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LINGUISTICS

Coord. Barry Pennock (Universitat de València) and Antonio Lillo Buades (Universitat d'Alacant)

Sara Albán Barcia (Universidade de Vigo): “*Prick of Conscience: A Look into Variation in Late Mediaeval Palaeography*”

My doctoral thesis aims to provide a descriptive analysis of the palaeographical features attested in five different manuscripts of the mediaeval poem *Prick of Conscience* (early fourteenth century). The objectives are twofold: (i) to identify patterns of use in each artefact with regard to characters peculiar to the Middle English period, to abbreviations and to decorative elements; and (ii) to identify similarities and differences across the five artefacts and thus assess the influence of the exemplar on scribal practices.

The methodology consists of two steps: a manual transliteration of the selected folios, and a quantitative and qualitative analysis of the data. The research is based on the Prologue of five works from different regional areas (North, West Midlands, East Midlands, South West, South East), which spans between four and ten folios depending on the individual artefact. Each Prologue is edited in two formats, TXT and XML, the latter incorporating individual tags which code the palaeographical features above mentioned.

The data selection process and obtaining access to the materials in digital format are time-consuming tasks. The transliteration is labour-intensive and demands attention to detail, but it is necessary for a faithful and accurate representation and interpretation of the original. The main challenge is to assess the influence that the exemplar might have had on the scribe's palaeographical choices, especially in relation to variation in the characters and abbreviations.

At present, three manuscripts have been fully edited and two are partially completed. The results so far point at the existence of certain patterns in the use of special characters, although variation is also found. The findings for abbreviations are more tentative, given their low frequency overall, but certain recurrent abbreviated forms can be observed as well across manuscripts. Decorative elements are clearly used with diverse rhetorical functions, where attested focusing on the six areas of linguistic analysis proposed in the Final Report, Hong Kong (2001).

Key words: Middle English; palaeography; *Prick of Conscience*; transliteration

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Georgina Álvarez Morera (Universitat Rovira i Virgili): “Light Verb Constructions at the Syntax-Semantics Interface”

Light verb constructions (LVCs) are structures with a verb followed by a non-verbal element (NVE), usually a determiner phrase (DP), in which the meaning is derived from the noun (*take a shower*). The verb is considered light because its meaning is faded (Kearns 1988). Thus, LVCs are an example of a mismatch between syntactic and semantic levels of representation (Wittenberg 2014).

Their mere existence is a motivation for their study, since it might seem to go against the principle of economy in language, as most LVCs have a corresponding synthetic verb, which *a priori* has the same meaning. The main research question revolves around whether speakers are conveying the same meaning with a single verb (*to answer*), and its related LVC (*give an answer*).

As these constructions can be found cross-linguistically (Butt 2010), this study consists of a contrastive investigation on light verb structures in Germanic languages (English and German) and Romance languages (Catalan and Spanish), from the standpoint of a neo-constructionist perspective on argument structure (Hale & Keyser 2002, Acedo-Matellán 2016). This cross-linguistic approach allows us to draw comparisons at two levels: across and within language families.

Preliminary data show that the presence (or lack) of determination is crucial for the syntactic structure in LVCs. Some LVCs behave like regular transitive verbs (Bruening 2016), as they can be passivized (1); whereas others are closer complex predicates (2) (Butt 1995, 2010).

- (1) a. The committee made a decision during the meeting.
b. The decision was made during the meeting.
- (2) a. If you've ever made conversation with someone on a plane.
b. *(The) conversation was made on a plane.

As in Acedo-Matellán and Pineda (2019), our data show that there is a continuum in the degree of cohesion between the light verb and the NVE, from transitive-like structures to fossilized LVCs.

Idoia Cancelas León (Universidade de Santiago de Compostela): “First-Person Epistemic Parentheticals in World Englishes: A Cross-Varietal Comparison”

The present dissertation studies first-person epistemic parenthetical expressions (e.g. *I gather, I guess*) in a number of geographical varieties of English, both L1 and L2. Although these expressions have been widely studied both from a historical and a synchronic point of view in the reference varieties (British English and American English), they remain unexplored in the so-called New Englishes or postcolonial Englishes. Therefore, this study intends to fill an important gap in the study of epistemic parenthetical structures, by comparing British English and American English with a group of varieties of English as a second language spoken in Southeast Asia, namely Hong Kong English, Philippine English, and Singapore English, which show different degrees of nativisation and have different matrillects and different substrate languages.

