dimension of their stories but show even more interest in expressing it through the characters’ complex subjectivity, heightened by an aesthetic of pathos and realism. With a cultural background in the paranoia that pervaded the United States during the 2000s and the realist aesthetic of the 1970s Hollywood thriller, it has nevertheless gained a transnational dimension, informing a good part of the audiovisual narrative produced in Europe and Latin America. Steven Soderbergh’s Traffic (2000), HBO’s The Wire (2002-08) or Tony Gilroy’s Michael Clayton (2007) illustrate this trend in the United States, while José Padilha’s Tropa de élite (2007, Brazil), Danmarks Radio’s Forbrydelsen (The Killing, 2007-12) or Jacques Audiard’s Un prophète (2009, France) prove its transnational reach.

This paper will explore the extent to which this trend has emerged in recent Spanish crime cinema and television by analysing their aesthetic choices and the cultural context in which they have been produced. By focusing on Celda 211 (Daniel Monzón, 2009), La isla mínima (Alberto Rodríguez, 2014), Mar de plástico (Antena 3, 2015- ) and El caso (TVE, 2016- ), the paper will ultimately try to explain the specificities of these productions in a context of wider transnational influence. Do they simply imitate an international formula that has proved successful elsewhere or in the process reflect specifically Spanish aesthetic modes, topical issues and industrial practices? What is the appeal of a transnational form for local audiovisual productions? What does this network of influence tell us about US American culture, and about its
uses in Spain? How does Spain imagine itself through a foreign culture? These are some of the questions that the paper will try to answer.

Gómez Muñoz, Pablo (Universidad de Zaragoza), “Loving the Alien: Transnational Romance and Cosmopolitan Sensibilities in Contemporary Science Fiction Film”

This paper argues that twenty-first century science fiction (sf) films present transnational romantic relationships as a conduit of cosmopolitan sensibilities in the societies they imagine. In the last ten to fifteen years, scholars have begun to show greater interest in love, sex, and kinship in the current context of intensified transnational interactions (Constable 2003, Padilla et al. 2007, Beck and Beck-Gernsheim [2011] 2014, Karraker 2013). A clear example of this social reality is the proliferation of couples and families whose members are from or live in different countries. From classics such as THX1138 (1973), The Man Who Fell to Earth (1976), and 1984 (1984) to the more recent Wall-E (2008), The Adjustment Bureau (2011), and Her (2013), romance is an element that plays a central role in sf film narratives. Although scholars have paid some attention to romantic relationships in sf cinema—particularly to the Star Trek universe (Palumbo 1986, Greven 2009, Miller and Van Riper 2012, Bruckner 2015), transnational relationships remain uncharted territory.

Drawing on the aforementioned studies, this paper briefly situates contemporary sf films about transnational (and mostly heterosexual) romance in their wider generic context. I mention some of the key themes and scenarios that the genre employs to deal with romance, such as time-travel narratives, authoritarian societies, and bonding between humans and Others (aliens, monsters). Following Charles Ramírez Berg’s observations on aliens in sf cinema, I interpret the filmic presence of extraterrestrials as a metaphorical reference to migrants ([1989] 2012, 404-5). Romantic relationships between humans and aliens/monsters have long been part of sf cinema (e.g. I Married a Monster from Outer Space (1958), Star Trek: The Motion Picture (1979), Starman (1984)). Turn of the twenty-first century films such as The Fifth Element (1997), Avatar (2009), I Am Number 4 (2011), The Host (2013), Warm Bodies (2013), and Guardians of the Galaxy (2014), among others, have drawn on this theme of human-Other bonding to explore the issue of cosmopolitan openness. This does not mean that the aforementioned films are cosmopolitan. Rather, following Ian Woodward and Zlatko Skrbis, the paper considers how these films perform cosmopolitanism. That is, it approaches cosmopolitanism as “a sensibility that people sometimes draw upon and other times ignore” (Woodward and Skrbis 2012, 132). Indeed, like many of their predecessors, early twenty-first century sf films seem unwilling to imagine human-alien couples that transcend racial boundaries, as both members of the couple are often white. Thus, the paper also looks at the paradoxical racial (and sexual) normativity of these relationships. As an example, the paper discusses how The Host connects its transnational love story to cosmopolitan tensions and possibilities through its use of framing, camera movement, and editing.
Indurain Eraso, Carmen (Universidad Pública de Navarra), “Nebraska’s Rural Shades of Grey: or, Is this the Good Life?”

The crisis consists precisely in the fact that the old is dying and the new cannot be born; in this interregnum a great variety of morbid symptoms appear (Antonio Gramsci).

The aim of this paper is to explore Alexander Payne’s Nebraska, 2013, as a representative independent film whose leading characters, Woody, a dying father, and Davey, his aimless middle-aged son, illustrate American citizens’ personal crisis in times of economic global recession: an end-of-life crisis and a mid-life one, respectively. The analysis of the protagonists’ and of other characters’ reactions when they face the crisis will be carried out firstly from a theory of crisis perspective, (following Backman, Biro and Cardzyn’s views on this concept).

Secondly, Payne’s third road movie after Sideways, 2002, and About Schmidt, 2004, will be generically examined. Bearing Altman’s, Cohan and Hark’s and Laderman’s conception of road movies in mind and the film’s inheritance from the western, this paper will analyze how this film both follows, but at the same time, significantly deviates from generic road movie standards. In an attempt to do so, firstly, film conventions such as its choice of protagonists and of narrative structure will be contrasted with other emblematic titles in the genre (Easy Rider, Thelma and Louise, etcetera). Unlike the average road movie, Nebraska follows a different narrative path that presents a journey backwards, down memory lane across the American West. Likewise, instead of the staple young male “buddy pair” enjoying the typical generic youth excesses on the road, its two male protagonists are antiheroes, pitiful losers who undergo their own crisis, both of them allegedly resulting from a failed father-son relationship.

Thus, the uncommon significance of the family in the genre will be studied by comparing this road movie with previous road titles and with similar contemporary features that either exalt the institution of the family or present a father and a son together on the road (eg. The Straight Story, Around the Bend, Little Miss Sunshine and Transamerica). Apart from a theory of crisis and a generic approach, this paper will examine Nebraska from an age perspective, focusing on the film’s depiction of the protagonists’ masculinity crises.

A further aim will be to carry out a thorough analysis of space in the film, that is, of Nebraska, Payne’s own birthplace, remarkably advertised as “the good life” by welcoming billboards. Nebraska is not a mere film location but a highly powerful setting, not just a place but what De Certeau calls a space: “that which is effectively produced by movement, history and becoming” (1984), therefore it constitutes a significant element in the film’s essence.

Finally, this paper may conclude that Payne’s atypical use of road movie standards showing the drama of pitiful, male protagonists and their deteriorated family relationships, combined with a witty, dark, subtle sense of humour and framed within a bleak, black and white Nebraskan rural setting during times of recession, results in a
portrayal of US American society which is satirical but highly realistic and full of humanity.

Martín Carpio, Mónica (Universidad de Zaragoza), “Hope Amidst the Ashes in Post-Apocalyptic Contemporary Cinema: *Children of Men* (Alfonso Cuarón, 2006) or Daring to Envision the End of Dystopia”

The economic, migratory and environmental crises of our early 21st century feature in the spotlight of Cuarón’s *Children of Men*. Set in 2027 London, this global city can be said to work in the film as the capital of Ulrich Beck’s world risk society, ridden as it is with terrorism, governmental surveillance, pollution, refugee camps and an ever widening economic gap between an opulent elite and the precariat below. A dying civilization that is no longer able to reproduce speaks of an ecocidal global capitalist society that has eventually entered a dead-end road. What can possibly emerge out of this catastrophist backdrop?

Against all odds, a hopeful call for action comes out from the film’s sharp criticism of an agonizing status quo. Launched by characters willing to sacrifice for better tomorrows and future generations, the protagonists’ utopian mission exposes a renewed belief in human dignity, cooperative ethics and social commitment beyond the self. Cuarón’s damaged mapping of the world calls for an urgent reorientation of the order of things within the global neoliberal framework. And this film is not alone in its highly critical yet utopian vision of a world in crisis. Rather, it is part of an ever more copious contemporary and cross-generic film corpus of hopeful dystopias picturing social and emotional post-apocalypses, including titles such as *Time of the Wolf* (Michael Haneke, 2003), *Babel* (Alejandro González Iñárritu, 2006), *28 Weeks Later* (Juan Carlos Fresnadillo, 2007), *Blindness* (Fernando Meirelles, 2008), *The Road* (John Hillcoat, 2009), *The Tree of Life* (Terrence Malick, 2011), *Gravity* (Alfonso Cuarón, 2013), *Interstellar* (Christopher Nolan, 2014), *Two Days, One Night* (Jean-Pierre & Luc Dardenne, 2014) and *Mad Max: Fury Road* (George Miller, 2015). Taking distance from the defeated, skeptical and hopeless protagonists of late 20th-century apocalyptic cinema, post-apocalyptic survivors are plentiful in contemporary films. By enduring the harshest of realities while looking for the light at the end of the tunnel, they signal a shift from an ingrained anti-utopian cultural ethos in the cinema of the preceding decades.

This paper will examine the narrative form, themes, protagonists, down-to-earth aesthetics and spaces in *Children of Men* as case study within this larger 21st-century film corpus that dares to envision, however timidly or forcefully, the end of dystopia. Referring to key theorists in the field of utopian studies such as Ruth Levitas and Lyman Tower Sargent, as well as to sociologist Ulrich Beck and film studies, I will analyze how *Children of Men* stands at a crossroads between a still powerful dystopia and the promising rebirth of utopia.
Moya Gutiérrez, Ana (Universitat de Barcelona), “Women, Border Conflicts and Film: Angelina Jolie’s Cosmopolitan Agenda”

Nowicka & Rovisco (2009) understand cosmopolitanism as a suitable ethico-political idea to address global challenges and problems. For them, as for other authors, cosmopolitanism may become a political project to trigger the emergence of a global civil society, becoming an institutional embodiment of values of equality, solidarity and human rights. Following the lead of the Stoics and, later on, Kant’s project of a cosmopolitan society, these authors emphasize not only the defense of human rights and solidarity (Fine 2009, 2012), but also world citizenry, human dignity and diversity (Skrbis and Woodward 2013) and the celebration of difference (Appiah 1997). Delanty highlights the cosmopolitan moment, a moment of openness to the other that brings about reflexive transformation (2006). Taking their cue from Delanty, Nowicka & Rovisco argue that cosmopolitanism is a mode of self-transformation that takes place when individuals and/or groups become conscious of their experience of otherness as a consequence of their engagement in protecting a common humanity.

This paper seeks to contribute to the critical discussion on cosmopolitanism and to argue for the importance of a cosmopolitan theory for contemporary cinema. More specifically, I focus on an area that the previously mentioned authors are not exploring in much detail, namely, the relations between women and cosmopolitanism, through the analysis of the work of actress, writer and director Angelina Jolie. From her experience of Cambodia during the filming of Lara Croft: Tomb Raider (Simon West 2001), Jolie has involved herself with the United Nations High Commissioner for Refugees (UNHCR). She has been on innumerable field missions and has met with refugees and internally displaced persons all over the world, part of which she has chronicled in Notes From My Travels, published in October 2003, the same year in which Beyond Borders (Martin Campbell 2003) was released. Furthermore, in May 2012, and after the release of In the Land of Blood and Honey (Angelina Jolie 2011), she launched the Preventing Sexual Violence Initiative (PSVI) in collaboration with British Foreign Secretary William Hague. Together, Hague and Jolie have also created the UK’s first academic Centre on Women, Peace and Security, based at the London School of Economics and Political Science in February 2015.

The paper will focus specifically on the ideological underpinnings of these two Jolie’s films, Beyond Borders, where she played the role of leading actress and In the Land of Blood and Honey, a film written and directed by her, and the ways in which they relate with Jolie’s public persona. All in all, the paper will explore the way/s in which both the films and Jolie’s involvement with refugees and internally displaced persons depict women’s active participation in a cosmopolitan political agenda, at the same time as they undergo a process of self-transformation as a consequence of their exposure to border conflicts.

Ever since Brian Henderson famously diagnosed the “death” of romantic comedy in 1978 there have been numerous attempts to “kill” the genre. More than three decades later, scholars and popular culture writers are proclaiming, once more, its demise in the 2010s. Critics’ lack of faith in contemporary rom-com is mainly based on the genre’s current lack of commercial potential, as this decade has witnessed a significant number of box-office flops (Nicholson 2014). However, I believe that a genre’s “health” cannot be measured exclusively through figures. This article aims to contradict the generalized view that romantic comedy is “dead” in the 2010s. Far from it, it is my contention that the genre is alive and well living in the margins and finding alternative ways to re-imagine itself.

This essay reviews the latest developments in independent cinema criticism (Berra 2008; Newman 2011; King, Molloy and Tzioumakis 2013) in order to problematize the term “independent”. It also uses genre theory to produce a broader, non-taxonomical definition (Altman 1999) of what I understand by “indie rom-com”: a film that deals at some point with the topics of love, intimacy and romantic relationships from a comic perspective and in a way that is self-consciously distinct from Hollywood, displaying a clear willingness to set itself apart from the mainstream in thematic, narrative, ideological or aesthetic terms. It also outlines the basic conventions of these films, whose potential for “deviance” is always measured against Hollywood. These conventions include non-conventional characters and plots, more variety of topics, greater realism in the representation of relationships, more visibility of sex, alternative happy endings, self-reflexivity in the representation of relationships, formal play, alternative gender representations, and a certain generic “indeterminacy” which reveals a self-conscious attempt to forsake generic categorization.

The paper concludes that the mainstream dearth of the genre hides a rich life in less visible sites. Romantic comedy is actually leading a “secret life” – as Celestino Deleyto (2009) would put it –, but this is happening right before our eyes, as independent cinema is rife with exciting examples of the genre. These examples are not obvious because they do not tend to come wrapped up in the sleek package Hollywood has accustomed us to, or follow the conventional rom-com tick list, but here is precisely where their interest lies. These films are finding new formulas that will eventually wind up, I believe, in the reinvention of the genre at a larger scale, and not just in the independent sector.

Regueira Martín, Andrea (Universidad de Zaragoza), “Time Is Catching Up. The High School Reunion Film”

The rise of compulsory secondary education played a key role in the creation of the teenager. As well as separating the teenage world from the adult world, high school attendance implied that teenagers spent more and more time with
their peers, which in turn increased group consciousness and promoted the development of a youth subculture built in opposition to adult values. In addition to this, it also pushed back the age at which adolescents were expected to enter the adult world of work and marriage (Palladino 1996, Hine 1999).

Consequently, graduation once marked the beginning of adulthood. However, during the last decades of the twentieth century, certain socioeconomic factors contributed to a further postponement of the transition to adulthood, giving rise to a new “neither-here- nor-there” life-span stage. Psychologist Jeffrey Jensen Arnett (2000) coined the term emerging adulthood to refer to this phase experienced by those young adults who, despite the fact that they are no longer teenagers, have failed to complete the transition to adulthood.

As emerging adulthood became more the norm than the exception in post-industrialised societies, the number of films depicting this life stage began to proliferate, to the point that the emerging adult film could be considered a genre of its own. Although its generic conventions differ from those of teen pics, both genres—like the life stages they describe—present similarities. These similarities are at its most evident in the high school reunion film, a narrative so prevalent that it may be considered an emerging adult film subgenre.

By physically placing characters in the same context in which they were during their teenage years, the differences between those who have successfully adopted adult roles and those who have failed to settle down are emphasised. The high school caste system that served as a scale of popularity has been replaced by adult notions of success. Those who have managed to make the transition into adulthood replace cheerleaders, jocks and popular types at the top of the pyramid, whereas emerging adults now occupy the same position that nerds, losers, freaks and rebels had in high school. As in teenage films, the school functions as a site of social conflict where characters either show their success or get ridiculed because of their inability to reach the top (Shary 2002, 27).

This paper aims to explore the generic conventions of the high school reunion film by setting them in opposition with those of the teen pic, highlighting their differences and parallelisms in order to delineate a tentative definition of this relatively new subgenre.

Ruiz Pardos, Manuela (Universidad de Zaragoza), “Becoming ‘Global Ready’: Embodied Cosmopolitanisms and Aging in Tom McCarthy’s The Visitor and John Madden’s The Best Exotic Marigold Hotel”

Cosmopolitanism has become an object of extensive academic debate within the field of the Social Sciences due to the intrinsic polysemic nature of the term. This multiplicity of theoretical directions in which cosmopolitan theory has expanded since the nineties has also encompassed an emerging focus in cosmopolitanism within Film Studies, as a methodological trend which can be said to be perfectly in tune with the cultural and narrative relevance of transnationalism and globalization in contemporary
In this paper, it is my main concern to explore the representations of contemporary challenges and dilemmas associated to aging in films in which cosmopolitanism is defined as “an empathetic and inclusive set of identifications” (Nava, 2007) that allows individuals to gain a revitalized sense of self within the context of a mobile, consumerist society. In Tom McCarthy’s *The Visitor* and John Madden’s *The Best Exotic Marigold Hotel*, the everyday expressions of cosmopolitanism remain central and are modulated by the underlying presence of a topic which is not frequently addressed in films: aging and its discontents. The vicissitudes of the alienated protagonist of *The Visitor*, and of the diverse multiprotagonist cast of *The Best Exotic Marigold Hotel*, I will argue, put age into play as a significant factor in specific cosmopolitan practices. While trying to be cosmopolitan late in their lives, these characters manage to draw our attention to their “embodied cosmopolitanisms”, illustrating the point that cosmopolitanism can be interpreted not just as a cultural disposition but also as a significant physical orientation to the world (Molz, 2013).

Through their appreciation of the performative dimension of cosmopolitanism (Skrbiš and Woodward, 2013), visually translated as a genuine interest in sharing music, food, traditions and realities different from those of their own culture, and, through their tolerance and openness to difference, the protagonists of these films show the type of capacity for self-transformation that can result from cosmopolitan sensibilities (Delanty, 2006) and which attests to an intense desire to become ‘global ready.’ Despite the possible obstacles, the films under discussion suggest, it is never too late to cross the border and abandon our comfort zones, even though the expected happy ending may not always be guaranteed.

The analysis of these two films is offered as an illustration of what cosmopolitan theory has to offer to Film Studies, notably its potential to explain the engagement of filmic texts with new forms of belonging in a multicultural world.

**WORKSHOP: Loyo, Hilaria (Universidad de Zaragoza); Oliete Elena (Universidad de Zaragoza); Oria, Beatriz (Universidad de Zaragoza); Tarancón, Juan A. (Universidad de Zaragoza), “Made in Spain? Transnational Dialogues between US and Spanish Cinema”**

In contemporary globalised societies, the concept of the national, which hinges on a limited, self-contained understanding of the nation state, has failed to account for the cultural diversity of a complex, transnational phenomenon like cinema; hence the steady growth of studies dealing with the various transnational flows affecting cinema over the last decade (Ezra and Rowden 2006; Higbee and Lim 2010; Shaw and de la Garza 2010; Hjort 2010). The concept of national cinema may not be as revealing as was once believed; nevertheless, it is also true that films cannot be entirely cut off from the indigenous, nation-bound features of their cultural, social, and political context.
Films establish numerous and heterogeneous relationships with a context that is both national and transnational in a diverse number of ways, and these relationships are often established within generic frameworks that are fuelled by forces that are also national and transnational in nature (Altman, 1999; Gledhill, 2000). With this in mind, this workshop attempts to formulate questions about the ways a generic dynamics that transcends limiting concepts of the national has been appropriated at various times by the Spanish film industry.

The aim of the workshop is to encourage discussion about a fluid conception of cinematographic genres that allows us to see the particularities of Spanish films within the framework of global traditions – especially those emanating from US cinema – and embrace a dynamic, hybrid, and transnational vision of Spanish cinema. By offering practical examples, the participants will attempt to establish a dialogue with the audience that breaks away from limiting national categories but also from the misleading hierarchy that favours so-called auteur works over mainstream “generic” productions.

Following previous studies which problematize the concept of “Spanish national cinema” (Kinder 1993; Beck and Rodriguez-Ortega 2008; Labanyi and Pavlovic 2013), Elena Oliete-Aldea will provide a brief overview of the interconnectedness between transnational cinema and genre theory in the context of contemporary Spanish cinema. The other three participants will provide practical case studies to deepen the debate. Juan Tarancón will analyse the rise of criminal melodramas in the late 1940s and early 1950s and how the realist techniques that had developed for almost two decades in a supranational sphere offered Spanish filmmakers a language to address the endemic social imbalance at home. Beatriz Oria will interrogate the globalizing effects of Hollywood on Spanish self-constructions of national identity and masculinity, focusing on how contemporary Spanish comedy is influenced by its US counterpart. Finally, Hilaria Loyo will explore the melodramatic use of human suffering in Isabel Coixet’s films, which are frequently contextualized in various international currents.

By offering case studies ranging from mainstream to independent film in various historical contexts, this workshop intends to engage the attendees in a discussion about the globalization of film genre in general and the transnational dimension of Spanish cinema in particular, with special emphasis on local responses to Hollywood dominance, currently at stake in the area of film studies.
Throughout the history of English language, verbs’ argument structure, that is, the number of syntactic arguments of a verb and their corresponding semantic roles have undergone important changes resulting from processes involving (i) the rearrangement of the verb’s argument structure, (ii) the demotion of one of the arguments of the verb, or (iii) the addition of an extra-argument. Examples of structures that illustrate the expansion of verbs’ argument structure are the famously investigated way-construction in (1), the 'aspectual' cognate object construction in (2), and the so-called Reaction Object Construction (henceforth ROC) in (3) and (4), all of which characterized by adjusting to a schema that contains in its core structure a typically intransitive verb (giggle, leap, squeal and clap), and a nonprototypical type of object (i.e. the way-object, the cognate object, and the reaction object).

(1) %Convulsed with laughter, she giggled her way up the stairs (Israel 1996, 218)
(3) 1871 L. STEPHEN Playground of Europe (1894) xii. 294 Pigs..squeal emphatic disapproval of their enforced journey. (OED, s.v. squeal, v. 4)
(4) 1591 R. Greene Second Pt. Conny-catching sig. A3, He..bargained, & bought him..and that the horse-stealer clap him good lucke. (OED, s.v. clap, v. 5. †d)

The focus of this presentation will be on the ROC, a syntactic pattern that holds the abstract meaning 'express/signal an emotion or a reaction by V-ing' (e.g. 'to express disapproval by squealing' and 'to express/wish good luck by clapping' in (3) and (4), respectively). Earlier research based on the Oxford English Dictionary (OED) and the CLMET3.0 (De Smet, Diller, and Tyrkkö 2011) reveals that the ROC lines up historically with the development of the way-construction (Israel 1996), as both construction types go back to the 14th century, and expand to an increasing number of verb types over the Late Modern English period (Author 2016). My historical data also suggests that the ROC could have been a linguistic innovation of the literary and poetic style of some British writers, being later on spread out over to American English, where the construction has been shown to be nowadays a highly productive pattern (see Martínez-Vázquez 2014, 2015 and elsewhere). In my presentation, I will explore whether this has actually been the case, and whether the productivity of the construction has been as constant and lineal as that of its coeval (i.e. the way-construction) (see Israel 1996, Perek 2015). Like Perek’s study on the semantic development of the way-construction, I will also make use of the Corpus of Historical American English (Davies...
Castro Chao, Noelia (Universidade de Santiago de Compostela), “Impersonal Constructions in Early Modern English: A Case Study of like and please”

This paper is concerned with the later stages of impersonal constructions in English, an example of which is given in (1):

(1) Me liketh nat to lye.

me-OBJ pleases-3SG not to lie

'I do not like to lie' [MED c1425(a1420) Lydg. TB (Aug A.4) 4.1815]

The construction in (1) was frequent in Old and Middle English. Morphosyntactically, it contains a finite verb inflected for the third person singular, but lacks a subject marked for the nominative case controlling verbal agreement. The impersonal construction began to decrease in frequency between 1400 and 1500 (van der Gaaf 1904: 142; Allen 1995: 267-283, 441-442). Although traditional accounts generally link the demise of the impersonal construction to the deep morphosyntactic transformations that took place during Old and Middle English (e.g., Jespersen 1961[1927], Allen 1995), recent investigations outline some additional hypotheses. For instance, Trousdale (2008: 302) approaches impersonals from the perspective of Construction Grammar (Goldberg 1995) and suggests that the demise of English impersonal constructions is the result of a large-scale readjustment of the taxonomy of the transitive construction. For their part, Möhlig-Falke (2012) and Miura (2015) place the focus on the interaction between the semantics of impersonal verbs and the semantics of the constructions in which they appear.

In the light of these recent studies, my investigation provides a corpus-based analysis of two formerly impersonal verbs, namely like (<OE (ge)līcian) and please (<Anglo-Norman plaiser, pleser). I will offer a diachronic account of the development of these two semantically-related verbs, paying attention to the range of morphosyntactic patterns documented for each of them. The period examined is Early Modern English (c.1500 – c.1700, EModE), when the impersonal construction is said to have lost its productivity, so that the formerly impersonal verbs were in the process of developing new syntactic alternatives. A total of 825 tokens have been retrieved from the Penn-Helsinki Parsed Corpus of Early Modern English and have been manually analysed with the following aims: (i) to observe the frequency of occurrence of different syntactic patterns that came to replace the impersonal construction; (ii) to trace the diachronic changes in frequency in the course of EModE; and (iii) to assess the extent to which the corpus evidence serves to confirm, or reject, Trousdale’s hypothesis abovementioned about the possible motivations for the loss of this construction. The conclusions drawn from the study suggest that: (a) impersonal constructions are only sparsely recorded in this particular period, in accordance with the dates provided in the
literature for the loss of productivity of this construction; (b) (in)transitive personal patterns tend to increase in number throughout EModE with both like and please at the expense of other available syntactic patterns, such as impersonal constructions and (h)it-extraposition; (c) the range of patterns documented is gradually reduced throughout EModE, a fact that, alongside (b), ties in with Trousdale’s hypothesis that the loss of the impersonal construction is connected with the increased productivity of the transitive construction.

Fernández Pena, Yolanda (Universidade de Vigo), “New Insights into the Idiomatisation of NCOLL-of-NPL Constructions”

During the last decades there has been an increasing interest in the diachronic evolution of binominal constructions such as a lot of, a bunch of or a load of (Traugott 2008; Brems 2011; Traugott & Trousdale 2013). These studies have given evidence of their idiomatisation; that is, a progressive syntactic fixation and loss of lexical meaning, which, over time, resulted in their grammatical status in Present-Day English as periphrastic constructions serving quantificational functions and meaning. Recent corpus-based studies with the Corpus of Historical American English (COHA, 1810-2009) (Author 2016a, 2016b) have expanded prior investigations and have confirmed that some collective nouns taking of-PPs with the structure \( N_{\text{COLL}}-\text{of}-N_{\text{PL}} \), such as a number of and a/the majority of, show collocational restrictions and progressive delexicalisation, which in turn gives support to their idiomatic status as quantificational elements in Present-Day English.

The study reported in this presentation aims at contributing to this line of research by widening the scope of previous studies with a two-fold purpose. Firstly, I will describe the diachronic evolution of three collective-headed constructions with potential quantificational status and for which no previous diachronic data have been discussed, to the best of my knowledge: a couple of, a host of, a minority of. This will offer a wide picture of their syntactic and semantic behaviour from the early nineteenth century to the present day. Based on the data retrieved from the historical corpus COHA, the parameters that I will control for as possible indicators of the syntactic fixation pertain to collocational restrictions in:

(i) patterns of premodification of the collective noun (Brems 2011, 191–201);
(ii) specialisation with the indefinite article (Traugott & Trousdale 2013, 116);
(iii) plural verbal agreement (Brems 2011, 129).

As regards semantics, the instances retrieved from COHA were individually analysed to determine whether they still convey lexical meaning or whether they have acquired the grammatical/quantificational nuances expected in a grammaticalised construction.

Secondly, the results obtained will be contrasted with previous studies on a number/majority/group of (Author 2016a, 2016b) in an attempt to provide evidence of the syntactic fixation of the three structures considered (a couple of, a host of, a
minority of), which show a general preference for plural verbal forms and also more restricted patterns of premodification of the collective noun over time. As for meaning, the comparison of the data allow us to classify $N_{COLL-}of-N_{PL}$ structures into three groups based on the different types of quantificational nuances: “proportion” – a majority/minority of –, “indefinite number” – a number/couple of – and “group” – a group/host of.

All in all, this investigation encompasses and elaborates on prior research, thereby shedding light on the syntactic and semantic behaviour of $N_{COLL-}of-N_{PL}$ constructions, an abstract schematic structure which, in view of the results reported, seems to be a potential locus for the process of idiomatisation.

Martín Arista, Francisco Javier (Universidad de La Rioja), “Why does Old English not have syntactic causative active accomplishments of motion?”

The aim of this paper is to explain why there are no syntactic causative active accomplishments of motion in Old English. The main theoretical basis of this study is Role and Reference Grammar (Van Valin and LaPolla 1997), including some recent developments of the theory presented in Cortés Rodríguez (2014) and Van Valin (2014) like the distinction between lexical and syntactic Aktionsart and the inclusion of incrementality into the logical structure of active accomplishments. The paper begins with a presentation of some typological and syntactic parameters of Old English and reviews the different proposals for the representation of active accomplishments in Role and Reference Grammar. The second part discusses the semantics and typology of Old English motion events and narrows down this phenomenon to the type relevant for the question of the absence of syntactic causative active accomplishments in Old English: an intransitive verb of translational motion that lexicalizes manner of motion (Fanego Lema 2012) and can express the endpoint of motion by means of a satellite. Then the methodology is summarised: the instances of intransitive motion descriptions provided by Weman (1967) and Ogura (2002) have been searched for the causative construction. At the same time, the list of manner of motion verbs has been looked up in The Dictionary of Old English, also with a view to finding cases of causativity. The verbs beginning with the letters H-Y have been checked with The Dictionary of Old English Corpus with the same purpose. Additional information, when available, has been retrieved from the standard dictionaries of Old English. The analysis of the data confirms that there are not syntactic causative active accomplishments in Old English, but also points out instances of morphological and lexical causative active accomplishments. The conclusion is that three reasons can be adduced for the absence of the syntactic version of the Aktionsart type in question in Old English: the increase in transitivity, the rise of syntactic complexity and the demise of the reflexive construction of motion. The first two explanations are more general and provide the backdrop against which the loss of the reflexive construction of motion takes place. The explanation of the rise of syntactic complexity in terms of conceptual integration and clausal integration from parataxis to hypotaxis combines in a suitable way diachronic and
synchronic facts, on the one hand, and cognitive and semantico-syntactic motivation, on the other, with which it may be preferrable for empirical and theoretical reasons. Nevertheless, the three explanations are likely to be complementary.

Pérez Guerra, Javier (Universidade de Vigo), “Object-Verb word order in the history of English (or when performance word order affects)

Whereas Verb-Object (VO) is the unmarked design of the predicate in Present-Day English clauses, in older stages of the development of English surface Object-Verb (OV) was the preferred option at least in certain syntactic contexts (Pintzuk 1991, Trips 2002, Fischer and van der Wurff 2006, Moerenhout and van der Wurff 2010). The frequency of OV predicates was significant in Old and Middle English, and Moerenhout and van der Wurff (2005: 83) provide empirical evidence that OV patterns were attested until 1550 “but then appear to dwindle away” and, more importantly, that their patterning was highly systematic in the sixteenth century.

This paper deals with OV in Modern English and, from a corpus-based perspective, explores a number of variables that may account for such a marked alternative. The data are retrieved from two electronic parsed corpora, the Penn-Helsinki Parsed Corpus of Early Modern English (1500–1710, 1,737,853 words) and the Penn Parsed Corpus of Modern British English (1700–1914; 948,895 words). The syntactic tagset used by the compilers include the tag NP-OB*, which identifies the objects and thus allows for the automatic retrieval of both the OV and the VO examples. In an attempt to check whether the OV patterns are also systematic or not in the later periods, the data are thoroughly revised and analysed by paying attention to variables linked to processing optimality (à la Hawkins 1994, 2004). The data reveal that OV, which is highly marked in Modern English from a statistical point of view, helps ease the processing of predicates. In particular, OV prefers predicates without auxiliaries (versus, for example, other syntactically more complex options such as vOV or OvV) and is favoured in clauses with light preverbal sections (most objects in SOV sentences are pronominal or 1/2-word noun phrases, and many OV sentences are subjectless). Other more systematic (syntactic, semantic) factors such as the preference for negated and/or quantified objects has not proved to be significant in the periods investigated. Unlike in previous periods of the history of English, in which OV was conditioned by systematic structural issues, in this paper OV is characterised as a performance-driven strategy in Modern English whose rationale is to enhance processing. In fact, most of the OV examples were attested in speech-based/related text types, in which processing strategies play a central role. As a (mere) performance device, OV is likely to decrease in frequency across time, and the data prove this hypothesis since only 3 examples with OV predicates were attested in the Late Modern English corpus.
Yáñez Bouza, Nuria (Universidade de Vigo), “Phonological variants in eighteenth-century English: Evidence from pronouncing dictionaries”

The aim of this paper is to present a new historical tool for the study of social, regional and lexical distribution of phonological variants in eighteenth-century English, namely the Eighteenth-Century English Phonology database (ECEP).

In his overview of phonological change, MacMahon stated that there is evidence “to show that the pronunciation of English more than 150 years ago was noticeably different, for reasons mainly of phonotactics (structure and lexical incidence), from what it is today” (1998, 374, original italics). However, the study of eighteenth-century phonology has been relatively neglected if compared with recent interest in contemporary morphosyntactic variation and change. As argued by Beal (2012), one reason for this lies in the lack of accessible primary source material. The ECEP project aims to redress this at two fronts. On the one hand, by taking eighteenth-century pronouncing dictionaries as the main source of evidence, we will be able to investigate changes that are lexically rich: pronouncing dictionaries provide reliable evidence for the entire lexicon (Beal 1999). On the other hand, by taking Wells’ (1982) lexical sets for the vowel system of present-day RP English as reference point, the ECEP database provides unicode IPA transcriptions for the relevant segment of each keyword in Wells’ vowel sets, as documented in the selected dictionaries (e.g. Thomas Sheridan’s A General Dictionary of the English Language, 1780). Furthermore, consonantal sets of phonological interest have been constructed and relevant data extracted in the same way as for Wells’ vowel sets.

My presentation will consist of two parts. First, I will describe the structure and contents of the database, and report on the method of compilation: (i) the selection of primary sources, (ii) the process of data input and annotation, and (iii) the design of the web-based interface. Second, I will present a case study in order to illustrate the importance and viability of ECEP for historical phonologists and dialectologists. More precisely, this study investigates variation and change in the lexical sets of vowels which have undergone the Great Vowel Shift from Middle English to Present-Day English: FLEECE, FACE, GOAT, GOOSE, PRICE, MOUTH. The analysis shows the extent to which the Middle English sounds have completed the change by the late eighteenth century: some dictionaries still record the old sound, some the new sound, and some acknowledge variation. The results will thus help us revisit Barber’s (1993, 199) statement that “by about 1700, the main changes in pronunciation that made up the Great Vowel Shift were all completed”.

Ultimately, ECEP is intended to meet the demands of the growing research community in Late Modern English generally (Mugglestone 2003) and in historical phonology and dialectology in particular (Honeybone and Salmons 2015). The availability of this database, which has been designed as a sister to the Eighteenth-Century English Grammars database, will help to promote the use of databases as key resources in historical linguistics, beyond or by the side of the largely available text corpora.
Amengual Pizarro, Marian (Universitat de les Illes Balears), “Exploring the Career Motivations of Prospective English Teachers”

The importance of motivation in enhancing L2 learning has been vastly explored from different perspectives. In teacher education literature there is a growing interest in understanding teachers’ motivation to choose teaching as a career since research provides evidence that teacher-related factors play a key role in promoting students’ L2 learning and motivation (Dörnyei, 2001; Bernaus and Gardner, 2008; Kim & Zhang, 2013). Furthermore, numerous studies have established the links between teachers’ motivation and teaching quality and commitment towards the profession. As Dörnyei (2001: 180) explains: “…teachers’ values, beliefs, attitudes and behavior, as well as the general level of their commitment towards the students, their learning and the subject matter, constitute some of the most prevailing influences on student motivation”.

Research on teacher career motivation usually makes a distinction between three main different reasons for choosing teaching as a profession (Moran et al.2001): intrinsic (such as personal interest and intellectual fulfillment), extrinsic (to do with external benefits related to the job such as holidays, job security or potential fringe benefits), and altruistic motives (such as having a positive impact on children’s lives and contributing to their growth and development). This study aims at exploring the nature of pre-service students’ motivation to enter the teaching profession and become Primary school English teachers. A small questionnaire was administered to 31 student teachers majoring in English at the University of the Balearic Islands (UIB). Participants were asked to rate the importance of 25 factors that may have influenced them to choose teaching as a career. Factors were classified into three main categories: intrinsic, extrinsic and altruistic (Watt and Richardson 2007; Ab Rahim et al. 2014). The findings reveal that intrinsic factors such as the idea of working with children and interest in teaching English were the most dominant reasons for entering the profession. Altruistic factors such as the possibility of influencing the next generation, having an impact on children or stimulating children’s intellectual thoughts were also considered more important than extrinsic reasons such as salary or lengthy holidays, which do not seem to have a major influence on their career choice. These findings are consistent with previous studies that show that intrinsic reasons are more highly regarded than altruistic and extrinsic ones when considering teaching English as a career option (Kassabgy, Boraie, and Schmidt, 2001). The results of this study also reveal that participants seem to have a positive self-concept of their ability as prospective English teachers and show a high degree of confidence in performing their future task effectively. Since quality education is closely linked to motivation and beliefs of prospective teachers, it is believed that understanding the motivation of students entering teacher education programs cannot be underestimated.
Compensatory strategies (CS) refer to all those devices language learners use to overcome linguistic difficulties encountered when trying to communicate in a foreign language with a reduced interlanguage system (Fernández Dobao, 2002). The use of CS by second-language (L2) learners in oral and written production has been widely investigated (Muñoz, 2007; Poulisse & Bongaerts, 1994). Recently, this issue has been researched in Content and Language Integrated Learning (CLIL) contexts, where, compared to their mainstream counterparts, CLIL learners resort to L1 use less frequently (Agustín Llach, 2009; Gallardo del Puerto, 2015; Martínez Adrián & Gutiérrez Mangado, 2015). However, not many studies have examined what L2 learners say about their compensatory strategies in written questionnaires (e.g. Ehrman & Oxford, 1990, with adults EFL learners), and, to our knowledge, little is known about the use of CS by young learners (Purdie & Oliver, 1999), and much less by young CLIL learners.

The present study was carried out in a CLIL context in a middle-size town in the Basque Autonomous Community (BAC) with 146 Basque-Spanish bilingual EFL learners (85 males, 61 females) of 5th and 6th grade in Primary Education (age range: 10-12) in several intact classrooms. We analysed these learners’ self-reported opinions from a questionnaire on the use of CS. We explored whether there were quantitative differences in terms of types of strategies preferred by these learners.

The instrument employed was a survey adapted from Kellerman, Bongaerts & Poulisse (1987), Oxford (1989) and O’Malley & Chamot (1990) to examine strategies such as guessing, miming, morphological creativity, or paraphrasing, as well as borrowing, literal translation and foreignising (Poulisse, 1990) and, finally, avoidance and appeal for assistance (Yule & Tarone, 1990). Statistical analyses were run to investigate if there were any differences among the means. Subsequently, the means scores of each of the individual strategies were compared to the mean score of the whole category of CS so as to verify which strategies significantly differ from the average use of CS.

Results showed that there were significant differences in the use of the different CS examined. It was found that paraphrasing and appeal for assistance were the strategies used most frequently by these learners, and morphological creativity and miming were the least, with statistical significant differences. The same results were obtained within each age group. These learners, immersed in this type of meaning-oriented classrooms, tend to favour the use of more L2-based strategies which are more typical of learners with a higher proficiency, such as “paraphrasing” (second most frequently used strategy). On the other hand, L1-based strategies such as “foreignising” or other strategies widely employed by low-proficient learners such as ”avoidance”, are used less frequently, which aligns with previous research that has examined oral production in CLIL settings (i.e. Gallardo del Puerto, 2015; Martínez Adrián, 2015; Martínez Adrián & Gutiérrez Mangado, 2015).
Sociocultural approaches to second language acquisition relate learners’ language and cultural identity. Among the pioneer theories, the Inter-group Model claims that the acquisition of an L2 is not favored when the learner strongly identifies himself with his own social group (in-group) as opposed to the out-group (the larger community) and sees the in-group culture as separate and distinct from that of the out-group. Similarly, Acculturation Theory states that a high level of attachment to one’s own culture instead of adopting the behavioral patterns of the larger community may lead to either no acquisition of the second language at all or language fossilization at a very early stage. As controversial as such explanations may be because of the apparent defense of the loss of identity in exchange for learning a second language, it is true that recent research amply confirms the idea that contact with the native speaker community and exposure to the second language are foremost for second language acquisition to take place. From another viewpoint, and following Skrbis and Woodward (2013), identity is the socially recognisable and personally managed expression of selfhood. They contend that cosmopolitanism, in so far as it implies openness to new ideas, experiences, people and/or places, threatens the purity of national identity. This is so, in their view, as cosmopolitans are defined by an attitude of openness to being changed through their encounter with difference. For them, the cosmopolitan identity emerges within spaces of cultural flows and as a consequence of the exposure to and experience of the cultural other, whereby cosmopolitanism and globalization become interrelated phenomena.

In the film *Spanglish* (2004), James L. Brooks tells the story of Flor and her daughter Cristina as they become Mexican Spanish speaking immigrants in Los Angeles, and their relation with the Claskies, a satirized version of the white affluent American family. From the very first moment that she gets in touch with the out-group, Flor’s L1 (Spanish) represents her main tool to keep her identity. This is not the case with Cristina, who opens herself to the L2 (English) from the start, symbolic of her wish to integrate in the new community. Flor will finally decide to learn the L2, as a means towards integration and, more importantly, as a means to participating of her daughter’s assimilation in the new country. Her language development is symbolic of her cultural openness and so, apparently, points to a progression from a national to a cosmopolitan identity. Ultimately, the end of the film is a vindication of national identity through the identification of nation, language and the mother.