The methodology employed for the analysis is based on the principles and methods of corpus linguistics. The corpora selected are the components of the *International Corpus of English* (ICE) and the *Santa Barbara Corpus of Spoken American English*. With regard to the parenthetical structures under analysis, both low-frequency constructions (*I assume, I bet, I expect, I presume, I suppose, I suspect, I take it*) and high-frequency constructions (*I think, I guess, I believe*) are examined and compared.

The main objectives of this dissertation are: (i) to analyse the distribution of first-person epistemic parenthetical constructions in the selected varieties, (ii) to compare the results obtained so as to identify possible usage patterns in the different varieties, (iii) to explore the different pragmatic functions of the structures analysed in the selected varieties, and (iv) to compare the use of the parenthetical structures under discussion with the matrix clauses from which they derive historically in order to determine the degree of adverbialisation of the former construction.

Aránzazu Cosido García (U. de Burgos), “A digital tool for pre-service language teachers’ education based on the EPOSTL”

Student and teacher mobility are a reality in our education systems but language teacher training shows a great variety of syllabuses and requirements. Therefore, tools which provide a common framework and enhance collaboration among their three key players: student teachers, academic institutions and school mentors in different contexts are needed.

The European Centre for Modern Languages developed the European Portfolio for Student Teachers of Languages (EPOSTL) to encourage reflection and self-assessment in student teachers and to promote discussion between student teachers, and with their tutors and mentors. It has been implemented in different teacher training institutions and served as a basis for other portfolios. However, very little has been published about it and neither have we found any systematic implementation of it in Spain.

The objectives of the PhD thesis are to develop a digital tool for language teacher education within the VirTeach¹ European Project based on the descriptors in the EPOSTL, to apply it and to establish its validity for reflection and communication during the Practicum in teacher education programs.

Being in the initial stages of my research, I have read extensively about the EPOSTL and its implementation in different institutions, and contacted Prof. David Newby, the person in charge of the EPOSTL project. My incorporation to the VirTeach project has already been requested and, moreover, we have obtained permission from the ECML to use the Portfolio for the tool being developed.

We are planning research visits to foreign academic institutions to know their teacher training programs, how they have implemented the EPOSTL and the results they have obtained. From the next school year, we are going to start using the EPOSTL with our student teachers.

Celia Fullana (Universitat Rovira i Virgili): “What are Cognate Object Constructions? The Nature of COCs in English”

This project seeks to determine the nature of cognate object constructions (COCs), the verbs that pair with them, and how this relates to the argument structure of cognate configurations. In English, COCs consist of a verb and a noun, which share the same root morpheme (e.g. *smile a beautiful smile*). These are often confused with hyponym objects (HOs), which share a semantic relation but not the morphophonological features with the verb (*dance a dance/jig*). In the literature there are two types of COs in English, eventive COs (1) which can be replaced by a manner adverbial (Jones, 1988), and referential COs (2) which behave like HOs and prototypical objects, allowing pronominalization and passivization (Macfarland, 1995; Massam, 1990).

1. Sue smiled a beautiful smile/ beautifully.
2. The baby slept a sound sleep.

In this thesis, I aim to (i) describe the properties that differentiate COs from HOs, (ii) define the features of eventive and referential COs and (iii) provide a morphosyntactic analysis that will account for the restrictions of eventive COs compared to referential COs. To do so, I have created a database with almost 600 examples so far in English, Vietnamese, Hebrew, and some Slavic languages, which I will use as an empirical ground to assess current theoretical hypotheses about the morphosyntactic properties of COs.

By assuming the Distributed Morphology framework, we cannot rely on the eventive nature previously ascribed to these constructions since roots are empty of a categorical label and pair with separate category-defining heads. I hypothesise that either (i) COs and HOs share the same position, but COs share the root with the verb, while HOs do not, or following some localist approaches (ii) COs and HOs do occupy different positions in the structure. Similarly, this last analysis can also be further extended to account for the different behaviour of referential and eventive COs.

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Ana García Crespo (Universidad Complutense de Madrid): "Gender Representations in the Media: A Contrastive Study of English and Spanish Media"

As the popular phrase *women are from Venus, men are from Mars* suggests, the differences between men and women have been traditionally considered natural. This created an unbalanced relationship between both sexes, now threatened thanks to feminist studies.

The aim of this study is to show how men and women are portrayed in media. As media language becomes a mirror of reality, it would be interesting to investigate how sexism is transmitted through it. Therefore, by considering media language in different languages and ideological backgrounds, a complete portrayal of modern society can be delineated.

In the case of this study, various online newspapers from different ideological backgrounds written in English and Spanish have been considered. Consequently, the research consists of a quantitative and a qualitative analysis of the data retrieved from online press following the perspective provided by Critical Discourse Analysis (CDA). A combination of these will be helpful to provide a good picture of how linguistics can help to threaten the existence of sexism. To convey such analysis, two different corpora have been collected, one for each of the languages used.

Although the study is still on the developing phase, the researcher can establish some hypotheses:

- Men will be regarded more power, whereas women will be subordinated.
- One of the similarities would be the portrayal of gender based on stereotypical behaviours, but how this is transmitted would be different and affected by linguistic features such as metaphors, syntax, addressing forms, etc.
- Sexism will affect both genders; however, they will not be regarded the same features and ideology will bias gender representations.

A recent study carried out by this researcher provided some interesting results on how women were portrayed in British online press. The results of this investigation stated that the use of the metaphor *challenging accountability is danger and violence* was popular among all the texts in the corpus.

Esther Jesús Ortiz (Universitat d'Alacant): “Error-making and Error-solving in Spanish EFL Students”

Our study aims at highlighting the main errors made by Spanish speakers who are learning English as a second language. We will take into account English learners of all 10 levels, so that we can observe the errors that continue being made all along the years. Furthermore, it aims at identifying the different kinds of feedback teachers currently give according to each error in order to see the effect and the efficiency of said feedback. First of all, we are going to establish the different commonly errors they make and the feedback that is normally given, and according to this we will run an experiment in which 15 we will focus on the students production errors using elicited questions. These questions will require them to give an answer where those errors normally happen. Subsequently, we will run an experiment with different kinds of feedback to see which one is more efficient for them not to repeat the same mistake. Our objective is to run the experiment with students with different levels of English to observe which mistakes are prolonged 20 in time and why this happens. All this will be carried out in order to make English learning more efficient and try to avoid the error as soon as possible. Our main challenge, among others which may arise during the study, will be to evaluate their level of English, for which we will have to create a suitable test for the evaluation, something that will be difficult to make. We hope this study will help to shed light on the typical errors made 25 in English by Spanish speakers so that they learn this worldwide spoken language in a more efficient way.

María López Rubio (Universitat de València): “Translating Black Comedy Films from English into Spanish”

The aim of this research paper is to analyze the influence of isochrony and phonetic synchrony on the translation solutions for the Spanish dubbing of three films belonging to the genre of black comedy. This work starts with a description of the objectives that are expected to be reached through the analysis of the following ingredients: isochrony, phonetic synchrony and a linguistic model known as *dubbese* or register of dubbing, an example of prefabricated orality. Then the methodology according to which this study has been carried out is presented. A model of analysis is then presented in order to study the mechanisms that have been used in the process of translation for dubbing in close-ups and extreme close-ups of the films that make up the audiovisual corpus, taking the restrictions of isochrony and phonetic synchrony into account. Once the data have been obtained, this work presents the trends followed in the translation of dubbing that is carried out in close-ups and extreme close-ups, as well as the influence they have on *dubbese*. The results of the analysis have shown that the translator, dialogue writer, or dubbing director used different strategies and resources that do not correspond to the register of dubbing described so far. Finally, the comparison between the original and the Spanish versions confirms that synchronization has actually a big influence on the translation decisions. Despite the fact that synchronization has an impact on the process of obtaining natural dialogues, the translation has been shown to have overcome this restriction in many occasions so as to keep the essence of black comedy.