The purpose of this presentation is to apply an interdisciplinary approach to this case study (see Tarone 2015) in order to prove that such perspective may be fruitful for a discussion of the extent to which linguistic and cultural identity are intertwined.
Clavel Arroitia, Begoña (Universitat de València), “Analysis of Telecollaborative Exchanges among Secondary Education Students: Communication Strategies and Negotiation of Meaning”

This paper is embedded within the field of computer-mediated communication (CMC) and more specifically it deals with the topic of tellecollaboration (TC). The growing body of research carried out in this field in the last few years (Belz, 2003; O’Dowd, 2007; Hewitt & Brett, 2007; Su, Bonk, Magjuka, Xiaojing, & Lee, 2005) demonstrates how important this area has become in the study of second language acquisition and language teaching. Lee (2001: 232) argues that synchronous electronic communication can provide the learner with the opportunity to receive input and to produce output in the context of negotiation of meaning.

Taking into account these and other studies, it is clear that we must shed light on aspects such as “the negotiation of meaning among participants, corrective feedback and interaction” (Author & Pennock-Speck, 2015: 75).

The research presented here is part of a corpus from the Telecollaboration for Intercultural Language Acquisition project (TILA)¹, funded by the European Commission. The main aim of the TILA project is to promote foreign language teaching and learning by introducing TC in several European secondary education classrooms. A second objective in our research project is to analyse the results of such implementation in order to highlight the affordances of telecollaborative exchanges in the acquisition of communicative and intercultural competences. The main beneficiaries were secondary school students in schools in the United Kingdom, France, Spain, Germany and the Netherlands. The project lasted from 2013 to 2015 and the universities involved were University of Roehampton, Université de Paris, 3, Universität de València, Universität Tübingen, Universiteit Utrecht and Univerzita Palackého. Our project involved several tandem and lingua franca partnerships between the schools above-mentioned.

My specific research objective here is to analyse aspects of the negotiation of meaning in a corpus of 12 interactions recorded on video between British and Spanish students taken from a larger corpus of exchanges. I employed a combination of quantitative and qualitative methods to approach the corpus. The analysis was centred on the episodes where either a mistake or a communication problem occurred, or trigger using Varonis and Gass’s (1985) term. I took into consideration the types of communicative strategies that the students employed to solve them and the characteristics of the negotiation of meaning that arose as a consequence.

The results show what type of communicative strategies students employed to guarantee the flow of communication, the ways in which negotiation of meaning was carried out to obtain such goals, the behaviour of the students when they are in charge of the communicative process (when the teacher is not the main protagonist in the process) and the affordances of TC in connection with the communication among peers. It could be observed that students were very successful in solving the communication problems that arose, that those mistakes that were left uncorrected did not pose a

problem and that students used a variety of communicative strategies in their negotiation of meaning. Finally, peer-feedback in the form of recast was found to be the corrective technique used mostly by students.

Del Pozo Beamud, Marta (Universidad de Castilla-La Mancha), “2 Motivation in Context: A Quantitative Study”

L2 motivation is considered to be a relatively new topic, as it started to gather momentum in the 1980s thanks to Krashen and his “Affective Filter Theory”, which produced a turning point in the way emotions and motivation were considered within the field of education. At present, practitioners are aware of the tremendous importance of these two concepts, and the number of theories and approaches which try to explain this complex concept of motivation is growing exponentially. “The Self-Determination Theory” (Deci and Ryan, 1985) or “L2 Motivational Self System” (Dörnyei, 2005), to name but two, are among the most influential theories regarding L2 motivation.

The main aim of this study is to examine whether living in a city or in a rural area affects the levels of intrinsic/extrinsic motivation (Self-Determination Theory) of primary students learning English as a second language, along with their perceptions of their Ideal Self/Ought-to-be Self (L2 Motivational Self System). The participants are a total of 550 Primary school pupils from different schools (urban/rural) in the Spanish region of Castilla-La Mancha, who have completed a 5 point likert scale questionnaire, including background questions about themselves such as where their school is or whether their parents speak some English or not, questions related to intrinsic and extrinsic motivation together with questions about the Ideal Self and the Ought-to-be Self.

The results of this study are tentative since the data collection is still in progress. However, so far they show that both hypotheses are correct. Firstly, students from big cities are indeed more intrinsically and extrinsically motivated than those living in rural areas. This could be because these parents speak some English and are normally present in their children’s learning process as they have more resources. On the contrary, their village counterparts usually rely on fewer resources to help their children with their learning and do not generally speak good English. Furthermore, city students are more engaged with their Ideal Self than their peers from small villages because they are more inclined to picture themselves as future English users. Finally, as for the Ought-to-be Self, very little difference was encountered between the two groups since they have probably not yet been able to internalise this concept. Thus, these results have important pedagogical implications for teachers, practitioners and parents from rural areas, who should be willing to contribute to reduce this distance between them and their urban peers and to foster their motivation to a greater extent, knowing that this is not an easy task and that students must also play their part.
Fernández Quesada, Nuria (Universidad Pablo Olavide). “What Tandem Pairs Talk About (When Cultural Awareness Is Not the Goal)”

Literature on telecollaboration often addresses intercultural learning as one of the guaranteed profits of any exchange involving bilingual interaction (Belz and Thorne, 2006; Carney, 2006; Fisher, Evans and Esch, 2004; Müller-Hartmann, 2000). The development of intercultural competence seems to be particularly successful in email tandem exchanges (O’Dowd, 2003); however, descriptive studies in this field usually report on task-based projects specifically oriented to raise culture awareness.

During the academic years 2012-2013, 2013-2014 and 2014-2015, the email tandem programme ¿Qué tal? offered language exchange opportunities to first and second year students of Translation and Interpreting at Pablo de Olavide University. Their peers were American undergraduates who volunteered to take part in the programme while spending a semester in Spain. Based on an 8-week exchange of emails, the tandem took an academic approach to error detection in writing. It strongly encouraged reflection on linguistic and pragmatic issues that are central to the development of translation competencies. On the other hand, intercultural dialogue was understood as a side benefit of the exchange and participants had the freedom to choose their own topics of conversation. The tandem did succeed in raising language awareness; however, there is evidence that other extralinguistic factors played a key role in keeping participants connected. Common interests in cross-cultural fields, such as sports, travels, arts, literature, cuisine, etc., ensured engagement in communication and reciprocity. In fact, as a sample of 60 portfolios reveals, while some pairs remained cold and aloof, culturally engaged pairs kept in touch outside the tandem activity via Facebook, chat, Skype or texting. Though this would appear to guarantee a better flow of emails, careful reading of the exchanges show that, sometimes, the closer tandem partners became, the sooner they changed email threads for instant or non-virtual communication.

Building on the notion of the positive effects of telecollaboration, an overview of the three-year email programme is presented in this paper by answering: a) what specific cultural topics students chose for discussion; b) what sort of cultural observations guided their exchanges; c) what critical incidents referred to by participants had to do with the target language and the target culture at the same time. The study shows that, although the tandem’s focus was language accuracy, the vast majority of the students (American participants in particular) made cultural aspects the main topic of conversation. Findings, therefore, lend strong support to believe that even when the tandem project is linguistically oriented, the affective and cultural factors prevail over the metalinguistic component.
In recent years, many foreign language teachers are shifting from traditional testing practices towards new alternative assessment methods which can best evaluate skill-specific competences (Cross 2005; Dunbar et al. 2006). Alternative assessment has started to be perceived as a part of the learning process in as much as it helps both students and teachers to monitor proficiency growth. Among these methods, scoring rubrics are becoming very popular in foreign language education since they enhance reliability, facilitate assessment of complex language competences and promote the acquisition of language skills by making criteria explicit and providing effective and clear feedback (Jonsson & Svingby 2007; Popham 2012). Some studies suggest that grading rubrics use has a positive impact on assignment performance (Howell 2011). Other advantages of using rubrics, especially in higher education, are that they focus student cognitive potential in the most efficient way and help learners discern the main objectives and standards of quality for a learning assignment (Reddy & Andrade 2010). All these advantages not only contribute to developing student autonomous learning through the acquisition of self-monitoring techniques, but also increase motivation by making students conscious of their own progress and achievement. Therefore, some researchers claim that scoring rubrics improve student satisfaction and success by making assessment more meaningful and establishing quality-based criteria (McCain 2015).

Even though rubrics have become widely used in foreign language testing, more research evidence is needed to determine their effectiveness in monitoring and fostering English language learning. The purpose of this research is to contribute to supporting the potential that rubrics have for promoting the development of undergraduate oral presentations skills in English as well as monitoring their progress. This study addresses several research questions: (1) Does the use of rubrics help students improve oral presentation skills in English? (2) Are scoring rubrics effective tools to monitor student progress qualitatively and quantitatively? (3) Does the use of rubrics help students develop self-monitoring techniques? (4) Can rubrics be used to promote learning and achievement in higher education by providing effective feedback?

The participants (n=150) were second-year undergraduates enrolled in an English Studies degree. They were given an analytic rubric upon which their oral presentations would be assessed. The rubric measured the quality of language, content and delivery according to four different proficiency levels. A survey questionnaire was also administered to find out students’ level of satisfaction and success. In this longitudinal study three oral presentations in English delivered by each student were peer and teacher assessed by using this rubric over the course of a semester. Preliminary results show a progressive and clear improvement in terms of quality of language, content and delivery as they were assimilating the feedback and understanding the specific targets and standards of quality for the assignments. These results are consistent with the data obtained from the students’ questionnaires and also with the research
conducted by other scholars (Reddy & Andrade 2010; McCain 2015) who support the use of scoring rubrics to improve student achievement.

**Gorba Masip, Celia (Universitat Autònoma de Barcelona), “Setting the Preposition Stranding Parameter in L2 Acquisition: the Case of Spanish Advanced Learners of English?”**

The acquisition of preposition stranding – henceforth P-stranding – tends to create learnability issues on the part of Spanish learners of English. A contrastive analysis shows that the detachment from the DP and the NP of prepositions in wh-questions in English, as in 'Which subject did they talk about?' – i.e. P-stranding – is not present in Spanish. By contrast, the whole PP undergoes fronting, as in '[Sobre cuál asunto] hablaban t?' – i.e preposition pied-piping – (Snyder, 2007). The present paper looks at the acquisition of P-stranding in prepositional wh-questions by Spanish advanced learners of English. The main research questions addressed are the following: (1) Do Spanish learners of English find pied-pied prepositional wh-questions to be correct?; (2) Is P-stranding applied equally by learners of English in subordinate and simple sentences?; and (3) Is reduplication of a preposition in a prepositional wh-question possible in their interlanguage? As stated above, prepositional wh-questions present a different word order in Spanish and English. Nevertheless, there is not a binary parameter in English, as both P-stranding and preposition pied-piping (henceforth P-pied-piping) are grammatical in certain contexts (Cable and Harris, 2011). Moreover, the present study introduces the Preposition Reduplication Theory, which posits that reduplication is a sign of partial parameter resetting, for it exhibits both P-pied-piping and P-stranding simultaneously. According to the theory, the pronunciation of both the lower and the upper copies (Chomsky, 1995) of the wh-element in prepositional wh-questions may be possible in an interlanguage. A pilot study involving an acceptability judgment task has been conducted. A group of 27 undergraduate students of English Studies and a group of 5 native speakers of English – operating as a control group – completed a questionnaire which included a series of sentences in English to be rated in terms of acceptability in a 4-point Likert-scale. The questionnaire comprised 5 questions of each type, namely pie-pied, stranded and reduplication prepositional questions, including 3 simple sentences and 2 complex sentences in each case. Preliminary results show that Spanish advanced learners of English do not find P-pied piping better than native speakers. Thus, this does not appear to be an instance of L1 transfer. However, there seems to be a difference between simple and subordinate sentences in terms of acceptability; undergraduate students rated a high percentage of simple sentences involving P-stranding as ‘very good’, as opposed to subordinate sentences with P-stranding, which obtained a significantly lower percentage of ‘very good’ judgements. Moreover, P-pied-piping appears to be more accepted in subordinate than in simple sentences by native speakers. P-reduplication obtained intermediate ratings. Thus, reduplication should not be regarded as a sign of partial acquisition of English P-stranding, for native speakers and learners granted P-reduplication very
similar acceptability ratings. Further data collection will involve a written production task in which participants will be asked to complete a series of sentences which, by context, will necessarily include a wh-prepositional phrase.

Grifoll Nogué, María (Universitat Autònoma de Barcelona); Capdevila Batet, Montserrat (Universitat Autònoma de Barcelona), “Complexity, accuracy and fluency in task-based L2 interaction: effects of matched level and mixed level dyads”

In this study, level-pairing is examined so as to determine its effects on L2 proficiency and performance through the constructs of Complexity, Accuracy and Fluency (CAF). Research areas such as L2 proficiency and performance and CAF measures, as well as paired-task experiments, have increasingly attracted experts' attention (Azkarai and García Mayo, 2012, 2014, Housen, Kuiken and Vedder, 2012, Vercellotti, 2015). Particularly, the CAF construct has been extremely useful to evaluate L2 proficiency and performance in conversational interaction (Myles, 2012). However, level-pairing has been researched to a much lesser extent with experiments leading to opposite findings (Csépes, 2009, Davis, 2009, Iwashita, 1998). For this purpose, 24 students of 1st of ESO were paired up, either into a level-matched couple or a level-mixed couple, resulting in 6 level-matched and 6 level-mixed dyads. The level-pairing was designed so that there were two instances of each possible pair: 2 high-high, 2 intermediate-intermediate, 2 low-low, 2 high-low, 2 high-intermediate and 2 intermediate-low. All the subjects were recorded performing a 10-minute 'spot the differences' oral task. After that the recordings were transcribed and coded according to CHAT guidelines (CHILDES project) and they were analysed according to the CAF measures selected, that is, ratio of error-free units for Accuracy, verb ratio and relevant noun ratio for Complexity and total number of English words and English units for Fluency. The results show an overall better performance of speakers paired with high-level interlocutors, compared to speakers of the same level paired with intermediate or low-level interlocutors. More specifically, and following Iwashita (1998), speakers in matched dyads are shown to perform better regarding Fluency while speakers in mixed dyads paired with higher level interlocutors get better scores on Complexity and Accuracy. Overall performance by speakers coupled with high-level interlocutors may be argued to be due to a higher motivation to do well when interacting with a high-level interlocutor. Matched dyads' higher scores in Fluency might be related to the fact that speakers feel more comfortable and confident when matched with an interlocutor of the same level. By contrast, speakers within mixed dyads paired with an interlocutor of a higher level obtain higher results in Complexity and Accuracy, which may possibly be caused by a higher awareness of language usage together with the interlocutor's providing them with input and feedback about grammatical structures and lexical variety. These findings may be useful when devising paired in-class tasks or tests in multilevel contexts.
Huerta, Andrea (Universitat Autònoma de Barcelona); Tubau, Susagna (Universitat Autònoma de Barcelona), “On advanced English learners’ perception of reverse polarity tag questions”

We present the preliminary results of a pilot experiment that tested advanced C2 English learners’ perception of reverse polarity tag questions in context. Reverse polarity tag questions are uttered with rising intonation if the speaker is unsure about the previous proposition $p$ and seeks to confirm whether $p$ or $\neg p$ (i.e. the tag is a genuine demand for information), and a falling intonation if the speaker is pretty sure about $p$ and seeks to verify $p$ (Quirk et al. 1985; McDonald 2009). To test whether C2 learners successfully master this aspect of tag questions, we ran an acceptability task with 10 C2 English learners. The experiment, which consisted in rating a sentence with a tag as acceptable or unacceptable in a given context, was conducted on-line with SurveyGizmo, and it was also administered to a control group of 10 native speakers for comparison. There were 24 stimuli in total (12 tag questions and 12 fillers).

The task contained 3 scenarios constructed as brief everyday stories introducing a presupposition, 2 communicative functions (confirm $p$ or $\neg p$ vs. confirm $p$) and 2 intonations for the tag (raising vs. falling). An example of the kind of stimuli used for the functions ‘confirm whether $p$ or $\neg p$’ and ‘confirm $p$’ are given in (1) and (2) respectively.

(1) You are at a train station. It’s almost 5pm and you suspect that trains may be running every hour. However, you don’t know for sure. Hence, you decide to find out whether there is indeed a 5pm train. So you tell the boy next to you: ‘There is a train at 5pm, isn’t there?’

(2) You are at the train station. It’s 5:15pm and the train hasn’t arrived yet. You know that there is usually a train every hour. So it’s quite likely that the train is late. Still, you decide to confirm that there is a train at 5pm. So you tell the boy next to you: ‘There is a train at 5pm, isn’t there?’

The pairing of (1) with a rising intonation and of (2) with a falling intonation (congruent stimuli) were expected to be judged as acceptable, whereas pairings of (1) with a falling intonation, and of (2) with a rising intonation (incongruent stimuli) should be judged unacceptable. Our results indicate that both C2 learners and natives performed similarly, thus showing that intonation cues associated to the communicative functions of tag questions have been acquired at an advanced level. However, whereas natives performed equally in congruent and incongruent stimuli, C2 learners performed better in congruent than in incongruent stimuli. Further research will involve (i) increasing the number of participants, (ii) extending the experiment to B2 learners for comparison and, (iii) adding a production task.
Lasheras Balduz, Jesús (Universidad Pública de Navarra), “Can Fly?: a Pilot Study on the Questions EFL and CLIL Students Formulate in Conversational Interaction”

Numerous studies have shown that conversational interaction benefits the process of second language acquisition. Initially, studies on interaction showed its benefits for adults and ESL children (Mackey 2007). More recently, several studies have also demonstrated that interaction could be beneficial for young EFL students (García Mayo and Lázaro Ibarrola 2015; Lázaro Ibarrola and Azpilicueta Martínez 2015). However, these studies are still scarce and have typically concentrated on general performance. To gain a better understanding of how young EFL learners interact, the present study focuses on a specific aspect of their production: question formation. Question formation in English as a Second Language (ESL) has been thoroughly studied since Pienemann, Hohnston and Brindley (1988) proposed a 6-stage sequence for ESL question development (McDonough 2005; McDonough and Mackey 2006). Alternatively, Nekrasova-Beker (2011) described 11 possible linguistic patterns which can be found in L2 English.

In the present study, we analyzed the questions produced by 4 Spanish children learning English in school while working in pairs in order to resolve a communicative task. The students carried out a guessing game in which they had to formulate questions using eight question prompts in turns. Their production was recorded and transcribed to later be coded using CHILDES. The participants were in the 5th year of Primary Education (mean age 11) and were learning English within 2 different instructional contexts: EFL and CLIL.

It was analyzed subscribing their questions to linguistic patterns and also taking into account the grammaticality and mean length utterance (MLU). To gain a more qualitative understanding of their production, their communicative strategies as well as the communicative relevance of the questions and episodes of misunderstanding were also examined.

Results show that the CLIL dyad is at a higher developmental stage and outperforms the ESL pair in relation to being more productive and using grammatical subjects in questions. Another syntactic feature distinctive of English interrogatives such as the use of operator was similar in both dyads. In terms of the linguistic pattern, the EFL dyad presents fewer syntactic patterns whereas the CLIL dyad displays a higher variety. When episodes of misunderstanding take place, CLIL peers produce instances of negotiation of meaning using several interaction strategies such as clarification requests or confirmation checks and providing implicit corrective feedback. On the contrary the EFL dyad is unable to develop a negotiation of meaning and interaction is interrupted. In light of these results, some we propose some lines for further research.
Lázaro Ibarrola, Amparo (Universidad Pública de Navarra), “Spotting the differences between child-child and adult-child interactions: Evidence from Spanish EFL learners at low levels of proficiency”

The benefits of learners’ interactions have been long demonstrated for adults and for children in second language contexts (Mackey, 2007). In recent years, researchers have also become increasingly interested in the benefits of interaction for children learning English as a foreign language (García Mayo and Lázaro Ibarrola, 2015; Lázaro Ibarrola and Azpilicueta, 2015). Among the many interrelated variables playing a role when learners engage in conversation, the proficiency and age of the interlocutors, as well as the social relationship between them have been identified as crucial factors (Philp, Adams and Iwashita, 2014). The present study wants to add to the growing body of literature on EFL child interactions by analyzing the ways in which child-child conversations differ from child-adult conversations in EFL classrooms.

In order to do this, 20 Spanish children (age 8) at a low level of proficiency (level A1) performed two story-completion tasks. In Task 1 they narrated a story to an adult speaker of English, while in Task 2 - one week later - they narrated a story to an age and level-matched peer. The task consisted of a 5-picture story that each child narrated to their partner, who was given 8 jumbled-up pictures including the images in the story plus three additional ones which were similar to but not identical to those. Participants and their partners interacted in order the latter to arrange the story chronologically and leave the three wrong pictures out.

The analysis of our participants’ interactions show differences and similarities between both tasks. On the one hand, children produce a significantly higher number of utterances and make wider use of conversational adjustments and of paraphrasing devices to avoid the L1 when interacting with their peers. On the other hand, they ask for missing words in the L1 and use other-repetition more frequently when interacting with an adult speaker. All these characteristics seem to indicate that when interaction occurs among children they adopt a more active and self-sufficient role which might, in turn, result in greater opportunities for language acquisition. In light of these findings, some pedagogical implications will be briefly discussed.

Pladevall Ballester, Eliabet (Universitat Autònoma de Barcelona); Capdevila Batet, Montserrat (Universitat Autònoma de Barcelona), “Trying out language: language-related episodes in early adolescents’ EFL task-based interaction”

Peer interaction has been shown to benefit the learning of a second or foreign language by creating opportunities to receive modified input, produce modified output, provide and receive feedback, negotiate for meaning and test hypotheses about the target language (Mackey, 2007, 2012; García Mayo and Alcón Soler, 2013; Pica, 2013, Philp, Adams and Iwashita, 2014, among others). EFL contexts of limited exposure to the target language, particularly those involving children or early adolescents with a range of low to intermediate proficiency levels, have not been extensively studied and
yet provide a very suitable environment to explore learning opportunities during conversational task-based interaction. Such learning opportunities may occur in the form of language-related episodes (LREs), where learners “talk about the language they are producing, question their language use, or correct themselves or others” (Swain and Lapkin, 1998: 326). The occurrence of LREs has been claimed to be determined by the learners’ proficiency and the type of task in which the learners are engaged (Williams, 1999; Leeser, 2004; Ross-Feldman, 2007; Niu, 2009; Azkarai and García Mayo, 2012). Higher proficiency learners have been reported to focus on form more frequently in peer interaction and the occurrence of LREs increases in tasks which involve collaborative written and oral output. However, research has mainly been done in ESL contexts or adult EFL contexts, leaving EFL young learners and adolescent learners with limited proficiency largely unexplored.

Within an EFL context of limited exposure (i.e. 3 hours per week), this paper explores early adolescents’ experimentation with language during peer interaction in a spot-the-differences task and with learner proficiency as a mediating factor. More specifically, 98 12-13 year-old children were paired into mixed and matched proficiency dyads (intermediate-intermediate, low-low, intermediate-low) and their oral production was analysed in terms of frequency of occurrence and types (i.e. form-based and lexical-based) of LREs and whether and how they were resolved (i.e. using the learners’ L1, metalinguistic knowledge and implicit knowledge). The analysis revealed that the frequency of occurrence of LREs was much higher between intermediate proficiency learners than between low proficiency learners and that mixed-proficiency dyads also exhibited a higher number of LREs than matched low proficiency learners. As expected, LREs were mainly lexical-based and resolved through the use of the learners’ L1. However limited these learners’ interactions are in relation to their attention to language forms, findings generally indicate that noticing occurs, awareness is acknowledged and L2 learning is promoted.

Sánchez Manzano, María Jesús (Universidad de Salamanca); Fernández-Sánchez, Alfredo (Universidad de Salamanca); Pérez, Elisa (Universidad de Salamanca), “Assessment of Lexical Contents in ELT Textbooks”

Following the New Academic Word List (NAWL) and the New General Service List (NGSL, http://www.newgeneralservicelist.org/), the main objective of this research is to identify the academic and most frequent words our students do not know, despite being fundamental at their linguistic stage: B2, according to the Common European Framework of Reference for Languages (CEFR). Another key aim is to check how well the lexicon in the NAWL and the NGSL is represented in the students’ textbook First Certificate Masterclass (Haines and Stewart 2008).

Regarding the methodology employed, firstly, students completed a familiarity questionnaire (1 to 5 on a Likert scale). Secondly, the material collected was submitted to the online program VocabProfile (http://www.lextutor.ca/vp/), which quantified the words and provided information about the type of lexicon we were dealing with.
The analysis is both quantitative and qualitative, revealing information about the percentage of terms and the type of lexicon which requires more practice in the classroom. In other words, the results allow to examine whether the teaching process should focus on more general and frequent terms or more academic English lexicon. Furthermore, the study also shows the distribution of Off-List Words across different categories by frequency, allowing us to analyse which category is more useful for teaching and learning new lexicon. These findings will allow the teacher to focus on specific vocabulary which is essential for learning and carrying out different activities within the classroom for a greater exposure (Waring and Takaki 2003; Webb 2007).

Although this research only analyses part of the students’ textbook (unit 1 to 5), the quantitative and qualitative results obtained together with the theoretical framework used for the study lead to the frequent but inappropriate treatment of the lexicon in textbooks and the subsequent impossibility for relying on the material presented in them (Brown 2011; Fernández Orío 2014; Jiménez Catalán and Mancebo Francisco 2008). The results will also probably benefit the students, due to the knowledge that the teacher acquires about the specific vocabulary to be developed, the appropriate activities, and the necessity of providing different contexts where the terms to be learned appear; especially those in which academic and scientific language is produced. The results would be used to analyse other textbooks from level B2 according to the CEFR. Furthermore, following this methodology, it could be useful to analyse a wide range of the most frequent textbooks used in the teaching process at this level in order to reach valid conclusions on whether or not the textbooks used are appropriate for learning new vocabulary.

Soneira, Begoña (Universidade de Santiago de Compostela), “The suitability of online sources when designing materials for teaching ESP lexis: the Case of Architecture”

The role of material designer/provider of the ESP teacher is well acknowledged due to the specificity of the contents to be taught and also to the lack of available materials for doing so. When confronted with the task of selecting class materials, the ESP teacher needs to establish a set of premises according to the existing variables; these will conform the future input for the didactic program and thus they will be responsible for the potential success or failure in reaching the learning targets.

The first step would be to identify the learners' needs taking into account the variables of the teaching situation; according to Bielawska (2015:7) those would include type of institution, context, classroom setting, the existence of IT devices, learner's profile, group make-up and teacher's abilities.

Once the learning requirements have been defined, we face the crucial question of using authentic versus artificial materials. According to Torregrosa Benavent and Sánchez-Reyes Peñamaría (2011), authenticity is one of the central features an ESP methodology must contain; quoting Pérez Cañado and Ana Almagro Esteban (2005)
"authenticity is the link between the class and the outside reality", a fact that raises students' motivation and the contextualization of knowledge.

In the case of Architecture, the design of materials for teaching this professional English variety is strongly biased by two crucial factors: the importance of IT and the strong labor-market orientation of the students' education needs. Students' coexistence with electronic tools and the global nature of architects' practice make the use of online text supplies (journals, blogs, websites, magazines, etc.) an unavoidable reality. The dominant position of New York and London in the world of Architecture, together with the prominent role of English as Lingua Franca in this discipline, make the Internet a fishing ground for ESP raw materials. The need for specificity is marked by two facts: the student's previous knowledge of the English language and the level of students' content proficiency in the discipline. As in any other ESP variety, lexis plays a central role when learning English for Architecture. Since syllabi are often organized into topic units, each unit must contain a section devoted to a specific lexical field within Architecture; the input for learning the corresponding vocabulary packs can be designed out of a range of online sources, such as for example the online version of AIA Journal (The American Institute of Architects Journal); this renowned online journal offers a wide range of authentic texts (project descriptions, environmental issues, Architecture awards, best practices, design and health, Architecture and Economics, business perspective, etc.) that suit a variety of lexical aspects needed in the education of future architects with a load of extra motivation due to: currency, information burden, authoritative weight of sources, specificity of content, reliability of sources, contextualization, etc. As pointed out by Torregrosa Benavent and Sánchez-Reyes Peñamaria (2011), this type of option is extremely time-consuming and materials get easily outdated, however, the students' academic profile and learning needs increasingly demand these materials for successful results.

Reyes Torres, Agustín (Universitat de València), “Aesthetic Education, Reflection and Meaning Making in English Language Teaching”

The social turn in the study of learning and teaching second and foreign languages (L2) has drawn attention to the idea that language and thought are interrelated in human development and that language is crucial in the development of knowledge and any other cognitive human activity (Vygotsky 1978; Block 2003; Elliot 2007; Lacorte 2015). Given this premise, in this paper I will argue that the initial formation of teachers of English as an L2 must aim for three goals: firstly, to equip them with the practice to think and reflect on their own; secondly, to provide them with the understanding of what it is to have an aesthetic experience in the classroom; and lastly, to get them acquainted with the basis of the sociocultural theory so they can integrate it in their own lessons when teaching English as a L2.

Louise Rosenblatt (1986) and John Dewey (1934) emphasize that it is the growth of experience rather than the acquisition of knowledge that characterizes
aesthetic education, one that focuses on the association, feelings and pleasant attitudes that a particular lesson, reading, trip or any work of art may arouse in the learners. Likewise, the theoretical foundation that informs the approach to reflective teaching stems from Dewey’s book *How to Think* (1910/1933). He defended that the essentials of thinking were to acquire “the attitude of suspended conclusion,” which in the field of education refers to the idea of constantly reflecting on every lesson instructed.

Dewey’s criteria for reflection is based on a meaning-making process that moves a learner from one meaningful experience into the next with deeper understanding of its relationships and connections to other experiences and ideas. These experiences and these reflections need to happen in community, that is, in interaction with others. Such interactive engagement in discussion is also in consonance with Elliot’s pedagogy and principles of procedure. According to Elliott, “whatever knowledge outcomes are pursued, the methods one adopts must satisfy the criteria of protecting and fostering student’s ability to achieve this knowledge through their own powers of reason” (2007: 40). As educators it is important to understand that knowledge is neither objective nor definite and it cannot be transmitted; each student has to create his own on the basis of what each individual already knows (Wells 1986). On this regard, two important principles established by Elliott emphasize, first, that discussion must prevail over instruction as a procedural approach to construct knowledge, and second, that the “discussion should protect divergence of view among participants rather than attempt to achieve consensus” (Elliott, 2007: 22).

In conclusion, aesthetic education and reflection in pre-service teacher education is of vital importance because it promotes active learning and provides a good model for teachers of English to reproduce. Based on Rosenblatt, Dewey and Elliot’s learning theories, we can see that equipping teachers with the literacy and the practice to reflect both on their own and collaboratively brings about aesthetic experiences and the production of knowledge. This can also be applied to L2 learners.
Balteiro Fernández, Mª Isabel (Universidad de Alicante), “The Anglicization of Spanish Football Forums”

In spite of the fact that the Anglicization of Spanish has already been widely studied, especially as regards content words either in general or even in specific language fields (Gómez Capuz 2000; Haspelmath 2009; Furiassi and Gottlieb 2015; Pulcini, Furiassi and Rodriguez 2012), the use of English functional words and, particularly, of discourse markers is still underexplored (see Andersen 2014 or Peterson and Vaattovaara 2014, amongst others). Consequently, with the aim of contributing to this gap in the study of the powerful influence of English on Spanish lexis, this paper analyses this phenomenon showing that the English language is influencing the very structure of other languages.

Through a qualitative analysis of messages in football forums, we attempt to show how the use of English-language strategies has become widespread among Spanish internet users who, apart from using Anglicized lexis, have learned to incorporate and imitate the pragmatic and/or discourse markers used in English in heated debate and argumentive settings. Furthermore, we also analyze whether these markers exist alongside a semantically-close equivalent in Spanish or not, whether these uses differ from the source language, etc. The results show a strong impact of these English pragmatic markers which have been incorporated socially, pragmatically and grammatically, and are therefore used as fluently as any other device in the recipient language.

García Velasco, Daniel (Universidad de Oviedo), “Nominalizing ing: a Case of Direct Affix Borrowing?”

The incorporation of complex words from the English language containing the nominalising suffix *ing* is a recent trend which seems to be on the rise in Spanish. Anglicisms of this kind include forms such as *marketing*, *running*, or *jogging*. However, the trend also exists to add nominalising suffix *ing* to Spanish bases as in *puenting* or *balconing*. This is particularly noticeable in advertising where I have attested nonce formations such as the following: *cinking* (cinco + ing), *aurging* (Aurgi, a car repair company + ing), *sonrising* (sonrisa + ing), *sofing* (sofá + ing) or *disfruting* (disfrutar + ing), some of which would need a great deal of contextual information if they are to be properly decoded. Morphologically, the process seems to be very flexible since the suffix is attached to stems of different categories: nouns (sonrisa, sofá), numerals (cinco), proper nouns (Aurgi) or verbs (disfrutar).
The traditional view on affix borrowing maintains that foreign affixes are incorporated into languages indirectly. Once a number of loanwords containing the affix have been borrowed into the recipient language, speakers may start using the affix with vernacular bases. A case in point is that of suffix *able*: French words such as *profitable* or *honourable* were first incorporated into English and then the suffix was used with native bases (*knowable*, *speakable*). Seinfart (2015), however, proposes an alternative scenario, in which affixes are directly borrowed from a donor language. A necessary condition for direct affix borrowing is a good knowledge of the donor language itself and of the properties of the affix in that language, so that speakers need not rely on the previous incorporation of complex loanwords containing the suffix.

In this presentation, I intend to explore whether the use of *ing* suffix with Spanish bases qualifies as a case of direct affix borrowing, which would provide support to Seinfart’s proposal. Given that, as mentioned earlier, Spanish has also borrowed English words with the *ing* suffix, it is not clear whether the process should be analysed as a case of direct or indirect borrowing. The decision should therefore be based upon the two conditions mentioned: whether it is sensible to assume that Spanish speakers who coin forms such as *puenting* or *balconing* have a working knowledge of the English language, and whether the number of complex loanwords with suffix *ing* which have been borrowed into Spanish is enough to guarantee the spread of the suffix to native stems or not.

Mott, Brian Leonard (Universitat de Barcelona), “Spanish nervioso and English nervous: Similar Semantic Prosodies and Associations?”

It is unsurprising that linguists have often steered clear of semantics in view of the elusiveness of meaning, which makes it the “weak point” in linguistics (Hornsby 2014, 179). As Elbourne (2011, 1) says, “Despite 2,400 years or so of trying, it is unclear that anyone has ever come up with an adequate definition of any word whatsoever, even the simplest”.

John Sinclair (1991, 112; 2004, 18) said that words often tend to appear in a certain semantic environment and cluster into collocations with either positive or negative associations. In a similar vein to Sinclair, Bill Louw (1993, 157) speaks of “A consistent aura of meaning with which a form is imbued by its collocates”, which he calls a “semantic prosody”. More recently, Michael Hoey (2005) has shown brilliantly how the meaning of words derives not from their dictionary definitions, but from their relations and interactions with other words. Earlier, Halliday (1985, xiv) said that in a functional grammar, “A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized”. Hoey also argues that grammar is an outcome of lexical structure. However, unlike Halliday, Hoey (2003) does not see grammar and lexis as opposite ends of the same spectrum, but as fully integrated with one another. His most groundbreaking claim is that words are “primed” for use through our experience of them.
With this in mind, this paper presents a brief study of the Spanish adjective *nervioso* and the English adjective *nervous*, two cognates whose formal similarity tempts us to ignore many subtle differences in acceptations and use. Although in the words of Louw (1993:173), “it should not be too readily assumed that semantic prosodies can be recovered with ease from corpora”, I think there is sufficient evidence to show the asymmetry of these two adjectives.

In my study I refer to the relative weight of the following elements of meaning in *nervioso*, on the one hand, and *nervous*, on the other:

2.1. Anatomical and psychological reference
2.2. Excitability
2.3. Anxiety
2.4. Fear
2.5. Nervous disposition

I also attempt to relate the meanings and uses of the adjectives to the culture and social settings of which they form a part. In Spain, fear is seen as a reprehensible weakness; excitability is seen as natural; in Britain, fear is natural; volatility is deplored.

Analysis of the combinatory possibilities of Spanish *nervioso* and English *nervous* allow us to state the following:

Although Spanish *nervioso* and English *nervous* share reference to physical states, in other uses they diverge. Spanish *nervioso* is primed for use in contexts where excitability is involved; English *nervous* tends to be used where fear or extreme self-consciousness is concerned. These overarching meanings are revealed by examination of corpora of the two languages, whose collocations and colligations project the different senses and provide more reliable examples of use than dictionaries, which attempt to pin down and generalize meaning.
There is a broad consensus among literary critics in highlighting the change that took place in Restoration comedy from the late 1680s onwards: an aesthetic and tonal evolution from the old cynical comedy which triumphed in the mid-1670s to a new sentimental or exemplary type which would dominate the stage in the 1690s and continued well into the first decades of the 18th century. Since John Harrington Smith first developed this idea of “the change” in 1948, a number of scholars have approached this question, enriching it with their insights: Arthur A. Scouten, Robert Hume, Brian Corman, or Derek Hughes, among others. Nonetheless, although they agree in stressing “the change”, their opinions seem to be less unanimous on how gradual that shift was or what its aftermath, which has provoked an ongoing controversial debate. The tendency among scholars nowadays is to question the notion of “the change” itself — inasmuch as it implies an abrupt substitution of one form for another — and to talk instead about a progressive evolution of the exemplary model, which was consolidating itself at the expense of the old hard comedy. This is seen as a gradual and — at points — untidy process in which both styles coexisted and evolved.

William Mountfort’s *Greenwich Park* (1691) represents a very illustrative example of that literary evolution and of that concurrence of styles. The present paper analyses this play as a transitional piece where Mountfort mixed elements of the two prevailing dramatic modes of the 1690s. The evolution that Restoration comedy was undergoing in the final decade of the 17th century can be clearly discerned in several aspects of the play, like the portrayal of its characters (Young Reveller represents a reformed rake, while the citizens are depicted in a more benevolent manner than in previous comedies), or its resolution, by means of which the Town representatives in *Greenwich Park* are not only ridiculed, but also punished verbal and physically: a statement that their time is past.

As a conclusion, this study aims to prove that Mountfort’s play articulates processes of evolution and transition on several, interrelated levels. Firstly, at a literary level, *Greenwich Park* occupies a transitional space between the old hard comedy and the new humane comedy of the early 1690s, blending elements from both traditions. Secondly, in the moral values endorsed by the play, for the new monarchs’ campaign against vice and corruption had an obvious impact on their nation and their subjects; this moral transition accounts for the transformations undergone by post-Revolution drama and is displayed in embryo form in *Greenwich Park*. And thirdly, this emotional reconfiguration of characters and values is paralleled in the physical domain by the symbolic change of setting from the Town to Greenwich. This change is crucial to the construction of the play, as the uncorrupted green spaces of the East End represent an
alternative location to places like St James’s and Hyde Park, associated with the excesses of Carolean comedy.

Hernández Santano, Sonia (Universidad de Huelva), “William Webbe’s Interpretation of Ciceronian Style in the Definition of Poetic Perfection”

In William Webbe’s approach to English poetry (A Discourse of English Poetry, 1586) the refinement of style appears to be the central requirement for the consolidation of a literary idiom that embodied the nation’s cultural and civic supremacy. In his anxiety for the reconsideration of the use of rhyme and the incorporation of the sophisticated quantitative meters of the Latins, Webbe epitomizes the Ciceronian emphasis on the civilizing potential of form as apprehended through Roger Ascham’s interpretation of De Oratore and, in particular, of Tully’s association of rhetoric and philosophy. As Thomas M. Greene (1969: 614) has observed, Ascham contends that ‘a culture is in danger when its language becomes debased, blurred and vulgarized’, thus extrapolating Cicero’s alliance of rhetoric and philosophy to the terrains of style, religion, politics and ethics (Vos, 1979: 4). Consequently, the leading figure of English Ciceronianism proclaimed in The Scholemaster (1570) the intrinsic potential of words to embody the civic and moral principles of the rhetorician and vindicated the central role that Latin oratory should have in the education of citizens.

In this regard, Webbe transfers the civic and moral attributes of rhetoric eloquence to its ‘sister’ poetry and conceives the cultivation of style to be symptomatic of the cultural and intellectual health of the nation. However, his Ciceronianism is not grounded in the supremacy of form over matter or in an apish reproduction of Tully’s style, as anti-Ciceronians like Francis Bacon (1605: 283-84) would later reproach to Ascham. His concern was rather related with the achievement of what Greene (614) called ‘a continuum between perspicuous speech, lucid thought, and mature judgment’. For Webbe, perfect poetry results from the avoidance of the ‘devorse betwixt the tong and the hart’ (Ascham: 265); that is, from the ‘harmonious partnership of words and matter’ (Vos: 5).

The aim of this paper is to demonstrate that Webbe assimilates the humanist approach to Ciceronian eloquence in terms of a fusion between matter and style as derived from Ascham’s interpretation of Tully’s contentions about oratory. Through the analysis of the criteria that dictate his commendations of classical and vernacular poets, we aim at determining the nature of Webbe’s concept of perfect poetry in the light of the humanist parallelism of rhetoric eloquence and poetic style. Our analysis will particularly attempt to disentangle the discursive logic by means of which Webbe integrates ‘light and wanton’ matters in his idea of instructive poetry. Similarly, the study of his poetic exempla will allow us to describe the correspondence between poetic form, matter and the potential of poetry for moving through delectation. This will lead us to conclude that Webbe sustains his poetic theory on the Aschamite interpretation of Ciceronianism and builds his theory of poetic perfection on decorum, understood as the eloquent embodiment of matter by poetic form. Decorum is rendered in A Discourse the
most effective means of endowing poetry with the civilising nature of its sister rhetoric as it enhances the potential of poetry for moving while delighting.

Mora Sena, María José (Universidad de Sevilla), “Edward Howard’s *The Man of Newmarket* (1678) and the King’s Company Complaint against Dryden”

The burning down of their theatre at Bridges St in January 1672 dealt a hard blow to the King’s company. Even though they could temporarily move to Lisle’s Tennis Court, which had just been vacated by the Duke’s Company, they lost all their scenery and costumes. Moreover, the costs of reconstruction were considerable and required the concurrence of a group of investors. When the new theatre finally opened in March 1674, the payments due to these investors continued to take a heavy toll on the company’s finances. These circumstances precipitated a crisis, aggravated by internal strife, which would eventually lead to the disappearance of the company in 1682 (Hotson 253-56).

In the midst of this crisis, in February 1678, the company produced Edward Howard’s *The Man of Newmarket* (Hughes 197). In the Induction and Prologue to this comedy Pierre Danchin has discerned allusions to the difficulties that affected the company, including a jibe at the building-investors that tried to create a rift between the hirelings and the actor-sharers (103). However, a barbed allusion against John Dryden in the Epilogue has gone unnoticed. After reproaching wits and critics for their malice, in typical fashion, the Epilogue concludes with an acerbic couplet that points to a tragedy by Dryden that the company had recently staged to wide acclaim: “We for a Play such Wits did all approve, / Got little Money, we playd all for Love.”

Dryden’s *All for Love* had been produced in December 1677 and proved a great success; yet, as the Epilogue to Howard’s play indicates, the actors got little money out of it, which can be explained by the particular circumstances of the company’s relationship with Dryden. At this time, the playwright was still bound by the contract he entered with the King’s company in Spring 1668, by which he agreed to give his plays to them in return for a share in the profits (Osborne 202). However, under the pressure of the construction debts, shares were becoming a liability, rather than a source of income (Winn 289). To compensate for this, the company had decided to grant Dryden a third-day for *All for Love*, even though under the terms of his contract he was not entitled to this payment customarily offered to authors. In spite of their sacrifice, Dryden was clearly trying to abandon ship: he had been making overtures to the Duke’s company for some time and in 1678 gave them a new play, *Oedipus*, written in collaboration with Nathaniel Lee. The sharers were outraged at this breach of contract and in January/February 1678 filed a formal complaint against Dryden (Osborne 204-05). When they drafted this complaint they were still unaware that Dryden had also given their rivals a new comedy, *The Kind Keeper*, which would be premiered in March. It was probably the discovery that this play was being rehearsed that prompted the actors to voice their grievances publicly in the Epilogue to *The Man of Newmarket*. 
Aliaga Lavrijsen, Jessica (Centro Universitario de la Defensa Zaragoza), “Ken MacLeod’s *Intrusion*, or a Transmodern Approach to the Near Future”

The aim of this paper is to understand how a transmodern approach to a 21st-century British novel set in the near future will open it up for new meanings that exceed the more conventional or traditional readings of “hard” science fiction. The theoretical framework to be used in the close reading of the chosen text —Ken MacLeod’s *Intrusion* (2012), a new kind of dystopian novel with some hints of social satire that offers us a vision of a near future “benevolent dictatorship” run by technocrats, set in North London— will be that related to the concept of “Transmodernism”, as used by Rosa María Magda (2011).

In contrast to other classic dystopic novels —such as *1984* or *Brave New World*—, in *Intrusion* the oppressive system is not seamless. Rather the contrary, MacLeod’s novel offers readers with a depiction of security state gone out of control, where libertarian paternalism reinforces traditional state paternalism, and it does so with satirical and humorous undertones. The novel deals with essential contemporary and future First-world problems such as genetic engineering or the economy, but it also focuses on basic transnational and transhuman issues such as human rights, glocalization, ecology and transmodern culture.

As the analysis of *Intrusion* will show, this novel, which has been produced in and deals with the transmodern age of communication, suggests that the problems of nudge politics have as much to do with information as with coercion. Freedom, thus, as well as human rights, can not be understood without recognising how communication and information interchange work in relation to the power relationships and the sphere of power. As stated in the novel, “the state […] steps in to allow people to make the choices they would have made if they’d had the information. Because these are the really free choices” (2012: 147).

So, in *Intrusion*, the rights of the individuals are balanced against that of the community —or rather we should say communities— in various and contradicting ways that both question and confirm the benefits and or the harm of corporatist philosophy: from pregnant women who have to wear sensors to monitor their every moment and who have to take a pill —“the fix”— that irons out the genetic imperfections of their unborn children, to the rights of the individual to own, for example, an Aga cooker that endangers the already seriously damaged environment. In short, I hope to show through my analysis how the world depicted in MacLeod’s *Intrusion* refigures the warnings of the literary dystopia as part of the system to guard against.
Caporale Bizzini, Silvia (Universidad de Alicante), “The cartography of neoliberal politics in John Lanchester’s Capital (2012)”

The purpose of this presentation is to analyze John Lanchester’s Capital (2012) in terms of how the novel ironically addresses complex societal issues in contemporary Britain and how they affect the different social strata of the population. Critics have placed Capital among the body of narrative fiction that represents the Condition of England novel (Zipp and Korte, 2014) on the wake of the neoliberal politics carried out in Great Britain by both Thatcherism and the Labour Party (namely Tony Blair’s government) during the last four decades (Duff 2014). This literary analysis of Capital shows how, by mapping the socioeconomic cartography of contemporary transcultural London, the author portrays how the issues of neoliberal politics and deregulations, disposability and exclusion have deeply affected British society and the notion of citizenship in the last three decades (Ho 2015).

The central plot of the novel focuses on the lives of a wide range of characters - a City banker, an asylum seeker black woman, two immigrants from Eastern Europe, a white British young artist and his assistant, a Pakistani Muslim family- whose connecting element in the story is Pepys Road, in itself an example of neoliberal neighborhood gentrification and urban speculation in contemporary London (Duff 2014; Beaumont 2015). Their lives, adversities, hardships and humiliations map the socioeconomic stratification of the metropolis at the beginning of the financial crash between 2007 and 2008 and its immediate effects.

For the purpose of the analysis of Capital I will draw on Brad Evans and Henri Giroux’s notion of disposability (2015) as a key to move through the concepts of neoliberal subjectivity and exclusion; I will also discuss the representation of topics such as violence against the helpless, neoliberal identity as theorized by a number of scholars (Brown 2006; 2015) and how it has affected British society. Finally I will show how at the end of the novel, in spite of seeing how their lives disintegrate and crisis has become ordinary, some of the characters will cling to the false expectation of the ‘good life’ (Berlant 2011), a fantasy grounded on the fake mirage of positive changes in their lives.

Delshad, Parisa (Universidad de Salamanca), “Identities in Motion: A Study of Iranian-British Return Narratives”

This paper focuses on the notion of return in two second-generation of Iranian-British immigrants narratives: Kamin Mohammadi’s Cypress Tree: A Love Letter to Iran and Cyrus Massoudi’s Land of the Turquoise Mountains: Journeys Across Iran. These narratives show that identities are not rigid and no culture is pure and isolated from other cultures (Bhabha), which is reflected in their comparison of the assumed and experienced Iran. The two protagonists feel “a desire to see and experience Iran for themselves without the nostalgic and sometimes overly mediated experience of their parents or media representations” (Sreberny-Mohammadi 128). ‘Identity’ is an intrinsic
component of the diaspora (Butler 207) and ‘return’ an integral part of diasporic communities (Safran 83). Since Iran’s history, culture and politics influence “the exploration and articulation of [their] identity” (Darznik 56), my goal is to explore the extent to which these protagonists’ shattered notion of Iran’s cultural isolation shapes their Iranian-British hybrid identity.

In the years following the Islamic Revolution in 1979, more than three million Iranians emigrated to the west (Karim 103). By the mid 90s, Iranians who had settled in the US had already given up the dream of returning to Iran and their community was being complemented by a generation born or raised in the US. For this generation, Farsi was no longer the language of oral and literary expression and not only were they conscious of their hyphenated existence (Karim and Rahimieh 11), but they found they were taking part not only in “their host countries but as a part of a global Iranian community”, namely, the Iranian diaspora (Karim 50). In her seminal research Defining Diaspora, Refining a Discourse, Butler states that since diasporas are transnational, with an internal structure, but without geographical borders (208), in order to study the interrelationship within a diaspora, first we have to analyse each group’s understanding of itself (209). Thus, in order to analyze the interrelationship within the Iranian diaspora, we need to cross the boundaries of the US, where a sizeable body of literature has emerged, including highly acclaimed books such as Azar Nafisi’s Reading Lolita in Tehran: A Memoir in Books and Firoozeh Dumas’s Funny in Farsi: A Memoir of Growing Up Iranian in America; and unsurprisingly, despite the widespread nature of Iranian diaspora literature in the past 37 years, the study of this literature is mostly confined to the US. There is a need to expand the scope of Iranian diaspora studies in order to to include other areas where Iranians reside and produce literature.

Hueso Vasallo, Manuel (Universidad de Málaga), “Of Narrators and Legs: Representing Bodies in the Victorian Novel”

From the last decades of the twentieth century onwards, the representational value of the human body in literature has been an important component of literary criticism. In the field of Victorianism, for instance, many of the most significant literary studies carried out during the 90s deal with the body. Seminal studies such as Anne Cvetkovich’s Mixed Feelings (1992), a re-definition of Sensation Fiction and its perceived dangers, and Sally Shuttleworth’s Charlotte Brontë and Victorian Psychology (1996), a mapping of Victorian psychology in literary texts, have had the body, both of readers, characters, and authors, at their core. This is hardly surprising when we consider the sheer amount of different bodies that are represented through the pages of Victorian novels. Indeed, the literature of this period offers a wide range of samples to emerging critical fields that, much in the same sense as Cvetkovich’s and

2 The exception is of course Satrapi’s Persepolis, written in France, which has enjoyed a significant amount of academic attention; see Hillary L. Chute’s Graphic Women: Life Narrative and Contemporary Comics.
Shuttleworth’s studies, focus on the body’s significance. One of these fields is Disability Studies, whose main aim is the exploration and definition of disability as a socio-cultural construct. But, how can the literary representation of disability in the Victorian period be relevant to contemporary criticism, and to our own understanding of the human body?

In this paper I seek to re-address Victorian novels by positioning the theories at work within Disability Studies alongside Victorian popular (pseudo)scientific notions of the body, to show how a methodology that uses this seemingly anachronical combination of frameworks may be, in fact, interdependent and beneficial to study the concept of the body, and relevant to a re-thinking of Victorian texts. In doing this, I seek to value the (disabled) body as tool through which to look, in a new way, to certain characteristics of the Victorian novel, while at the same time offering a sample of the potent and culturally deep representational constructs that I seek to re-assess by using this tool.

In order to demonstrate the ways in which this New Historicist approach to Victorian theories of the body, combined with Disability criticism, may help us to re-assess Victorian fiction’s representational complexity, and the body’s ever-changing constructual potential, I will examine a novel written by a popular Victorian author. Almost all the works, indeed, of Dinah Maria Mulock, are filled with different kinds of disabled bodies that, in some way or other, shape the narrative. By examining, however, her novel John Halifax, Gentleman (1856), and more specifically, its narrator’s body, and placing it alongside other Victorian fictional representations of the human body, such as those present in George Meredith’s The Egoist (1879), I shall point out how the (disabled) body, is a place where gender, sexuality, science, and cultural anxieties, are commented, challenged, or re-shaped. The dichotomy between Victorian notions of ableness and disability essential to my analysis of the novel is, I shall argue, relevant to understand not only Victorian fiction and society, but also its representational codes, and the way in which it has influenced our own critical notions about the body.

Lázaro Lafuente, Alberto (Universidad de Alcalá), “Peadar O’Donnell’s Reportage on the Spanish Civil War: Between Journalism and Fiction”

The influence of journalism on the development of the novel has become conventional wisdom among literary historians. However, scholars have usually established a difference between the two genres: whereas journalism is non-fiction writing based on “documentable subject matter chosen from the real world” (Lounsberry 1990, xiii), a characteristic feature of literary texts is their fictionality, since they are usually products of an author’s imagination. Nevertheless, sometimes writers blur the boundaries between journalism and literature, between “fact” and “fiction”, in a variety of areas, such as literary journalism, cultural commentary or sketch writing. Albert Chillón, in his Literatura y periodismo: una tradición de relaciones promiscuas (1999), puts forward a new direction in the relationship between journalism and literature when he denies the existence of any “truth” or
“objective reality”. Instead, he emphasises the degree to which fiction dominates all kinds of texts, from the highest degree of referentiality to the highest degree of fabulation. Thus, in reportage books, a concern for veracity and historical accuracy dominates, but by shifting the facts to paper the writer has to fictionalise his story substratum. At the other side of the spectrum, in the literary field, fiction and the fabulating creativity prevail.

This theory is very relevant for our understanding of the many reportage books on the Spanish Civil War, which have sometimes been used as sources for the historiography of the period.3 One of these reportage books is *Salud! An Irishman in Spain* (1937), an eyewitness account of the Spanish conflict by the Irish socialist activist and writer Peadar O’Donnell (1893-1986). In a review of O’Donnell’s book, Peter Belloc already highlights the author’s effort at providing a fair balanced picture: “He is trying to be fair to both sides, which is patently impossible. […] Being a Catholic he sees the direct attack on the Church, but in spite of that he remains on the side of the workers who are carrying out the looting and persecution” (1937, 742).

In view of these considerations, the question arises as to the degree of referentiality or fabulation that *Salud! An Irishman in Spain* shows. One wonders, then, to what extent the author is able to present an accurate and truthful picture of the Spanish war. What features link O’Donnell’s exploration of reality to either the journalistic or the literary genre? Does he make use of novel-writing skills to create scenes, bring anecdotes alive, portray people and introduce dialogues? A careful analysis of O’Donnell’s text shows how it serves to show the complex mix of reality and fiction in this type of reportage books. Although it is written in a precise realistic style, the author’s peculiar use of characterization, as well as the development of dramatic dialogues and narrative strategies, makes him often walk away from the expected referentiality and embrace the tradition of speculative fabulation.

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3 George Orwell’s *Homage to Catalonia* (1938), for instance, is quoted by Hugh Thomas in his well-known history book *The Spanish Civil War*. On the relations between this type of narrative discourse and historical representation, see White (1987), Gossman (1990) or Holton (1994).
The aim of this paper is to sketch such an exploration, taking cue from J. Hillis Miller’s thought on how “a novel arises from the landscape in which the action takes place” (Miller, 19). The desert, I would claim, is much more than a mere setting in DeLillo’s novels, a background against which his characters move and act. It is rather a “figurative mapping” (ibid), a trope around which a whole set of thematic and stylistic features may be said to emerge.

From a thematic perspective, in DeLillo’s fiction deserts are places where individuals go to escape from the clutter of urban life and find themselves in truly eremitical fashion (Americana, Running Dog, End Zone, Point Omega) or they are the places where creative and technological forces gather, usually in secret, for the construction of utopias (Ratner’s Star, The Names, Underworld, Zero K). As a setting, the desert is normally articulated in many of these novels as a non-space, an empty location, often nameless: a negative topography opposed to the excess (of things, of words, of names, of people…) of another, normally primarily established, location. DeLillo thus follows a line of cultural representation of the desert as negative space which operates in a dialectical fashion by opposition to another setting.

Considering, then, that the desertical landscape may work in DeLillo’s work as “a form of the metonymy whereby environment may be a figure for what it environs” (Miller 20), I aim to investigate the presence of the desert in his fiction along several lines: the thematic ramifications of the desert in connection to other recurrent motifs in DeLillo’s fiction, like conspiracy or technological excess; its overlapping with the ascetic tendencies often displayed by his characters, contributing to a structural and stylistic pattern; and its linguistic representation and the way DeLillo’s style may be described as “desertical”, precisely by virtue of a preference for a certain rhetorical negativity.

Owen, David (Universitat Autònoma de Barcelona), “The Epistolary Origins of Jane Austen’s Free Indirect Style”

Free Indirect Style (FIS, also known as Free Indirect Speech, Free Indirect Thought, or more generally Free Indirect Discourse) is a form of literary narrative that, in fusing aspects of the third-person voice associated with the universal narrator and aspects of the first-person narrative used in character speech, essentially produces a fusion of both ‘consciousnesses’, to the extent that—albeit momentarily—it is not entirely clear to whom (narrator or character) the discourse belongs. As a technique, its particular value lies in providing strikingly effective and intimate access to a given character’s interiority, to their mode of thinking or range of preoccupations and, ultimately, to their personality.

Used broadly also by a range of European novelists including Flaubert and Kafka, literary history conventionally attributes the development of this narrative technique in English to Jane Austen, by whom its use is widely admired as a huge step towards consolidating the burgeoning sophistication of novelistic narrative that was occurring in the early nineteenth century. That certain writers associated with the later use of FIS— particularly Henry James or James Joyce—were also key to the use (or
perhaps even the actual development) of stream-of-consciousness narrative, a relatively close-cousin to FIS through its intimate engagement with ‘discourse interiority’, underlines the enormous significance of Austen’s technical advance to the English novel.

Few critics have questioned the attribution of FIS in English to Austen, although some specialists have noted character exclamation without quotation marks in a number of works predating or practically contemporaneous with Austen’s major fiction (for instance, Jane Spencer on Burney’s *Camilla* of 1796—an idea also supported by Lodge for other late works by Burney—and possibly inchoate examples in various works by Maria Edgeworth; or John Mullan on Mary Brunton’s *Self-Control* of 1809/1811), which may point to a more complex provenance. My paper will argue, however, that in accounts of novelistic development, “one vital and immediate source for free indirect thought in particular has been overlooked: the epistolary novel” (Bray 22). More specifically, I will argue that this claim is especially tenable for Austen’s unfinished epistolary novella, *Lady Susan* (?1797).

My reading of this novella proposes that, although the epistolary form is inescapably first-person, a presiding narrative current in *Lady Susan* is towards supporting Catherine Vernon, Lady Susan Vernon’s nemesis. By creating a proto narrative consciousness expressly fused to that of a single character’s expression, the novella sets up—in effect—an incipient form of FIS. This is significant for many reasons, not least because (in my view) *Lady Susan* points the way to Austen’s subsequent narrative triumphs; but also because it argues against a traditional and still much-held view that this novella was fundamentally a failure. In this respect, through positing the exact opposite, my paper will also attempt to redress that traditional view and to suggest that the young Austen’s artistic achievements were very considerable indeed.

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**Patea Birk, Viorica (Universidad de Salamanca), “Modern Verse and Spatiality: An Analysis of Pound and Eliot’s Notion of the Modern Epic”**

The nature of a literary text, according to Lessing’s *Laokoon* (1776), unfolds over time; it is progressive and linear. However, the Modernist’s poetics, whose conception of time undermines notions of progress and chronological sequence, change this notion of text. These poetics, instead, privilege spatiality—an inherent characteristic of plastic arts—in order to affirm the coexistence of the past and the present.

Pound and Eliot’s Modernist’s poetics assume the task of the “existential” historian who endeavors in Bradley’s words “to breathe the life of the present into the death of the past” (*Presuppositions* 32). I will argue that stylistically, this approach of time does away with the temporal dimension inherent in a literary text and privileges spatiality instead which is characteristic of figurative arts. Drawing on Joseph Frank’s notions of *The Idea of Spatial Form* in modern literature, this paper focuses on the structure of the modern epic based on Pound’s theory of the image, derived from Fenollosa’s philosophy of the “ideogram”, as well as Eliot’s mythical method.
Pound believed that “All ages are contemporaneous” (*The Spirit of Romance* 6) while Eliot conceived tradition in philosophically idealistic terms as a universal unifying reality: “a living whole of all the poetry that has ever been written (SE 17). He referred to the existence of an “unconscious community” cutting across ages “between the true artists of any time” (SE 24). Such a conception of time does away with conventional units, and brings Pound and Eliot close to Jung’s collective unconscious, as well as to the Bergsonian notion of *durée réelle*.

Similar to Mallarmé’s *Coup de dés*, Pound’s *Cantos* and Eliot’s *The Waste Land* are hybrid pictographic poems in which linear stories are dissolved and in which synchronic relations prevail over diachronic relations. It is my contention that it is precisely this atemporal conception of time that makes the *Cantos* and *The Waste Land* ‘spatial poems’ and poetic equivalents of non-figurative arts.

The new epic rests on the collage-like technique, Pound’s “ideogrammic method”, which explores the pictorial possibilities of language. Eliot’s version of the Poundian “ply over ply” (Canto 15) technique is the mythical method, which changes the temporal dimension of art into spatiality. Both the *Cantos* and *The Waste Land* produce a radical transformation of the aesthetic structure, which goes against the laws of language in which temporality and narrative sequence disappear. Poetry gives up its temporal dimension and becomes spatial just like other nonfigurative plastic arts. Eliot and Pound’s poetics privilege a complex mode of ever-shifting temporal dislocations, narrative and rhetorical discontinuities and unexplained alternations of past and present, reality and myth. Within the framework of these montages, dramatic action loses its linear progression and ceases to compose narrative and chronological sequences.


Lisa Appignanesi’s *The Memory Man* (2004), which won the 2005 Holocaust Literature Award, is a novel about a well-known neuroscientist who, after spending all his life doing research on the workings of memory, comes face to face with the repressed memories of his childhood, which reveal him as a Holocaust survivor. In this novel, all the characters – neuro-scientist Bruno Lind, his adopted daughter Amelia, Polish journalist Irene Davies and her amnesiac mother – embark on difficult memory journeys. Known as a versatile writer of fiction, criticism and autobiography, Appignanesi creates a text where memory acquires various layers: on the one hand, it acts as a travelling motif linking the characters’ stories within the collective background of Holocaust memorialisation; and, on the other hand, it alludes to the scientific discourse that the protagonist needs to deconstruct to understand his own formation of memories.

The analysis will be framed within the field of Memory Studies, which has “developed into a vital and vigorous interdisciplinary and international research field, which stretches across the humanities and the social sciences all the way to the natural
sciences” (Radstone, 2011: 4). Drawing on this interdisciplinary dialogue, I will claim that some current fictionalised accounts of memory appear to have absorbed, reproduced and deconstructed contemporary scientific and collective discourses on memory. To achieve my purpose, I will start from the neurobiological notion of “metamory” – “the processes and structures whereby people are able to examine the contents of their memories, either prospectively or retrospectively, and make judgements or commentaries about them” (Metcalfe and Dunlosky, 2008: 349) – and the idea that its study may lead to better understand memory phenomena (Dunlosky and Bjork, 2008). Just as the interest in metamemory and metacognition has grown over the last few decades when explaining such phenomena as the dissociated amnesia caused by traumatic events (Winkielman, 1998), my main hypothesis is that this work exemplifies a type of novel that could be defined as “the metamemory novel”.

In keeping with Neumann’s notion of “fictions of metamemory” (2008: 138), I will enlist the key features that configure this kind of novels – the challenging use of scientific concepts within the fields of neurobiology, psychiatry, Trauma and Holocaust Studies; the presence of metafictional features; formal traits displaying the blurring of past and present dimensions when coping with shocking experiences; and processes of memory spatialization through the use of metaphors. Then, I will focus on the generational bonds that are constructed in the story – thanks to Hirsch’s notion of “postmemory” (2008), Radstone’s views on “travelling memories” (2011) and Rothberg’s “multidirectional memory” (2009) – which acquire relevant healing properties for the main characters. Also, I would like to draw on the relationship between science and art that the protagonist embodies in the two opposing facets of his identity: as a scientist who studies the brain and a witness to unspeakable horrors, whose testimony is rendered to readers in the form of a metamemory fiction. Finally, I will address the question of whether or not the dialogue between scientific and literary discourses may help us comprehend how traumatic events, and the memories we have of them, are remembered and forgotten.

Perojo Arronte, María Eugenia (Universidad de Valladolid), “Appropriating Spain: Teresa of Ávila in Coleridge’s Writings”

The relation between British Romantic writers of the first generation and Spain has been described as one of “fascinated distance” (Saglia 2000: 50). Whereas the Peninsular War marked a significant turning point in their outworn views of Spain after the Black Legend (Saglia 2010), the later restitution of absolutism did not favour the progress that might have been expected. Coleridge is one of the British Romantics who held conflicting views of Spain. His positive view of Spain and the Spaniards in his Letters on the Spaniards (1809-1810), where the country appears as a field for both political and cultural liberation for the British, underwent a radical change after 1814, when his annotations in notebooks and marginalia show a return of the Black Legend clichés. However, at the same time, a genuine interest in some Spanish figures, such as Teresa de Ávila, became more prominent in his private writings (including letters,
notebooks, and marginalia), running to the end of his life. Therefore, Coleridge had to reconcile this admiration with the unfavourable view that had returned to his Spanish imaginary out of political disillusion. The appropriation and domestication of Spain for British political and cultural interests observed in the *Letters* is a pattern repeated upon the literary field in post-war times by different procedures. This paper explores both the relevance of Teresa de Ávila in Coleridge’s personal canon and the strategies of appropriation through which he comes to terms with this figure in the Peninsular War aftermath. Teresa of Ávila is represented in Coleridge’s personal annotations in contradictory terms, whereby fascination for her person and works alternates with disparaging comments about her superstitious Catholicism and her mystical experiences. An appropriation of her figure has been widely acknowledged by both critics (Barth 2003, Ulmer 2007, among others) and the writer himself, who declared that the second part of *Christabel* (1798), if not the whole poem, was inspired by Crashaw’s “Hymn to St. Teresa.” A new appropriation is found in Coleridge’s recasting of his earlier Spanish play *Osorio* (1797) into *Remorse* (1813), a manoeuvre greatly responding to political aims (Saglia 2008, Valladares 2015). In the latter play, the character of the Catholic María is transformed into a Teresa bearing quasi-Protestant features (Valladares 2010: 146) and associated to literal wording of theological issues that can be traced in Coleridge’s personal annotations on St. Teresa during the years of composition of *Remorse*. It is my contention that Coleridge’s strategy was to domesticate the figure of St. Teresa through literary appropriation and thus inscribe her within British culture.

**Pividori, María Cristina (Universitat Autònoma de Barcelona), “Remembering Victory or Commemorating Defeat? Ivor Gurney’s Warring Memories”**

Among those who were in the trenches, the voices of the canonical war poets are still heard today. They wrote the story of the Great War that came to be known as the “truth”. Yet they provided a particular account of the truth, one that seemed to meet certain needs. Although they were victorious on the battlefield, they tended to reconceive the allied victory as defeat. Undoubtedly, the war poets incorporated into their stories what was meaningful and functional to their beliefs and discarded what was not. This way they got rid of the Victorian heroic ideals and of the “big words” and nurtured from the ethos of Owen’s *Dulce Et Decorum Est*, focusing on the impact of the new military technology, the metaphor of the ‘war machine’ and the encounter with mass death. They brought war home, and together with war, a personal sense of loss, uncertainty and suffering that was central to their act of remembering. However, their memories tended to transcend defeat as the sole framework within which experience was narrated and became a site of struggle in which personal and cultural images were set forth in a dialectical relationship. Such is the case of one of the most talented Great War poets: Ivor Gurney.

Gurney’s partaking in the war led doctors to diagnose him as suffering from shell shock, which would later become one of the greatest metaphors of defeat in the
Great War, and to his final confinement in a mental asylum. However, Gurney’s battle with mental illness had started in his youth and, curiously enough, the war experience seemed to have marked an emotional and psychological impasse, offering him an escape from the demons that had haunted him in his civilian life and the rational support for building a more stable identity.

Drawing on Gurney’s letters, poetry and songs this paper will address the contradictions embedded within his texts, and explore the impact of the conflict on his writings. My contention is that although war meant battling both against the German and against his own mental instability and distress, it was also a break from these personal horrors, an inspirational force and a sexually liberating experience. In this sense, Gurney’s texts become the means through which these feelings are confronted and an opportunity for healing to occur, as they are impregnated not much with the anxieties for victory on the battlefield, but with a recurrent hope for mental stability and self-coherence, both as a person and as an artist.

Prieto, Sara (Universidad de Alicante), “‘The Fickle Nature of Memory’: Vera Brittain’s Chronicle of Youth and Testament of Youth”

Most literary studies on World War I have focused on the experience of combatants. However, the last decades have seen a growing interest in those “others who suffered, whose voices we must also attend” (Winter 2000: 11). Despite the critical neglect that women’s voices have traditionally suffered in studies on World War I literature, Vera Brittain’s autobiographical account Testament of Youth (1933) has become an exception in the field. Since its publication in 1933, it has been the object of analysis and criticism, and popular recreations of the text such as the BBC mini-series (1979) and the recent BBC film under the same name (2014) give evidence of its canonical status.

In Testament, Brittain describes the impact of World War I on civilian population. At the same time, she gives evidence of the rite of passage that both the author individually and the British society as whole underwent due to the traumatic experience of the Great War. The autobiography was written based on Vera Brittain’s own war diary, Chronicle of Youth: The War Diary, 1913-1917 (recorded between 1913 and 1917, and published in 1981). As Brittain herself explains, one of the main differences between the two texts is that whereas in Testament one “can see the forest, not the trees themselves”, in Chronicle “one sees the trees one by one, the forest never becomes quite clear” (Brittain and Bishop 2000: xv). In other words, Testament is unavoidable affected by “the fickle nature of memory, the passage of time” (Mangini González 1995: 54) and as such it may provide a better understanding of the conflict.

Brittain’s explanation to the different nature of both texts manifests the epistemological conflict experienced by those who witnessed World War I, be it in the trenches or in the Home Front. This epistemological conflict is a recurrent theme in most texts written during World War I, and it works as a guiding element for the
development of this paper. A key moment in the twentieth century, World War I can be understood as a collective rite of passage that shook the foundations of Western Society. Taking the anthropological framework of the rites of passage as a starting point, as proposed in Arnold Van Gennep’s *Les Rites de Passage* (1909) and further developed by Victor Turner in *The Forest of Symbols: Aspects of Ndembu Ritual* (1967) and other studies that followed, I will discuss the reasons why we can consider *Testament of Youth* as an example of a fulfilled rite of passage—in which the phases of separation, liminality and assimilation have been completed. *Chronicle of Youth*, on the contrary, can be interpreted as liminal text, as it gives evidence of Brittain’s state of in-betweenness, at a time in which her attitude towards the war had not been yet affected “the fickle nature of memory”.

**Sanabria Barba, María (Universidad de Valladolid y Universidad de Salamanca), “On Creativity, Animals and Rapture: Echoes of Edgar Allan Poe in the Poetry of John Gery”**

The development of American poetry, especially from the second half of the twentieth century onwards, has resulted in a wide and sundry corpus, in which the constant social remodeling has demanded a switch on the politics and importance of the poetic form. In the midst of the latest poetic revolutions and the “transnational turn”, the contemporary poet John Gery emerges with a new poetry of the self. In Gery’s poetics, the individual and the nation converge in a playful and subtle dialogue between the old and the new, the persona and the collective imagination. In examining the form and thematic patterns knitted in his poetics, the quietened voice of the genuine American tradition is clearly retrieved in a distinct and fresh voice. A thorough examination of *A Gallery of Ghosts* (2005), *American Ghost* (1999), *Have At You Now!* (2014), and of some additional poems which he has recently published in literary journals (2015) reveals that Gery’s style drinks from ancient and modern sources, and preeminently from the aesthetic principles bequeathed by Edgar Allan Poe. The acute descriptions of the natural and the human transform those embedded sources in a unique Freudian dialogue between physical and inner locales. Animal and human corporality coalesces in a taut metonymic relationship between the creative and primitive conflicted pulses of the individual and in the symbolic fluctuations of the form. Such variations comprise a structural model grounded in a combination of erotic rhetorics, present-day terminology reminiscent of Poe’s conceptualization of beauty and space. It is the aim of this paper to study the way in which E. A. Poe’s poetic theories and style, which constituted one of the pillars of the American tradition, assemble in John Gery’s lines in an unprecedented discourse of Poeian contemporaneity. A formal, imagological and mythocritical approach to Gery’s poetics will constitute the basis of the herein described study of influence. Most critics refer to his poetry as “political in vision”, but his reimagined aesthetics and diction blend different styles: the political cannot be dissociated from the *ars poetica* that lies beneath the rich descriptions of individual experience. The line that separates the material and the immaterial is temporarily suspended and human nature
appears naked in a whimsical metaphorical game. In this paper, I argue that Gery’s reconceptualization and assimilation of Poe’s poetic axioms lead us to formulate the question “who is Gery’s Poe?” thus forcing readers and critics alike to reappraise the ways of contemporary poetry.


With the advent of the 20th century, the poetic panorama of the time suffered a radical change. Numerous early avant-garde movements tried to shatter the imposed, artificial boundaries between artistic media, — including music, literature, and panting. In this artistic context, Federico García Lorca, following techniques previously established by key figures like Ezra Pound, developed a complex chromatic vocabulary which nearly transformed his poetry into a visual product. Even if nowadays his style continues influencing numerous artists, there has been little discussion about his impact on contemporary poetry. This paper aims to draw a comparison between Patrizia de Rachewiltz, literary active at the time and grandchild of Ezra Pound, and Federico García Lorca with respect to their treatment of color. In the pages that follow, it will be argued that the analysis of chromatic vocabulary is determining for the interpretation of Lorca and de Rachewiltz’s poetry as its application does not only encompass a pictorial or aesthetic concern, but also a symbolic one which, even if personal, goes back to a modernist tradition. Aesthetically, the authors illustrate concrete and highly surreal images built upon colors which create a specific chromatic mood in the poem as a whole. Interestingly, both poets recurrently develop this mood by omission: they apply modernist techniques, especially Pound’s Ideogrammic Method, to recall certain colors which are literarily absence in the poem. Semantically, their chromatic vocabulary operates in a complex series of interrelated, symbolic associations which frequently relies on alchemist allusions. Both authors usually use a chromatic vocabulary to evoke certain elements, stones, and metals, establishing a metaphor on the relation between manner and spirit based on alchemist principles. In this specific part, I should look to Guerrero Ruiz and Dean-Thacker’s work on Lorca’s application of color and its relation with minerals and stones. Taken together, these ideas suggest that both Lorca and de Rachewiltz rely on suggestion and omission to create an intimate poetry through the application of a chromatic vocabulary and that de Rachewiltz’s poetic production, because of her relation with one of the most important modernist founders, is a clear illustration of the evolution of modernist visual techniques and of their interaction with contemporary poetic aesthetics. To reach these conclusions, I shall pay attention to de Rachewiltz’s My Taishan and Lorca’s Romancero Gitano and Canciones to firstly analyze the techniques by which the colors are introduced in their poems, and then to how these techniques are also means to establish symbolic meanings. Finally, I will analyze de Rachewiltz’s “Where Eyes you Are” in order to acknowledge the influence exerted by Lorca on her poems and the way in which the application of chromatic vocabulary works on this concrete poem.
The critic Diane Long Hoeveler has argued that *Wuthering Heights* needs to be situated within the Gothic tradition that explores perverse sexual and generation relations. She goes further and connects Ambrosio, Lewis’s obsessed monk, with Heathcliff. The aim of this paper is to delve into this relation and to determine whether *Wuthering Heights* is a failed gothic novel or not. *The Monk* is the Gothic novel par excellence since it perfectly epitomizes the characteristics of the Gothic, focusing on questions of identity and on the male protagonist’s transgression of social and moral taboos. This transgression involves the confrontation with social institutions, including the law, the church and the family (Punter & Byron, 2004:278). Ambrosio, the main protagonist of the novel, is a precocious archetype of the satanic and tormented figure that Byron would later develop in *Manfred* (1817) and Mary Shelley with the character of Victor Frankenstein (1818). Whereas Ambrosio’s nature is the product of an anti-natural education, Heathcliff’s nature is precisely the result of a lack of education. In both of them, education creates an internal abysm between their natural self and their superficial self. Ambrosio’s rigid education contributes to the repression of his most natural and benevolent impulses. In the case of Heathcliff, however, it is his lack of education what contributes to the projection of his most natural impulses. Both Ambrosio and Heathcliff are two foundlings who exude an aura of illegitimacy and sexual rebellion, two Byronic antiheroes who enjoy a sort of masochist pleasure in destroying others as well as themselves. Both personify the darkest and most terrible side of human nature.

They appear to represent the wild forces of sexuality at war with the forces of feminine domesticity. Heathcliff, however, paradoxically represents the very forces that would perpetuate patriarchy and the system of male privilege. The female characters of Matilda and Catherine also possess a strong transgressive potential, although they unleash it in a different way. Matilda is in charge of triggering the lust of Ambrosio. She is one of the most powerful and articulated female characters of romantic fiction in the eighteenth century: “She speaks no longer to insinuate but to command” (Nick Groom, 2016: 29) and it is precisely her power and self-confidence what enlist the sympathy of the reader. Catherine’s subversive potential is highlighted in her pseudo-marriage with Heathcliff, which constitutes a negation of the traditional patriarchal family. However, this subversion is somehow frustrated when she decides to marry Edgar Linton and enters the social game.

Another conventional Gothic characteristic is the proliferation of narrative frames which contribute to create ambiguity. In *The Monk* there are inserted songs and ballads, and disconcerting stories-within-stories-within-stories, the legend of the Bleeding Nun, the Agnes subplot, the principal Ambrosio narrative, which occasionally cross and interrupt each other. With Raymond’s first person narrative, Lewis, anticipating Poe, gives the text psychological sophistication which anticipates the complex narrative system of *Wuthering Heights*. 
ROUND TABLE: “(Neo-)Victorian Studies and/in Spain: An Assessment”
Chairperson: Arias, Rosario (Universidad de Málaga). Participants: Arias, Rosario (Universidad de Málaga); Ballesteros González, Antonio (UNED); Lorenzo Modia, María Jesús (Universidade da Coruña); Monrós Gaspar, Laura (Universitat de València); Villegas López, Sonia (Universidad de Huelva)

This round table aims at presenting the relevance of Victorian and neo-Victorian studies and/in Spain under the auspices of a funded Network (‘Victorian and Neo-Victorian Studies in Spain Network’ – VINS-FFI2015-71025-REDT) with several work packages. The members involved, five Spanish researchers from different universities, are linked by their research into (neo-)Victorian studies and its diversity in contemporary society including Victorian predecessors and successors as well as neo-Victorianism. Our research focuses on the Victorians in an (inter)national context with the aim to synthesise the impact of the Victorians on the shaping of modern and contemporary European society. The first speaker (and chair of the round table) will consider the position of the research in the fields of Victorian and neo-Victorian studies and/in Spain and will encourage the audience to join and contribute to the current debate over the Victorians. How are the Victorians received today? What frameworks are useful in contemporary interventions into the Victorian literature and culture? To answer these questions, the first speaker, Rosario Arias (and chair of the round table) will briefly indicate recent conceptualisations already in use by Victorian and neo-Victorian scholars, such as haunting and spectrality, the ‘trace’, Thing theory, and sensing and perception, among others. Then, the other members of the round table will delineate some avenues for research in their respective work packages. Finally, we will invite the audience to contribute to the debate over the Victorians today.

The second speaker, Laura Monrós Gaspar, will deal with the notions of adaptation and reception studies in the context of Victorian theatre. The permeability of both adaptation and reception studies has been widely manifested by theorists such as Lorna Hardwich (2003), Linda Hutcheon (2006), Julie Sanders (2006) and others. Such permeability, together with the interdisciplinary perspective which underlies the two research fields, invites enquiries into the potential relevance of the notion of liminality for the two disciplines. In this round table s/he will consider the concept of liminality within the context of adaptation and reception studies for the construction of the canon and the counter-canon in the field of Victorian theatre. Unfortunately, this cannot be brought forward within the time limit of the presentation, but s/he will refer to some relevant issues which might open questions for a further debate. As a case study which illustrates his/her approach, s/he examines popular performances of the siege of Troy which invaded the early years of the nineteenth century in England. Rooted in the tradition set by Elkanah Settle’s greatly admired The Siege of Troy (1707), the Victorian popular stage was deluged with comic renderings of Greek and Roman epic which contested the Victorian construction of the modern hero and the nation. Both the circus and the minor burlesque theatres of the early nineteenth century accommodated performances which transplanted ancient images and mythologies to a new mise-en-scene which extolled the demotic in order to appeal to the audiences in Victorian
London. As s/he will demonstrate here, this was achieved by selecting the pre-existing images of the classical past in dialogue with a particular contemporary aesthetic texture which put in the foreground liminal refigurations of classical myths.

The third speaker, Sonia Villegas López, will consider the recovery of traces coming from the recent British past in Spain, and particularly in Huelva, especially in the 19th century and 20th centuries, and also the focus on neo-Victorian fictional biographies. In general terms, s/he proposes a study of bio-and bibliographical traces which re-visits historical and literary backgrounds. A substantial part of his/her team concentrates on the analysis of literary texts and material traces (objects, memorabilia, architecture, etc.) that offer a comprehensive view of the British legacy in Spain, whereas another member uses the biographical cue to approach the notions of ‘legacy’ and ‘inheritance’ in other ways, including the contemporary rewritings and revisions that neo-Victorian biofictions promote. Their work consists in a critical approach to the English presence in Huelva, which mainly began in the mid-nineteenth century with the British exploitation and development of the mining industry in Riotinto. Their contributions illuminate a complex set of issues and/or texts, including language exchanges and translations, diaries and travelogues, biographies, book industry and book culture, and the study of material traces. Another member of the work package works on contemporary fictional biographies and biofictions that return to the Victorian past, and problematizes the lives and circumstances of well-known nineteenth-century authors, like Charlotte Brontë. Especially in the years previous and past her bicentenary celebrations, Brontë’s figure and popularity offers a good counterpoint to foster literary and cultural exchanges, this time between the Victorians and us. Their lines of research are circumscribed to the following ones: Neo-Victorian biofiction: autobiography, authorbiography, and fictional (auto)biography. Victorian presences in Spanish 19th- and 20th-century culture: reading habits, libraries, travel literature and travel accounts; Victorian lives in Spain: the British community in Huelva in the 19th and 20th centuries and images of Spain in Victorian authors and texts.

In relation to this, the next speaker, María Jesús Lorenzo Modia, will consider the retrieval of the Victorian writer Elizabeth Gaskell. The retrieval and recuperation of narrated identities is one of the nuclear elements of Paul Ricoeur’s hermeneutic approach applied to the study of literature (2000). Writers make the past real in that it survives in texts, documents, testimonies and witness-accounts. From this perspective authors transform data into their narrative matter. This presentation will deal with Elizabeth Gaskell and her literary production that includes six novels, various novellas as well as a biography of Charlotte Brontë. In the present day her texts are being reassessed from manifold viewpoints. Although there is consensus in the academy as to her belonging to the contemporary literary canon, her literary figure has received due attention only from the end of the twentieth century onwards. Thus, 1985 saw the foundation of the Gaskell Society and the Gaskell Journal in the 175th anniversary of her birth. While as a writer she enjoyed positive contemporary reception by both readers and critics, she lost momentum approximately for a century. The last 40 years were instrumental in the revival of her popularity mainly through new scholarly editions of
her six novels, as well as of her novellas and tales, together with television series and adaptations of her most popular novels, e.g. Pickering and Chatto edition of her complete works (2005-6), TV Series of *Wives and Daughters* (1999), *North and South* (2004) *Cranford*, (2008-09). 2016 marks the bicentennial celebration of Charlotte Brontë’s birth, a date particularly relevant in Gaskell’s scholarship since she had been commissioned as authorized biographer by Patrick Brontë. Although being herself a biography writer she was belligerent against the publication of any such texts on her and refused to provide information on or letters to or by her, and her family followed her wishes in that respect after her death. However, at the end of the twentieth century various biographers attempted the task of writing on her life: Winifred Guerin (1976), Uglow (1993), Chapple (1997), and Bonaparte (1992), together with an edition of her letters: Chapple and Pollard (1997). Lastly, in Spain there is growing interest in this writer as all her novels as well as her biographical have been recently translated by both academic and general publishing houses.