Juan Lorente Sánchez (Universidad de Málaga): “Line-final Word Division in Handwriting and Printing: The Case of *The Secrets of Alexis* and *A Nieuwe Herbal or Historie of Plants*”

Line-final word division is ignored in traditional handbooks on historical palaeography, where its omission is assumed to be the rule rather than the exception (see de Hamel 1992; Derolez 2003; Roberts 2005). The only references to the topic show that the phenomenon is considered arbitrary in handwriting and the only precept “seems to have been that not less than two completing letters could be carried over to the second line” (Hector 1958; see also Petti 1977: 31; Denholm-Young 1954: 70). However, the modern approaches have discredited the traditional tenets proposing the existence of regular patterns. In this vein, statistical analyses of the phenomenon have shed some light on the specific choices of scribes to provide some conclusive data about its development throughout time. From a chronological viewpoint, in fact, splits at the end of lines are found to be erratic in Old English in view of the need to make the most of the writing surface, whilst a more standard practice is observed among medieval and early Modern penmen (Calle-Martín 2011: 19-23; Calle-Martín 2009: 40; see also Hladký 1985a: 73; Lutz 1986: 193).

Even though line-final word division has been recently addressed in the specific literature, paying particular attention to its dissemination in historical manuscripts, its study in printed compositions is hitherto unexplored, perhaps on account of a preconceived assumption that printers closely followed the traditions of the handwritten book. The present paper, therefore, aims to analyse the phenomenon in two different versions of the same pieces in the light of the typology of breaking, whether morphological, phonological or anomalous (see Hladký 1985a; Hladký 1985b). The printed data under scrutiny, on the one hand, come from *The Secrets of Alexis* and *A Nieuwe Herbal or Historie of Plants*, containing two late-sixteenth century scientific compositions written by Girolamo Ruscelli and Rembert Dodoens, respectively. The handwritten material, on the other hand, comes from G.U.L. MS Ferguson 7, which includes handwritten passages of the abovesaid documents. All this considered, these texts may be regarded as the appropriate input to determine the similarities and differences among early Modern English scribes and printers, if any.

Keywords: Line-final word division; manuscripts; printed books; early Modern English; typology of breaking

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Elaine Millar (Universidad de Cantabria): “Exploring Evidence of Linguistic Research Input in ELT Textbooks: The Case of Multi-Word Verbs”

This project aims to critically analyse the pedagogical presentation of multi-word verbs (MWV) in EFL textbooks, so as to gain insight into how this linguistic feature is dealt with in mainstream English Language Teaching and explore avenues for improvement.

The literature shows that approaches to MWV pedagogy are representative of two paradoxical linguistic views. The “traditional” view (Kovács, 2011) assumes that the meaning and grammar of MWVs are arbitrary, and items are best learned through rote memorisation (Side, 1990). The cognitive linguistic view (Kurtyka, 2001) posits that MWVs are semantically and syntactically motivated by embodied experience and metaphor. English L1 speakers have implicit knowledge of the conceptual systems that underlie MWV formation, and there is evidence to suggest that letting L2 learners in on this knowledge may help them acquire the target language more readily (Boers & Lindstromberg, 2008).

In this project, I examine a sample of twelve recently released EFL textbooks from four international publishers. Based on findings from similar studies (Alejo-González, Piquier-Píriz, & Reveriego-Sierra, 2010), my first hypothesis is that MWV selection is not based on relevant corpus data. Secondly, I speculate that MWV teaching approaches still subscribe to the “traditional” view. If so, I argue that learners may be missing out on an evidence-based pedagogy that could make MWVs more manageable.

My data is collected from a corpus of ‘readings’, and a database of activities focused on MWV instruction. I contrast this against corpus data on frequent MWVs (Garnier & Schmitt, 2015; Liu, 2011), then qualitatively examine it using a framework built from current applied linguistic literature related to MWV acquisition and pedagogy. One challenge that I have encountered thus far is with the design of this framework which I need to determine the extent to which explicit learning is supported in the activities. I am keen to discuss this with the panel and welcome any feedback they might have.

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Alejandra Montero Saiz-Aja (Universidad de La Rioja): “Relationship between Language Learning Styles and Productive Lexicon in English as a Foreign Language”

This PhD thesis concentrates on the language learning styles and productive lexicon, both productive vocabulary and word association, of EFL learners. These are essential issues in the learning of a foreign language as they uncover individual differences in learning and what learners know about the

target language. Scholars have researched the impact of language learning styles (Reid, 1987), productive vocabulary (Castro García, 2017), and word association (Jiménez Catalán and Canga Alonso, 2019) on EFL learners. However, to our knowledge, there is scarce research on language learning styles in relation to productive vocabulary and word association in a foreign language.

The objectives of this study are (1) to identify EFL learners' learning styles, productive vocabulary and word association; (2) to ascertain whether there is a statistically significant relationship between learning styles and productive vocabulary, and between learning styles and word association; and (3) to determine whether a higher productive vocabulary entails a greater use of learning styles and a higher production of words in the word association task. To accomplish these objectives, we selected a sample of sixty Spanish EFL learners at the second year of non-compulsory Secondary Education. The data collection instruments were the Learning Styles Survey (Cohen, Oxford and Chi, 2009), the parallel version (A+C) of the Productive Vocabulary Levels Test (Laufer and Nation, 1999), and a word association task.

To date, preliminary results showed that 31 learners preferred the visual learning style, 20 learners the kinesthetic, and six learners the auditory, while three learners were multimodal. Their average means in productive vocabulary were 15.65, which means that they had a knowledge of 1,043 words out of the 2,000 measured. Outcomes also revealed the existence of a statistically significant relationship between learning styles and productive vocabulary. All in all, these outcomes could give an insight into language learning processes and evidence of how individual learning styles might affect vocabulary performance.

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Marta Pacheco Franco (Universidad de Málaga): "Spelling Variation in the History of the English Language"

Present-day English (henceforth PDE) presents a number of items that allow for spelling variation and whose distribution is often delimited by geographical factors. The pairs *colour/color*, *centre/center*, *practice/practise*, *reflexion/reflection* and *travelled/traveled* exemplify this recurrent phenomenon. The present research looks into these variants from a diachronic and a synchronic-diatopic perspective, thus pursuing a two-fold objective. First, the study aims to provide an outline of the historical development of spelling variants from Early Modern English until the onset of PDE. Then, the distribution of the very same variants in PDE will be charted from the framework of World Englishes so as to accurately render what English spelling looks like around the globe, both off- and online.

The investigation hereby proposed will be corpus-based, the corpora in question being the *Early English Books Online* and the *Eighteenth Century Collections Online* for historical British English, the *Evans* corpus and the *Corpus of Historical American English* for historical American English, and the *International Corpus of English* and the *Global Web-Based English* for PDE diatopic variation. The data gathered from these corpora will be analysed quantitatively and qualitatively to verify the following hypotheses: for one thing, if the rise of Prescriptivism leads to the stabilisation and codification of spelling variants into their respective varieties; and secondly, if American English influences spelling on a global scale,

promoting orthographic change especially online. Preliminary results have, however, only corroborated the second theory: the study of *-our* and *-or* has shown that the first variant was already preferred in Britain before the arrival of lexicography. The study so far is not without problems: assessing the selection of certain forms is especially complex in historical sources, and oral and transcribed materials have no use in the investigation.

Macarena Palma Gutiérrez (Universidad de Córdoba): “A Family-Resemblance Analysis of the Middle Construction: A Functional-Cognitive Perspective”

This dissertation project is based on the hypothesis that the middle construction cannot be considered a discrete category of its own, but rather a prototype category. Consequently, it can be analysed in terms of its prototype effects, thus, accommodating not only central instances but also peripheral members generally ignored in the literature. Such subsumption process is intended by virtue of the metonymically-motivated extensions of middles within a family-resemblance relation in which certain intransitive structures are seen as members of the Unergative-Middle-Unaccusative continuum.

Along the lines of scholars belonging to a functional and/or cognitive framework (such as Taylor (1995), Goldberg (1995, 2006), Langacker (2008), Sakamoto (2001), Davidse and Heyvaert (2007), and others), the syntactic, semantic, pragmatic, and cognitive schemas found among the members of the middle-construction spectrum are examined here. The members of the family-resemblance analysed in this project are these ones: Action-oriented middles and their metonymically-motivated extensions (Locative and Means-Subject middles), as well as Ergative-like middles and their metonymically-motivated extensions (Agent-Instrument and Experiencer-Subject middles).