The last speaker, Antonio Ballesteros González, will delve into neo-Victorianism as a field open to revision and reinterpretation. In this sense, the last speaker will pay attention to the neo-Victorian vampire as disenchanted image. Rooted in the atavistic and nebulous mists of folklore, the vampire has always shown its multiform and protean capacity of adaptation to the different events and periods of history. Paradoxically enough, shedding no reflection in the mirror of early literary texts, vampires have become doubles of human fears and anxieties of all times. This talk presents an inclusive overview of how the vampire has evolved from a symbol of monstrosity, horror and sexual polysemic behaviour in the Victorian period to one of present-day decadence, and pubescent and puritan love in some significant paradigms of neo-Victorian literature and culture. The origins of the vampire as a literary myth reflecting the uncanny can be traced back to the Romantic period, with the narrative point of departure of John William Polidori’s ‘The Vampyre’ (1816). James Malcolm Rymer’s ‘Varney the Vampire’ (1837), published in installments at the threshold of the Victorian era, turned the creatures of the night into an emblem of popular culture which would be exploited later, in Victorian sensation narratives, in the symbolic form of elusive and sexually deviant monsters like Joseph Sheridan Le Fanu’s ‘Carmilla’ (1872) and Bram Stoker’s *Dracula* (1897). The languid decay of the literary vampire in the first part of the twentieth century was counterpointed by the zenith of vampires as cinematic creatures, from Murnau’s *Nosferatu* (1922) to Tod Browning’s *Dracula* (1931), reaching the sexual fetishism of blood in technicolor, incarnated by Terence Fisher’s *Horror of Dracula* (1958) and the subsequent Hammer films, all of them enriched by Gothic and neo-Victorian features. The crepuscular tone of Anne Rice’s “Vampire Chronicles” and, to some extent, John Badham’s *Dracula* (1979) paved the way for the rise of the postmodern and neo-Victorian vampire, portrayed in Francis Ford Coppola’s *Bram Stoker’s Dracula* (1992) and, ultimately, in Stephenie Meyer’s “The Twilight Saga”. It is my contention that, in recent times, the vampire has become a “disenchanted image”, an emblem of adolescent and tamed “romantic love” which opposes the powerful figure of ancestral horror revealed by the Victorian vampire.
Bueno Alastuey, Camino (Universidad Pública de Navarra); García Esteban, Soraya (Universidad de Alcalá); Villarreal Olazoia, Izaskun (Universidad Pública de Navarra), “Integración de la telecolaboración en la formación del profesorado para el desarrollo de la competencia de aprender a aprender”

El objetivo de este estudio es presentar los resultados preliminares de un proyecto de investigación en curso -TELNETCOM (EDU2014-54673-R), cuyo objetivo general es analizar cómo la integración de la telecolaboración en los cursos de educación superior podría afectar el desarrollo de algunas de las Competencias menos evaluadas para el aprendizaje permanente (Comisión Europea, 2007). El desarrollo de algunas de esas competencias (ej. la comunicación en lengua extranjera o la competencia intercultural) ya han sido propuestas de investigación (Bueno-Alastuey, 2013; Vinagre, 2010, 2014; García Esteban, 2015), mientras que otras competencias (ej. aprender a aprender o la competencia digital) han demostrado ser difíciles de desarrollar y evaluar, según expresa el informe de la Unión Europea para la formación (2010), por lo que su progreso sigue siendo objeto de estudio (Vinagre, en prensa). La colaboración virtual se presenta como una técnica óptima para desarrollar algunas de las competencias mediante el aprendizaje experimental, aunque la investigación al respecto sigue siendo escasa (Bueno-Alastuey y Kleban de 2016; Kleban y Bueno-Alastuey, 2015).

Nuestro objetivo es continuar esta línea examinando cómo un proyecto de telecolaboración puede ayudar en el desarrollo de la competencia digital y la de aprender a aprender en el grado de formación del profesorado. Los participantes fueron dos grupos de estudiantes del Grado en Magisterio de Educación Infantil y Primaria de la UPN (Universidad de Pública de Navarra) y CUCC (Universidad de Alcalá). Se llevaron a cabo dos prácticas de telecolaboración por video-conferencia (Skype) para discutir sus conocimientos CLIL/AICLE.

La principal tarea propuesta fue la creación de una unidad de AICLE que demostrara tanto el conocimiento de contenidos como el del uso de herramientas digitales. Estas tareas se utilizaron para analizar la evolución de una de las competencias menos evaluadas, la de aprender a aprender. Las unidades iniciales y finales AICLE, las dos telecolaboraciones grabadas, y los cuestionarios previos y posteriores a la experiencia se utilizaron para analizar el desarrollo de esta competencia. Los análisis cuantitativos y cualitativos de los datos mostraron trazas de cambios en su desarrollo y profundización en sus conocimientos. Estos cambios y mejoras apuntan a los beneficios que un proyecto de telecolaboración puede aportar a los programas educativos de formación del profesorado.
In the last decades there has been a continuous increase in the use of new technologies in language lessons up to the extent that they “have become central to language practise” (Motteram, 2013: 5). This huge change in the language teaching field has also interested different scholars from an empirical point of view and several studies which aim at analysing whether using new technologies inside the classroom improves students’ learning process have been conducted. Thus, some of these have placed a special emphasis on the effectiveness of using new technologies to teach grammar and writing (Potter and Fuller, 2008), and vocabulary (Li, 2009); however, the use of these technological resources to teach pronunciation has been mainly neglected, possibly due to the fact that the teaching of English pronunciation still tends to be disregarded in most EFL classrooms, being considered as time-consuming (Szpyra, 2015; Author, 2016).

Fortunately, little by little, more attention is being paid to the teaching of pronunciation, not only in journals and conferences which specifically revolve around research on this language field (Derwing and Munro, 2015), but also in the number of resources and materials designed by teachers and teacher-trainers to teach pronunciation with the help of new technologies. However, in spite of this extensive list of teaching materials, it seems technological resources are not yet so popular in EFL classes in Spain to teach pronunciation (Author, 2016).

The main purpose of this paper is therefore to provide an overview of the materials currently available for teaching English pronunciation, resources believed to be motivating and entertaining for students since they are extremely accustomed to using them on a daily basis. This paper will be divided into two main parts: in the first section, a number of technological resources and devices will be described; they will be organised in four main groups: a) apps (Sounds, Clear Speech, Cool Speech); b) paper and electronic software; c) blogs; and, d) other websites. The second section will be of a more practical nature and some of the devices introduced in the previous part will be further explained, including a demonstration on how they actually work and some practical ideas as to how to use them inside the classroom with our students. It is believed that using these resources and suggested tasks renders high benefits and is certainly a way of moving away from the repetitive and traditional format of listen and repeat and discrimination pronunciation tasks typically found in EFL textbooks addressed to Spanish speakers (Author, 2016) towards more attractive, innovative and creative teaching and learning activities.
Las dos herramientas\(^4\) que se presentan suponen un avance para el estudio del lenguaje. El diseño de estas herramientas ha sido llevado a cabo por el Grupo de investigación en Validación y Aplicaciones Industriales de la Universidad Politécnica de Madrid. La herramienta Social Clipping permite el acceso a la información publicada en los medios para compilar un corpus siguiendo los parámetros que se hayan establecido; por lo tanto, nos permite reunir un corpus amplio que cumpla los requisitos de cualquier estudio (McEnery and Wilson, 1996; Wynne, 2005). La nueva versión de la herramienta TesaurVai++\(^5\) es una aplicación informática desarrollada con el fin de crear y gestionar tesauros, ofreciendo ahora la visualización gráfica de los mismos; además, permite también extraer términos, ya que integra la herramienta SimpleExtractor, un potente extractor terminológico. TesaurVai++ facilita el trabajo de todos aquellos que se dedican al tratamiento, estudio y análisis de la lengua. Una de sus principales características es su sencillez de manejo y sus interfaces intuitivos. La herramienta permite configurar aspectos de la extracción, exportar a ficheros y proceder a la selección de aquellos elementos con los que queremos trabajar (tanto manualmente como con la ayuda del módulo de extracción de términos), para crear un tesauro organizando los términos seleccionados estableciendo relaciones y categorías de carácter semántico entre los mismos. El módulo del tesauro visual permite la organización de los términos seleccionados de manera sencilla (Doerr, 2001). El objetivo de este trabajo es mostrar la funcionalidad de las mismas para los estudios lingüísticos (McEnery, Xiao and Tono, 2006) realizando diversos análisis que sirvan para comprobar su utilidad tanto en el proceso de compilación de corpus de textos con los que trabajar, como en el análisis de la información gracias al extractor, que permite trabajar con términos simples y complejos, junto con el contexto; así como la representación de los mismos (Baader et al., 1992). También se mostrara la aplicabilidad de la herramienta de gestión de tesauros, cuyo módulo de tesauro visual incorpora nuevas opciones a la consecución de resultados de estos estudios.


ROUND TABLE: “Autonomous learning and teaching innovation of L2 through internet and intranet resources”

Chairperson: Escudero Pérez, Jimena (Universidad de Oviedo). Participants: Escudero Pérez, Jimena (Universidad de Oviedo); González Chacón, Mª del Mar (Universidad de Oviedo)

The importance of the teaching of languages within the context of the European Union has been highlighted not only in EU legislation but also in the implementation of different Spanish education policies in this regard. The Treaty of the Functioning of the European Union (TFEU) states that particular action should be taken aimed at “developing the European dimension in education, particularly through the teaching and dissemination of the languages of the Member States” (Art. 165.2). With this purpose in mind, European countries have focused on the accomplishment of this objective: in terms of Higher Education, Spanish universities have worked hard to achieve the goal of a multilingual citizenship (Dalton-Puffer 2011) and their actions now reflect the strong influence of the European programmes and policies on internationalization (Rumley and Howard 2015). Particular attention should be paid to the Europe 2020 Strategy that fosters excellence and an enhancement of the EU’s mobility as well as different university programmes such as Erasmus+ but which also highlights the importance of a modernisation of higher education through the implementation of the education systems, “gearing learning outcomes towards labour market needs” (European Commission 2010).

The learning of a Second language is, therefore, of paramount importance in this context and two particular aspects require special attention when discussing Higher Education in Spain. Firstly, the growing inclusion of Content-and-Language Integrated Learning (CLIL) instruction at a tertiary level of education, a technique that facilitates the learning of a particular field of knowledge together with a foreign language and, thus, constitutes an innovation in education for the modern times (Coyle, Hood and Marsh 2010). Secondly, the use of computer-based Internet-hosted Learning Management Systems (LMS) that have proven an effective complement to traditional classroom instruction (Meurant 2009). In terms of the teaching of languages, during the last decades there has been a common approach to online education as an alternative to traditional university education based on the model of campus education (Guri-Rosenblit 1999, 2005, Palloff and Pratt 1999, Monahan, McArdle and Bertolotto 2008, Petrakou 2010, Barab, Thomas and Merrill 2001). The use of the Modular Object-Oriented Dynamic Learning Environment (MOODLE) has been adopted by many academic institutions worldwide and accounts for almost 80 million users in 2016. This free and open-source software provides a flexible teaching and learning platform whose many advantages include the fact that it can be customised according to the particular needs and that it offers the possibility of accessing through a variety of devices and web browsers. The Virtual Campus in the University of Oviedo based on the MOODLE platform was established in 1999 and has been used mainly to implement lectures but also to support distance learning and autonomous work. It has been identified as the
web space where students find courses and communicate with other students and professors (Maher 1999). It has grown steadily since then, and by 2013 it had reached 3,100 courses and an average of 80,000 weekly accesses from students and professors from the institution. The creation of the Innovation Centre in 2000 also contributed to the implementation of this platform since this institution aimed at researching and implementing Information and Communication Technologies (TICs) in order to use them as a training tool for the teaching and transmission of knowledge. Since then, different measures have been taken to achieve this, including the annual call for Teaching Innovation Projects where the three projects that we present here today were born.

These innovation projects focus on innovative teaching methodologies in English as a Second Language (ESL) instruction, incorporating the use of online activities and Learning Management Systems, and the promotion of blended or hybrid education as a complement to traditional classroom pedagogies (Meurant 2009). The use of the Virtual Campus and online activities is understood as a useful tool to monitor the autonomous work of the student in the classroom since it addresses the problem of the different paces of students’ learning, while also allowing them to take personal responsibility for their own formation. In addition, the different activities offered promote a critical and responsible use of technology in the learning of languages and improve cross-curricular skills in higher education. This is the context for two of the projects presented here: “The Virtual Campus as a tool to improve autonomous learning and the acquisition of oral communicative skills in English as Second Language” and “Professionalization and integration into the international labour market of the students of the University of Oviedo: CVs in English”. On the other hand, the use of blogs can be understood as an example of a different online platform through which CLIL lessons can be effectively presented in the bilingual lesson and this was achieved through the development of “Culture and Literature as a didactic resource. The use of ICTs to promote language learning in the bilingual classroom”. The three teaching innovation projects were biannual and were designed and put into practice during the academic courses 2014-2015 and 2015-2016.

The first speaker will deal with the project “Culture and Literature as a didactic resource. The use of ICTs to promote language learning in the bilingual classroom” which originates as part of a Collaboration Agreement between the University of Oviedo and the Board of Education of the Principality of Asturias for the implementation of educational activities in different institutions. The project is aimed at Secondary Education teachers of bilingual programmes that are taking a language course at the Mieres Official School of Languages (level C1 of the Common European Framework of Reference for Languages) and promotes the development of communication skills and linguistic proficiency both English and French as a Second Foreign Language through the use of different literary texts from a variety of countries (United Kingdom, Ireland, United States, France and some African countries). These activities are part of a blog created for this purpose - http://culturaliteraturayclil.blogspot.com.es/- and so, they offer an alternative to
traditional foreign language classes since students can manage their own learning process through the use of online guided materials. At the same time, the suggested activities, which include a range of texts and recordings by native speakers, foster a series of socio-cultural aspects and promote values of common understanding and equality between different cultures. Some of the English excerpts chosen are from “The Story of an Hour” (1894), by Kate Chopin, “Baby No-Eyes” (1998), by Patricia Grace, or Translations (1980), by Brian Friel. This choice has been based on the idea that the passages can be used to foster the learning of a language, but also on the premise that they introduce cultural themes which can foster communicative activities such as in-class debates about the different topics suggested, constituting a corpus for the practice of an effective CLIL lesson.

The second participant in this round table will present the reality that ESL students often perceive listening as one of the most complicated skills to develop (Hasan 2000) and the second project, “The Virtual Campus as a tool to improve autonomous learning and the acquisition of oral communicative skills in English as Second Language”, focuses on this competence through a variety of graded listening comprehension activities that students have to complete using the Virtual Campus Platform. Understood as a complementary activity to the learning of English for Specific Purposes (ESP), the project has been developed over a period of two academic years and has been gradually adapted to the different levels and particular needs of the groups, now including listening comprehension exercises from level B1 to C2 of the Common European Framework of Reference for Languages. It comprises a wide range of degrees (Engineering, Chemistry, Law, Geography and Medicine) and complements the learning of English in the classroom. The implementation of this project as an integral part of the students' autonomous work proves particularly useful for ensuring their involvement in their own learning process and promoting digital competence. The project has proved mostly effective as regards the students’ participation and their progress in the oral comprehension skill.

The last presenter will argue that Higher Education is now understood not only as an institution that provides knowledge content but which also has to promote the acquisition of a number of abilities and skills that help students enter the labour market after finishing their studies. The last project, “Professionalization and integration into the international labour market of the students of the University of Oviedo: CVs and professional networks in English” uses Content-and-Language Integrated Learning together with online software to focus on this aspect of ESL training that has only been treated marginally in the L2 classroom. As in the case of the previous projects, it has been implemented in a number of different degrees at the University of Oviedo and it tries to meet the demands of a growing number of students that feel there is not enough training regarding professional applications of the use of the Second Language. In this case, the focus is on the writing of CVs in English, adapted to the particular characteristics of each professional profile. The growing importance of online education and its inclusion in the teaching of different subjects has led to the creation of a web content package that integrates theoretical and practical learning materials that can be
simultaneously used by different subjects of the University of Oviedo. Based on eXeLearning, a free software tool that allows teachers and academics to create interactive web content easily, this project centralises both the student’s work and the correction of the different activities in a single package that students can access easily – thus, managing their own learning process as part of their autonomous work. The fact that it was a biannual project allowed a continuous implementation of its contents through the different stages. In this sense, during the first period, academic course 2014-2015, it was mainly thought as a set of activities and contents selected and designed by the team of professors involved in the project, which were afterwards uploaded onto the Virtual Campus of the University of Oviedo so that students from the different degrees involved could access and participate in the courses. After this, a second phase has implied the update of the resources as well as their more effective presentation through the use of eXeLearning as a tool that has facilitated both the students’ performance and assessment.

These projects try to give an answer to the problem of dealing with efficient autonomous work on behalf of students learning English as a Second Language both in Higher and Adult Education. The emerging technologies have substantially changed the teaching of foreign languages and might be a possible solution for the problems faced by students when trying to study a language on their own. Not only web activities but also Learning Management Systems, such as Moodle, provide an opportunity to explore new methods of teaching and learning languages through a variety of activities. Some of the questions that will be raised and discussed are related, first of all, to the effectiveness of the projects according to the results achieved, which will be presented in the round table. Also, the possibility to put them into practice in the future as more inclusive practices as regards their content and participants will be analysed. Finally, conclusions intend to reach an agreement about the importance of questions such as autonomous work and online education and their connections, as well as to state the relevance of teaching innovation projects as a possible means to achieve this aim.
Syllable structure has been found to be one of the areas of difficulty in non-native speech (Eckman, 2004). The manifestation of this difficulty can be clearly seen in the mastery of final consonant clusters in the interlanguages of those second language (L2) learners whose native languages have no (or a limited number of) consonant clusters in word-final positions. Much of this research has addressed the production of the past morpheme [-ed] and revealed that learning experience plays a positive role as more advanced learners exhibit fewer mispronunciations than beginner learners (Goad and White, 2006). In the case Spanish learner of English, this proficiency effect has been attested both in a formal learning context (Gallardo del Puerto & Friedman, 2013) in a more natural learning environment (Campos, 2009).

The present study aims at investigating the degree of phonetic vs. morphological condition in Spanish speakers’ productions of L2 English complex codas resulting from the addition of [-ed] and [-es] morphemes. 62 tertiary experienced language learners in three groups (upper-intermediate, advanced, and lower-advanced) were compared before and after an on-line 4-week intervention phase on verb-tense practice which also included tutorials on the pronunciation of both English morphemes. Participants performed a delayed read-aloud task with 16 sentences which included homophonic monosyllable words containing complex codas both in inflected and root forms (e.g: fined, find).

Preliminary auditory analyses coded by one native speaker revealed a rather low incidence of errors overall (15%). We found no statistical differences between the realization of clusters in inflected forms vs. root forms but discovered a positive correlation between the two variables, indicating that those learners who mispronounced the clusters in the root forms did so in the inflected forms. We also found a group effect in the production of [-ed], as the higher the English level of the learner group the lower the rate of error incidence. Finally, no treatment effect was found.

A qualitative account of errors will be displayed, showing the type of cluster production mistake produced (i.e.: missing consonant, insertion of epenthetic vowel or consonant misproduction) and their frequency. The analysis revealed a higher number of errors in the Consonant+Fricative coda cluster sequences than in the Consonant+Plosive sequences.

Results adjoin the literature that shows a positive effect of learning experience
in the acquisition of L2 syllable structure. They also indicate that advanced learners’ mispronunciations of clusters in inflected words are phonetically-conditioned, supporting the Prosodic Transfer Hypothesis (Goad & White, 2006), according to which L1 phonological constraints limit the production of inflectional morphology. Reasons for the type or error incidence found will be discussed.
The opening of Carmel Bird’s *The Bluebird Café*—set in Tasmania—presents readers with a bird’s eye view of the Historic Museum Village of Copperfield, an amusement park baptised by *Time* magazine as “the Disneyland of the Antarctic”. The park is an exact reproduction of the original village of Copperfield, its Bluebird Café included, built under a huge glass dome. Three families feature prominently: the Bests, a family of entrepreneurs, are the owners of the park; the O’Days, whose daughter Virginia, an expatriate writer, is now back in Tasmania commissioned by the Bests to write a play; and the twins Bedrock and Carrillo Mean, who own the Bluebird Café, a quaint timeless timber tea room (10) in the old Copperfield, now a ghost town. Bedrock and Carrillo’s daughter, Lovelygod, the fruit of their incestuous relationship, is missing since the age of ten and her disappearance is the object of much speculation in the novel. The narrator speaks of Lovelygod as “the last of the Means” (8) and a statue of her is exhibited in the wax museum of the amusement park, not far from the remains of William Lanney, the last male Aboriginal Tasmanian (10), subtly setting Lovelygod’s disappearance in parallel to that of the extinct Tasmanian race.

*The Bluebird Café* makes ample reference to the figure of the lost child, a recurrent motif in Australian literature. It is my contention that the topic of missing children in Bird’s novel calls forth a multidirectional approach that connects stories of traumatic disappearances across history and, to a lesser extent, geography. Significantly, Lovelygod’s mixed Aboriginal and English ancestry allows for a two-fold reading of her disappearance: one that expresses the white settlers’ fears of their children being lost in the bush; and a second which reverberates with the Aboriginals’ experience of losing their children to the Australian government in what is known as The Stolen Generations.

The purpose behind the multidimensional approach is to read Lovelygod’s disappearance as politically productive. I believe that the girl’s status as “missing” — neither alive nor dead— exposes the cracks in the modern biopolitical state denounced by Giorgio Agamben in *Homo Sacer* (1995) and opens up Bird’s novel to what Jenny Edkins in *Missing: Persons and Politics* (2011) has termed “a politics of the person-as-such.” Based on her earlier distinction between “trauma time” and “linear time” (*Trauma and the Memory of Politics*, 2003), Edkins affirms that the missing person — lost to the linear time of history and the state— constitutes “a crucial site of weakness for sovereign power” (“Time, Personhood, Politics,” 2014, 128) and provides a way out of the commodification and instrumentalisation of personhood she associates, following Agamben, with the politics of the modern state. The figure of the girl exhibited in the
theme park acts as a multidirectional reminder pointing back at a missing race, along with the lost children of the settlers and the Aboriginal children forcefully removed from their families. Fruitfully, approached as “a person-as-such,” Lovelygod stands for the hopeful possibility of flying the nets of contemporary sovereign politics.

Carbayo López de Pablo, Teresa (Universidad de Zaragoza), “‘No more Laughing… All the Sweetness done’: Negotiating Difference in Olive Senior’s ‘Ballad’ (1986)”

Olive Senior’s short fiction articulates to a great extend the author’s concern about “the restrictive and constrictive socialization of girls” in the rural Jamaica that dominates all her literary output. Senior’s young girl narrators and characters constantly try to negotiate the contradictive notions of respectability that are upheld in a post-colonial Jamaican community whose resistance to (neo)colonial hegemonic forces and imposed hierarchies is ambivalent. In “Ballad,” the last short story in Senior’s first collection Summer Lighting (1986), the young narrator, Leonora, reconstructs the story of Miss Rilla using the form of the ballad that she has learnt at school. In so doing, she will counter the gossips that she overhears describing Miss Rilla as unchristian and amoral due to her open relationships and her garish clothes, and her own perception of her as a joyful, generous and strong woman. The text includes hence a polyphony of voices and viewpoints dealing with Miss Rilla’s deviant behaviour that are channeled and negotiated by the narrator.

This paper analyses “Ballad” as a palimpsestic construction that subverts hegemonic and normalized versions of womanhood, celebrating instead alternative models that highlight women’s agency. I will rely on Max Silverman’s palimpsest memory and Mikhail Bakhtin’s polyphony as well as on discourses dealing with the concept of community to stress the tension between its fictitious homogeneity and otherness. Whereas the image of the palimpsest presents memory as a dynamic and communal category open to the “interaction of different structures”, Bakhtin’s concept of polyphony will help me to study the text as a plurality of consciousness with the ability to subvert. The narrator’s weaving together of imaginative Jamaican creole, her notions of storytelling and the literary form of the ballad gives way to a hybrid construction that resists the community’s prejudiced description of Miss Rilla. In doing so, Leonora not only restitutes through narration Miss Rilla’s agency in the face of the social conservatism of adults, but also embraces more flexible and less constraining notions of womanhood and gender roles. By positing a young girl as agent for revision and reconstruction in “Ballad,” Senior ultimately explores the role of children as catalysts for social change in post-colonial Jamaica.
Carmona Rodríguez, Pedro Miguel (Universidad de La Laguna), “Conviviality, Antagonism and Paradox: Anita Rau Badami’s Art of Diasporic Fiction in *Tell It to the Trees*”

Anita Rau Badami’s *Tell It to the Trees* (2011) is tied on one side to a Gothic tale of domestic violence and arranged transnational matches, and therefore to the darkest side of diasporic transit, and on the other to the fragmentation of sturdy silences, as the presumed basis of atavistic familiar respectability. Halfway between a solidified realm of tradition and new acculturated identities, back and forth between Merrit’s Point (BC) and Madras, the novel grafts the global in the local ground. Under Vikram Darma’s tyranny, India and Canada struggle for the place of the *other*: the memories of the adulterous first wife Harini are suppressed by the arrival of Sunam, who will grow up Harini’s daughter, Varsha, nurse Vikram’s elderly mother, Akka, and complete the family with Hemant. Their lives are opinionated in the journal of the Dharmas’ tenant, Anu Krishnam, the eventual casualty in the murder scene that opens the novel, bringing its end close to its starting point.

This paper analyses how Badami’s novel destabilizes the orientalist ethnic or gender otherness bound to surface in any South Asian Canadian text marketed in Canada. First, an over predilection for a convivial coalescence of gender antagonist discourses of subversion of and compliance with patriarchal authority makes the novel bet for echoing the double paths of much current postcolonial fiction and theory. Second, underscoring multiple geographical, generational and experiential positions, a prevalent dislocation makes of the novel a ground of antagonism and paradoxes striving for prevalence. While the villain Vikram remains silent, his victims, arguably sentenced to the inarticulateness implicit in *telling it to the trees*, enunciate their traumas. Indeed, victims and victimizers swap places easily: Varsha denounces her mother’s recurrent adultery and her own silence, unveils her overt possession of her brother and stepmother. Sunam is prey to a will to leave India and a desire to return, and Hemant gradually transforms from victim to murderer, process and technique shared with his grandmother, a deposit of ancestral wisdom, and her husband’s executioner by hypothermia. Thus, the double-sided nature of postcolonial discourse infiltrates Badami’s text, only able to assertively posit the doubleness of the interstitial diasporic account.

Cobo Piñero, María Rocío (Universidad de Cádiz), “Looking for Transwonderland: Gendered Countertravel Writing and Postcoloniality”

The aim of this article is twofold: firstly, it draws on Patrick Holland and Graham Huggan’s idea of “countertravelers,” in relation to travel writing, so as to meditate on how contemporary writers take up the genre’s potential for cultural critique. Justin Edwards and Rune Graulund extend the countertraveler paradigm even further by arguing that postcolonial travel writing is not just oppositional or “writing back,” because it offers frames of reference that exist outside the boundaries of European
knowledge production. Approaching travel writing as a form of colonialist discourse and how it is disseminated constitute the main preoccupations of Mary Louise Pratt’s pioneering *Imperial Eyes*, a foundational text that also has major theoretical implications in the present study.

Secondly, this paper intends to explore the relationship between gender, identity and the critique to imperialism, following Alison Blunt and Gillian Rose. Although Blunt and Rose focus their edition on Western, female white writers, the novel under analysis, *Looking for Transwonderland: Travels in Nigeria*, brings to the surface the complex background of its author, Noo Saro-Wiwa. She is the daughter of the popular Nigerian writer and environmental activist Ken Saro-Wiwa, who was also a member of the Ogoni, a small, deeply aggrieved ethnic group that sits astride much of Nigeria’s oil wealth in the southeast part of the country. After her father’s execution in 1995 by the Nigerian military regime, she avoided visiting the African country for more than a decade.

Nigerian by birth and English by upbringing, Noo Saro-Wiwa tackles with the complexities of her identity and the more than three hundred ethnic groups that populate Nigeria, home of a hundred and fifty million people. *Looking for Transwonderland* is a postcolonial travelogue, with a double investment in the personal and the social. The novel accounts for the four-month journey to Nigeria the author undertook out of her desire to see the country “under fresh eyes” (Derbyshire 47). The prologue situates the travel and the sense of cultural dislocation that has pervaded Saro-Wiwa since childhood, living between Port Harcourt, the town in southern Nigeria where her family spent the summer, and Surrey, “the place I called home” (4).

Like Chimamanda Ngozi Adichie’s *Americanah*, the text unravels the trips with a sharp sense of humour, a strategy that assists Saro-Wiwa to disassociate Nigeria from her painful memories. In this regard, the title of the novel refers to the amusement park built in Ibadan and it epitomizes the urge the author/countertraveler once had “for Nigeria to ‘achieve’ and be a place that people admire and want to visit, a credible tourist destination” (Saro-Wiwo 98). Described in the tourist guides as “the closest thing Nigeria has to Disney World” (Saro-Wiwo 99), this intriguing depiction brings to mind Jean Baudrillard’s theories of simulacra, in which Disneyland is the perfect model of the American way of life, a social microcosm and a play of illusions. Transwonderland can also be related to Homi Bhabha’s ideas on mimicry and the asymmetrical interplay between colonizer and colonized.

Cruz Gutiérrez, Cristina (Universitat de les Illes Balears), “The Kinky Factor: Sketching, Glorifying, and Visibilizing the Afro on Instagram”

Black natural hair has historically been one of the most powerful symbols of ethnic difference. Black women are frequently object of discrimination when sporting kinky hair, which bears witness to the intersection of gender and race when dealing with the Black female body. Hence, hair plays a fundamental role in processes of Black female identity formation. Natural hair has been object of socio-political discussions
since the late 1960s, when the first hair movement developed in the US, giving way to a shorter revival in the 1990s (Thompson 2009). In this context, grass-roots demonstrations aimed both to visibilize the political nature of Black natural hair, and to debunk stereotypical portrayals of kinky hair as bad hair (Byrd and Tharps 2014; Thompson 2009). In the late 2000s scholars noted the rise of a hair movement emerging in, but not limited to, diasporic communities (Byrd and Tharps 2014). The distinctive features of this movement allegedly characterize it as a third wave of the hair movements.

Studies on the nature of this new wave demonstrate the significance of online natural hair communities and social networks such as blogs, YouTube Channels, Instagram, and Facebook in encouraging dialog, self-acceptance, and self-empowerment among Black women (Byrd and Tharps 2014; Curtis 2015; Harris 2015). In this line, this paper explores four Instagram accounts belonging to four online natural hair communities. My aim is to illustrate how Instagram operates in order to visibilize the main concerns and focuses of action of the third hair movement. Instagram will be deemed as having a unique potential to accommodate and combine the multifaceted values of the movement. This idea will be associated with Instagram’s visual nature, which eases users’ identification with images reclaiming the beautifulness of natural hair. For this to be possible, I unfold the role personalization plays within Instagram, which is related to its nature as a social network mostly based on visual inputs (Harris 2015; Lomborg 2014). In this context, the importance of participation and communication are pivotal in creating supportive and inclusive natural hair communities.

I shall give an account of these online sites positing counter-discursive narratives in seeking to destabilize the Western patriarchal discourse on beauty. For this, as social spaces, Instagram accounts are conceived as independent sub-communities where the so-called “participatory culture” (Jenkins 2009, xi) fosters creativity, interchange of knowledge on natural hair, self-definition, and bonding between its users. The main interests of the new wave of the hair movements will be revealed through the analysis of images posted in the selected Instagram accounts. Such interests will be related to placing emphasis on: (a) the uniqueness and originality of natural hair; (b) teaching new transitioners how to take care of natural hair; (c) instilling confidence through displaying positive images of Black women featuring natural hair; (d) criticizing the patriarchal hegemonic discourse on beauty and body politics; (e) intergenerational teaching focused on instilling self-love and agency in young generations.

Diego Sánchez, Jorge (Universidad de Salamanca), “Subalternity as a Decolonial Critique in Anuradha Roy’s Fiction”

Anuradha Roy’s novels (2015, 2011, 2008) define and explore subalternity throughout a myriad of female characters who firstly subvert Western epistemic canons of contemporary literary narratives and secondly portray the reasons that originated subaltern spaces and bodies to defy unitary ethical and political definitions of Indian
traditions both within and beyond South Asia. Accordingly, this paper aims at explaining why Anuradha Roy’s fiction should be considered decolonial writing (Spivak 1988; Guha, Wilson 2006; Mignolo 2000; Grosfoguel 2011; Ahmed 2014) and so it formerly acknowledges that her writing should be included in what has been called “Post-Millenial Indian Fiction in English” and “New Indian Writing” (Dawson Varughese 2013) and it latterly studies how Roy creates describes and challenges subaltern spaces and bodies by recognising both South Asian and Western cultural clichés about India as well as old and neo-imperialist, both political and economic, schemes of power that her characters disrupt. Drawing from postcolonial, decolonial and feminist theories I posit that Anuradha Roy’s writing shows a pioneering approach in describing the current political, economic, social and religious schemes of power established upon Indian women as subaltern subjects/objects as well as it offers a new decolonial and contemporary approach to interpret the existence (or possibility) of a new India through the construction of a subaltern India.

Faura Sabé, Salvador (Universitat Autònoma de Barcelona), “Piercing Sheila’s World; Revolving Dangor’s Work”

There are a number of authors whose books cannot be fully interpreted unless the totality of the universe that they have created and the subtle interdependencies that this created universe has internally generated are warily disclosed. Achmat Dangor is one such writer. This being the case, this article is an attempt at unveiling some of the shuddering intricacies of Dangor’s literary universe and works at four different levels. In the first place, “Piercing Sheila’s World […]” can be interpreted as postcolonial research that sheds light on the interconnections that this South African writer has carefully knitted between an Afrikaans speaking maid of his imagination (whom he names Sheila) and two of his poems which revolve around sex, desire and love. I am, in particular, referring to “The Colour of Love” and “Sheila’s Day” -both pieces included in Bulldozer, Dangor’s 1983 collection of poetry. In the second place, “Piercing Sheila’s World […]” can also be seen as an attempt at illuminating the similarities that these two poems, which tackle the ideas of sex, desire and love, share with the claustrophobic South African ambience that this poet describes in his novels –namely Waiting for Leila (1981), The Z Town Trilogy (1990), Kafka’s Curse (1997) and Bitter Fruit (2001). In the third place, “Piercing Sheila’s World […]” could also be considered proof that Dangor’s Sheila is not only a character that can transcend the literary universe of his imagination but a figure that is plainly recognisable in the South Africa of the second half of the twentieth century that this author minutely portrays to the connoisseur. Last but not least, I also intend “Piercing Sheila’s World […]” to read as a document that demonstrates that South Africa can only be holistically understood by comparing the different social, linguistic, political and economic aspects that shape the essence of its literature. She leaned against me / the servant girl” recites the unknown teller of “Sheila’s Day”, “and then quietly / let her dress fall” [...] (Dangor 1983, 1) The lines of this poem, in other words and as I see, can only be comprehended if they are analysed in
combination with, and contrasted against, Dangor’s Afrikaans translation: “en haa rok het stil geval, / soes die kalm slip-slap / vannie see oppie wal, […]” (Dangor 1983, 100).

On the whole, the intention of this article is to introduce Sheila as a -or should I say the -guide that can successfully lead Dangor’s readers to a safer country of the mind whenever they lose their bearings in the nightmarish universe that his books depict.

Hand, Felicity (Universitat Autònoma de Barcelona), “Narrative Empathy in Dr. Goonam’s Coolie Doctor and Zubeida Jaffer’s Our Generation”

Before the 1960s there were few, if any, published autobiographies by non-white South African women (Coullie, 2004:7) and the growing number of women’s memoirs in the years following the demise of apartheid demonstrates the therapeutic value of life writing. The need for women to tell their stories and, in some cases, to cross the threshold between the private and the public has stimulated a great deal of autobiographical work. Although writing about the atrocities and human rights violations of the apartheid era cannot fail to stir the indignation of the reader, a truly empathic response is not always achieved, if by empathy we resonate with another person’s feelings. In this paper I intend to compare and contrast two autobiographies by Dr. Goonam, a Hindu from Durban, and Zubeida Jaffer, a Cape Muslim, who both record their activism during the years of the struggle. Goonam’s text relates most of her life, but the second half focuses especially on her public persona during the 1940s and 50s. Jaffer’s memoir covers the years 1980 to 1994 and deals with her work as a journalist, an organizer and a survivor of detention and torture. The two authors share their former status as non-white, second-class citizens; both were leaders in the anti-apartheid movement – Goonam in Durban and Jaffer in Cape Town – and both find solace in their religion and community. However, I argue that Jaffer is more successful in eliciting an empathic response in her readers than Goonam. Using Suzanne Keen’s work on the novel and empathy (2006 & 2007) and David Howe’s more recent study (2013) I claim that Jaffer reaches out to her reader through her use of poetic imagery and a highly intimate discourse. She talks about her battle to “learn to be a parent in the midst of a war for our nationhood” (2003: 42). Her frequent use of metaphors, direct speech and her innermost thoughts draw her reader into a dialogue of complicity. Goonam, on the other hand, despite her frequent amusing anecdotes about her early career as one of the first non-white female doctors in South Africa and her forthright, unconventional behaviour, fails to stir an aesthetic experience in the reader. The author of Coolie Doctor maintains an emotional distance throughout, thus making the cognitive challenge that a true empathic response demands difficult to surmount. I conclude by claiming that Jaffer’s work encourages an ethically appropriate response whereas Goonam’s autobiography remains on the level of ethnography, despite its intrinsic value as testimony of a turbulent era of South African history.
Megan Vaughan’s *Curing Their Ills: Colonial Power and African Illness* reviews in which ways medical knowledge was brought forward in colonial Africa. She believes that scientific and medical knowledge are, to some degree, socially constructed. She observes that the methodology used to produce the medical knowledge was clearly concerned with finding social and cultural ‘origins’ for disease patterns in Africa. However, she adds that as the biomedicine knowledge faced the African reality it was confronted with an extensive body of healing practices. She reveals that the African healing system adapted and sometimes “indigenized” what they found effective in the biomedical practices such as injections. She highlights that even though the colonial doctors considered this coalescence of methods dangerous, the tendency of the medical anthropological literature is to eulogise the pluralism and diversity of the African healing system. Nevertheless, the European cultural tradition that equates Africa with disease, death and uncontrolled sexuality still prevails over any other discourse produced in Africa to reconstruct a new image and a new discourse on their people’s health. The evidence, Vaughan insists, is in the socio-medical discourse produced on the problem of AIDS, where the Africans “never get sick innocently.”

In addition to Vaughan’s research on medical sources, Dorothy Hammond and Alta Jablow’s work *The Africa That Never Was* is a study of five hundred volumes of fiction and non-fiction of British writing produced during four centuries about sub-Saharan Africa. In order to avoid confusion through translation they specifically focused on English writing. Even though their extensive choice of writing implied an encounter with a heterogeneous corpus of study, they found conspicuous regularities that projected two opposite representations of the Africans. The pejorative images of the “beastly savage” and the “noble savage.” These authors observed that there is a vast multifarious body of travel writing where the protagonists are British. All the misery, distress and disease they endured, is cast on the continent. Africa is depicted as the “Dark Continent,” “Dark Labyrinth” and the “White Man’s Grave;” or as the “hotbed of diseases.”

Enriched by these previous studies mentioned above, the aim of this paper is to show that Ama Ata Aidoo’s incursions into topics related to health and medical advancement in Africa are not mere elements in her novel *Our Sister Killjoy* and in some of her stories in *No Sweetness Here* to influence her characters’ lives, but rather to get the reader to think about them in political terms. Whereas in the case of Buchi Emecheta, *The Bride Price, The Slave Girl* and *The Joys of Motherhood* reveal that her intentions are to reverse the socio-medical discourse about West Africa, as well as, to remind the readers that Igbos’ maladies were due to the Africans forced participation in both World Wars fought away from Africa.
Jean Rhys was a fourth-generation creole born in Dominica, then a British colony in the West Indies. Although spending her childhood and adolescence in the Caribbean gave her a good insight into different customs and cultures, most critics agree that there was also a negative side to her peculiar positioning: being a descendant of white settlers, Rhys never managed to feel completely at home in the Caribbean. When she was sixteen she moved to London, a place where she did not feel at home either. Thus, throughout her life Rhys found herself trapped between two different cultures and ultimately ‘unable to entirely belong anywhere’ (Savory 3). It is precisely this feeling of double alienation that permeates most of her fiction. In this paper I am going to analyze the short stories ‘Let Them Call it Jazz’ and ‘The Day They Burned the Books’, set in London and in the Caribbean respectively, in order to demonstrate that no matter their origin, her protagonists are always confronted with a feeling of alienation and non-belonging.

‘Let Them Call it Jazz’ is a short story in which Rhys adopts the patois dialect to tell the story of Selina Davies, a Martiniquais woman living in 1950s London. The story denounces the triple alienation that Selina suffers for being a woman, a mulatto and lower class, but, paradoxically, it portrays the values of the colonized as clearly superior to those of the colonizers. As I argue, this short story proves that, in spite of Rhys’s impossibility of completely identifying with either of the communities, she sometimes felt closer to the black community, which is something that translated into her works. Nevertheless, Rhys’s fiction is far from being one-sided, and in some of her short stories her attitude to the empire is not that straightforward. This is the case of ‘The Day They Burned the Books’, a short story whose main theme is the alienation experienced by the narrator and his friend Eddie —both of British descent—in the Caribbean. Although in this short story Rhys also makes use of many postcolonial strategies and denounces the oppression to which the main non-white character—Mrs. Sawyer— is subjected, the short story is not devoid of contradictions. There are moments when the main characters’ —and we could say, by extension, Rhys’s— attitude to the metropolis is quite ambivalent, and some of her formal choices also seem to emphasize this ambivalence. However, in my opinion, it is precisely these contradictions that make Rhys’s works worth studying, as they show to what extent the process of colonization affected those involved in it. As I will argue, not only were the colonized exposed to the devastating effects of colonization, but the colonizers —and their descendants— were also subjected to a double alienation which, in the case of Jean Rhys, translated into her fiction, making it highly ambivalent.
Martín-González, Juan-José (Universidad de Málaga), “‘I Have Every Reason to Love England’: Black (neo)Victorianism and Transatlantic Fluidity in Neo-Victorian Fiction”

Within neo-Victorianism, or contemporary fiction which rewrites the Victorian age, Marie-Lousie Kohlhe has pointed out a critical “reluctance to engage head-on in cross-cultural comparisons, which seem essential in order to get fully to grips with exactly how cultural memory of the nineteenth century is mediated and shaped by a genre that is hardly exclusively ‘British’ in any self-contained sense” (Kohlheke 2009, 255). Setting off from that premise, I tackle the neo-Victorian genre in its global dimension by focusing on the transoceanic links between Antebellum America and Victorian Britain as it is exhibited in two postcolonial neo-Victorian novels, namely Belinda Starling's *The Journal of Dora Damage* (2007) and Nora Hague's *Letters from an Age of Reason* (2001), both of them dealing with African Americans crossing the Atlantic ocean towards Victorian Britain. These texts provide a remediation on significant loopholes in Victorian literature, namely the absence of race as an explicit subject in general and the under-representation of interracial love affairs in particular. Similarly, these neo-Victorian texts provide imaginative acts of fictional recovery coalescing with historical reconstructions on the growing presence of African Americans in Victorian Britain which, according to Gretchen Holbrook Gerzina, feature as a gap in the historiography of Black British history (Holbrook Gerzina 2003, 5). The transatlantic interplay between African Americans and nineteenth-century Britain, or “Black America’s romance with Victorian Britain” (Dickerson 2008, 4) was not free from contradictions, though, given that African Americans were then appealing to a country which at the time was setting the foundations for late-Victorian scientific racism, a project which secured the British Empire’s subjugation of non-white races and provided the basis for modern-day racism (Brantlinger 2011, 6-7). The transatlantic fluidity between Black America and Victorian Britain reveals a double drive, a conduit for mutual influence which finds resonance in the recovery of the Black Atlantic, Paul Gilroy’s term for the hybrid, fractal and transcultural circulation of subjects and ideas across the Atlantic ocean as a result of the slave trade which unearths black subjects as historical agents with an intellectual history (Gilroy 1993, 4-6). In the novels under analysis, the Atlantic ocean comes to stand for a liquid conduit facilitating both the reconstruction of broken transatlantic family ties and the appropriation of European radical discourses in order to support African-American abolitionism. Ultimately, I contend that for the African-American characters in the texts under scrutiny, Victorianism represents a model of respectability, democracy and modernity, the very values of citizenship that black slaves were denied by the American slave system. The inherent contradictions of associating the Victorian age, the epitome of imperialism and colonial domination, with the liberation of African-American slaves only reveals the complexities of the term ‘Victorianism’ and what it has meant to past and present generations.
Ortega Arévalo, Dolors (Universitat de Barcelona), “Molecularising the Nation: Mrs. Bhave’s Homless Diaspora”

Many minority communities are beginning to contest exclusionary narratives of national belonging based on binary oppositions. This is a sign that dominant narratives of the nation have to be revisited and deterritorialised. These minoritarian cultural locations are problematising majoritarian national discourses that underpin the centre/margin pattern of the colonial appropriation. Constitutive particularities and specificities of the nation will be the focus of new on-going national constructs.

The following paper aims to analyse Bharati Mukherjee’s short story “The Management of Grief” (1988) and focuses on the main character, Shaila Bhave. The main goal of the paper is to show how Mukherjee problematises fixed dominant and majoritarian narratives of the nation and suggests new hybrid and productive cultural spaces from which to generate alternative and minoritarian signifiers.

Since dominant narratives of belonging and identity cannot accommodate those who live in-between (McLeod, 2000: 216), Mukherjee will provide the characters in her fiction with new transnational models of identity and belonging. This is the case of “The Management of Grief”, a story that depicts a diaspora (from Canada to Ireland, Bombay, and finally back to Canada) through a terribly traumatic experience. This journey will help the main character Shaila Bhave deterritorialise fixed notions of national identity.

Deleuze and Guattari seem to be especially relevant here in their redefinition of the concept of difference and in their proposal of a new mode of individuation, which is disperse, unlimited, multiple and ‘nomadic’. By moving away from fixed and stable signs, they seem to provide a wide range of theoretical elements to explore the postcolonial ground.

The following paper will analyse Shaila Bhave minoritarian cultural location as an example of contemporary cultural spaces that are problematising majoritarian national discourses. By the end of the story Shaila reconciles her past and her present, and pushed by the voices of her past she starts anew. She becomes a fluid, contingent, multiple, and shifting subject, located on the margins or interstices of different majoritarian cultural discourses. Her new subject location opens up a new in-between space of cultural ambivalence where the traditional binary oppositions West/East, reason/faith, majority/minority are no longer functional. She becomes ‘a figure of productive cultural hybridity.’ (Bowen, 1997: 57)

The future of these new narratives lays in the hands of people like Shaila, who lead border lives and are constantly in transit. In-transit subject positions may deterritorialise fixed national identities and crystallised narratives of belonging. The ‘beyond’ is to be found in those travellers who feel ‘at home everywhere, because [they are] never at home anywhere’ (Mukherjee, 1985: 25).
Meera Syal’s latest novel, *The House of Hidden Mothers*, approaches the timely yet controversial theme of international surrogacy through the experiences of an Asian-British couple who embark on the journey of parenthood through surrogacy in India. The novel explores a breadth of topics: surrogacy, corruption in India, family conflicts, gender oppression both in the UK and India and ageing processes among others. Such a thematic ambition on Syal’s part has brought about conflicting literary reviews. Some literary critics have praised the novel (Alibhai-Brown, 2015) while others consider that Syal struggles to weave these themes “into the rich tapestry the story yearns to be” (Beckerman, 2015).

Regardless of the narrative’s successes or failures in terms of plot and structure, in *The House of Hidden Mothers* Syal undeniable deals with an up-to-date topic, both in India and the United Kingdom: surrogacy. Non-arbitrarily, since 2008, India has been working on an Assisted Reproductive Technology Regulation Bill intended to regulate the ‘industry’ of surrogacy in India (Qadeer and John, 2009: 10). This legislation has undergone various revisions, and on 30 September 2015 drafts have been published for public comments by India’s Ministry of Health and Family Welfare. For its part, in the United Kingdom, a report entitled *Surrogacy in the UK* came to light in November 2015 with the aim of making recommendations on surrogacy law reform, since the British law regulating surrogacy has been in place for thirty years and is now clearly outdated.

*The House of Hidden Mothers* raises questions about surrogacy as a neo-colonial and capitalist practice which commodifies babies and constructs women’s bodies in India as sites of reproductive exploitation (Gupta, 2012; Scott, 2009). Nonetheless, Syal’s novel challenges an initial reading of Indian surrogate mothers as mere passive victims of Western capitalist demands. As a matter of fact, *The House of Hidden Mothers* depicts a surrogate mother, Mala, who constantly subverts her position as a disempowered, “third world” woman. Furthermore, I shall argue that the novel bridges the discursive western-constructed gap between “poor and disempowered” Indian women and “rich and empowered” British ones through its ending in an explicit way, but also implicitly by engaging, throughout the novel, with gender concerns related to the perception and (re)presentation of women’s bodies in the United Kingdom. In particular, the novel addresses topics related to beauty ideals, the ageing process and sexual abuse, all of which are meant to put into question female liberation and gender equality rights in the United Kingdom, thus offsetting the “West versus East” moral balance. All in all, *The House of Hidden Mothers* examines surrogacy from a variety of points of views: from the surrogate mother to the intending parents, taking into account the ethical and commercial justification of the doctor involved in the procedure and paying attention to the reactions of close family members and friends, its aim being to emphasize the impending need to consider surrogacy as a multi-layered and multi-edged matter when passing judgments about this form of parenthood.

Deon Meyer’s crime fiction is among the best-selling in the world and, according to the author’s official website, has been translated into 27 languages. Meyer’s protagonists are, as dictated by the conventions of the genre, tarnished heroes to a man. They are also all Afrikaaners. This should not be surprising since the novels are written in Afrikaans, by an Afrikaaner author. As Christopher Warnes explains:

Sometimes private eyes, sometimes policemen, the white, male agents of detection in Meyer’s novels – Mat Joubert, Zatopek van Heerden, Benny Griessel, Martin Lemmer – are bodyguards, defenders of the vulnerable, who symbolically negotiate the threat and disorder of post-apartheid South Africa for their middle-class author and readers. But these characters are themselves damaged, and in need of rescue.

Meyer’s obvious sensibility toward contemporary, post-Apartheid South Africa; his inclusion of a variety of positive non-Afrikaaner figures including Zulu, Xhosa, Coloured and Indian characters, and his determination to tackle as fairly as he can the enormous complexity of his country’s past and present, are undoubtedly key to understanding his extraordinary international success. However, a closer analysis of the novels reveals that Meyer's portrayal of contemporary South Africa is strongly skewed in favour of damaged Afrikaaner men, to the exclusion of women, and other ethnic groups.

This inaccurate representation of South Africa perpetuates the myth propagated by the Apartheid regime, that the country was, essentially, white. Other ethnic groups, and women, are largely portrayed stereotypically or, at best, as relatively minor characters. Meyer's fiction contrasts strongly with other South African crime fiction, especially that written by black authors such as Zakes Mda, but also by white writers such as Mike Nicol whose crime fiction "Revenge" trilogy is protagonised by a black/white partnership.

Meyer's insistence on his white heroes' suffering - the result of the country's painful history - always includes the possibility of redemption, a resolution denied the non-white characters, many of whom, such as the ex-uMkhonto we Sizwe combatant Thobela (Heart of the Hunter, 2003 and Devil's Peak, 2007), were subjected to far greater horrors than their white compatriots.

This presentation will begin with a brief explanation of the centrality of masculinity to crime fiction as a genre before offering a brief overview of recent research into gender, and particularly masculinity, in South Africa. It will then go on to provide a close analysis of Deon Meyer's severely limited representation of masculinity in his crime novels, before briefly comparing his work with other contemporary South African crime writers.

The paper will conclude with a brief discussion on the reasons for Meyer's success within and outside South Africa, and on the possible effect his portrayal may have on perceptions of the country, especially from outside Africa.
As Dyer in *White* and Schwarz in *The White Man’s World* prove, whiteness and Empire are indissolubly linked (Dyer 1997; Schwarz 2011). The racial—and racist—discourses of the nineteenth century clearly established whiteness as the arbiter of civilization, shrouding the white man in an aura of innate wisdom and enlightenment while enveloping blackness in irretrievable savagery. At the heart of this polarization, and as a direct result of the white man’s wanderings in imperial territory, are to be located diverse articulations of, following Robert Young’s terminology, “colonial desire” (Young 1995).

It is indeed a colonial desire, the romance between an Englishman, Martin Pearce, and Rehana, that stands at the core of Gurnah’s *Desertion* and entangles the lives of the narrator’s family, Rashid, with imperial history. Published in 2005, Gurnah’s *Desertion*, invites readers to witness the story of Rashid, a story which recollects the avatars of both pre-independent and independent Zanzibar. However, Rashid’s story is moulded around this romance between Pearce and Rehana polluting the narrative with whiteness. I contend that, contrary to the overspread literary tradition that treats blackness as the polluting element in miscegenation (Morrison 1993, hooks 1970, 1990, 1991, 1993), Gurnah’s *Desertion* dismantles imperial whiteness by making it strange, and thus depriving it of its unacknowledged status as norm while reinstating its stature as just another “race” (Dyer 1997). Thus, in *Desertion* whiteness enters the literary game as a visible, extraneous, classificatory trait whose contaminating power extends over generations besmirching the romance of Rehana’s granddaughter, Jamila, with Rashid’s brother, Amin.

The aim of this paper is to explore the interconnectedness between race and gender as exemplified by the trespassing of imperial corporeal boundaries that Martin Pearce’s and Rehana’s romance deploys. Considering Sarah Ahmed’s insightful remark that the Latin root of the word “contagion” is, in fact, “contact” (Ahmed 2004), I argue how this etymological approach permits us to consider Pearce’s and Rehana’s romance from a more persuasive perspective than that of racial contagion. Miscegenation, the concept that rightfully captures Pearce’s and Rehana’s trespassing and which sustains one of the major ambiguities engendered by Empire, is ruthlessly dismantled in a historical narrative whose indebtedness to history is, to say the least, problematic. And yet, at the core of the romantic narrative of miscegenation that shapes *Desertion*, there resides, I claim, a more nuanced understanding of racial purity, one that challenges and redresses “racial chastity” as a solely Western concern. Racial impurity is utilized by Rashid’s family as the basis of their attack against Jamila and, by extension, her grandmother, Rehana, whom they abhor not only because of her romance with an Englishman but also because of her being a chotara, the child of an Indian father and an African mother. My final postulation is that what Rashid’s family cannot really endure is the existence of a female body—that of Jamila and prior to her, that of Rehana— that not only incites desire but also desires. Henceforth, once gender is unmasked and placed
right at the center of racial purity/chastity, patriarchy emerges as a pervading contact zone between colonizers and colonized.

Renes, Cornellis Martinus (Universitat de Barcelona), “Crime Fiction, Race and Gender: the Indigenous-Australian Voices of Philip McLaren and Nicole Watson”

Looking back at Empire through the lens of crime fiction may be particularly instructive: Michel Foucault points out in *Discipline and Punish. The Birth of the Prison* that it is precisely the margins of society that display what is essential to that very society’s making. It is not what is included but what is excluded from ‘normality’ that is most instructive of the social fabric, so that crime fiction’s investigation of violence and its control through the imposition of the law on the colonial and neocolonial contexts reveal a society’s structure and operation. Following *The Empire Writes Back*, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin’s ground-breaking 1989 study, I locate the postcolonial crime novel as a textual space for disenfranchised groups from which they may write back to the marginalisation inherent in the process of colonisation and its aftermath. Therefore, this paper explores some examples of the Indigenous-Australia crime novel against the general characteristics of Australian crime fiction, which in itself started out as a response from the Antipodean margins to the old Imperial centre.

In *Dark Side of the Dream*, Hodge and Mishra argue that the convict status of many of Australia’s early colonists in combination with the continent’s stark and hostile, un-European nature, informed the settler psyche straight from the beginning of colonisation (1990, 25-30). Likewise, in *Continent of Mystery*, Stephen Knight shows how the imported European imagination developed a series of local crime fiction modes from the penal context (1997, 8), addressing the harsh, often violent living conditions that Australia’s white settlers, often convicts, were confronted with. Whereas Australian crime fiction has given ample expression to the white experience of the continent, up until recently it made no room for Indigenous voices—with the notable exception of the classic Inspector Napoleon Bonaparte series, written by the prolific Arthur Upfield in the first half of the 20th century. This absence reflected the dispossession, dispersal and disenfranchisement of the colonised Indigenous peoples at large, and for the longest time there were neither Aboriginal voices nor Aboriginal authors in Australian crime fiction (or fiction at large). This made the textual space of the Australian crime novel a discursive *terra nullius*, a no-man’s land upon which the white narrative could fix itself unproblematically. Writing back to the metropole, Australian crime fiction foregrounded tales of white male working-class mateship, glossing over the Aboriginal presence in the land, and where the Aboriginal and female overlapped, this absence was even greater.

This paper will look at two of the very few contemporary Indigenous novelists who have acquired visibility within Australian crime fiction, its godfather Philip McLaren and the much younger Nicole Watson. Both authors won the David Unaipon award for unpublished Indigenous authors and have broken new ground in Australian
crime fiction by embedding themselves within a political framework of Aboriginal resilience and resistance to neo/colonialism that also negotiates strategic alliances with gender. The paper concludes that their work’s form and content is deeply informed by the racist and gendered violence and oppression that still affects Indigenous-Australian society today, which the genre of the crime novel is particularly well geared to express.


The Phryne Fisher Mystery series was created by Australian author and lawyer Kerry Greenwood. Set in the 1920s and 1930s, some of the novels have been adapted to a successful television series in which her outgoing but mysterious personality helps the Honorable Phryne Fisher to break through stereotypes and solve crimes. This presentation will try to analyse the role that gender identity has in these postcolonial crime fiction texts by focusing on the character of Phryne Fisher as a female detective but also on her approach to family relations and motherhood, two concepts which do not appear in the male hard-boiled tradition.

Thus, this talk will present a longitudinal study across The Phryne Fisher Mystery collection in order to analyse the evolution of the main character. Miss Phryne Fisher is depicted as a rich young woman who likes beautiful costumes, good manners and parties. She is determined, independent, generous and defies conventions. She was born in a poor family in Melbourne but some male relatives died during World War I and her parents became the new lord and lady of a fine country state in England. Consequently, the family moved there and enjoyed a luxurious life. In 1928 Miss Fisher goes back to Melbourne to find out whether the daughter of some family friends is being poisoned by her Australian husband. Miss Fisher decides to stay in Australia, explores the freedoms women enjoy in post-war Melbourne and tries to improve the life of those she meets who are in difficulties. Consequently, she helps a young woman who will become her maid and secretary, Dot; meets two communist taxi drivers (Cec and Bert) who will help her in her investigations; buys a house in St Kilda and hires Mr and Mrs Butler, her cook and butler, respectively, and doubles the pay they had received in their previous job. In a later novel, Miss Fisher adopts two girls she saves from white slavery, Jane and Ruth, who take care of a stray cat. Some books later, the girls also adopt a dog, so the family continues to grow.

All these events are quite unusual for the family life of a detective and this presentation will lay on the works of critics such as Horsley (2005), Klein (1995), Mizejewski (2004), Munt (1994) and Walton (1999) to analyse the creation, development and implications of such a female detective character.

The expected results build on the basis that the character of Miss Phryne Fisher is an alternative for the traditional female detective depicted by Dame Agatha Christie: Miss Marple, and she is not a female version of Sir Arthur Conan Doyle’s Sherlock Holmes. Rather, Miss Fisher is not in England, but in Australia, where she explores boundaries and breaks stereotypes. Also, she defies social conventions as she is neither
racist nor classist and disagrees with many of the existing laws of the time. What’s more, Miss Fisher does not solve mysteries to increase her ego or restore morality, but to try to avenge the victims of unfair acts and provide closure for them and their families. The creation of her new family and her approach to motherhood are also alternatives which break social conventions.

Consequently, a debate on different examples of female detectives is expected to be raised. Some of the issues that will presumably be considered are the depiction of traditional versus alternative families in crime fiction as well as the femme fatale as opposite to the traditional hard-boiled male detective.

Royo Grasa, María del Pilar (Universidad de Zaragoza), “A Multidirectional Approach to the Representation of Trauma in Gail Jones’s Black Mirror (2002)”

The increasingly central attention that trauma studies have attracted has given rise to a debate in what concerns questions of memory. Critics’ investment in trauma studies has been criticised for having taken the Holocaust as its touchstone of analysis. The heavy focus on the Holocaust in both the US and Europe has turned this traumatic experience into the apparently ‘sole’ object of remembrance, in such a way that, so the argument goes, attention has been deviated from other atrocities which had been committed either at home or in the colonies, and which could give rise to rather more thorny questions about their local histories (Tal 1996). However, as Dirk Moses (2002, 2008) and Michael Rothberg (2009) point out, this critique appears to be grounded on an understanding of trauma as a site of contest ruled by a zero-sum logic. This framework runs the risk of categorising victims of the Holocaust and other genocides in an unethical hierarchical and competitive system which divides them into friends and enemies. Furthermore, as the two critics go on to argue, this zero-sum model works as a barrier to the remembrance and the working through of these traumas, as none of the arguments which support a competitive vision of genocides explores the plausible reasons and connections that may exist for these to be so. In order to challenge any competitive, over-homogenising and hyper-particularist discourse of trauma, Rothberg proposes to understand memory as being multidirectional. He insists on the need to look at both the gaps and contradictions that exist between different traumas, as well as their sites of solidarity.

In Black Mirror (2002), Gail Jones deals with the traumas of the Nazi Occupation of France and Australia’s Stolen Generations. The main aim of this paper will be to consider the possibilities and ethical risks of the juxtaposition of these traumas, and the effectiveness of a multidirectional approach to represent them. For this purpose, the paper will analyse and discuss the novel’s depiction of their characters’ transnational relationships from the perspective of Rothberg’s model of “multidirectional memory” and Michel Foucault’s notion of “heterotopia.” It will look at the cross-referencing and productive meaning of the spatial and thematic analogies and recurrent symbols of the novel. As this paper attempts to demonstrate, through these strategies the novel raises awareness of the injustices committed both in France and
Australia, and creates a heterotopic space from which alternative family/friendship relationships can be built.

Schwegler Castañer, Astrid Marie (Universitat de les Illes Balears), “Beyond Exotic Spices in The Family Law”

Media exert a meaningful impact on the perception of oneself and others as well as of the nation since “attitudes and behaviours are shaped by a confluence of personal characteristics, direct contact with immediate environments and consumption of media products” (Klocker 2014, 39). Australian Communications and Media Authority, which regulates media and communications, seems to be aware of this as television stations must comply with a quota of domestically-produced content in order to develop and reflect “a sense of Australian identity, character and cultural diversity” (Screen Australia 2016). Yet, despite the acknowledgment of the relevance of television in the formation of national identity, which includes cultural diversity, that is, multiculturalism, Australian television has been repeatedly accused of “adhering to a ‘white Australian policy’” (Klocker 2014, 34; Law 2015; Soutphommasane 2016).

While there has been an increase in the number of Asian-Australians on food-related shows, the realm of dramatic entertainment suffers from a lack of Asian-Australians, who, when they are cast, usually play stereotypical roles that limit them to being “exotic adornments” (Soutphommasane 2016). This type of restricted representation reflects Australia’s multicultural policy, which has a history of welcoming cultural diversity in the form of superficial “pasta and polka” activities (Jupp 2002). Indeed, in its beginning, the “acceptance” of immigrants and minorities was symbolised through the consumption of ethnic food, understood as exotic in opposition to the non-ethnic and “neutral” Anglo-Celtic one, in an attempt to “legitimize multiculturalism” (Teo 2003: 153). This has developed into a superficial type of multiculturalism in which the other, non-white and non-Anglo-Celtic, is included by “virtue of othering” (Ang 1996, 37), that is, minorities are valued for the cultural enrichment, the exoticism, spice and thus otherness, that they bring to the bland mainstream dish.

However, the TV series SBS’ The Family Law (2016) seems to alter the pattern by having a cast of 90% Asian-Australian characters on a comedy about family life. Indeed, The Family Law is the first TV series where an Asian family is depicted on Australian TV aside from Neighbours (1993). By looking at the TV-series The Law Family and Benjamin Law’s memoir of the same title (2010), it is my purpose to analyse the shift in minorities representations in the media. To do so, I will focus on the appearance of food and foodways, establishing its relation with the culinary rhetoric of Australian multiculturalism. I will also look at Internet-users’ reactions to the TV-series to showcase how its deliberate attempt to avoid the erasing of difference into white mainstream in order to redefine the concept of being Australian is met with racism and resistance.
Carrió Pastor, María Luisa (Universitat Politècnica de València), “Evidentiality in academic English: an intercultural study of research journals”

Language evidences the cultural influences of the mother tongue of its users, and this creates different ways to express conceptualizations. As an example, academic journals reflect the social self-image of writers and their own perceptions of reality. In this sense, evidential markers show the encoding of an utterance by the indication of the “source of the information” contained in the proposition (cf. Aikhenvald 2004: 3), i.e. “the kind of evidence a person has for making factual claims” (Anderson 1982: 273). Hyland and Tse (2004), Gillaerts & Van de Velde (2010) or Mur- Dueñas (2011) have also focused on the different elements that express evidentiality. The hypothesis of this paper is that writers with different linguistic backgrounds use dissimilar evidential markers in English when they communicate their findings in research papers belonging to different knowledge areas. In this sense, the main objective of this paper is to determine the differences in the use of evidential markers in academic discourse when written by researchers with different cultural backgrounds and in specific fields of knowledge, if these writers used them in a different way in the sections of scientific papers and the grammatical encoding of evidentiality. In this study, sixty academic papers belonging to the fields of engineering, medicine and linguistics and written by Spanish and English researchers were contrasted in order to determine the variation in the use of evidential markers arising from the different mother tongue of the writers and the specific field. The results showed that there are differences in the use of evidential markers among specific fields of knowledge and speakers with different mother tongues.

Gerke, Amanda Ellen (Universidad de Salamanca), “Talking Business: A study on attitudes and identities of work(ers) in Educational Genres”

Discourse analysts argue that ideologies constitute a collective system, and are achieved through social interactions, rather than stemming from innate characteristics of the individual; they are co-constructed by a variety of situational elements working together. As van Dijk argues, ideologies are “shared by the members of a group, and not the personal choices people make in acquisition or uses of ideologies” (2014, 98). This is to say, that they are shaped not only by personal interaction, but also by larger societal norms that are constructed and re-constructed through a range of multimodal elements (Norris 2008). This leads to the understanding that individual and group identities are informed by shared beliefs and are attained through a process of socialization. The aim of this paper is to understand the ways in which the discursive process may contribute to the construction of individual and group identities as workers.
by examining the evidence of a concrete set of shared attitudes and beliefs within a particular genre: the ELT textbook.

Generally, language textbooks are studied for marketing and pedagogical purposes (Byram 2002). However, this genre has been shown not only to be a carrier of cultural information, but also to inadvertently provide concrete examples of societal relationships and constructions beyond the genre’s intended purposes (Gray 2010). I claim that by examining the multiplicity of elements in textbooks including production, cognition, multimodality, and generic tendencies of the language textbook, it is possible to extract global attitudes and beliefs of the source culture that the producers of said texts may not even be aware of. That is, unintended cultural transmission manifested through the language of intended informational transmission. I aim to identify the ways in which work, worker(s), and elderly workers, as presented in a corpus of eight ELT textbooks, are representative of collective attitudes, beliefs, and values of the source culture.

The methodology I have implemented consists of a multi-perspectival approach including critical discourse analysis, multimodal analysis, and corpus linguistics. The aim is to purposefully avoid pre-conceived hypotheses regarding the topic of work(ers) by allowing data-driven analysis to inform qualitative analysis. This includes examining other salient values (e.g. narratives regarding success, people, age, etc.) in the corpus in order to understand how and why the value themes may inform the work(ers) category. The results demonstrate consistent similarities in worker identities which are similar to those constructed in other discourse analysis studies, and, due to the nature of textbook production, positions the language textbook as an instance of the inherent circularity of identity construction through social interaction.

Ivorra Pérez, Francisco Miguel (Universitat de València); Giménez Moreno, Rosa (Universitat de València), “Fostering Intercultural Competence through the Use of New Technologies: the Use of Engagement Markers in English and Peninsular Spanish”

This paper explores the way in which the cultural dimension of “context dependence” (Hall, 1976) is reflected in the “engagement markers” (Hyland and Tse, 2004) used in the presentation page of Peninsular Spanish and US business websites. The “context dependence” cultural dimension can be labelled as high or low, on a sliding scale. In high-context cultures much of the information is embedded in the context surrounding the message whereas in low-context cultures this information is explicitly conveyed through the written word. As regards “engagement markers”, these are used to explicitly refer to or build relationship with readers. Hall’s research was observational in nature and he came up to the conclusion that Spain may be considered a fairly high-context culture whilst the USA is a low-context culture. Therefore, the objective of this study is to examine the possible influence of these cultural values on the type of engagement markers used on the presentation page of Peninsular Spanish and US toy business websites. Following this
objective, this paper hypothesises that the differing cultural orientations Spaniards and
North Americans hold with respect to Hall’s “context dependence” cultural dimension
may promote different writing cultures in professional discourse. Consequently, people
from these two countries are likely to have different perspectives and interpretations as
to the way engagement markers are interpreted in professional discourse. The main
research questions that I attempt to answer are: a) Do toy business websites conform to
the same type of engagement markers in Spain and the USA? and b) What is the nature
of any difference found and what factors influence these differences?

100 business websites from the toy sector (50 from Spain and 50 from the
USA) have been selected for the study. The first step has consisted in observing and
classifying the most relevant types of engagement markers used on the presentation
page of the websites selected. Secondly, a quantitative analysis has been carried out
with the help of the computer program TextWorks in order to count the absolute and
relative frequency of each type of engagement marker on each business website.
Finally, the results have been submitted to statistical analysis through the Chi-square
test of homogeneity in a contingency table by means of SPSS Statistics Software 18.

The findings confirm that there are important statistical differences in the
interactional discourse of this digital genre, which may be a valuable source of
information for export companies that wish to introduce their products abroad by
means of their business websites. Additionally, the digital genre of the business
website can be a useful pedagogical resource for the teaching of intercultural
pragmatics in Spanish and English as a L2/FL. As such, students could be aware of the
appropriate interactive styles that are used by speakers from different countries by
means of real communicative contexts.

This study takes into account tools from different disciplines, such as: (a) social
anthropology (Hall, 1976); the language of digital genres (Yus, 2010); and cross-
cultural pragmatics (Dafouz 2006; Loukianenko 2008; Guillén 2009; Suau 2010).

Pennock, Barry (Universitat de València), “A pragmatic analysis of violence
perpetrated by women in Spanish TV ads”

Why did different Spanish advertising agencies, promoting diverse products,
create several ads aired from 2012 to 2014 that feature violence perpetrated by women
on both men and women? The purpose of this talk is to ascertain the reasons for this
rather unusual marketing strategy through a detailed multimodal analysis of said ads.
Men are often subject to violence in TV commercials. In the Acierto.com ads men are
punched across rooms by giant fists, in one Budweiser ad a man falls out of a window
while in a PETA ad an air-conditioning unit falls on a man’s head. Violence by women
against men is quite common in TV ads in the UK and USA; in a Burger King ad, for
example, a woman slaps a man across the face. Often the prelude to violence is the
depiction of men as foolish or childish individuals Gulas, et al. (2010: 117). However,
violence against women, even by other women, is extremely unusual—even more so in a
country like Spain in which gender violence is a very contentious issue. No examples
are found in the literature and the only example that I know of is the *ecovidrio* ad, which is part of the corpus I have gathered from Spanish TV stations.

Why is violence used? Apart from a strategy to get the viewer’s attention, I posit that advertisers attempt to get female viewers of TV ads to connect subconsciously with the image of the proactive female protagonists in ads through the psychological mechanism in which we identify with “our like” on the screen (Metz, 1986). Most of the products in my corpus are gendered articles (Alreck, 1994) that is, they are marketed with a female audience in mind even though they might be products which could be consumed by both males and females. One of the reasons for this, according to Nightingale (1999), is that women are not only consumers of products but are the ones who buy products for others.

Identification with the characters in TV ad, in turn, allows for the projection of “common ground”, a positive politeness strategy, to favourably dispose the female audience towards the protagonists and, by extension, the products advertised (Brown and Levinson, 1987: 103). The success of these ads depends on women viewers identifying with the apparently dominant female protagonists –a case of “gender stereotype reversal” (Furnham and Skae, 1997). However, I demonstrate in my analysis that through the violent modification of the other characters’ behaviour, the women become responsible for them and so the ads convey the common gender stereotype of women as carers –a low status role characterised as “emotional, interpersonal orientation” by Conway and Vartanian (2000: 181).

Primo-Pacheco, Joaquín (Universitat de València), “Boy, You Wouldn't Even Harm a Fly: Evaluation, Suspense and Literary Pragmatics”

The general purpose of this paper is to analyse and explore from a literary pragmatic perspective the way in which fiction authors make use of evaluative linguistic resources to persuade readers to position themselves ideologically within the realm of fictional discourse and more particularly, within the discursive context of suspense fiction.

Literary pragmatics views literature as an interactive dialectic process and thus regards the literary text as “an author-originated and -guided, but at the same time reader-oriented and -activated, process of wording” (Mey 2001, 788). Against this backdrop, this paper concentrates on Robert Bloch’s suspense novel *Psycho* (1959), the original source of suspense filmmaker Alfred Hitchcock’s homonymous 1960 film. This paper is in turn framed within a larger research project in progress which seeks to contribute to the ongoing reevaluation of Hitchcock as a film auteur (Boyd and Barton Palmer 2011) by analysing from a functional linguistic and pragmatic perspective the literary works that Hitchcock adapted, in view of the fact that he was a major adaptor (almost 80% of his films are adaptations from literary material) and that his film works are generally considered homogeneous in narrative, thematic and stylistic terms.

To this end, this project intends to tackle the concept by which Hitchcock is still internationally notorious (suspense) and explore its linguistic construal in the literary
texts that the director adapted. As for suspense, Zillmann (1996) stated that favourable and unfavourable affective and empathetic dispositions towards fictional characters as well as reader appraisals and reader alignments are essential contributors in the creation of suspense. Hence, this somehow parallels the literary pragmatic view of reading as a “collaborative activity, taking place between author and reader” (Mey 2001, 788).

In order to analyse how this interpersonal dialectic activity is mapped linguistically in Bloch’s text, this paper deploys Appraisal Theory (Martin and White 2005), a discourse semantic system focused on the interpersonal meaning of language and the subjective expression of authors in texts. It is regionalised into three interacting semantic domains (Attitude, Engagement and Graduation), which are in turn divided into further semantic sub-systems.

To date, this project has drawn solely on two of the attitudinal sub-systems (Affect and Judgement) to explore the relationship between Norman Bates and his mother, Mrs Bates, in the opening chapter of Bloch’s Psycho, the events of which are not present in Hitchcock’s film. This chapter describes an ‘encounter’ between both Norman and his already dead mother, a fact which the reader is unaware of at this point. Even so, a qualitative analysis of affectual and judgemental appraisal resources reveals that the reader is invited to believe that Norman is harmless, whereas Mrs Bates is a despotic mother, capable even of committing crime, a belief which is later gradually suspended, called into question, and eventually rebutted. Thus, a literary pragmatic interpretation of the chapter suggests that evaluation, understood as the linguistic manifestation of the interpersonal dialectic exchange between author and reader, does indeed play a central role in the construal of suspense.

Ron Vaz, María del Pilar (Universidad de Huelva), “A Comparison of English and Spanish Restaurant Online Consumer Reviews”

In today’s computer mediated society consumer online reviews fulfill an important service with word of mouth recommendations where non-professional critics provide important feedback of the merits and demerits of the products and services we are interested in. Through the use of freely accessible platforms like Tripadvisor, booking.com, amazon.com, etc., the online consumer reviewers offer their personal opinions on their likes or dislikes with the hopes of influencing and shaping potential consumers’ expectations and, to a certain extent, even shaping marketing decisions. Online consumer reviews are, thus, becoming an emerging new genre in the world of computer mediated communication worthy of study (see for instance Jurafsky, D. et al 2014; Ramaswami & Varghese 2003; Taboada, Carretero & Hinnell 2014; or Vasquez (2014), among others).

This paper aims to contribute to the current research on this genre by analyzing the differences and similarities found in online consumer reviews both in English and in Spanish centered around restaurants, contrasting both positive (5-stars) and critical (1-star) reviews in restaurants of different categories. The reviews have been selected from yelp.com and yelp.es and include reviews from restaurants on all four price-levels...
The corpus has been analyzed in terms of wordiness, use of standard vs non-standard language, use of metaphors and narrative framing (see Jurafsky 2014) and the use of evaluative language in terms of the categories of Attitude and Graduation within the Appraisal framework (Martin, 2000; Martin & White, 2005).

The purpose of this paper is to analyze the features that characterize positive and critical reviews, as well as the range of evaluative markers that these non-professional critics use both in English and in Spanish. The paper also analyzes the differences in the types of reviews written depending on the type of restaurant being reviewed. In this sense negative reviews of expensive restaurant seem to highlight problems with the service itself (servers, décor, ambience) rather than with the food, while in inexpensive restaurants the food itself becomes more prominent. On the other hand, positive reviews in general are framed around a number of metaphors that are more prevalent depending on the type of restaurant with metaphors relating to sensory experience or travel more common in expensive restaurants, whereas sex and addiction metaphors are more common in inexpensive restaurants. Spanish reviewers also show a stronger use of evaluative affixes in inexpensive restaurants.

WORKSHOP: Lorés Sanz, Rosa (Universidad de Zaragoza); Corona Marzol, Isabel (Universidad de Zaragoza); Lafuente Millán, Enrique (Universidad de Zaragoza) Herrando Rodrigo, Isabel (Centro Universitario de la Defensa Zaragoza); Mur Dueñas, Pilar (Universidad de Zaragoza); Murillo Ornat, Silvia (Universidad de Zaragoza), “Old Genres, New Discursive Practices: The Impact of Electronic Platforms on Research and Knowledge Management in English”

The phenomenon of internationalization has brought about a rapid evolution in the modes and means of written communication in both professional and academic contexts. Fluid interaction in different lingua-cultural backgrounds has also been enhanced by the use of English as a cross-cultural vehicle of international communication (Seidhlofer 2005; Mauranen 2012, 2014; Jenkins et al. 2011). However, linguistic and communicative difficulties in English may hinder the participation of non-native (i.e. Spanish) users in these globalized processes of knowledge creation and management, as Intercultural Rhetoric shows (Connor 1996, 2004; Connor et al. 2008; Belcher 2014). One fundamental hurdle users face in these contexts is the emergence of new written genres or the adaptation of existing ones to electronic media. These genres, framed within discursive practices in digital settings, may pose a challenge for non-native researchers and may even place their participation and collaboration in international initiatives in jeopardy. Computer-mediated Discourse Analysis (Crowston y Williams 2000; Herring 2004, 2007, 2013; Askehave y Nielsen 2005; Giltrow and Stein 2009; Thurlow and Mroczek 2011) can greatly contribute to analysing those genres, facilitating their effective use as instances of discursive practices in an international professional context.

In this light, the present workshop has the following aims:
(i) To raise awareness about the emergence and reshaping of genres in digital platforms as well as to reflect about the processes which bring about this dynamism: which electronic genres are used in our academic context? To which degree do we think such genres differ from the ones used some years ago?

(ii) To discuss the use of English as a lingua franca and the challenges for non-native academics: which tools do we use in our everyday discursive practices to produce such genres? Do we feel at a disadvantageous position with respect to English native writers?

(iii) To reflect on how to address the study of these phenomena: which pragmatic aspects may be worth investigating? What can discourse analysts contribute with? Which methodologies may be most appropriate to carry out genre and discourse analyses of these digital research-based practices? Which tools may be needed and should be developed to help professionals in these new digital discursive practices?

The dynamics of the workshop will be the following: To describe the emerging scenario in academic communication where discursive practices are evolving in order to adapt to information technologies, we will first make an introduction to the workshop, followed by group activities involving the participation of the audience, such as the analysis and discussion of different text samples attending to a range of key aspects (i.e. typology, genre chain in which they are involved, pragmatic and linguistic features); reflective questions about a number of aspects to be answered in small groups and then reported to the audience: challenges workshop participants face as ELF users, potential areas for research on digital genres, appropriate research methodologies.

To end up the workshop, the main lines along which the discussions have gone will be summarised and conclusions will be drawn to try and provide answers to the questions included above.
The Virgin Mary rose to a prominent position in the second half of the nineteenth century as a consequence of two major papal resolutions: the dogmatisation of her immaculate conception in 1854 and the fervent promulgation of the Blessed Mary of the Rosary as the ‘mighty helper of Christians’ during Leo XIII’s pontificate. After having fostered a long process of political and social integration of Catholicism in the wake of the Roman Catholic Relief Act of 1829, the United Kingdom was no stranger to the Marian reforms propagated by the Holy See. In fact, the Virgin Mary became “a major subject of Victorian taste” (Kent 1989: 45) in theological debates, often monopolised by critical Protestant voices, as well as in different cultural manifestations. The members of the Pre-Raphaelite Brotherhood, the Francophile symbolists, and the nascent advocates of Decadence and Aestheticism took a special interest in appropriating the figure of Mary as a complex archetype that, besides conforming to the dominant rhetoric of Christian piety, fell into a subversive counter-discourse deeply informed by paganism, mysticism, and even Satanism. This semantic fall or ‘degeneration’—to use a sonorous term typical of the fin-de-siècle sociological jargon—found one of its most vivid expressions in the fertile terrain of the late Victorian short story, as attested by three 1890s tales: W. S. Fanshawe’s ‘The Black Madonna’ (1892), Arthur Machen’s ‘The Great God Pan’ (1894), and John Gray’s ‘Light’ (1897). The first story presents a hybrid—narrative and dramatic at once—refiguration of the Virgin Mary that perverts her elemental Christian motifs with pagan (Paterian) subtexts, grotesque (Swinburnean) tropes, and heavily racialised images, transforming the representation of the virtuous *Theotokos* into a monstrous omnipotent divinity. Conversely, in Machen’s tale, the Marian portrayal loses all power in favour of what seems to be a ‘Protestantised’ version of the Virgin: she is depicted as a passive ‘Rossettian’ *mediatrix* that falls prey to a pseudo-neurological experiment predicated upon Hellenistic and Satanic beliefs. John Gray’s story, for its part, re-empowers the figure of Mary by aggrandising her divine position, celebrating her Catholic glory, ridiculing her unjustified Protestant frailty, endowing her with numinous faculties, and even turning her into a mystico-erotic source of ‘ecstatic terror’—all within a devotional psychology and physiology that evokes, and centres around, the oxymoronic notion of pain-cum-pleasure that Nietzsche advocated in his fin-de-siècle *Die Geburt der Tragödie* (1886). With these three stories forming my Marian corpus, I pursue some few aims: to interpret the chosen narrations against the general backdrop of Victorian Catholicism, to link them obliquely with the biblical-literary tradition of Christian Mariology, and to put them in dialogue with one another, as well as with other artistic works produced by Decadents and Aesthetes. My approach is essentially intertextual *sensu lato*: I engage
(late-)Victorian narrative, poetry and drama in a pliable conversation with nineteenth-century and Edwardian theology, philosophy, and literary theory. The conclusion I seek to reach is twofold: the fin-de-siècle short story (1) contributes amply to the refashioning of the orthodox Marian discourse and, in so doing, (2) proposes a peculiar mariology that (con)fuses the Gothic, the sublime, the mystical, the erotic, the numinous, the *tremendum*, the *fascinans*, and the ineffable.