The main objective of this dissertation is to analyse the lexical-semantic, discourse-pragmatic, and cognitive factors that could legitimise the grammaticality and acceptability of middle expressions by applying a usage-based methodology. Thus, this project is based on a corpus study of contextualised examples of both prototypical and peripheral middles (15.000+), compiled by using the Sketch Engine tool.

The analysis of corpus data reveals that, by means of the family-resemblance relation provided here, the middle construction can be analysed as a family of structures comprising two main sub-constructions which instantiate related but not identical meanings: the action-oriented and the ergative-like patterns, with values involving lack of necessary affectedness and total affectedness, respectively. Hence, the middle construction needs to be understood as a high-level schema which comprises the syntactic, semantic, pragmatic, and cognitive commonalities found in the middle prototype category.

Dilgash M. Shareef Alsilevani (Universitat Autònoma de Barcelona): “The Acquisition of English Consonant Clusters by Kurdish EFL Learners”

Acquiring the phonological system of a second language (L2) is a challenge for adult L2 learners. Nevertheless, as a result of adequate input and formal pronunciation instruction, L2 learners may develop a more target-like L2 system (Flege, 1995). Therefore, the primary aim of this thesis is to investigate the acquisition of English onset and coda clusters by Kurdish EFL learners, exploring the role of formal instruction and experience.

Kurdish consonant clusters consist of maximally two consonants, whereas English syllable structure is more complex, i.e., (CCC)V(CCCC), which poses a problem to Kurdish EFL learners. By contrast, Kurdish has a greater number of possible consonant combinations, including some that violate the sonority principle. However, the status of some of these sequences has not been settled (e.g. Shokri, 2002; Hasan, 2009) and Kurdish speakers have been reported to insert epenthetic vowels in English

s+C clusters (e.g. Keshavarz, 2017; Omar & Hamad, 2016); Nasr, 2011). This study will test the tenets of the Structural Conformity Hypothesis (Eckman, 1991) and the Speech Learning Model (Flege, 1995). The first model predicts that those elements that are more marked will be more difficult to acquire while the Speech Learning Model highlights the role of L2 experience in L2 learning. Thus, this thesis will evaluate the production and perception of English clusters by two groups of Kurdish EFL learners differing in amount of L2 experience and formal instruction. The study will also contribute to the literature on Kurdish phonology, as a second aim of the study is to explore the perception and production of Kurdish consonant sequences whose cluster status needs to be experimentally settled.

The L1 Kurdish study hypothesizes an overwhelming use and a perceptual preference for Kurdish consonant clusters with epenthetic vowels, regardless of the type of consonant combination. The L2 English study, on the other hand, predicts a significant role of increased L2 experience and formal pronunciation training with regard to the perception and production of English clusters. Participants will involve L1 Kurdish speakers for the L1 study and EFL Kurdish learners, differing in L2 experience and formal phonetic training, for the L2 study. The production tasks will involve reading a word list in a carrier sentence and naming pictures whereas a forced-choice goodness task with confidence ratings will be used in the perception experiment.

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Isabella Vidal (Universidad de La Laguna): “A Critical Edition of Anthony Munday’s *The Second Booke of Primaleon of Greece*”

Iberian chivalric romances enjoyed unprecedented success as popular literature in England despite the criticism on their lack of morality and artistic quality expressed by the moralists during the 16th century. The cultural symbiosis that existed between France and England led to the arrival of Spanish romances to England through the translations that had been made into the French language. A wide variety of the French source texts were translated into English by Anthony Munday, a public figure who belonged to the editorial world. However, some of the translations were forgotten after the 17th century, and only recently, have they started to be recovered. Thus, this dissertation aims to develop a critical edition of one of these translations, namely, *The Second Booke of Primaleon of Greece*, translated by Munday and edited twice, in 1596 and 1619 (STC 20366a). The resulting critical edition will develop from the transcription of the text that will gather linguistic and historical information through the study of neologisms and discerning to what extent Munday pioneered their usage in the English language. An examination of Munday’s adaptation of the French source, as well as a section devoted to the relationships between Spain, France and England in terms of the role of translation in the spread of the Iberian chivalric romance will follow the paratextual analysis of both editions. The remaining sections will approach Munday’s life and his contribution to the translating and publishing industry of his time. Hence, this examination proposes an interesting cultural and linguistic work on

Anglo-Spanish translations in the Renaissance that will shed light on: the events that led to the success this chivalric romance achieved, and situating Munday's work in the wider context of editorial creation and production of the time.