Coperías Aguilar, María José (Universitat de València), “Elizabeth Stuart Phelps’s ‘The Tenth of January’, a story on factory working life”

Elizabeth Stuart Phelps (1844-1911) was the author of over one hundred and fifty short stories published in different journals or collections. Despite this high number of tales written, she is hardly mentioned by companions or in studies on the American short story. She was brought up in the city of Andover, around three and a half miles from Lawrence, Massachusetts, home of four large textile mills. Though belonging to a middle-class, educated family, from an early age she was concerned with the situation of the working class and the conditions in which they worked and lived. She also became a social reformer that, by means of her writing, tried to stir the conscience of her contemporaries on a range of issues from women’s rights to religious reform, including also the temperance movement or dress reform. Actually, Bedixen and Nagel (2010, 15) acknowledge her role in helping to introduce a feminist literary tradition in some of her short stories and especially her contribution in ‘the creation of a social fiction that seeks both compassion and justice for the working poor.’ At the time, most factories, in which hundreds of men, but also women and children, worked long hours, often presented dangerous and unhealthy working conditions and sometimes proved highly unsafe. In fact, one of Lawrence’s factories, Pemberton Mill, collapsed in 1860 onto the over seven hundred workers who were inside. Around ninety of them were buried alive and some others died in the fire provoked when attempting to rescue the victims. In 1868, Phelps published her short story “The Tenth of January” in *The Atlantic Monthly* using without hardly any changes the facts gathered during the careful investigation carried out, although she added several elements to weave a story in which she addressed a number of problems of the labouring class such as child abuse, alcoholism and poverty. According to Amal Amireh (2000, 132), this catastrophe at Pemberton Mill represented a shift in the public’s attitude towards factory labour and conditions. Although reports in newspapers at the time would often be read as eagerly as fiction by an avid public, the way in which these events were presented by writers like Elizabeth Stuart Phelps must have definitely helped to make the public even more aware of the working conditions in factories. This paper will address the way in which Phelps builds her story around both real and fictional elements and whether the pattern followed achieves her aim to stir the people’s consciousness.
Fernández Sánchez, José Francisco (Universidad de Almería), “Samuel Beckett's 'Assumption' Revisited: The First Short Story of a Literary Genius”

Samuel Beckett arrived in Paris in November 1928 in order to take a post of lecteur d’Anglais at the École Normale Supérieure. He was a brilliant young scholar who had finished his degree in modern languages at Trinity College Dublin and harboured uncertain plans to become an academic, although he also felt attracted towards the world of literature. In the following months he found himself immersed in the turmoil of artistic life in Paris, thanks mainly to his connection with James Joyce and with other experimental writers of his day. It was in this context where he wrote his first short story, “Assumption”, which appeared in the June 1929 issue of the journal transition, together with another text by Beckett, his defence of Joyce’s Work in Progress (later Finnegans Wake) entitled “Dante…Bruno. Vico..Joyce”. The fact that a young newcomer was writing from the centre of the literary avant-garde already gives an idea of the enormous potential that Beckett was projecting at the time to those who met and supported him. Indeed, “Assumption” is a remarkable piece for a fledgling writer and it shows the multiple and contradictory influences that he was receiving from a rich intellectual milieu. The plot centres on the figure of an artist isolated from the rest of society and who is concerned about issues of artistic representation. “Assumption” reflects as well the tensions of Beckett’s emotional life, in particular his relationships with women. This was a circumstance which caused him much anxiety and the presence in the story of an enigmatic woman leaves many questions unanswered. The aim of this paper is to examine this first story written by Beckett, the product of “an artless artist”, as Ruby Cohn calls it, and to look for the seeds of a successful literary career in the convoluted structure of its paragraphs. As is well known, Beckett evolved towards a radically different style of writing in his mature period, exchanging exhuberance of form for austerity and simplicity, but it is my contention that in “Assumption” there can be found, in an embryonic form, some themes and obsessions that he would maintain all his life. The recent publication of the translation into Spanish of this short story provides an excellent opportunity to revisit this highly interesting text. In the final part of this paper the author will therefore explain the cultural aspects that were necessary to take into account in order to reproduce effectively into another language a text fraught with conflicting tensions.

Martínez-Ponciano, Regina (Universidade de Santiago de Compostela), “Writing in His Own Shadow: Sir Arthur Conan Doyle’s ‘Tales of Mystery’ (1898–1899)”

Many accounts on the history of detective fiction in the English-speaking tradition reduce nineteenth century contributions to the genre to a select number of texts: only E.A. Poe’s C. Augustin Dupin short stories (1841–44), Charles Dickens’ detective subplot in Bleak House (1852–53), Wilkie Collins’ The Moonstone (1863) – often considered the first English detective novel—and, of course, Arthur Conan Doyle’s Sherlock Holmes stories (1887–1929) are thought relevant for establishing the
defining characteristics of the genre. The enormous popularity of these canonical texts have distracted both readers and critics away from the many other detective stories that were published during the formative years of the genre, thus clouding our understanding of its technical and ideological permutations.

Conan Doyle, too, has been eclipsed by his detective’s success. Although he aspired to be remembered for his historical novels—Micah Clarke (1889), The White Company (1893), and Sir Nigel (1906)—it were his Sherlock Holmes short stories that brought him fame. Frustrated by how their commercial success surpassed his historical novels, Conan Doyle famously killed Holmes off in “The Final Problem” (1894) only to revive him again in The Hound of the Baskervilles (1901).

It is not common knowledge that—together with other forgotten relics of crime and mystery literature of the century—in the period between Holmes’ death and resurrection, Conan Doyle wrote other stories of detection, which were published between June 1898 and February 1899 later collected in Tales of Terror and Mystery (1922). As the Holmes stories, they were published in The Strand Magazine, and dealt with modern, mind-boggling mysteries. However, in contrast to the Holmes stories, these “tales of mystery” were stand-alone episodes, which showed no unity in terms of setting, style, structure, or detecting method, and, most importantly, whose protagonists were largely nondescript.

This last feature is unexpected for two reasons: not only because Conan Doyle’s narratives are always very much character-based, but also because we approach detective fiction primarily through the figure of the detective, and his idiosyncratic detective methods, rather than through other narrative elements. In the stories under analysis here, the absence of a recurrent and/or well-defined sleuth allows Conan Doyle to present and solve mysteries more freely than in the Holmes stories, given that their serial character and the detective’s signature “science of deduction” demanded a fixed structure and allowed little room for variation. As such, it is the aim of this paper to analyse how Conan Doyle’s seven “Tales of Mystery” experimented with narrative strategies, detection methods, and detective(-like) characters without recurring to or relying on a master sleuth figure as a structuring device. Inevitably, this means I will resort to drawing parallels between the Holmes adventures and these “Tales,” so as to better appreciate on what points Conan Doyle was continuing or departing from those detective story conventions he had himself, in the eyes of critics, consolidated.

Ortega Arévalo, Dolors (Universitat de Barcelona), “Virginia Woolf’s Cosmic Vision of ‘the Commonly Thought Small Things’ in ‘Kew Gardens’ (1919)”

The 3rd-person narrator in “Key Gardens” describes the goings-on on a July day in and around a flower bed in Kew Gardens, where the story smoothly moves between the human world and nature; two worlds that work together through a Chinese-box-structure. There are four passages of natural description to balance the appearance of the four couples. The human and the natural elements are symmetrically arranged. Critics have argued that “Kew Gardens” meant a turning point in Woolf’s fiction due to its
experimentation in form, which would free Woolf from the restrictive conventions of Edwardian literature. But, “Kew Gardens” is more than an atmospheric, insubstantial impressionism or experiment. In his memoirs, Leonard Woolf refers to it as a microcosm of all her novels from *Jacob’s Room* to *Between the Acts*; it is vision unalloyed (Foster 1919, 2).

The following paper aims to analyse Woolf’s cosmic vision of life, the viscerality of life that she started to develop in her most radically experimental short-stories, such as “Kew Gardens”, in which she would embrace life by trying to convey life experience rather than offering a representation of it. Following this line of thought, a post-structuralist approach will be used to explore Woolf’s cosmic vision; her approach to the subject through the organicism of life collective process of individuation.

Deleuze and Guattari will be used as theoretical background. They present their theory of becomings as the opening for a new understanding of the process of individuation. They criticise the structuralist approach of the world that understands this process of individuation as a connection of relationships of series and structures. They challenge Structuralism, according to which we know and experience our world by means of imposed structures of representation, and they turn their attention to what bodies can do through the politics of the virtual. It is through their theory of becomings that Deleuze and Guattari show that man, the subject of enunciation, is no longer the eminent term of a series because any structure of representation, category or signifier, such as identity, prevents the flow of becomings from moving. Subjectivity is no longer understood as a finite, stable formation but as a dynamic process of intensities and assemblages.

Deleuze and Guattari have a cosmic vision of becomings. They postulate that each multiplicity is symbiotic: “. . . becoming ties together animals, plants, microorganisms, mad particles, a whole galaxy.” (Deleuze & Guattari, [1980] 2003: 250) They describe a mode of individuation that is beyond the subject, which they call haecceity, a ‘thisness’ that consists of relations of movement and depends on molecules or particles, capacities to affect and be affected.

The main objective of this paper is to show how Woolf’s experimental short fiction became the perfect workshop to set the basis of her most innovative novels, which unfold a visionary and anachronistic approach to subjectivity beyond the theoretical framework of Structuralism. This will be shown through an accurate analysis of the collective assemblage that Woolf creates within the microcosm of the “Kew Gardens”.

Pascual Garrido, María Luisa (Universidad de Córdoba), “Secrecy and the Loss of Community in Lahiri’s *Unaccostumed Earth*”

The aim of this paper is to analyze Lahiri’s collection of short stories as a work that articulates the impossibility of community. Most criticism on Lahiri’s work has focused on the problems faced by diasporic subjects longing for community, bringing to
the fore the notions of displacement, loss and isolation, which haunt first generation Indian immigrant characters. Seen in this light, the ultimate cause of that painful deprivation of community seems to be triggered by spatial distance and cultural difference. The notion of hybridity is also an issue when considering the inability of second generation American-Indians to feel at ease in ‘their’ community, whether this be the one inherited from their ancestors or the American one where the younger characters strive to find their place. This obsession with fulfilling this sense of belonging is a central concern in Lahiri’s fiction from her first short story collection to her latest work.

However, whereas most studies have explored the conflicts faced by her diasporic characters and traced their source to cultural distance and hybridity, I intend to relate the subjects’ failure to overcome their sense of loss or their lack of community to the postmodern condition which shatters the widespread illusion that community is feasible. In Unaccustomed Earth (2008) the main characters are actually deluded into believing that their dream of fusing with community may still be attained. Yet, there are always secrets preventing members of the ‘community’ from communicating in an authentic way, thus leading the characters to remain apart from each other and hence proving ‘community’ inoperative. Family secrets are actually the element linking all the stories in Unaccustomed Earth.

My contention is that, although Lahiri may be writing from the perspective of diasporic characters, her stories are not only intended to render their distressing experience. As an American-Indian writer, Lahiri is obviously quite sensitive to the basic human need for recognition and acceptance by the Other but also quite aware of the fact that achieving total communion is quite problematic if not unfeasible. In my view, Lahiri’s stories appeal readers capable of identifying with the Other, raising their awareness of the only thing all human beings may have in common – their sense of loss and vulnerability. Although the absence of community is much more apparent in the case of diasporic subjects as her stories show, this lack of community reveals itself in her characters’ inability to reach the Other as language generally fails to connect human beings and, as a result, communication collapses. My examination of Lahiri’s collection is based on the theory of the unavowable or inoperative community developed by Blanchot (1983) and Nancy (1991), who consider that the idea of community is nothing else but the result of a utopian desire shared by all human beings.

Riobó Pérez, Nerea (Universidade de Santiago de Compostela), “Male Desire and Birdie Women: Metamorphosis in Angela Carter’s ‘The Snow Child’ and ‘The Erl-King’”

This paper examines Angela Carter’s short stories “The Snow Child” and “The Erl-King”, both reassessments of the classic fairy tale “Snow White” and the Germanic Romantic legends dealing with “The Erlking”, respectively, and compiled in Carter’s landmark collection The Bloody Chamber and Other Short Stories (1979). In this article, I will examine how Carter denounces male objectification of women as a means
of subjection to patriarchal control and order. In tune with this, I will look into the literary ways in which Carter deploys metamorphosis and animal transformation which ultimately pertain to Carter’s conception of female identity and sexuality.

The fairy tale “Snow White” was popularised for its inclusion in the Brothers Grimm’s collection *Children's and Household Tales* (1812), but its oral origins can be traced throughout Europe and Asia. One of the main common elements of the fairy tale is female rivalry and the (step)mother-daughter difficult relationship. In some Germanic approaches, “Snow White” appears as the expression of the male desire to produce a female heir “white as snow, red as blood and black as a raven’s feather”, whereas in the Grimm’s version, is the child is articulated as the mother’s desire. Carter’s story focuses on the projection of masculine sexual desire and by doing so, she brings to the fore the objectification of women and their submission under the male gaze. Carter uses metamorphosis to change the traditional fairy tale’s point of view and calls attention to male desire of power and control over women’s bodies.

The Erlking narratives reach back to Scandinavian and Germanic folklore, most often articulated as an evil elf king that traps and kills children. In the German Romance tradition, best exemplified by Johann Gottfried von Herder’s *The Erlking’s Daughter* and Goethe’s poem “The Erlking”, female characters are almost absent. Departing from these Germanic Romantic versions of the tale, Carter questions the traditional emphasis on male voice in order to focus on female experience: thus, the protagonist in Carter’s story learns to come to terms with her own voice and sexuality while trapped in the Erl-King’s hands. When the protagonist discovers the Erlking’s plans to transform her into a bird, she resists her confinement by taking an active role, to eventually plan to murder her captor and liberate the other women that the Erlking held captive. In so doing, Carter’s female protagonist represents an act of resistance against patriarchy.

Significantly, in both tales, the female characters metamorphose into birds: in “The Snow Child” the creation of the desired female heir springs from snow, blood and a raven’s feather. In “The Erl-king”, the male protagonist transforms the captive women into birds. My conclusions centre on Carter’s deployment of female transformation into birds as a metaphor for patriarchal confinement and their will to break again with male constrictions. In order to critically examine Carter’s narrative, I will be drawing from the fairy tale genre studies, as well from feminist approaches to the topic and specific criticism on Angela Carter.

Rodríguez Durán, Jorge (Universidade de Santiago de Compostela), “Urban tales: Women’s Imaginaries in Short Fiction about the Troubles”

There is an ongoing debate on the relation about gender and genre. Somehow along this line of research this paper focuses on the analysis of urban imaginaries by Irish women concerning the conflictive Troubles in Northern Ireland.

The city has been identified by many scholars as a space strongly marked by ideology (Foucault, 1984; Lefebvre, 1991). It provokes and inspires otherness through exposure to difference, otherness and frustration that stimulate the artist (Sennett 1990).
In the specific case of Northern Ireland, the divisions the cities have such as peace walls, checkpoints and no-go areas prove relevant for the appearance of mindscapes.

These mindscapes, or mental scenes, help to give new dimensions to urban space. What matters in this case is how women use these places for creating their urban plots. And it is of my interest to explore the ways in which women, “colonised of the post-colonised” (Smyth 1989: 9-10), interact with these urban spaces. These imaginaries are indicators of their understanding of the physical reality. In order to do so I will be focusing three main short stories:

First, Fiona Barr's "The Wall Reader", a story that shows a Belfast middle-class wife, Mary, who like to wander. Soon, she meets a British soldier in a park. This is especially relevant because the story was written right after the British incursion in Northern Ireland. Furthermore, they regularly meet and speak to each other in a "no-go" area, a part of town that was very dangerous at the period. Also, as Mary goes around reading the graffiti, street art becomes her tool for making the invisible visible again and gives her the opportunity to re-imagine the community (Irvine 2011).

Then, I will be using Anne Devlin's "Naming the Names" as an example of a different use of the city. If in Barr's story the city was an agent of peace, in Devlin's it becomes an aggressor that helps the killing action of the story. Also, it is significant that the protagonist, Finnoula, can only remember street names when she is captured by the police.

The third story for my analysis will be Mary O'Donnell's "Storm Over Belfast". The narrative presents a male character that travels from the Republic to Belfast in order to meet a former lover. This story gives the perspective of a Southern and reinforces the idea of border-crossing. And although, it is not strictly speaking about the experience of the Troubles, it represents the consequences that the conflict had in contemporary Northern Ireland. Moreover, as in the previous story, the author subverts the "typical" love story narrative and makes it all about the domestic and public spaces.

Therefore, this analysis helps to resolve the debate on gender and genre and establishes that the short story form is the most successful in order to give an overview of the same topic. In this specific case, the city is presented and used differently by authors with similar experiences, an idea that creates the postmodern theory that walks away from the hegemonic point of view of the literary canon. Also, it proves “the relevance of psychogeography as a way of understanding how people negotiate ordinariness in space” (Krajina 2016: 40)

In conclusion, I have explored the topic of the city in relation with gender and religion. But it is necessary to bear in mind that these are not the only relevant topics in the complicated society that Ireland (and Northern Ireland) has developed. This paper is only a first approach to the anthropology of the city and its consequences in the daily life of women, and as such, I have tried to present an adequate and broad spectrum of possibilities of representation.
Claire Drewery (2011) singled out “liminality” as the pervasive trait in short stories by modernist women writers. “Liminal entities”, wrote anthropologist Victor Turner, “are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial” (1969, 95). The short fiction of Virginia Woolf or Katherine Mansfield features characters as liminal entities in transitory moments of crisis and transformation who frequently inhabit or traverse in-between, interstitial spaces like “gardens” or “the seashore” (Drewery 2011, 3). Because of its brevity, concentration and peripheral literary status, the modernist short story could render the experience of the liminal interlude more sharply than the novel. The general aim of this paper is to show that the short fiction of contemporary author Janice Galloway is a good example of how the potential of the short story to render the liminal reaches beyond the modernist “moment” examined by Drewery. Galloway’s focus on the liminal is already apparent in typography (her choice of lowercase for titles), in book design (the “interstitial pages” in *Jellyfish* [2015, 170]), or in her increasingly artistic proclivity to produce “‘inbetween’, vaseline-slippery stuff” (2010). After a general introduction to liminality in Galloway, this paper will concentrate on three stories from, respectively, her three collections of short fiction to date. In “Frostbite” (*Blood* 1991), a girl waits at a bus stop, a recurrent transitional place in Galloway’s stories. She confronts the consequences of her past decision to study music and of her present encounter with male prejudice and violence, and eventually decides to give up waiting for a “hypothetical bus” that does not come, a metaphor for disabling expectations and fears (Galloway 2009, 21). In the title piece of *Jellyfish* (2015), a divorced mother takes her son on a trip on the day before compulsory school begins. A fictional example of the relational theory of gender differentiation (Chodorow 1999 [1978]), this is the story of a woman at a liminal moment in her experience of motherhood, “[t]he beginning of separateness” (Galloway 2015, 22), that takes place in the transitional space of the seashore where dying jellyfish elicit all sorts of difficult questions the mother has no ready answers for. Finally, in “a night in” (*Where You Find It* [1996]), it is the very place that is in a state of transition as a homeless couple find shelter in a building under construction. They have an experience of the ontologically liminal state of a “house” before it becomes someone’s “home” (Galloway 2009, 211), a safe haven according to Bachelard (1994 [1958]), and share this experience with other forms of bare life fighting for survival on the margins of society (“Cats […] Birds […], insects […] And us” [Galloway 2009, 211]). The state of ontological liminality affecting both space and characters corresponds to the suspension of the human voice at a stage between pure sound and articulated language: “And he started singing. Not words, not the kind of tune you could recognise, but singing anyway” (Galloway 2009, 212).
Torres Zúñiga, Laura (Universidad Católica de Murcia), “‘B’ for Babies or for Books? Reading and Writing in Helen Simpson’s Stories”

In the narrative work of British author Helen Simpson, allusions to the acts of reading and writing are pervasive. On the one hand, her short fiction is ripe with references to literary works, usually by classical authors from the Renaissance, Restoration and Romantic periods, which provide an intertextual commentary on the events or characters of the stories they are interspersed in. Also, through brief though recurrent references, books stand out briefly against the background of some of the stories as the elusive yet ever-present “forbidden fruit, impossible to broach, sealed off by the laws of necessity” that govern the lives of the female protagonists (Simpson 2001: 32). For the latter, in particular if they are mothers, books and their reading have become signifiers of a time of leisure and self-indulgence that they cannot afford; they are activities that require a “Me-Time” that is only available to a few women who, for that very reason, often run the risk of being criticized and frowned upon (Simpson 1996: 138). In addition, writing – another self-indulgent pleasure – takes a foregrounded place in the story “Creative Writing” (Dear George, 1995), which presents the portraits of a group of miscellaneous participants in a creative writing workshop whose varied voices subtly interweave fictional content and the author’s personal comments.

Therefore, the aim of this paper is, first, to introduce an overview on Helen Simpson’s use of literary quotations and mentions to books, reading, and writing throughout her collections in order to shed light on the main symbolic function that these references fulfill in the stories. Moreover, it will lay special emphasis in exploring how these references contribute to the depiction of gender relations in Simpson’s work, especially in the case of her criticism of the demands of contemporary motherhood; as one of the women in “The Festival of the Immortals” (In-Flight Entertainment) puts it: “it’s not in the books we’ve read, is it, how things have been for us” (Simpson 2011: 113). As its main point, this paper will finally focus on the story “Creative Writing” so as to analyze it in more detail in relation to the other stories and to Simpson’s own statements in her interviews, with the purpose of thus disentangling what are the (sexual) politics of writing and reading that emanate from her work.

Tsokanos, Dimitrios (Universidad de Almería), “Assessing how Hellenic references in Poe’s tales have influenced translations of his works in Greece”

Edgar Allan Poe's "Silence-A fable" and "Mellonta Tauta" have diachronically drawn the attention of noteworthy literary critics and studies such as those of Kenneth Silverman (1992) and Gerald Kennedy (2001) that have indicated the unequivocal presence of Hellenic language and philosophy in them. Silverman's, John Sanidopoulos' (2012), and Daniel Stashower's (2014) research on the American author's life demonstrates that the apparent Hellenic influence on Poe's storytelling may be indebted to the author's Hellenic education ever since his pre-teenage stage of life. This presentation aims to delve into those elements, highlighting their existence in a
systematic manner and exploring this particular aspect that has not been extensively discussed in previous research in this field of Poe studies. As Christian Drost (2006) asserted, Poe plainly uses the ancient Greek language in the selected tales for this paper, either by transcribing Hellenic words in English or by directly quoting them in Greek. In my paper, I argue that these Hellenic elements have affected translations of Poe's works in Modern Greek up until very recently. More specifically, I intend to demonstrate that Greek translators of Poe's works opt to use ancient instead of Modern Greek when it comes to translating these particular references. Interestingly, even though the majority of Hellenic translations appear to follow the same method, when it comes to these Hellenic references in Poe's storytelling there has been no study exploring the aforementioned fact. Even in Lois Vines' Poe Abroad (1999), a meticulous study dealing with Poe's presence outside the United States, one cannot encounter any mention of Greece.

Upon examining Translated Poe (2014) and, more precisely, Maria Filippakopoulou's chapter in the aforementioned volume, I noticed that Greek translators have not directly used Poe's works in order to translate them into Greek but they resorted to Baudelaire's French translations instead. That indication led Filippakopoulou to a careful examination of Hellenic translations of Poe's tales and poems ever since the first recorded one in 1872. As she indicates, the most important Greek translators are Nikolaos Politis, Nikolaos Episkopopoulos, and Maria Schina, among others.

My investigation delves into the most recent volume of Greek translations, Schina's 21 Ιστορίες και "Το κοράκι" (2013) which deals with twenty-one of Poe's works. Focusing on "Mellonta Tauta" and "Silence-A fable", I analyse the manner in which Schina translates all Hellenic references and motifs that have been discussed in relative studies. My analysis proves that, in all cases, she opts for the utilization of the ancient Greek language despite the plentitude of Modern Greek words she has in her disposition. Thus, my study reaches to the conclusion that Poe's incorporation of Hellenic references in his works has undoubtedly affected their Modern Greek translations, indicating the need for additional research on this unexplored field of Poe studies.

Yebra Pertusa, José María (Centro Universitario de la Defensa, Zaragoza), “Working through trauma in J. D. Salinger’s ‘For Esmé – with Love and Squalor’”

“For Esmé – with Love and Squalor” is a short story by American writer and cultural icon J. D. Salinger. It was firstly published in The New Yorker in April 1950.

Objectives: It is the main aim of the paper to show how the double temporality and narrative voice of “For Esmé” determines the engagement of the narrator and the reader with the war as both traumatic event and discourse. More concretely, the paper analyses how the literary discourse serves the narrator to articulate the process of
“acting out” and “working through” characteristic of trauma fiction. Finally, I will address the ideological implications of this process in Salinger’s discourse.

**Theoretical framework and structure:** My main contention is that Salinger’s short story puts to the fore the poetics of trauma and, more specifically, the effects of trauma and its (im)possible representation. The analysis shows how the effect of the Second World War on collective consciousness is still culturally relevant and informs current trauma narratives. This I will do by making use of trauma theory, as proposed by Cathy Caruth, Shoshana Felman, Dominick LaCapra, Anne Whitehead and Roger Luckhurst (among others) from the nineteen nineties onwards. The paper will particularly focus on two concepts: belatedness and empathic unsettlement. By belatedness Caruth addressed how the traumatic event is only re-presented (if at all) after a period of latency, for the massiveness of trauma itself makes it impossible to be rendered as it is taking place (1995, 1996). The double (or even three-fold) narrative line and temporality of “For Esmé”, the paper proves, accommodates the psychic logic of trauma narratives. The protagonist needs to disassociate from himself to vicariously address the war. Affected physically and psychologically, the sergeant can only act out the traumatic experience of fighting the enemy. It is only back in the USA, a few years after the war, that the narrator can recall and work out his war memories.

The analysis will next move on to Dominick Lacapra’s “empathic unsettlement” (2001), which also proves a useful methodological tool. As mentioned above, the story acknowledges not only the role of war veterans during the conflict, but especially after it. The lack of empathy for their trauma scars is repeatedly addressed along the story. Curiously, only Esmé, thirteen-year-old girl, seems able to empathize with the psychic wound the narrator and his partners went through and the hardships of readjusting to civilian life. However, Salinger’s text is not oversensitive, or over-empathic, in LaCapra’s terms. Esmé does not appropriate the narrator’s pain, as some texts have done, for example, with Holocaust victimhood. She is mostly a galvanizer of the other’s pain so that the victim, and not her, performs his process of working-through.

**Conclusions:** The analysis proves that Salinger’s text re-appraises the War from a genuine stand; other than the glorious and pro-war discourse of much fiction at the time, it tackles the effect of the conflict in the intimacy of the veterans. Trauma theory helps approach the emotional (rather than the political) impact of violence. In brief, “For Esmé” pays homage to the contradictory feelings resulting from historical events, the scars that terror leaves, and the healing process the silenced protagonists of great historical events must confront.

ROUND TABLE: “Revisión comparativa de los relatos de Truman Capote a través de sus influencias”

Chairperson: Cañadas Rodríguez, Emilio (Universidad Camilo José Cela). Participants: Rodríguez-Guerrero Strachan (Universidad de Valladolid); Cañadas Rodríguez, Emilio (Universidad Camilo José Cela); Ibáñez, José Ramón (Universidad de Almería)
A pesar del éxito editorial y literario de la novela *In Cold Blood* (1966), de la que este año se cumplen cincuenta años de su publicación, Truman Capote es considerado como uno de los mejores escritores de relato corto del siglo XX norteamericano. Estos relatos serán el centro de la presente mesa redonda, cuya razón de ser viene dada por el aniversario anteriores mencionado así como la reciente publicación en España de la colección de relatos que lleva por título *Cuentos juveniles* (Alfaguara, 2016).

El crítico Kenneth T. Reed habla de la importancia de los relatos cortos como el centro de “his more unswerving ambitions” (Reed 1981:34). Estas historias cortas a las que se refiere Capote siguen tres líneas básicas: sentido de lugar/hogar en un doble sentido, su biografía y un anhelo innato de reportaje. A pesar de que el números de relatos cortos no sea tan elevado como en otros maestros del género, las obras de Capote suelen dar pie a la clasificación. Un ejemplo de ello es la clasificación que hace William L. Nance entre “The Dark Stories” and “The Later Stories” (1973:16) Curiosamente en las primeras encajarían dos de las obras que se analizarán en esta mesa redonda “The Headless Hawk” y “A Tree of Night”. En definitiva historias de tono sureño dominadas por el miedo (Nance:16), lo grotesco y lo gótico. Aunque pueda parecer contradictorio, la segunda línea básica, la biografía estaría presente dentro de este grupo de historias. Por último, Capote va unido irremediablemente al reportaje, al contar lo que se ve, lo que es distinto, lo que merece la pena ser contado, lo que es diferente sin dejar de ser real en apariencia, Capote practica en el relato corto lo que luego sería “nonfiction novel” en *In Cold Blood* y, por que no, en *The Muses Are Heard* en sus relatos de viajes denominados “Local Color”, al más puro estilo dickensiano.

Es el propósito de esta mesa redonda hacer una revisión de los relatos cortos de Truman Capote en función de sus influencias. Para ello, los ponentes harán un análisis comparativo de relatos cortos fundamentales de autores que definitivamente influyeron a Capote con relatos cortos importantes del autor americano. De esa forma el primer ponente analizará lo gótico en relatos de Poe tales como “The Fall of the House of Usher” y la ya mencionada “The Headless Hawk” de Capote. El segundo ponente pondrá en comparación el sentido de reportaje de Dickens y Capote en *Sketches by Boz* y “Local Color” de Capote. Para finalmente, el tercer ponente analizar lo grotesco en O’Connor y Capote. De esta manera intentaremos poner de manifiesto al autor y su obra tan de moda en estos días.

El primer ponente pondrá los relatos cortos de Truman Capote bajo la perspectiva y la influencia de los cuentos del escritor Edgar Allan Poe. Poe fue una de las primeras lecturas del niño Capote. Para Capote, Poe era a la vez admirable y complicado. Lo cierto es que su influencia es indudable. El primer ponente hablará pues de esa influencia y comparará “The Headless Hawk” con la obra de Poe.

Lo gótico es un modo literario que los escritores americanos han frecuentado desde Charles Brockden Brown. E.A. Poe es uno de los primeros escritores góticos, aunque no el único, en el siglo XIX. Entre sus narraciones destaca “The Fall of the House of Usher”, un cuento que ha sido interpretado como fantástico y como realista, como una parábola del Sur de los Estados unidos escrita antes de la Guerra Civil. Por otro lado, está “The Headless Hawk” en que Capote cuenta la historia de un galerista de
arte, Vincent, que conoce a una joven que le vende un cuadro donde hay un halcón decapitado. La relación entre ambos es de atracción y rechazo.

El ponente pretende examinar los elementos góticos en ambos relatos: la casa, los personajes y la atmósfera. Hay evidentes similitudes entre Roderick Usher y Vincent, así como entre Madeleine y la joven del cuento de Capote. Tanto Vincent como Roderick viven en un mundo irreal, los dos, además, tienen un gran interés por la pintura.

Asimismo, la cita que abre el cuento de Capote está relacionada con los hermanos Usher. Además esta cita ayuda a la creación de la atmósfera gótica del cuento “The Headless Hawk”. Es cierto que en “Usher” la casa desempeña un papel significativo muy importante, y aunque no se diga claramente dónde está construida, varios críticos la han interpretado como símbolo del Sur. En Capote, en embargo, la acción tiene lugar en Manhattan. Sin embargo, gran parte de la acción tiene lugar por la noche o en lugares cerrados, al igual que en “Usher”. Tanto Madeleine como la joven de “The Headless Hawk” son personas con problemas psiquiátricos: una sufre una catalepsia y la otra, esquizofrenia. Lo que las diferencia es que Madeleine precipita la muerte de Roderick y el hundimiento de la casa, mientras que a la joven sin nombre, Vincent la echa de su casa en un intento de salvarse.

En resumen, ambos cuentos son dos ejemplos interesantes de lo gótico en Estados Unidos, el uno escrito en 1839 y el otro 1945; entre ellos media algo más de un siglo e ilustran muy bien las diferencias entre el gótico romántico y el gótico sureño del siglo XX.

El segundo ponente avanzará en otra gran influencia de Truman Capote y quizá una influencia no tan conocida o estudiada como en los casos de los otros dos autores tratados en esta mesa redonda. Ese es el caso del escritor inglés Charles Dickens.

La primera obra de Charles Dickens se titulaba Sketches by Boz y contenía una recopilación de imágenes del Londres victoriano a través de los ojos de un escritor en cierres. Estos sketches, estos cuentos locales, son de influencia para Truman Capote quien escribió el libro Local Color con historias de viajes que también se han dado en denominar Travel Sketches. Por otro lado, In Cold Blood es sin duda el resultado de la admiración de Truman Capote por el periodismo. La noticia la encontró en un periódico, trabajó en otro y sus relatos se publicaban en las revistas al estilo del momento. Esta relación viene desde niño y desde una obra desaparecida denominada "Mr. Old Busybody". Con ocho años, Capote ganó un concurso de un periódico dando cuenta de las vidas de las personas de la pequeña localidad del sur donde vivía. Historia, debemos decir, que levantó ampollas en el lugar. En 1950 Capote publica "Local Color" una colección de historias breves de viajes o travel sketches al más clásico estilo dickensiano. Salvando la distancia, el lugar y el tiempo, Capote como Dickens en Sketches by Boz se adentra en las calles de los lugares por los que deambula (Dickens en Londres, Capote en el mundo) para sacar lo diferente y hacer un retrato interesado y a la vez periodístico de gentes y maneras de vivir.

El tercer ponente cerrará la mesa redonda analizando pormenorizadamente la relación/ influencia de las escritoras del sur en Truman Capote. Donde la influencia se
vuelve rivalidad. En concreto, el tercer ponente hablará del relato corto que pondrá de manifiesto similitudes y diferencias entre los cuentos de Truman Capote y Flannery O’Connor. Y dentro de ello se analizará el aspecto de lo grotesco y los distintos niveles que de ello hacen gala los personajes de uno y otro.

Una de las señas de identidad de la literatura sureña americana es la inequívoca presencia del elemento grotesco en la narrativa de autores como William Faulkner, Flannery O’Connor, Erskine Caldwell, Eudora Welty, Walker Percy, Truman Capote y, más recientemente, Cormac McCarthy. La presentación del tercer ponente se centrará en el acercamiento al elemento grotesco a través del análisis de los personajes protagonistas de dos relatos de Flannery O’Connor y de Truman Capote. Para ello, se tendrá en cuenta la concepción de Alan Spiegel del personaje grotesco en la literatura sureña, no como una particularidad de la fábrula, ni como un modo de expresión, sino como un tipo de personaje caracterizado por una deformidad física o mental y cuya frecuencia en este tipo de literatura hace que los lectores lo reconozcan como tal, anticipando su presencia en la misma (1972:428).

En *Mystery & Manners*, O’Connor ofrece su visión del relato corto, del regionalismo sureño y articula, a su vez, una poética de lo grotesco en la narrativa sureña. Parafraseando a Thomas Mann, O’Connor recuerda que lo grotesco es el verdadero estilo antiburgués (1970:43) así como una de las señas de identidad de aquel escritor independiente que no se pliega ante la opinión pública y sus demandas. Lo grotesco en O’Connor supone no sólo una subversión de la ficción realista decimonónica sino que, como argumenta Marshall B. Gentry, “[it] reflects a character’s fallen state [and] a need for a change” (1986:10). De hecho, en la escritora sureña, la representación grotesca está íntimamente ligada a la propia concepción teológica del ser humano, tendencia fácilmente discernible en la mayor parte de su obra. En Truman Capote, sin embargo, la presencia de lo grotesco se observa de forma más notable en novelas tales como *Other Voices, Other Rooms* (1948) y *The Grass Harp* (1951) y, con menor frecuencia hace acto de presencia en sus historias. Para Capote, lo grotesco sirve para mostrar un mundo decadente y caótico, siendo lo “normal” como algo monstruoso. En base a todo esto, la segunda parte de esta intervención ofrecerá un acercamiento a los personajes grotescos de dos cuentos: Hulga/Joy, protagonista de “Good Country People”, del cual Flannery O’Connor reconocía como una proyección de sí misma: una chica fea, intelectual, minusválida, aparentemente con una sólida educación y que, a pesar de ello, su ingenuidad le lleva a ser cortejada y engañada por joven forastero vendedor de biblias. El segundo caso serán dos personajes grotescos, física y mentalmente deformes, que acompañan a la joven Kay en su viaje en el tren en “A Tree of Night”, aparentemente embaucadores pero que, a través de una escenificación bíblica que recuerda a la resurrección de Lázaro, consiguen despertar los miedos infantiles de la joven a través de una simbólica violación. Se pondrá énfasis en el aparente contexto religioso de ambos cuentos así como en las posibles connotaciones sexuales que derivan de las actuaciones de los personajes.
García Castro, Laura (Universidade de Vigo), “Variation in Verbal Complementation Patterns in Nativised Varieties of English: the Case of REMEMBER in Indian English”

Thus far, the study of verb complementation profiles in World Englishes has focused on ditransitive verbs (Olavarria de Ersson and Shaw 2003; Mukherjee and Schilk 2008, 2012; Mukherjee and Gries 2009; Bernaisch 2013; Nam et al. 2013; Schilk et al. 2012, 2013; Deshors 2014; Gries and Bernaisch 2016) and infinitival vs. gerundial verb complementation (Deshors 2015; Deshors and Gries 2016). This paper, in contrast, explores variability in verb complementation including both finite and non-finite patterns. The verb selected is REMEMBER which can take a wide array of complement clauses (CCs) depending on factors that are sometimes far from obvious (cf. Mair 2006; Cuyckens et al. 2014). This indeterminacy in the choice of CC might make this verb more susceptible to variation and innovation in its complementation profiles in nativised L2 varieties of English.

The nativised variety studied here is Indian English as represented in the International Corpus of English (ICE). I will also use the parallel ICE-Great Britain (British English) as a reference corpus. In this study, all examples of REMEMBER with a clause as a complement are analysed in SPSS according to the following language-internal variables (cf. Cuyckens et al. 2014): (i) meaning of the matrix verb, which can be, according to Framenet: ‘remembering_to_do’, ‘remembering_information’, ‘remembering_experience’ or ‘remembering_memory’; (ii) complexity of the subject (simple and complex noun phrases, compound subjects); (iii) type of CC (to-infinitive CC, -ing CC, nominal (that) CC, wh- CC, among others); (iv) presence, absence and resumptiveness of the complementizer; (v) meaning of the CC verb (either state or event/action) and voice (i.e. copular, active or passive); (vi) presence and animacy of the CC subject; and, (vii) complexity of the CC measured in terms of both the number of constituents and number of words. The relationship between matrix clause and CC will also be explored in terms of the presence of intervening material (e.g. I remember through the aromatic mists of time how we would devour their hot tandoori offerings <ICE-IND-W2B-017>) and the co-referentiality between the matrix clause and the CC subject. On a semantic level, I will analyse whether the time reference of the CC and the meaning of the main verb are dependent or independent, and also the temporal relation between the matrix clause and the time of the CC, which can be backward-looking, same-time, forward-looking, general, judgement or contemplation constructions (Egan 2008). The analysis of the above mentioned factors is expected to shed light on the language-internal reasons behind the variation observed.
Méndez Naya, Belén (Universidade de Santiago de Compostela); López-Couso, María José (Universidade de Santiago de Compostela), “On the competition between perhaps and maybe: A cross-varietal approach”

Over the last few years we have studied a number of epistemic expressions in English, with a focus on parentheticals (e.g. it seems, looks like) and adverbs (perhaps, maybe). Our earlier work examines the origin and development of these epistemic markers in terms of processes of language change, such as grammaticalization, (inter)subjectification, and adverbialization, as well as their present-day use, paying special attention to their syntactic and pragmatic functions.

In this presentation we adopt a cross-varietal perspective and look into the variation between the two major epistemic adverbs of possibility, maybe and perhaps, in inner and outer circle varieties of English (Kachru 1985). The focus here is on the two metropolitan varieties, British and American English, and two East Asian varieties, namely Hong Kong English, based on British English, and Philippine English, which is one of the very few American-transplanted Englishes. The present study draws on data from the British, American, Hong Kong, and Philippine components of the International Corpus of English (ICE; http://ice-corpora.net/ICE/INDEX.HTM). Given that at present ICE-USA includes only written language, we have complemented this material with the Santa Barbara Corpus of Spoken American English (SBCSAE; http://www.linguistics.ucsb.edu/research/santa-barbara-corpus). The corpora selected allow us to study the variation between perhaps and maybe across the four varieties taking into account several parameters and enable us to provide answers to the following research questions in the first part of the presentation:

(i) Dialect: Do the four varieties pattern alike as regards their distribution of the two adverbs or, on the contrary, are there observable differences between them? If so, do the two postcolonial Englishes replicate trends of usage found in their corresponding base varieties?
(ii) Medium and text type: Do maybe and perhaps display distinct distributional patterns in the spoken and the written language and in different text categories?
(iii) Degree of formality: Does the formal vs. informal dichotomy play a role in the selection of the two adverbs, as suggested in contemporary grammars (e.g. Quirk et al. 1985: 620) and dictionaries for the two reference varieties?

In the second part of the paper, we examine the syntactic functions (e.g. modal adjunct, modifier, etc.) and pragmatic (both subjective and intersubjective) meanings typically expressed by the two epistemic adverbs in our data set. In particular, we explore whether Hong Kong English and Philippine English show the same syntactic and pragmatic uses as their metropolitan bases or whether, by contrast, they are acquiring their own habits of usage, as suggested by Buchstaller (2006) for quotative be like in Jamaican English (see also Leech et al. 2009: 258).

Contemporary London English is characterised by a number of interesting linguistic features. These derive in great part from the innovative use of the language by teenagers, as well as from language contact, since speakers from many different ethnic communities coexist and exert a mutual influence on the language they use, to the extent that this variety has recently been termed Multicultural London English (Cheshire, Kerswill, Fox & Torgersen 2011, Fox 2015).

Thus far, research on lexis in the speech of London teenagers has focused mainly on their use of taboo words, swearing and slanguage (Stenström et al. 2002, Rodríguez & Stenström 2011); by contrast, more innovative elements in their lexical creativity have often been overlooked. This issue, then, will be the focus of the present paper, which will include the study of the following areas, together with the reasons or motivations underpinning the findings:

a) The speech of London teenagers contains a heavy use of onomatopoeic and sound (non-lexical) words (i.e. bang, whoops, grrr, urg), these used to imitate natural sounds, animals and other speakers, very frequently with the aim of teasing and making fun of them.

b) London teens are very fond of borrowing terms from other varieties of English and even from other languages. Thus, they introduce words and expressions from Afro-Caribbean and Jamaican English (i.e. batty man, ackee, pickney, ganja, mandem, boydem), and also from Spanish (tapas bar, amigo, latino, adios, loco, guapo), Italian (bravo, studio, mafia, lido), French (cafè, chic, coup, mousse, chef) and even Yiddish (schmuck).

c) London young speakers also create new lexical items through derivation, using certain prefixes and suffixes (i.e. hyperman, hyperactive, superbike, superwoman, megamoney, squeamish, matey); they even coin new acronyms and abbreviations (i.e. R&B, EMA, DW, yolo) and shorten or clip very common words (i.e. cos, cas, Hack, bruv, cuz, div).

d) London teenagers sometimes alter the meaning of lexical items, for example in taking an expression generally regarded as negative and using it with a positive connotation, and vice versa (i.e. wicked, sick). They also modify the general meaning of some common words, hence bare and proper are very frequently used as intensifiers, as in bare people> lots of people, proper bad> really bad, and crib and yard are used with the meaning of home.

Sociolinguistic variables (language contact, population movements, the influence of new trends in fashion, music and technologies) and cognitive and psychological factors (spontaneity, need to reinforce their identity as a group, strong desire to rebel against the norm) can be regarded as the main motivations for all such phenomena.

The approach adopted here will be corpus-based, since most of the data analysed will be extracted from the COLT and LOE corpora. This study will allow us to understand teen talk in greater depth and will provide interesting data on contemporary London English and on language change in general.
Sánchez Fajardo, José Antonio (Universidad de Alicante), “Cuban-American Spanish in South Florida: Sociolinguistic Remarks”

The constant exposure of Cuban Spanish to English is understandably more tangible in Cuban-American communities, especially in the South of Florida. Code-switching implies the non-stop diachronic adaptation of English linguistic patterning into Spanish, and the assurance of *Spanglish* as a resulting construct of sociolinguistic and cultural elements, which is why it has been defined in a variety of ways: “as a pidgin, or creole language; an interlanguage; or an Anglicized Spanish language” (Neuliep, 2015: 105).

The aim of this presentation is to examine the sociolinguistic peculiarities of Cuban-American Spanish, especially in South Florida. This comprehensive analysis focuses on the historical and socio-cultural features of this long-existing community in the United States, the concept of *Spanglish*, and the processes of lexical, syntactic, and semantic borrowing. The relevance of this study relies on the fact that not much has been published on the sociolinguistic roots of the phenomenon of Cuban-American *Spanglish*. A research of this type could be advantageous to have a better understanding of the processes of code-switching and linguistic borrowing more exhaustively in Cuban-American communities.

This empirical analysis is essentially based on the compilation and revision of articles and books on the historical settlement of Cuban communities in the U.S., the sociolinguistic attitudes of speakers towards *Spanglish* and English, and the lexico-semantic variations retrieved from prior corpora (López Morales, 2003; Varela, 1992; Silva-Corvalán, 2001). These materials have enabled me to relate linguistic borrowing and the social groups Cuban-American speakers belong to, in an attempt to decipher to what extent the sociological features of individuals could have an impact on their code-switching process.

One of the most attention-grabbing results shows that Cuban-American Spanish is variably anglicized, and the degree of anglicization is directly linked to speakers’ characteristics, e.g. age, educational attainment, place of residence, etc. The number of cultural loans, imported from Cuban Spanish, is expectedly palpable. The concept of *Spanglish* shows the inexistence of a fixed code, and the unpredictable nature of this dialectal variant. Loanwords, such as *guarajita* < *water heater*, *biliar* < *to bill*, are by far the commonest type of linguistic borrowing compiled, which is explained by the influx of new referents and entities Cubans are exposed to on their arrival in the United States. There exists also a significant amount of semantic loans, entailing a complex process of linguistic paronymy and semantic extension: *lisear* < *to lease*, *vacunar* < *to vacuum*. The occurrence of various migration flows has led to dialectal differentiation, which has shed more light on understanding how migrants’ code-switching processes are related to distinguishing sociolinguistic traits.
Seoane, Elena (Universidade de Vigo); Loureiro-Porto, Lucía (Universitat de les Illes Balears); Suárez-Gómez, Cristina (Universitat de les Illes Balears), “The ICE project looks at Iberia: The International Corpus of Gibraltar English”

As the global language it has become, English has indigenised in a wide array of countries and territories, which now speak a distinct variety of this language. The pioneering International Corpus of English (ICE) project began in 1990 with the aim of creating comparable corpora of English worldwide for their study (Nelson 2006: 736-740). The first varieties of English to be collected were those of Great Britain, Australia and other widely recognized inner circle varieties. Only more recently has attention been paid to outer varieties such as Nigerian, Fijian or Sri Lankan English, where English is spoken as a second (or third) language. The time gap between older and more recent ICE corpora also involves considerable differences in the way of compiling, annotating and later accessing the corpora. In 2014 the current research team was appointed to compile the Gibraltar component of the ICE project, and this paper aims to contextualize such an endeavour from a sociolinguistic and methodological perspective. After a brief introduction to the history of the ICE project, we will illustrate its design, annotation and the technical differences between the old and the new generations of ICE corpora. Then, we will offer a sociolinguistic contextualization of Gibraltar, whose inhabitants can be proficient in English, Spanish and Yanito/Llanito, a local vernacular variety that has emerged as a result of code-switching from Spanish and English, with minor influences of Italian, Hebrew and Arabic (cf. Moyer 1998; Weston 2011, 2013; Levey 2008, 2015; Suárez-Gómez 2012). The choice of language and the degree of code-switching between them is socially determined, and we will show how this represents both a fascinating scenario for any linguist but also a difficult challenge for those who, like us, are interested in recording Gibraltar English. Once we have introduced both the ICE project on the one hand and Gibraltar English on the other, we will explain the shortcomings we need to face when aspiring to collect particular ICE text categories in Gibraltar; for example, Student Essays and Exam Scripts of adult speakers are hardly available in a territory where up until last year there was no University. Another pervasive question that we need to take into account for every text is whether the speaker/writer qualifies as a “true Gibraltarian”, since most of the Gibraltarian adults have studied abroad (mainly in the UK) and spent a some time there, which might have an influence on their English. We will thus explain our struggle to keep a constant balance between rigor, in following the general ICE framework and design, and pragmatism, which will allow us to adjust to the local Gibraltarian reality.
Alves Castro, Marian (Universidad del País Vasco), “Extraposition from Subject in Germanic and Romance”

In this talk I will examine, from a minimalist perspective, the availability of extraposition of relative clause modifiers from DP subjects (EX$_{SU}$) in several Germanic and Romance languages. The phenomenon is illustrated in (1) for English and German and in (2) for Spanish and Catalan. The discontinuous constituent resulting from extraposition is highlighted in italics.

(1) a. *A woman came in yesterday that wanted to talk to you.
   b. Eine Frau ist gestern gekommen, die mit dir sprechen wollte.

(2) a. Llegó una mujer ayer que quería hablar contigo.
   b. Va venir un home ahir que volia parlar amb tu.

It is not by chance that EX$_{SU}$ in Romance is illustrated in (2) by means of sentences with postverbal subjects. As the data in (3) below show, extraction of the relative clause from preverbal subjects yields unacceptable results in Romance.

(3) a. *Una mujer llegó ayer a la que nadie conocía.
   b. ?? Un home va venir ahir que volia parlar amb tu.

The contrast between (2) and (3) comes to confirm the different status of pre- and post-verbal subjects in Romance. It is well-established that preverbal subjects in languages like Spanish and Catalan are topics, whereas post-verbal subjects are focal (see Sheehan 2007 and the references quoted there). That the topichood of the subject is responsible for the unacceptability of extraposition in (3) seems to be confirmed by the data in (4) below, where extraposition from a topicalized DP is also deviant.

(4) a. *Al lingüista no lo encontrarás aquí que hable tres lenguas balcánicas.
   b. *The linguist you won’t find here who speaks three Balkan languages.

Although the subject in English most commonly precedes the verb, it can also follow it in certain constructions. Among them are locative inversion and there-insertion, illustrated in (5a) and (5b). As can be seen, extraposition from the postverbal subject is possible.
(5) a. On this wall was hanging a picture yesterday that nobody had ever seen.
   b. There arrived several reports yesterday that clearly support your analysis of the facts.

   From the data presented above, I will conclude (i) that a strong [+topic] feature in DP blocks extraction, and (ii) that extraposition must take place when the subject is in its base-generated position. This proposal clashes with the standardly held assumption that extraposition targets the subject after raising to IP, adjoining the relative clause to this projection (cf. Baltin 2006 and the references quoted there); but my analysis has the advantage of explaining the long-standing asymmetry between leftward extraction, (6) from Lasnik and Park (2003), and EX from subject in purely structural terms by appeal to freezing effects on SpecIP (Ormazabal, Uriagereka & Uribe-Etxebarria 1994, Stepanov 2001, Rizzi 2006).

(6) *Which Marx brother did she say that a biographer of _ interviewed her?

Esteban Segura, Laura (Universidad de Málaga); Salles Bernal, Soluna (Universidad de Málaga), “The Origin and Development of the Conative Alternation in English”

The conative alternation (“conative” from Latin conor/conari, “to try or attempt”) is a particular type of verb alternation (or argument structure alternation) which modifies the interpretation of the verb towards suggesting “an attempted action without specifying whether the action was actually carried out” (Levin 1993, 42). Contrariwise, the transitive variant indicates the completion of the action. This verb alternation is mainly represented with an at-construction, as in the following examples: (i) John hit the door vs. (ii) John hit at the door, where the former entails that the door was actually hit, while the latter does not necessarily imply that the action of the verb was completed. The conative construction also conveys a reduced degree of effectiveness (Riemer 2010, 354). Hence, (ii) above predicates that the event of hitting took place irrespective of success.

The set of verbs that allow the conative alternation is restricted to some semantic fields, e.g. verbs of contact by impact (hit, kick) and verbs of cutting (cut, slash), among others (Levin 1993, 41), being the unmarked variant the predominant in terms of frequency. Although the study of this type of alternation has received some attention (van der Leek [1996], Broccias [2003], Beavers [2010], and Perek and Lemmens [2010]), the question of its origin has not been addressed and further investigation is therefore needed, particularly from a diachronic point of view.

All this considered, the present study aims to explore the origin and development of the conative construction in English by looking at its occurrence in several diachronic and syncronic corpora. Furthermore, an attempt will be made to establish whether the construction accommodates to a particular collocation pattern (at subject or object level).
One of the most controversial problems within the area of research into language contact phenomena has been the question of the difference between lexical borrowings and code-switching. If we take as our starting point the criterion of linguistic integration, we may say that lexical borrowing implies the linguistic incorporation of lone words from a donor language in the discourse of another language. If we adopt this definition to the bilingual Spanish-English corpus on which the present study is based, we would have to state that in (1) the italicized element in bold is a significant case of lexical borrowing from Spanish in the spoken English discourse of Gibraltar.

(1) Pollo *frisado*  
“Frozen chicken”

The word *frisado* is not a native Spanish element but it occurs frequently. On the other hand, the word is adapted to Spanish phonetics. Besides, its status as a borrowing resides also on the process of morphological integration which has taken place, since *frozen* has become a masculine Spanish adjective, inflected as any other Spanish adjective.

Codeswitching is understood as the alternating use of two languages by the same speaker, without any full or partial adaptation of the languages’ constituents occurring as a result of this use. Thus (2) contains an undisputed or unambiguous multiword code switch in which the boundaries of each language are perfectly defined.

(2) No lees los *papers*. He is there for a parliamentary conference.

“You don’t read the papers. He is there for a parliamentary conference”

Examples like (2) are considered unambiguous cases of code-switching because they preserve the English morphology and phonology. *Papers* is pronounced with the English sounds /ˈpeɪpəz/ and despite the fact that the English word is preceded by a determiner that assigns to it masculine gender, the plurality of the term follows English morphological rules and not Spanish ones:

(3) Un paper /ˈpeɪpə/  
Unos papers /ˈpeɪpəz/

Following the variationist comparative method developed by Poplack and her team of researchers, the status of ambiguous nouns in Yanito discourse is determined by analysing their distribution and morphology. In particular, we examine the gender and number marking on these items at the morphological level and determination and adjective placement at the syntactic level and we compare them to their counterparts in unmixed Spanish, unmixed English and unambiguous code-switches.

The main conclusion of this research is that in contrast to previous approaches
involving language pairs such as French and the African languages Wolof and Fongbe (Meechan & Poplack, 1995; Poplack & Meechan, 1995), Acadian French-English (Turpin, 1998) and Catalan-Spanish (Blas Arroyo & Tricker, 2000), the application of this procedure to Yanito reveals that most of these items are code-switches because they pattern with unmixed English rather than Spanish.

Ruiz Villaécija, José Miguel (Universidad de Sevilla), “Discourse Movement and Temporal Adverbial Clauses”

GOAL: My goal is to analyse the differences between English and Spanish with respect to the application of the operation of Focalisation in main clauses and its possible extension to subordinate contexts. This task will help us find out the reasons that explain this parametric variation in light of the different syntactic positions that the languages use for the focus elements.

PROPOSAL: We propose that discourse movement implies different landing-sites in English and Spanish. Consequently, both languages interact with temporality in a different way. To be more precise, discourse movement is more constrained in English temporal adverbial clauses than in Spanish ones. This restriction is due to intervention effects and the distinct syntactic positions used in each language.

DATA: Temporal adverbial clauses resist topic or focus fronting in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. More specifically, in English the priority is that the subject receives nominative case in [Spec, T]. Thus, the specifier of TP is not an available landing-site for discourse constituents. Instead, adopting Rizzi’s (1997) cartographic system, we suggest that topics and foci have to move to CP since focus features are not lowered from C to T. However, in their way to CP, focused and topicalised constituents would have to move across a temporal operator. Such a movement would cause intervention. Hence, discourse movement in English temporal adverbial clauses is illicit.

On the contrary, in Spanish since the subject agrees with the verb, and there is no movement, discourse elements can move into the specifier of TP. In this way, the temporal operator is higher up and discourse constituents do not have to move across it. Therefore, we claim that CLLD and Focalisation are possible in Spanish temporal adverbial clauses since these discourse constituents do not create intervention effects and the resulting sentence would be grammatical.
Campos, Miguel Ángel (Universidad de Alicante), “Awareness-raising in legal translation in tertiary education contexts”

Gender and language are two semiotic codes in constant evolution and constantly influencing one another: language is the medium (or one of the media) through which gender is constructed, and at the same time gender has a great influence upon the way language is codified. And within language, translation has long been recognized as one of its creating forces: translation is the way culture is transmitted, in such a way that our thoughts and behaviour may be greatly conditioned by the decisions taken when an idea is transmitted into a different culture. In this respect, legal language, as one of the manifestations of institutional discourses, can barely evidence a neutral attitude towards gender. For some, language is the vehicle reflecting and perpetuating patriarchal structures, whereas others go as far as saying that language is “the medium through which women were taught their subordinate place in the world” (Andone 2002: 141). Thus, the response of the translator-cum-mediator-cum-intercultural negotiator (Bassnett-MacGuire 2005: 87) towards gender issues (both regarding content and form) may either prevent the transmission of certain “undesirable” ideas, under the pretext of a so-called “cultural adaptation” (often a euphemism for censorship), or under the guise of a false neutrality, in such a way that the linguistic foundations of gender inequality remain untouched. Our presentation shall show the results of our research in gender and legal translation, which tried to make the students aware of the progress made in gender issues in legislative drafting (Williams 2008) and the ongoing debate in legal language and translation (cf. Santaemilia 2008, 2013). The experience with fourth-year degree students will be described, both regarding their attitude towards gender issues and their treatment of specific gender-related problems in actual translation contexts which may resemble those that they may encounter in various institutional settings. Although apparently the students showed great interest towards gender issues, and they seemed to be aware of the specific problems involved (which include taking a critical view of the translation models available and the lexicographical tools which are standard in the field), our experience shows that there is yet a lot of progress to be made in these issues, which very probably do not always receive the attention they deserve in translation degree programmes, although present-day society (especially in institutional contexts) places great demands upon translators regarding gender issues.
Carbajosa Palmero, Natalia (Universidad Politécnica de Cartagena), “El traductor de poesía como mediador entre la oralidad y la escritura: El caso de la poeta Beat ruth weiss”

Esta ponencia parte de una reflexión teórica que relaciona el paso de la oralidad a la escritura en la antigua Grecia, concretamente en la figura de los líricos arcaicos, con la poesía oral o spoken word que se practica en las sociedades industrializadas contemporáneas desde la segunda mitad del siglo XX. El objetivo de dicha reflexión es identificar la figura del traductor de poesía en su papel de mediador en un contexto ya de por sí intermedio o, por usar el término platónico, de metaxú entre dos extremos, tal como se identifica, respecto al mito de Eros, en el diálogo El simposio. Partiendo de dicho diálogo y relacionando a continuación el concepto de mediación con las variantes del mito de Babel, fundamental para la comprensión del ejercicio de la traducción misma, se llegará a la teorización que el siglo XX ha hecho, sobre todo a partir del postestructuralismo, sobre la frontera entre oralidad y escritura en sociedades cuya transmisión cultural se basa en la segunda.

El camino recorrido, epistemológicamente hablando, de la antigua Grecia al Occidente posterior a la segunda guerra mundial, presenta diferencias en apariencia irreconciliables hasta para géneros que nunca se han desvinculado del todo de su transmisión oral, como es el caso de la poesía. Si embargo, en la cultura norteamericana, es sobre todo con la generación Beat en la década de 1950, precursora del spoken word, como dicho género retoma sus raíces orales en un intento de volver a unir, a través del sonido, lo que la palabra escrita separa, teniendo en cuenta el concepto de la diffèrance derridiana: significante y significado, lenguaje y realidad. Así, si el poeta vuelve a tomar conciencia, siglos después, de su papel de mediador entre las palabras y las cosas, con más motivo habrá de aplicárselo el traductor de un tipo de poesía cuya efectividad depende en gran medida de elementos extralingüísticos.

De la generación Beat destaca una poet-performer que, a lo largo de las décadas, ha seguido fiel a la naturaleza oral de la poesía, acompañada de música de jazz, desde el mismo momento de composición de sus poemas. ruth weiss (Berlín, 1928), que escribe su nombre deliberadamente en minúscula, es el paradigma de lo que Walter J. Ong ha llamado “una oralidad más deliberada y consciente”, basada en el uso del texto escrito pero condicionándolo a su actualización constante ante un auditorio. Se trataría pues de una oralidad “híbrida”, a cuya luz los antiguos mitos (Eros y Babel), tamizados por su lectura postestructuralista, adquieren un sesgo nuevo e imprescindible para el traductor.

de la Cruz Cabanillas, Isabel (Universidad de Alcalá), “What do Lepe, a Beard and a Sandwich Have in Common? The Earl of Sandwich’s Translation of Alonso Barba’s El Arte de los Metales”

Alvaro Alonso Barba was a Spanish priest and metallurgist, born in Lepe, who lived in the viceroyalty of Peru during the period when its silver mines were most
productive. In 1640 he published a book entitled *El Arte de los Metales*, the earliest work on South American ores and minerals. He proposed a technique to improve the amalgamation process, the method used to extract silver from the ore. The book was such a success that between the seventeenth and the eighteenth centuries went through six Spanish editions, whereas, during the same period, it received seventeen European translations. The first English translation was by Eduard Montagu, the first Earl of Sandwich, in 1669. Montagu was appointed ambassador-extraordinary to Spain in 1665, where he lived until 1668. Montagu translated two of the five books contained in Alonso Barba’s *El Arte de los Metales*.

This paper explores the ways in which the Earl of Sandwich translated the original text into English paying special attention to the translation techniques used and the vocabulary chosen. To this end, Alonso Barba’s *El Arte de los Metales* has been read from the original 1640 edition housed in the Biblioteca Nacional (Madrid). This edition has been compared with the first translation into English by the Earl of Sandwich in 1669, held at Glasgow University Library and Strathclyde University Library, among others. One of the problems the translator often encounters is the lack of specific lexical units in his language to name the metals and the procedures found by Alonso Barba in the region of Potosí. We will analyse the strategies that the Earl of Sandwich uses to overcome such lack, as well as other techniques employed in producing the target text. The analysis adopts the translation techniques proposed by Vinay & Darbelnet (1958/1995) and Newmark (1991) closely, but other classifications have been consulted as well (cf. Vázquez Ayora, 1977; Molina & Hurtado, 2002; Gil-Bardaji, 2009, among others). Thus, the reader finds omissions, when the information is not considered useful for the British audience and amplification, when an explanation is needed. The English translation follows the original quite faithfully, but stylistic adaptations have also been made, inasmuch as Barba’s long and complex sentences are usually rendered with shorter simpler sentences, which take the usual Subject + verb + object pattern in English and the heavy original paragraphs have been split into two or three to make its reading easier.

**Díaz Pérez, Francisco Javier (Universidad de Jaén), “‘Si las palabras son aliento y el aliento es vida...’: Playing with words in Kenneth Branagh’s *Hamlet* and its Spanish subtitles”**

Shakespeare’s *Hamlet* was described as a play in which “puns play a larger role [...] than in any other Shakespearean drama” (Sulick 1977:132). Among the different film adaptations of the play, Branagh’s film is that which has kept more faithful to the text on which it is based, which also applies to wordplay. The 179 puns identified in Shakeapeare’s drama are also present in Branagh’s film screenplay. The main purpose of this paper is to analyse the translation of wordplay in the Spanish subtitles of the film from the perspective of Relevance Theory (Sperber and Wilson 1995). According to this theoretical framework, the relation between a translation and its source text is considered to be based on interpretive resemblance, rather than on equivalence (Gutt
In this sense, the translator’s main task will be to try to seek optimal relevance, in such a way that s/he will use different strategies to try to recreate the cognitive effects intended by the source communicator with the lowest possible processing effort by the target receptor. After, in relevance-theoretic terms, meta-representing the source-text communicator’s and the target audience’s cognitive environments, the translator, guided by the principle of relevance, will try to adopt that strategy in which the balance between processing effort and cognitive effects is the optimal one. However, other external factors should not be disregarded, such as those related to the peculiarities of subtitling as a mode of audiovisual translation, as described in Díaz-Cintas and Remael (2014).

Due to the lack of symmetry in the relation between signifier and signified across languages, more often than not the translator will have to decide whether prevalence should be given to semantic content or to the cognitive effects produced by a pun. Whereas in the former case the pun would be sacrificed to the detriment of meaning, in the latter case a new pun would be created at the expense of a greater or lesser sacrifice of the semantic content. In other words, following Yus (2012), in the first solution the translator favours the semantic scenario, while in the second one s/he sticks to the pragmatic scenario. Of the 179 puns which constitute our corpus, 95 – representing 53.1% – have been translated by means of fragments which also contain a pun. In some of these cases, the TT puns reflect the same meanings as their ST counterparts and are based on the same linguistic device (22.9%), whereas in other cases, a new pun has been created in the TT (30.2%). In any case, in both solutions the pragmatic scenario has been preserved, with regard to the quantity and quality of the inferential strategies as well as to the balance between cognitive effects and processing effort. Those cases in which the pun has been translated by a non-punning fragment (44.1%) could also be explained by resorting to the principle of relevance, since the translator may have decided that the processing effort demanded from the viewer would not be compensated by the yielding of cognitive effects.

**Dols Gallardo, Gabriel (Universitat de les Illes Balears), “Translate Everything: A Multicultural Case against Untranslatability”**

The issue of untranslatability is almost as old as translation itself. Traces of it are found all along the history of thought about translation. It permeates, needless to say, the long and turbulent history of Bible translation. It also worried the German Romantics, such as Schleiermacher and Goethe, who were concerned with the 'genius' of the language. Later, when more systematic and scientifically-minded attempts to study translation began to be carried out in the 20th century, the specter of untranslatability showed up again in the writings of, for instance, Roman Jakobson, who identified it in the imbrication of form and content that is found in poetry (Munday 2009). Lately, the problem has taken new and urgent relevance with the rise of postcolonial perspectives, some of whose leading figures understand the deleterious colonial enterprise as an act of wholesale translation from the periphery to the
metropolis. This domesticating translation was be imposed back on the dominated, who ended up accepting it as superior to their 'original'. Following that line of thought, vindicating untranslatability becomes an act of cultural resistance against aggressive assimilation (Rao 2006; Niranjana 1994).

However, looking back at the history of translation, we will try to show that the argument of untranslatability in its different forms is often based on a misrepresentation of what translation is and can be. As far as the postcolonialist interpretation of the term is concerned, by examining some of the latest research on the connection of translation and politics we will advocate a more nuanced and ambitious take on cultural translation and its underlying issues, avoiding both ‘an uncritical application of power dichotomies’ (Gentzler and Tymoczko, xviii) and essentialist understandings of identity. Our goal will be to maintain that an ethical and multicultural approach to translation is possible, without renouncing a certain conception of universalism, grounded on the ideas of scholars such as Etienne Balibar (2004), Gayatri Spivak and, very specially, Judith Butler (Butler, Laclau, and Zizek 2000; Butler 2012). We will conclude that translations, and so-called cultural translations in particular, offer a unique way to ‘square the circle’ and prove that ‘there can be no operative notion of universality that does not assume the risk of translation’ (Butler, Laclau, and Zizek 2000, 37). By discussing different examples taken from the Spanish and English linguistic domains, and specifically from postcolonial African literature, we will try to show that the ‘losses’ and ‘untranslatables’ that supposedly plague translations are not ultimately a weakness, but their strength.

Fernández Gil, María Jesús (Universidad de Alcalá), “La posición de la traducción ante la dispar construcción discursiva de las ‘statement of purpose’ y las ‘cartas de motivación’”

Si bien el giro cultural que experimentaron los estudios de traducción en los años ochenta y noventa de la pasada centuria amplió el marco de la investigación traductológica hacia cuestiones que exceden lo puramente lingüístico, lo cierto es que el foco de atención en lo que se refiere al estudio y la enseñanza de la traducción especializada sigue en buena medida puesto en el lenguaje y la lingüística. La traducción administrativa no es una excepción, como así lo atestiguan los trabajos de investigación y los programas de formación de traductores existentes (García de Toro 2005; Veroz González, 2014; Way, 2006). Sin negar la importancia de determinar las características lingüísticas y los rasgos formales de los textos que se generan dentro de un sistema administrativo de cara al establecimiento de las estrategias de traducción más apropiadas, este artículo apuesta por un enfoque socio-cultural e histórico-descriptivo que permita entender, desde una postura crítica, la diferente realidad en la que operan los textos administrativos en la cultura origen y meta y que obligan a construir la equivalencia a un nivel que no es necesariamente lingüístico.

Creemos que este ejercicio de análisis es fundamental para poder establecer la pauta de traducción más pertinente. Y es que el éxito de la operación traductora depends
de todo lo que contextualmente rodea al documento y su realidad; es decir, la de la sociedad en la que va a surtir efectos administrativos. El principal objetivo que perseguimos, pues, es proponer un marco macrotraductológico, que, desde la visión amplia que aportan los referentes históricos, políticos, sociales y culturales en los que se encuadran los sistemas administrativos, permita tomar decisiones informadas a nivel microtraductológico. En ese sentido, defendemos proceder, como sugiere Christiane Nord (1997), por medio de un enfoque arriba-abajo, partiendo de un análisis socio-histórico del entorno cultural en el que tiene lugar la comunicación y, en especial, de la sociedad que estructura los dos modelos administrativos que se ponen en contacto.

A fin de ilustrar la manera en que el conocimiento de estos dos aspectos puede ser decisivo a la hora de traducir textos administrativos, delimitaremos nuestro análisis al par de lenguas inglés-español, al contexto de la Universidad y a dos de los tipos textuales que se producen dentro de este área de la Administración: por un lado, las declaraciones juradas y, por otro, las cartas de motivación. La epistemología híbrida que proponemos pondrá de manifiesto no sólo las diferencias lingüísticas y genéricas sino también las asimetrías entre sistemas administrativos y los usuarios de los mismos, y, con ello, la necesidad de que el traductor negocie la diferencia. Ello requerirá que éste trascienda su formación como especialista en lengua para adoptar el papel de mediador y crear un espacio de diálogo que permita la interacción entre sistemas dispares, algo que, como se verá, puede dar lugar a posturas interesadas que sitúen al traductor en una posición difícil—máxime al tratarse de documentos con implicaciones en procesos de acreditación y convalidación de formación.

Hornero Corisco, Ana Mª (Universidad de Zaragoza); González Vera, Pilar (Universidad de Zaragoza), “Audiovisual Translation Tools for the Assessment of the Hearing Impaired”

The Spanish University requires all its students to reach a specific level in a foreign language (established by the CEFRL), as part of the requisites to obtain their degrees in any discipline. Even if they are a minority, the hearing-impaired constitute a group of those university students. At the moment there is lack of homogeneity in the criteria set for the assessment of their oral skills—a quick survey is being carried out to obtain current data on the policies applied in a number of Spanish universities. This presentation aims to test a new method for the assessment of the hearing-impaired students who need to pass the B1 level of English at the University of Zaragoza.

Previous research (Talaván 2013), (authors 2016) validates the usefulness of audiovisual materials in the teaching and learning of English as a Foreign Language for students in general. The study and development of SDH (subtitling for the deaf and hard of hearing), even if only recently started, is growing in interest (Díaz-Cintas et al. 2010), (Lorenzo et al. 2012), and the number of institutions where it is formally taught is, fortunately, rising (Neves 2008).
Our contention is that SDH can be implemented as a tool for the assessment of the listening comprehension tests for the hearing-impaired, complementing or even replacing, lip reading techniques. The methodology followed to test the efficiency of the above mentioned tool involves the selection of video clips, which have been specifically subtitled for hearing-impaired students who need to pass the B1 test. In the case of the University of Zaragoza, B1 is the level required to obtain a degree. Different types of questions have been designed for the different video clips. The OUAD (The Office of Disability Support Services) at the University of Zaragoza will provide a sample of hearing-impaired students who will do the test. The students will be divided into two groups: Group A will do the listening comprehension test with the traditional lip reading method; Group B will use audiovisual texts subtitled according to their needs. The results obtained in both groups will be compared and conclusions will be drawn as to the usefulness and applicability of the new tools for the assessment of English as a Foreign Language for the hearing-impaired students.

Should our initial hypothesis on the benefits of the implementation of SDH for the assessment of a certain level of English for students with special needs be confirmed, our next step would be to make it extensive to the teaching and development of oral skills in the classroom. Taking a step further, our suggestion would be to encourage all universities to use these tools and materials for the assessment of the standards of competence required in foreign languages. This would open the way to homogeneity in the type of assessment of the skills and the number of skills assessed in the Spanish university.

Ruiz Moneva, Mª Ángeles (Universidad de Zaragoza), “The Translation of Irony in Literary Texts: A Relevance-theoretical Perspective”

The translation of irony is a complex issue, in so far as in order to interpret irony, the addressee necessarily has to go beyond the words expressed the speaker in order to cope with the meaning intended by her. Its translation, therefore, adds a further layer of complexity, because the target text reader should be able to interpret irony without making any further effort, other than the original audience’s.

In relevance theory, irony has been a hotly-debated issue, thoroughly dealt with, even before the theory was explicitly put forward (Sperber and Wilson (1986/1995) in works such as Wilson and Sperber (1981, 1978). What is more, the study of irony in this framework has reached very recent times –let us refer, just by way of illustration, to Yus (2016, 2012, 2009), Wilson (2013, 2011, 2009, 2006), or Wilson and Sperber (2012).

The translation of irony has similarly been approached by discourse approaches to translation (Hatim, 1997). In that work, Hatim adopted many of the aspects of irony noted at the time by relevance theoreticians, and proposed a textual typology of irony into intratextual, intertextual and contratextual echoes. Such a typology should illustrate some of the forms of echoes that irony may adopt in discourse, as well as provide useful perspectives for its translation.
In previous works (Ruiz Moneva, 2001) certain proposals on the application of certain aspects of relevance theory to translation were made. However, the theoretical model and also the research on irony have expanded and have been enriched ever since. In this paper, I set out to investigate whether the main new developments in the theory can lead us to put forward new relevance-theoretical proposals on the translation of irony.

The initial proposals to account for the translation of irony within a relevance theoretical perspective were the following: the translation of irony as a balance between efforts and effects, between what is encoded and what is to be inferred from context; the approach to the basic forms of resemblance, namely, descriptive and interpretive as a continuum; the reliance of irony and its translation upon context, regarded as a cognitive entity; and finally, the consideration of communicative clues (Gutt 2000, 1991) and contextual sources (Yus 2016, 2012, 2009) as factors to be considered for the translation of irony as well as its assessment. The present paper sets out to broaden this model on the basis of the current developments within the relevance-theoretical approach.

Valero Garcés, Carmen (Universidad de Alcalá), “Del inglés como lengua franca, la traducción, el mercado de trabajo y otras cuestiones”

Las relaciones universidad - empresa ha sido y sigue siendo tema de debate así como el avance del inglés como lengua de comunicación oficial en muchos foros. El reciente estudio sobre empleabilidad de los egresados universitarios españoles para el periodo 2009 - 2010 (2015) pone en evidencia la distancia entre ambas en algunas áreas y los desequilibrios que se producen entre unas y otras así como el retraso crónico de los españoles en el dominio del inglés. El principal objetivo de mi propuesta es dar a conocer el grado de adecuación entre la formación recibida por nuestros egresados y las expectativas de las industrias de la lengua. Los datos provienen de tres fuentes principales: en primer lugar, del Barómetro de empleabilidad y empleo de los universitarios en España (2015) con el fin comprobar si los datos generales recogidos son aplicables en el caso de los egresados de traducción; en segundo lugar, de los datos extraídos de la encuesta elaborada por expertos de la red EMT de la DGT de la Comisión Europea (enero-febrero 2016) con el fin de comparar los datos de los egresados del Master en CI&TISP (UAH) con datos sobre los egresados de másteres de traducción europeos de la red EMT; y en tercer lugar, contrastar estos resultados con los resultados del estudio sobre las exigencias y expectativas de las empresas con respecto al mercado de la traducción y servicios lingüísticos elaborado por asociaciones de la industria de la lengua (ELIA, EUATC, GALA) y el proyecto LIND de la EU-DGT. Los resultados nos servirán para conocer las diferencias y similitudes entre los egresados de traducción de España y de la UE y en relación con el mercado de trabajo para, a partir de ahí, diseñar nuevas políticas o acciones que acerquen la formación universitaria al mercado de trabajo.
Valero Garcés, Carmen (Universidad de Alcalá), “Encuentros y desencuentros en investigación en traducción e interpretación en los servicios públicos (TISP) en el siglo XXI”

La traducción e interpretación en los servicios públicos (TISP) (o Community Interpreting) como especialización de los Estudios de Traducción e Interpretación ha experimentado cambios dramáticos desde aquel 1º Congreso de Critical Link en 1995. El gran volumen de encuentros internacionales y de publicaciones, seminarios, cursos o talleres que se dan casi a diario es una muestra de su vitalidad.

El objetivo de mi propuesta es dar algunas pinceladas sobre la evolución y tendencias que se adivinan en este siglo XXI en relación con la TISP en diferentes ámbitos como son: relaciones de la TISP y la sociedad de hoy; conexiones de la TISP con otras disciplinas y en especial con Humanidades y las Ciencias Sociales; lugar que ocupa la TISP dentro de los Estudios de Traducción e Interpretación (ETI), y relaciones entre traducción e interpretación y la naturaleza de esa separación en el caso de la TISP. El corpus de trabajo lo constituye el análisis de publicaciones y congresos sobre temas relacionados con la TISP desde comienzos de siglo.

En general se observa como uno de los efectos de la globalización el aumento de las relaciones entre las disciplinas, lo cual supone una mayor interdisciplinariedad de la TISP al surgir nuevas teorías o dibujar tendencias a partir de la aplicación/adaptación de presupuestos o principios de otras disciplinas como sociología, antropología, etnografía, psicología o ética y no de disciplinas relacionadas con la lingüística aplicada o el estudio del lenguaje como son el análisis del discurso, análisis crítico del discurso, o la pragmática. Autores como Hale (2007) Vargas Urpi (2011) o Martínez Gómez (2015), insisten en ese aumento del carácter interdisciplinar de la TISP, y de cómo las disciplinas y métodos convergen y se complementan entre sí. El resultado es un mayor interés por el análisis del lenguaje como medio de expresión social dentro de un contexto preciso. En este tipo de análisis, la lengua no tiene valor por sí misma sino como reflejo de unas estructuras sociales y culturales precisas cada vez más multiculturales y globalizadas. A su vez, además de los estudios a gran escala, nos encontramos con una gran cantidad de micro estudios o estudios de caso que utilizan una gran variedad de enfoques. Se trata de investigación de observación más que experimental, y predomina el enfoque deductivo sobre el inductivo. Se combina métodos cualitativos y cuantitativos o diferentes métodos cualitativos, a menudo referidos como "triangulación" (cuestionario + análisis de grabaciones auténticas + entrevistas). En definitiva, la investigación en TISP se muestra cada vez más multidisciplinar. En mi presentación pretendo explorar dicha característica.
In 1999, Christiane Nord proposed her now classic classification of translation problems into four categories: pragmatic, cultural, linguistic, and text-specific ones (158-160). The definition for this last open category is as follows: “Any problem arising in a particular text specimen which cannot be classified as pragmatic, cultural or linguistic (...) which means that their occurrence in a particular text is a special case” (160). Some years before, 1994, Nelson Mandela (1918-2013), former liberation struggle hero and president of South Africa, and world icon for freedom and reconciliation, published his acclaimed autobiography, *Long Road to Freedom*, which immediately became an international best-seller text. This international success made it possible to have a translation of it into Spanish the following year, 1995, entitled *El largo camino hacia la libertad*. This translation by Antonio Resines and Herminia Bevia has never stopped to be republished by different Spanish publishing houses up to the present. Consequently, it can be easily claimed that Mandela’s autobiography is the most popular South African text ever translated into Spanish. Because of all this, this paper will read closely, study, and evaluate how the translators solved not only the evident linguistic-pragmatic and cultural translation problems they faced in this particular, and unique, text specimen, but also those more subtle and specific difficulties identified by Nord. Among those particular difficulties, the responsibility of keeping the legendary status of the autobiographer, President Mandela, that only increased after 1994 (English original), and after 1995 (Spanish translation), cannot be neglected. And there is something else very specific and related to the very text typology of *Long Road to Freedom*. It must be taken into account that it is an autobiography. The history of South African letters abounds in autobiographies (Cornwell et al., 52-55). Male and female writers from all South African communities have frequently resorted to this subgenre to tell their lives and, in doing so, both liberate themselves from anguish and trauma –unfortunately two very South African words– and find comfort in their reading audiences who can also learn from their experience. Consequently, this paper will present a classification of both these ordinary and specific problems and the study of their treatment in translation with the objective of getting help in the assessment of Mandela’s success in Spanish.
Alsina Rísquez, Cristina (Universitat de Barcelona), “‘The catastrophe that keeps piling ruin upon ruin’: the Inscription of Fracture in the G.I. Underground Press”

One of the most significant traits of the scholarly literature on the artistic representations of the American War in Vietnam is the silence it keeps, with very few exceptions, about the veteran and G.I. peace movements, one of the most intense war-related public processes to unfold during the war years. By not referring to the nature of G.I. dissent and its aim to create political and cultural alternatives to war and empire, most critical works that tackle the fictional production of Vietnam veterans have silenced one of the most radical attempts at national reform and revitalization of the end of the 20th century in the USA. In so doing, they have allowed hegemonic discourses to re-inscribe the war within a more recognizable ideological framework that excludes the dissenting voices of the anti-war soldiers. Said hegemonic discourses weave the narrative of the Vietnam War into the malleable myth of national innocence which, according to Marita Sturken, disavows the role played in war politics by the United States not simply as a world power, but as a nation with imperialist policies and aspirations to empire (Tourists of History, 7).

American war literature, though, suggests a complicated relationship between the reveries of national innocence and the trials of history. The artistic renderings of the war in Vietnam apply pressure to the trope of American innocence by intersecting questions of experience, responsibility, and guilt in an otherwise monolithically idealist official discourse. In other words, and to follow Spanos’s argument in American Exceptionalism and the Age of Globalization, such counter-hegemonic cultural manifestations inscribe the Vietnam War through its representations in Benjamin’s category of catastrophic history, which disrupts the promissory dialectical history of progress. In 1992, Francis Fukuyama had conceptualized the end of history as the glorious emergence “not so much [of] liberal practice, as [of] the liberal idea” (45), naturalizing the violence that could ensue from liberal democracies as the unwanted but necessary historical responsibility to “defend” itself from evil aggressors. As Derrida critically points out, in Fukuyama’s argumentation “all these cataclysms (terror, oppression, repression, extermination, genocide, and so on), these ‘events’ or these ‘facts’ would belong to empiricity…their accumulation would in no way refute the ideal orientation of the greater part of humanity toward liberal democracy” (56-57). The world of the arts, as Spanos suggests, struggled to sustain the apparition of representations which place Vietnam in the genealogy of catastrophic —or as Derrida calls it, cataclysmic— history, reminding us that the war in Vietnam evidenced a crisis of hegemony, which made visible “the polyvalent global imperial will to power”, a will
which, “under normal conditions, strategically remains invisible in the (onto)logic of the ‘free world’” (Spanos, 14).

My aim is to analyze the trope of the home and of the fragmented body in the G.I. underground press and in the anthology of poetry Winning Hearts and Minds to show how those texts problematized the re-establishment of the pre-war order since they destabilized the cohesive sense of identity defended by the American institutions.

Baelo Allué, Sonia (Universidad de Zaragoza), “9/11 Meets Speculative Fiction: Kris Saknussemm’s ‘Beyond the Flags’ (2015)"

Fifteen years after the terrorist attacks of 9/11, there have been many different fictional approaches to the tragedy which range from the initial trauma novels into different kinds of genre fiction. There have also been attempts to write 9/11 speculative fiction, an umbrella term that includes fantasy, science fiction and horror, but so far they have been scattered and not very successful (see Durrani 2012). In 2015 Douglas Lain edited In the Shadow of the Towers: Speculative Fiction in a Post-9/11 World, the first collection of works of speculative fiction that, according to the book’s blur, tries to answer the question: “How can we continue to dream in the shadow of the towers?”

The collection has received mixed reviews since many literary critics have felt that allowing monsters, ghosts, aliens and the like into 9/11 narratives may trivialise the tragedy (see Rothman 2015). However, other critics have defended that the idiom of the fantastic can be serious and meaningful and offer ways to confront, rebuild and carry on (Lain 2015). Speculative fiction can reveal American cultural anxieties (Urbanski 2007) as we can see in Kris Saknussemm’s “Beyond the Flags”, one of the stories in Lain’s collection that best shows these anxieties and makes the reader question accepted assumptions about victims, heroes and tragedies.

The short story follows the conventions of blank fiction, a literary movement that deals with crime, drugs, sexual excess, consumerism, media overload, by using a prose that can be defined as flat, affectless, uncommitted and distant. As a result, their characters are often unlikeable and excessive. This is the case of Paul Connors, a Wall Street narcissistic stock broker who works in the South Tower at the World Trade Center in “Beyond the Flags”. The morning of the attacks his wife phones him fearing he is dead only to discover he is with a lover and unaware of the attacks. What makes this short story an example of speculative fiction is the fact that, when Paul returns home to apologize, the person that opens the door explains that Mrs. Connors’s husband died on 9/11. Apparently Paul has been “retuning home” every 9/11 only to realise that he did die in the attacks.

The turning point is also a turning point in terms of genre –from blank fiction to speculative fiction– and of perspective –from Paul as an unfaithful, narcissistic, money-obsessed victimiser into a random, undeserving victim of 9/11. This presentation sets to explore how the story combines cultural anxieties of our time, like the dislike for Wall Street “Masters of the Universe”, together with the fear of
terrorism and the sympathy that victims attract. Speculative fiction provides the narrative means to combine both types of anxieties and helps us confront our own contradictions as it shows how far we have gone since the end of irony and relativism were declared in the aftermath of 9/11.

Benito Sánchez, Jesús (Universidad de Valladolid), “The Rhetoric of Walking: Spatial Stories in Viramontes’s ‘Neighbors’ and Alarcon’s ‘The Visitor’”

In his celebrated “Walking in the City,” de Certeau traces the creation of a peculiar pedestrian rhetoric as the flaneur, a sort of semantic wanderer, appropriates spatial organizations, manipulating them and creating shadows and ambiguities in his daily walks. The rhetoric of walking, de Certeau maintains, articulates on top of the permitted or forbidden literal meaning of urban spaces a “second, poetic geography” (105). In the mere idle walk, the pedestrian makes a political statement as loud as words. Significantly, this pedestrian rhetoric operates through the interaction of two linguistic tropes, Synecdoche and Asyndeton. Whereas synecdoche expands a spatial element, a fragment, to turn it into a totality —“it amplifies the detail and miniaturizes the whole,” says de Certeau—asynedeton works by elision, opening gaps in the spatial continuum. Thus modified, space is transformed into “enlarged singularities and separate islands” (101). De Certeau further claims that “through these swellings, shrinkings, and fragmentations, that is, through these rhetorical operations a spatial phrasing of an analogical (composed of juxtaposed citations) and elliptical (made of gaps, lapses and allusions) type is created.” The peculiar spatial rhetoric resulting from the pedestrian’s shrinking and fragmenting of regulated spaces is endowed with liberatory, even subversive potential in the views of both de Certeau and Debord. The “wandering” semantic of the walker distorts and diverts the immobile ordering of regulated spaces. However, other street walkers may find the gaps and shrinkings of space rather as imposed disruptions on their narratives of self and community. Helena Viramontes’s “Neighbors” explores the displacement of community life in the barrio as the result of foreign spatial interventions. The characters’ itineraries of memory yield to the gaps opened by modern urban planning, the freeway that traverses the barrio becoming a sort of spatial asyndeton that disrupts the “spatial phrasing” of the community. The characters ability to “enunciate” their own spaces within the constructed order of the city is significantly limited; their “indeterminate trajectories” reduced to the minimum. Contrarily, in “The Visitor” Daniel Alarcon allows the improvised community emerging after a devastating landslide to proceed synecdochically in their recreation of the lost space using the last remaining fragments. The absence of ordained paths allows the characters to drift over, play upon and rework the few remnants of a previous cartography into their renewed imaginative space. Fragmenting and recomposing the rhetoric of walking is, in both short stories, revealed as a complex dialogue loaded with both utopian and dystopian potential.

The context of armed conflict proves to be one of the most fascinating and surprisingly fertile settings for gripping life narratives, often painting vivid pictures of the gruesome nature of the fight as well as haunting depictions of a suspended everyday life in the home front. For this matter, the American Civil War is a period ripe with these types of accounts, as its place in the Western collective imagination would suggest. Numerous films, books and other kinds of cultural manifestations grounded in this era show the lasting popularity and prominent presence of the conflict that divided the United States. A considerable portion of the voices used to portray and maintain the imagery of the Civil War are those of the women who had to defend their towns and farms. This phenomenon is especially noticeable in the case of the Confederate States of America, to the point that the influence of the Southern women of action became a lasting trope under the name of the Heroine of Dixie. Using this figure as an overlooking referent, it is worth looking at the point of view of these Southern women through their journals, where they etched their opinions and emotions, as well as their hopes and fears.

Given the amplitude of the topic, I will focus on the case of Julia LeGrand and her chronicler of the siege of her beloved city, New Orleans. Looking at her life story, LeGrand had all the elements of an archetypical Southern belle, but through her writings we can observe that she did possess a sharp mind with literary sense. This allowed her to display a critical awareness of the situation that spared neither side of the conflict. In her telling of the Siege of New Orleans, it is possible to appreciate a wide range of topics, from social commentary (lamenting the city's missed opportunities) to a reflection on the roles of genders (defense of the women of the city, shaming of the so-called Southern "traitors" and the Union troops) or the politics of power (harsh criticism of General Lovell on the Confederate side and General Butler from the Union side). Using theoretical framework, like Tuttle's vindication of female narratives or Lejeune's concept of "the autobiographical pact", it is easy to appreciate the variety of emotions that describe one of the crucial events in the war that marked the history of the United States indelibly. LeGrand's narration showcases a type of literature where grandiose historic events cohabit with the vividness of routine.

Contreras Ameduri, Clara (Universidad de Salamanca, Universidad de Sevilla), “‘I Want to Be an Earth Mother’: Birth Imagery in the Poetry of Sylvia Plath”

During the summer of 1959, Sylvia Plath made the following confession in her journal: “I want a house of our children, little animals, flowers, vegetables, fruits. I want to be an Earth Mother in the deepest richest sense” (Plath 312). However, her literary work reveals a rather shifting and controversial view on the topic. The purpose of my research is to identify and analyze the ambivalent representations of motherhood in Sylvia Plath’s poetry in relation to various anthropological and mythological concepts
regarding female reproductive power. By observing the author’s allusions to pregnancy and childbirth, it is possible to draw a connection between these processes and the recurrent themes of transformation and regeneration which are present in her texts. Poems such as “Moonrise”, or “The Manner Garden” provide suitable examples of the author’s application of birth imagery to unify (and, in some cases, to separate) an archetypal view of motherhood and the human experience of the latter.

This analysis shall be divided in the following sections: first, it would be necessary to take into consideration Plath’s background knowledge on the deification of fertility in early cultures, since her literary and academic context became a source of inspiration for the inclusion of mythological elements and natural imagery in her poems. The poet was also highly influenced by Ted Hughes’ enthusiastic studies in primitivism and even esoterism; which acquainted his wife with the cult of female deities as illustrated in texts such as Sir James Frazer’s The Golden Bough: A Study in Comparative Religion, or, most significantly, Robert Graves’ The White Goddess: a Historical Grammar of Poetic Myth. Subsequently, focus will be placed upon the trope of the earth as a maternal space, as well as other similar links between the organic landscape and the gestating body. Furthermore, Plath’s composition “Poem for a Birthday” shall be used as a basis for an analysis of the author’s use of the mythical cycles of birth, death, and regeneration to recount her own psychological “rebirth”.

The second part of this dissertation will deal with the diverse ways in which the poet makes use of the aforementioned natural and mythological symbolism in order to convey a sense of defamiliarization of the maternal role. The long poem “Three Women: A Poem for Three Voices”, among other examples, reflects Plath’s demythification of the idealized notion of motherhood which was projected amid the poet’s social and cultural context. Her poems on the matter present a mosaic of diverse images that range from a nurturing and almost supernatural connection to the natural environment, to disturbing echoes of torture and graphic depictions of physical agony. Such combinations generate a polyphonic narrative that conveys multiple perspectives of a complex experience. Plath’s texts therefore visibilize unconventional stories about sterility, unintended pregnancy, the agony of childbirth, the emotional turmoil of childloss, or the mother’s quest for identity. Special attention will be paid to the effects resulting from this innovative approach, since it establishes a contrast between archetypal, idealized views of fecundity, and individual, imperfect, human experiences of motherhood. In her poetry, Sylvia Plath blends both views, thus offering several intriguing – and, occasionally, contradictory – depictions of a reality that was a source of simultaneous anxiety and fascination for the poet.

Cucarella Ramon, Vicent (Universitat de València), “Southern Shambles: African American Female Subjectivity Over the Aesthetics of Hurricane Katrina in Jesmyn Ward’s Salvage the Bones”

Hurricane Katrina, which struck New Orleans in 2005, was the worst hurricane reported in recent US history. However, the impact it had was far more damaging for
the black community than it was for the white one. Such pre and pro-hurricane devastations are displayed in Salvage the Bones (2011), the second novel of young African American writer Jesmyn Ward. The novel follows the whereabouts of a low-income family of African Americans in the twelve days leading up to and just after the hurricane. Ward offers a grotesque reality of this black family in this particular junkyard of land as the epitome of the social and racial inequalities that have for so long defined the ethos of the US south. Among these plundering forces emerges Esch, the only girl in the family and the main character of the story, who seeks to embody the black version of Medea, the sorceress, by doing her best to weave the scattered pieces of her poor, rotten and dishonored family back together. Her role as the central figure of a disrupted family makes Esch undergo a process to overcome self-fragmentation and recompose a physical maturation leading to an eventual ascesis in an act of social redemption towards the African American southern community. Besides, Esch buttresses a new version of the sexual myth that has been historically applied to the black female self. Esch is not only active and self-made but her sexual thrust is a tenet for freedom and self-assertion in a contemporary and g/local move modeled à la Harriet Jacobs. Accordingly, drawing on central thinkers such as Levinas, Derrida, Agamben, Baum, Appiah, Castells or Hong that relate subjectivity, the mores of resilience and the negotiation of space I will submit how Ward presents a black female protagonist that balances her subjectivity between a (post?)humanist ethics based on the centrality of the subject and a Levinasian ethics of alterity that draws the emphasis on the communal tenacity of a wounded body in the contemporary US south. Resisting to represent the African American woman as a ‘human turned to object’ (Coates) and vanquishing the wounding stereotype of the ‘welfare queen’, Salvage the Bones blends the conflicting intimacies of both human and physical nature and takes a new tack in the representation of the southern black female self. By positioning a young heroine that thrives on a ‘placelessness’ reality, following Manuel Castells, the novel evinces how the ethics of a new type of black womanhood within the aesthetics of a weather disaster that challenges the sense of belonging and haunts the social map brings forth another scene to the cultural landscape of the US South.

Ferrández San Miguel, María (Universidad de Zaragoza), “Exploring the Shame/Guilt-Violence Nexus in E.L. Doctorow’s Ragtime”

Affects have, of necessity, always held a central position in literature, being as they are innate motivating mechanisms responsible for human responses to all stimuli (see Tomkins 2008). Shame and guilt, in particular, are key social emotions around which countless literary works have been built throughout the ages, probably due to their close connection to social, religious and juridical requirements of behavior in Western culture. The same may be said about violence, which has been frequently presented in literature as a regenerative force or as a symbol of reality. US author E.L. Doctorow’s early novels are no different in this respect, since they too reveal an
underlying preoccupation with the negative affects and with the violent foundation of North-American society.

Published in 1975, *Ragtime* represented E.L. Doctorow’s admittance into the North-American contemporary literary canon and also meant his greatest commercial success so far. At its simplest, the novel is a historical fiction set in New York which deals with the first years of the twentieth century, the so-called “Ragtime Era.” It tells the story of the traumatic encounter of three families—one WASP, one Jewish immigrant and one African-American—that interact with a number of historical figures and participate in some of the most transcendental events in North-American history at the turn of the century.

What is particularly conspicuous about the book, however, is the complex relationship that it establishes between the affects of shame and guilt and violence through the characterization of Coalhouse Walker. In a nutshell, the African-American ragtime musician is shown to suffer strong feelings of shame as a result of injustice and powerlessness, which he acts out through violence towards others in an attempt to regain a sense of agency. His awareness of the effects of his violent behavior on those whom he loves in turn increases his guilt, trapping him in a downward spiral towards destruction.

Therefore, the aim of the present paper will be to explore *Ragtime’s* representation of the shame-guilt-violence nexus. In order to do so, the particulars of the fictional representation of guilt and shame will be first considered. Secondly, the present paper will explore the novel’s attitude towards violence and the ethical implications of its representation. Finally, I will attempt to pin down the role that the fictional representation of the complex vicious circle of shame, guilt and violence plays for the novel’s ideology. In order to do so, I will rely on James Gilligan’s groundbreaking prison research (2003) and on Kathryn Hume’s insightful analysis of contemporary American aggressive fiction (2010).

Fra-López, Patricia (Universidade de Santiago de Compostela), “Memoirs, diaries and autobiographies: Edith Wharton and Lillian Hellman”

Women writers’ autobiographies have been essential to understand their fiction or their plays, but they have also been analyzed as an independent genre.

In the case of the two authors we intend to analyze in this paper, Edith Wharton and Lillian Hellman, we discern several features that link them together as well as others that separate them. Firstly, Wharton is a Northerner, a member of the “Old New York Four Hundred”, as she herself called the elite that surrounded her in her childhood. Hellman, on the contrary, was a Southerner and a Jew. Whereas Wharton was basically a novelist and a short story writer —although she also wrote non fiction, and travel books— Hellman was a dramatist and a screenwriter. Wharton died in 1937, whereas Hellman’s *The Children’s Hour* premiered on Broadway in 1934.

Apparently, there are more differences than similarities in their two careers. However, in my opinion they used life-writing in a similar manner, to build or
consolidate a reputation, a fictional “persona,” and thus held more information secret than what they cared to divulge.

In this paper we plan to dig into the way in which both authors “wrote” themselves in their autobiography, *A Backward Glance* (1934) and memoirs, *An Unfinished Woman: A Memoir* (1969) and *Pentimento: A Book of Portraits* (1973), to try and find out if we might establish any links between the use of this genre as a crosscultural medium of expression that might shed some light on both novelist and dramatist.


In his family memoir, *Nothing to Be Frightened Of*, Julian Barnes points out that “We talk about our memories, but should perhaps talk more about our forgettings, even if that is a more difficult- or logically impossible-feat”(38). Forgetting is part of the construction of one’s identity. Forgetting and remembering are as inevitably linked as life and death. Forgetting is often considered as the graveyard of memory, but at the same time it is necessary in order to survive. Sometimes, forgetting is motivated by a biological disorder, brain damage, or it is the product of an unconscious desire (psychological repression). But in some cases, we can motivate forgetting consciously (thought suppression). It is through the conscious repression of memories that we can find self-preservation and, as Nietzsche said, move forward, although this means that we create a fabulation of our lives.

Jonathan Franzen had addressed the loss of memory before in *The Corrections* (2001), where the father of the main protagonist, Alfred Lambert, suffers from dementia. In *Purity* (2015), however, forgetting is not caused by aging or neurological damage. It is an active and conscious process by which the characters choose to forget certain episodes of their lives to be able to construct new identities. The erased memories include murder, economical privileges derived from illegal or unethical commercial processes, or dark sexual episodes. The obsession with forgetting the past links the lives of the main characters, and structures the narrative of the novel. The motivated erasure of memories becomes, thus, a way that the characters have to survive and face the present according to a (fake) narrative that they have constructed. But is motivated forgetting possible? Can one completely suppress facts in an active way? Or is it, as Barnes, says, an impossible feat, unless provoked by external factors or by neurological degenerative processes? This paper analyses how the role of forgetting in Franzen’s novel represents the need in our contemporary society to deny, hide, or erase uncomfortable data from our historical or personal archives, stories which we do not want to accept, recognize, and much less make known to the public. This is related to how we manage information in the age of technology, the “selection” of what is to be the official story, and how we rewrite our own history. In an aporetic way, we can say that forgetting is necessary to live, but complete active oblivion is an unattainable attainment.
González Rodríguez, Luisa Mª (Universidad de Salamanca), “Spaces of (In)Hospitality in Sandra Cisneros’s The House on Mango Street”

Derrida (2000) confronts us with the paradox between an ideal of unconditional hospitality and the ways in which hospitality is usually restricted and made conditional. This duality derives from the difference established between an ethics and a politics of hospitality. When hospitality is conceived as a law, the host imposes certain conditions upon the guest and it becomes a demonstration of his/her power. In the case of immigration, the policies adopted by the host country have contributed to establishing both socioeconomic and spatial boundaries that evoke both the notion of hospitality and “of hostility and racism” (Dikeç 2002, 243). In fact, the thresholds and boundaries associated with conditional hospitality give rise to racism (Ben Jelloun 1999). By the very act of delimiting the boundaries that can or cannot be crossed by the strangers, the host demonstrates his/her power over the guest (Pheng 2013) and reaffirms its sovereignty as the owner of the place.

In her novel The House of Mango Street the Chicano writer Sandra Cisneros addresses this dual relationship between hospitality and hostility by presenting the paradox of bounded communities in which immigrants are compelled to accept certain constraints in order to be allowed to inhabit the host’s space. Furthermore, she suggests that these rules not only place immigrants in a vulnerable position but also reveal the oppressive side of hospitality. The aim of this article is to explore the inherent complexities of hospitality as experienced by Mexican immigrants by analysing the vignettes that compose Cisneros’s novel. Esperanza, the narrator of the novel, depicts in this sketchy novel the invisibility of the impoverished and degraded spaces to which immigrants are relegated. For her the hostility that immigrants usually experience at the frontier is relived as they are confined in Mango Street, an urban ghetto, surrounded by boundaries and limits of unveiled rejection. This novel clearly illustrates an example of what Kandiyoty (2009, 5) defines as “migrant sites,” that is, places or “enclosures” where “ethnoratialized diaspora populations” are confined and segregated. Rosello cleverly points out that “the dominant seeks to remain in control of what happens by assigning the other to a place that corresponds to one’s own values and standards” (2013, 131). In these impoverished ghettos minority communities are allowed to preserve their values on condition that they do not interfere with those of the host country. This novel provides deeply revealing insights into the theme of criminalized populations confined into spatial stereotypes. As the narrator of these vignettes cleverly intuits, hospitality seems to be intrinsically linked to notions of space/place, mobility, language, memory and identity. However, this novel also highlights Bulley’s perspective of hospitality, which “reveals a constitutive relation between ethics, power and space” (2015, 285).

Therefore, this article approaches the theme of hospitality taking into account the host’s politics of space, which results in ethnoratialized communities marked by the dichotomy of inclusion and exclusion, the norms and expectations that govern the host-guest relationships and the socio-cultural dimension of hospitality, which gives rise to power relations and inequalities.
Ibarrola Armendáriz, Aitor (Universidad de Deusto), “Too Huge a Theme for Too Slight a Treatment: Toni Morrison’s *God Help the Child*”

Toni Morrison has been acclaimed as one of the most accomplished writers attempting to represent the African-American experience in voices that are, at once, honest and captivating, and that challenge her readers with troubling questions. In a dozen novels over four decades, Morrison’s fiction has dealt with such prickly issues as the hold that the past inevitably exerts over the present, the power and dangers of small communities, the wounds caused on bodies and minds by various kinds of abuses or blackness as both a seat of pain and humiliation, but also of resilience and solidarity. Her latest novel, *God Help the Child* (2015), can be seen to revisit some of these earlier themes, but it focuses more closely on the topics of child abuse and colorism—the internal racism of blacks against darker skin shades. Of course, it is not as if it were the first time that Morrison decides to dwell upon the theme of childhood traumas producing adults who hobble in life with great difficulty in finding their way; remember Pecola Breedlove, Milkman Dead or, more recently, Frank Money. What is new in *God Help the Child* is that the story is set in present-day California where, surprisingly, the rate of exposure of children—especially, if they are black—to violence and victimization is overwhelming. Practically all the characters in the novel have experienced some type of abuse in their childhood and, predictably, the “scars” of these victimizations become most apparent in the two protagonists of the story: Lula Ann Bridewell (or “Bride”) and Booker Starbern.

As a child, Bride suffered her mother’s disdain and color-consciousness as the latter refused to show any love or tenderness to a girl “so black she scared me” (3). Although Bride becomes a successful cosmetic designer as an adult, it is clear that she has never fully assimilated her mother’s rejection, and she just needs to run into some difficulties for her insecurities to reappear. Likewise, Booker is also deeply troubled by a story of pedophilia and murder that left him without his beloved older brother, Adam, when he was just a little boy. Resenting his family’s attempt to move on with life after Adam’s loss, Booker becomes “a leaver.”

The object of this paper is to show that, despite Morrison’s unquestionable narrative skill and her audacity in terms of form—with constant shifts in language and point of view—, one must conclude that the theme she tries to tackle in this slim novel proves far too colossal to be properly dissected in this short span. As Bride’s mother comes to admit at one point of the novel: “What you do to children matters. And they might never forget” (43). And surely, *God Help the Child* shows that this is the case; however, as Ellen Akins has argued, although this is the stuff of which great novels are made, “here it seems cursory, a slapdash admixture of plot and explanation with the occasional redeeming image or burst of inspired language.”
Llácer Llorca, Vicente Eusebio (Universitat de València), “Persuasive Political Discourse in U.S. Presidential Campaign”

Citizens in the U.S. democracy have always had a significant voting force, especially since the period of the Jacksonian Democracy back in the third decade of the nineteenth century, when at least all adult men gained the right to vote, and even more in 1920, when the Nineteenth Amendment to the U.S. Constitution gave women the right to vote. Nowadays and especially in the 2016 future election the country has undergone several recent political changes carried out during the two consecutive administrations of President Barak Obama, so that the two principal parties stand as the two more feasible options for people to attempt to change the current political and improve their standard of living.

Politicians use different resources to address their audiences in order to impress them and make them do or accept different political lines. U.S. politicians are no exception. In this paper we will analyze the political discourse of two candidates in the race for 2016 U.S. elections: Republican Donald Trump and Democrat Bernie Sanders. In their speeches, both make use of certain linguistic resources in order to persuade U.S. citizens to vote them in the current elections. Based on different cognitive theories, I will make a contrast between certain speeches of both candidates in order to ascertain if there exist great differences in their discourses as well as establish the possible differences in the textual structure and the rhetorical devices they most commonly use.

My corpus consists of three speeches taken from various newspapers and at different times in their race for the White House. In these speeches the two candidates talk about the socio-economical situation and the political context of the recent crisis as well as their policies designed to tackle the diverse problems that U.S. society is facing today in their own soil, such as the economic inequality, the large and long-lasting unemployment, the decrease in the average income of the middle class, the derision of long-strived social achievements, such as the lack of a universal health care, the diminishing governmental funds for all levels of education, the leak of money flowing illegally or unethically to secrecy havens, where the billionaires and big corporations deviate their money in order not to pay their taxes. They also talk about more political problems, such as the current financial status quo, where the greedy Wall Street bankers who provoked the last economical crisis have spent billions of dollars in their lobbying activities in order to deregulate the ultraliberal economical system so they could make more and more money and, at the same time, they have also paid to a corrupt political system to become bailed out when the crisis stroke hardly.

Therefore, in my paper I will analyze the different discourse strategies that the two candidates use to address their target audiences, showing the various rhetorical techniques, such as repetitions, metaphors, and certain textual structure which, according to their ideology, may have the best effect in the goal of persuading their audiences to vote for them in 2016 presidential elections.
Manzanas Calvo, Ana María (Universidad de Salamanca), “Hosting the Migrant in Cyberspace: Alex Rivera’s Border Proposal in “Why Cybraceros?” and Sleep Dealer”

What kind of hospitality do migrants encounter in the target country? As migrants are “incorporated into the host country,” Mary Pat Brady explains, they go through what she calls an “abjection machine” that metamorphoses them into something else, into “aliens,” “illegals,” “wetbacks” or “undocumented,” and renders them “unintelligible (and unintelligent), ontologically impossible, outside the real and the human” (2002, 50), into different versions of bare life, to use Giorgio Agamben’s term. They represent not only “lack of cleanness or health,” but also a threat to “identity, system, order.” They impersonate that which “does not respect borders, positions, rules. The in-between, the ambiguous, the composite” (Kristeva 1982, 4). Migrants, in short, become the abject guest. They are inside the country but never accepted, and thus illustrate a particular form of inclusion that equals exclusion, an exclusion that is tantamount to “varying degrees of subordination, rule, discrimination, and segmentation” (Mezzadra and Neilson 2012, 67). They inhabit an ambiguous zone, a grey area that is not sufficiently explained in the dyad in/out. Inclusion, Alex Rivera illustrates, does not imply belonging (Cf. Mezzadra & Neilson 2012, 62). Migrants are hosted to be rejected, in an illustration of the hostility inherent to hospitality. This inherent contradiction, in fact, is what Derrida aptly terms “hostipitality.” With this theoretical frame in mind, this paper analyses Alex Rivera’s 1997 mock documentary “Why Cybraceros?” and his 2008 movie Sleep Dealer.

Under the Cybracero Program, as the amelioration of the Bracero Program (1942-1964), farm labor is accomplished on American soil, but no Mexican worker will need to leave Mexico. Abstract mobility replaces physical movement, and only the labor of Mexicans will cross the border. This way, workers are incorporated while they are kept away. Finally, the abject stays home, south of the border. It is apparently the perfect and modest border proposal. Several problems are solved in the arrangement: the worker does not cross the actual boundary; he does not go through abjection to satisfy American desire; he does not carry his own coordinates of exception, that mobile border that he will never be able to traverse. Yet, the presentation argues, cyberspace is rent apart by the customary unequal distribution of power. Moreover, the alleged freedom of electronic space only frees the operations of global capital and the formation of new power structures (Sassen 1998, 191). Although Rivera qualifies this telecommuting as “only a bizarre,” “high-tech twist” on the American Dream, the director is aware that “in some ways this is the realization of the American Dream.”
Martínez Falquina, Silvia (Universidad de Zaragoza), “Linda LeGarde Grover’s The Road Back to Sweetgrass: Reading Native American Fiction through the Palimpsest Metaphor”

This paper, which is part of a larger project aimed at revisiting Native American texts through the palimpsest metaphor as a way to illuminate the tensions that characterize them, is an example of the contemporary recovery of such metaphor by a range of contemporary discourses which include deconstruction, psychoanalysis, postcolonial theory, feminism or queer theory (Dillon 2005, 243). The metaphor has been particularly welcome amongst postcolonial critics, who denounce imperial inscriptions on indigenous cultures as they celebrate how traces of the latter remain despite erasure and how dominated voices eventually surface and challenge hegemonic narratives (Alarcón 1992; Dillon 2005, 2007; Johannessen 2012; Silverman 2013).

It is my contention that, in order to adequately account for this tension between resurfacing and erasure, recovery and loss, we should consider two seemingly opposed but ultimately quite complementary understandings of the palimpsest metaphor. On the one hand, Sarah Dillon draws on Thomas De Quincey’s definition of memory as a palimpsestic structure, and she theorizes the neologism “palimpsestuous,” which refers to “an involuted phenomenon where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other” (Dillon 2005, 245). On the other hand, Brecht Der Groote recovers the material palimpsest first introduced by Coleridge and Carlyle and emphasizes its fragmentation, for “there is barely any sign of genetic connection in an actual palimpsest” (Der Groote 2014, 121). The palimpsestuous and the palimpsestic palimpsests represent two different attitudes towards time, memory and history, but Der Groote sees them “not so much in polar opposition” as “in non-dialectic competition” (Der Groote 2014, 112). Besides, as Johannessen reminds us, “not everything in the postcolonial palimpsest is preserved. Sometimes erasures are forever lost, no matter how ‘deep you dig’” (Johannessen 2012, 898).

The palimpsestic/palimpsestuous interpretive mechanism recognizes friction, imposed silences, and stubbornly unequal power relations, as it provides a necessary and often forgotten relational perspective too. The palimpsest illuminates “trialogues” of pre-colonial culture, (neo)colonial experience, and postcolonial responses; it also acknowledges the presence of colonial stereotypes and the way they are contested but not totally erased in, for example, Gerald Vizenor’s idea of the postindian (1994), which can be seen as a palimpsest in itself. Through an analysis of relevant symbolism and narrative technique, Ojibwe Minnesota writer Linda LeGarde Grover’s novel The Road Back to Sweetgrass (2014) will be considered as a palimpsestic/palimpsestuous text that incorporates marginal and dominant discourses, as well as the corresponding areas of friction between them. I am particularly interested in the playful, often ironic overwritings of the stereotype of the indan and the response, often in the shape of a vindication of ritual, tradition and community, to the violation and colonization of Native bodies. As this analysis is set to prove, the palimpsestic/palimpsestuous perspective involves a way of seeing that considers both dialogue and contestation of
new and old, time and place, vertical and horizontal relations, memory and forgetting, and it provides a particularly useful approach to contemporary Native American identity and writing.

Roldán Sevillano, Laura (Universidad de Zaragoza), “From Revenge to Justice: Perpetrator Trauma in Erdrich’s The Round House”

Louise Erdrich’s penultimate novel The Round House (2012), awarded with the National Book Award for fiction, presents the story of a 1980s Native-American family suffering the consequences of jurisdiction and sovereignty conflicts over the territory of Indian reservations, a problem which continues today. The novel, which starts with the brutal sexual assault and attempted murder of an Ojibwe woman, Geraldine Coutts, is narrated by her 13-year-old son, Joe. Throughout the story, Joe gives account not only of his mother’s process of acting-out after the traumatic event, but also of the investigation process he carries out together with his father (a tribal judge) and the community with the purpose of discovering the perpetrator’s identity. However, frustrated by the impossibility of the competing jurisdictions running reservation land to bring the white suspect to prison and therefore to bring peace and justice to his mother, Joe decides to take the law into his own hands by killing her mother’s attacker with the help of his friend Cappy. By so doing, Joe positions himself in the “gray zone in which victims become executioners and executioners become victims” (Agamben 1999, 17) and ends up suffering from perpetrator trauma, which he symptomatises through intrusive dreams, flashbacks, fear, guilt and dissociation.

My paper is precisely aimed at analysing Joe’s character from the perspective of perpetrator trauma or what Rachel MacNair calls Perpetration-Induced Traumatic Stress (PITS), a subsection of Post-traumatic Stress Disorder (PTSD) involving the same symptomatology (MacNair 2002, 7), in order to offer a new perspective which complements previous studies on justice conflict in Erdrich’s novel. My analysis will start by exposing how perpetrators have usually been marginalised within trauma studies as it may seem unethical to study them alongside their victims due to their complicity in the trauma, and how authors such as Dominick LaCapra (2001) and Saira Mohamed (2015) argue the necessity to study perpetrators as a way to better comprehend our history, human evil and trauma. Secondly, drawing on trauma theory and on MacNair’s notion of PITS, I will analyse the origin and symptoms of the protagonist’s trauma as represented in the text. I will also take into account the redirection that trauma theory is undergoing nowadays towards the detachment from the Eurocentricism present in trauma theory as formulated by experts such as Caruth, LaCapra, Felman or Laub, who tend to focus on a single historical event rather than “account for the sustained and long processes of the trauma of colonialism” (Visser 2015, 252). Accordingly, I will finish by demonstrating that Joe’s atrocious action is not the result of a vengeful behaviour provoked by a traumatic event, a reading of the novel which would reinforce the stereotype of the violent and revengeful Indian, but a consequence of a complex and unfair long-process situation of (neo)colonialism which
makes the protagonist, and reservation Indians in general, feel within a liminal or “third space” (Bhabha 1994). Thus, my analysis will prove that through this novel, Erdrich, once again, vindicates justice as she complicates stereotypes of Native Americans.

Yasko, Ekaterina (National Research University "Higher School of Economics"), “Representations of Evil in Dark American Romanticism”

Evil presents an eternal and inexhaustible literary subject. The analysis of what constitutes the opposite to the Ideal is essential not only for the understanding of the ethical code of the particular stage of the development of a national literature. It is of key importance for the reconstruction of the cultural code of the nation in general, providing a certain lens for the exploration of the nation’s moral aspirations and failures.

The idea of Evil pervades American culture (1). The themes of sin and guilt, violence and suffering, crime and punishment are crucial to American literary tradition. The darker, shadow side of American Renaissance is presented by the “Dark” American Romantics – Edgar Allan Poe, Nathaniel Hawthorne and Herman Melville. Questioning the conventional cultural, political and religious contours of their time, these authors created new techniques to explore the concept of evil.

Dark Romantic fiction is famously marked by negation, subversion and disruption of the conventional codes. Yet, it would appear an oversimplification to reduce their understanding of evil either to the rebellion against the rationalistic mode of the Enlightenment, or to the drama of the individualistic romantic hero. Ambiguous and oscillating between the ethical and the aesthetic, their interpretation of evil defies a univocal interpretation.

In order to restore the Dark Romantic visions of evil, the paper traces back the historical, religious and literary transformation in the understanding of evil. It outlines the major constituents of the concept of evil, paying particular attention to the authors’ dialogue with the Puritan thinkers, the ideas of the Age of Reason and with the Transcendentalists. Finally, the paper reflects on the basic components of the overcoming of evil and the reasons for its invincibility in the authors’ artistic conception.

ROUND TABLE: “East of the West: European Renditions of the American West”

Chairperson: Chaparro Sainz, Ángel (Universidad del País Vasco); Participants: Chaparro Sainz, Ángel (Universidad del País Vasco); Ibarraran Vigalondo, Amaia (Universidad del País Vasco); Río Raigadas, David (Universidad del País Vasco)

The American West, both as an ideal and as setting, has been shaped by “traditional views of the conquest of this territory” (David Río). In recent decades, however, the American West has held many revisionist approaches that have targeted
and exposed this pervasive and traditional depiction of both the region and its history. These new approaches usually underline the significant participation of different active subjects (and their subsequent ideologies) in the construction of a cultural paradigm that, needless to say, has traveled beyond geographically-defined borders. And when we talk about borders, we both talk about interior, national borders, in the way that Clyde A. Milner II describes the origins of the American West “as an international borderland between native peoples”, but we also talk about exterior, international borders, as when David M. Wrobel states that “Western imagery has a psychic pull on a broad diverse public, both inside and outside of the West”.

In this round table, we want to analyze those exterior, international borders and how they have been traveled and trespassed. The fascination with the American West beyond its own realms is not a whimsical or inflated movement. That bond tells a lot about the shared history between the two continents and, from a more contemporary perspective, it discloses the present-day natural elasticity and fluidity of cultural fabrication.

Thus, we offer here a fourfold perspective that explores European approximations to the American West. And we do it by putting forth a varied and combined approximation that encompasses four different cultural productions: film-making, literature, music and theater. It is through the dialectic rendition of Western imagery that we will be able to discern to what extent mythical or traditional views are counteracted by revisionist or peculiar understandings. Are European revisions and/or interpretations of the American West, its landscape, its imagery, its histories and stories somehow different, singular?

That comparative approach will be at the heart of this round table. In REWEST Research group we have been exploring the American West and Western American literature and culture long enough. Now we want to go different and take a less circulated route: we are taking now the return trip; a step forward to cross the ocean and offer a contrasting approximation to the American West.

Ángel Chaparro Sainz, from the University of the Basque Country, will travel from the territory, both geographical and spiritual, of western & country music to Spain, in an attempt to examine how music has contributed to rewrite (or not) Western imagery. Chaparro Sainz believes that the American West has been long theorized, analyzed, contested, verbalized and fictionalized. It has been also sung and performed, of course. The newly born nation found west of the Mississippi a fitted scenario in which they sketched, tested and refined their signification as a community, both politically and emotionally. The history of the American West became thus a complex story of border crossing, migration and cultural blending. Today, when scholars talk about post-Wests, the region is observed as an elaborate ideal that brings closer different cultures and communities. If the American West and the nation’s intricate expansion towards the Pacific become a founding experience, the international conversation between two different cultures at both sides of the ocean is a fundamental constituent and a solid trait. In other words, the international and global connections between the American West and Europe can be approached as an opportunity to complicate
conventional definitions and revise established perceptions. In this context, music becomes a valuable way of examining the cultural connections that tie, for instance, the American West and Spain. With that context in mind, Chaparro Sainz will focus on one specific case. The Spanish band Milana, originally from Extremadura, Spain, has recently published a new album of country-rock music that enjoys a compelling association with the American West. Chaparro Sainz will parallel the analysis of these musical connections with expanded commentaries on other cultural pieces, like Mario Camus’s film Los santos inocentes, since it plays a significant role on the visual accessory that accompanies the album and it is also fundamental to determine those bonds between Western American landscape and southern Spain. However, it is also his intention to depart from the specific to reach the general. Whether finally coming to general conclusions on the role and influence of American country-rock music in Europe (and particularly in Spain) or not, Chaparro Sainz will be mentioning other examples in order to illustrate how we can find a wider range of European bands that have elaborated on the significant (aesthetically, ideologically and culturally) connection between their own roots and those that were fictionally inherited (through music and movies). He will thus analyze in depth the causality and magnitude of this cultural conversation by scrutinizing the work and legacy of those Spanish bands that have perpetuated this constant dialogue between the American West and the south of Europe. From the veteran band Los DelTonos to the newcomers Moonshine Wagon, there are many bands in Spain that will testify to the significant cultural dialogue that draws interesting insights into both traditional concepts on the American West and the contemporary understanding of cultural borders, genres and identities.

Jesús Ángel González López, from the University of Cantabria, will rely on the prefix post- to frame his analysis of European film-making. Although Western films started out as a quintessentially American genre, they soon became a transnational phenomenon, whose most famous manifestation is probably the Spaghetti Western. Miller and Van Riper (2014) provide a variety of examples of “international Westerns” from almost every corner of the world, from Japan to Australia, but with special emphasis on Europe: Italy, Spain, Denmark, Hungary or France all developed their own versions of American Westerns in the 1960s and 1970s. Once Westerns disappeared (with a few notable exceptions) from mainstream cinema, their heritage has reappeared in a new type of genre that also has transnational, and specifically European, manifestations: the post-Western.

The term post-Western was first used in the 70s and has been employed since then by a variety of critics to refer to different books and films. Probably the most comprehensive analysis of the category has been provided by Neil Campbell, who in his recent monograph Post-Westerns (2013) has defined “post-Western cinema” as films “coming after and going beyond the traditional Western whilst engaging with and commenting on its deeply haunting assumptions and values.” Transnational Post-Westerns use American Western references to apply them to a specific national context, where the West is not necessarily in the geographical West, and where the specific national identity and particular foundation myths of a country are questioned. We can
find examples in Spain, where the South played a role similar to the West during the Spanish Reconquista; or in Ireland, where the values of the American West are combined with the role that the Irish West has played in the development of Irish identity; likewise, Istanbul is in the geographical West of Turkey, but, in the development of contemporary Turkey, it has played a role similar to the East in American Westerns. In this part of the roundtable, González López will focus on European post-Westerns, and after looking briefly at examples from some of the countries mentioned before (No habrá paz para los malvados, 800 balas, Into the West, Mickybo and Me, Once Upon a Time in Anatolia), he will focus on a French film, Adieu Gary (2012), which uses the unusual setting of a semi-abandoned post-industrial city, and the conventions of the Western (with references to Gary Cooper’s films Man of the West and Veracruz), to question issues of identity, social model and religion in contemporary France.

Amaia Ibarraran Bigalondo, from the University of the Basque Country, aims at examining popular Western dime novels but, in an original turn, she will be focusing on Spanish approximations to the formula. The construction of the American West as a territory and an idea is inextricably linked to its representation as an arid, empty land which had to be discovered, populated, and eventually, “civilized.” The first accounts of the expansion towards the American West, from the writings of Lewis and Clark to Frederick Jackson Turner’s notion of the “frontier,” depicted and finally, constructed the American West as a concept in the shape of a wild, savage place. This ideological representation, adapted and adopted by various historiographers and writers of fiction, was later expanded transnationally by the huge impact that the Western cinematographic genre had worldwide. In it, the West was represented as a crude, rude, mostly masculine space, where two communities had to struggle for survival: the white settlers, to fulfill their Manifest Destiny, and the savage Indians, to defend their territories and way of life. However, most contemporary approaches to the American West depict it as a varied space, where different species, both vegetal and animal, and diverse cultural and ethnic groups cohabited. Similarly, they prove that the Movement towards the West was not unidirectional, but that several movements occurred and people, languages and cultures were in constant contact. The image of the Western West, however, has been the one that has most predominantly remained in the minds of Europeans, influenced by the Hollywoodian ideological domination and impact. In Spain, this influence affected enormously the literary production of the middle decades of the 20th century, where the country was immersed in a fierce dictatorship, both political and cultural/ideological. The expansion of the Western dime novels was remarkable and among its most prolific writers, Marcial Lafuente Estefanía and José Mallorquí, with his El Coyote series, must be highlighted. Their work, massively read in the mid decades of the 20th century Spain, represents a very specific image of the West, a West inhabited by righteous men and evil bandits, virtuous sheriffs and malicious fugitives, some courageous women and some vicious ones. As opposed to the Western and Spaghetti Western genre, popular among the general public in Spain, which were thematically and ideologically grounded in the opposition between the white and native
communities, it is interesting to observe the absence/presence of the native population in the Spanish dime novel version of the genre. In this context, the aim of this third part of our roundtable is to view the socioethnic and gender-based configuration of the West represented in these novels, and to pay a special attention to the probably conscious and ideological absence of Native Americans in them. Where were “the others” in Spanish Western dime novels?

Finally, David Rio Raigadas, from the University of the Basque Country, explores the transnational and multicultural dimension of the American West as exemplified by the different translations and adaptations of John Steinbeck’s masterful novella *Of Mice and Men* (1937) and of his play version, also written by Steinbeck, *Of Mice and Men: A Play in Three Acts* (1937). Particular attention is paid to the latest Spanish version of Steinbeck’s play, Miguel del Arco’s *De ratones y hombres* (2012). Del Arco’s adaptation emphasizes the dehumanization of ranch workers and their hard labor in the countryside, a setting that is deprived of traditional pastoral iconography. As a matter of fact, the scenic design of this play does not recreate archetypal portraits of rural life in the American West, stressing instead the physical harshness of the ranch hands’ tasks, the darkness of their lives and their subordination to mechanic devices used in ranch work. As it happens in Steinbeck’s original play, Del Arco’s *De ratones y hombres* departs from popular frontier mythology and traditional rhetoric of the old West. Nevertheless, this Spanish version also omits the geographical references included in Steinbeck’s original play, set in an agricultural valley in Northern California. Del Arco’s decision to exclude explicit references to a particular geographical setting may be justified by his interest in underscoring the universal dimension of George and Lennie’s story and introducing an obvious parallelism with our contemporary recession. However, the omission of the geographical references included in Steinbeck’s original version overlooks peculiar elements of George and Lennie’s dream (a limited rendering of the American Dream in the midst of the Great Depression) and its long-established connection with the American West. In fact, George and Lennie’s failure to achieve their modest dream in California, the archetypal “promised land,” adds a more dramatic dimension to Steinbeck’s accurate portrait of a fading American Dream. So, it may be argued that Del Arco’s version of Steinbeck’s play seems to neglect the power of local and regional references to suggest universal themes and carry significance across diverse spaces. After all, *Of Mice and Men* and its western features have already proved their power to engage the imagination of non-American audiences and to challenge restrictive interpretations of the iconography and rhetoric of the West.

It is the main spirit of this roundtable that it works as an opportunity for further discussion and inquiry. Consequently, we will finally address those questions that have emerged during our fourfold presentation and we will invite the audience to join and contribute to the debate. The contrast between global and local renditions of Western imagery will be at the very heart of our discussion, but we will suggest the audience to participate and propose different perspectives on this same topic.
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