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LITERATURE AND CULTURE

Coord. María Losada Friend (Universidad Pablo de Olavide) and Lourdes López Ropero (Universitat d'Alacant)

Safa Al-Shammary (Universitat d'Alacant): “Cultural Appropriation: Adaptation of Arabian Nights and Habibi”

My research will try to demonstrate that *Habibi* the graphic novel contains Orientalist elements responding to a post 9/11 US cultural zeitgeist and religious fundamental component. As defined by Edward Said (1978), Orientalism in this novel places Eastern cultures at a lower status, with the essential assumption of cultural dominance of the West, and the belief that the Oriental East cannot represent itself. It is a stereotypical image in which the West is presented as logical, civilized, predominant and legitimate, while the East is represented as backward, inferior, illogical, abnormal and illegitimate. However, Thomson's novel displays an aesthetic fascination for Eastern graphic art and political message in the form of social and environmental activism, that complicate a simplistic endorsement of post-9/11 retaliative foreign policy in the Arab world while also constituting an evident case of Orientalist cultural appropriation. The main objective of this dissertation is to examine the complexity of Thompson's orientalist portrait and historical context of a post-9/11 US political, cultural and aesthetic reality. This main objective comprises two secondary objectives that will be pursued addressing the formal and thematic aspects specified in the methodology: to identify the formal and thematic elements of cultural appropriation through which Orientalism may operate in the novel, and to assess the ideological load embedded in such elements and determine the aesthetic and thematic position of the novel regarding the Arab world as a historically situated one. The methodology used to conduct this research will necessarily be based on multimodal analysis in order to address the confluence of the textual and graphic aspects of the novel.

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Angélica Belarte Silva (Universitat de València): “Community, Identity and (Not)Belonging in Judith Ortiz Cofer's *The Latin Deli*”

Latinx communities currently face a significant displacement feeling. It is well-established that Latinx communities, also known as the outsiders or the ones who do not 'belong', coexist with dominant communities, also known as insiders or the ones who 'belong'. This paper aims to determine how Latinx communities face constant displacement feelings as well as how they manage to share the space with other dominant communities.

To test the hypothesis that Latinx communities face a significant displacement feeling while coexisting with dominant communities and their techniques to progress in this atmosphere, the short story collection *The Latin Deli: Telling the Lives of Barrio Women* (1995) by Judith Ortiz Cofer will be analyzed. The results showed similar tendencies as hypothesized: Latinx communities face feelings of displacement caused by racism, religion, and the use of the Spanish language, which ultimately condemns them to the same job sectors. While it is true that sharing a common language, Spanish, brings Latinx communities together and allows them to express their hyphenated identities, it is also true that it broadens the gap between the dominant and non-dominant communities. By coexisting with the former, Latinxs in the stories undergo a process of identity development that culminates in the integration stage, when dominant identities are embraced by individuals with a non-dominant identity and when the latter group finds a balance between the two or more identities (Martin and Nakayama 166).

As it will be seen in my reading of Ortiz Cofer's collection, cohabitation is possible due to an assimilation process undergone by the non-dominant communities yet some particularities belonging to the Latinx community are not shared nor understood by the dominant communities. Although there may still be residual anger from the discrimination and prejudice that Latinx communities have faced, they may direct this energy into positive outlets such as working to end discrimination for their own and other groups (Martin and Nakayama 166).

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María Eugenia Berio (Universidad de Málaga): “Analysis of the Representation of Space in Doris Lessing’s Short Fiction Set in Europe”

My doctoral thesis consists of a literary research on the treatment of space in the British author Doris Lessing's short fiction. The corpus of analysis comprises only the group of short stories written in London but that depict different European spaces. We live in a violent world surrounded by wars or at least dire threats of entering a nuclear or bacteriological war any minute. This issue makes us live in a continuous apprehension for our loved ones and ourselves. The past two wars have left their marks on those who participated, witnessed or had to live in an environment in which one or more traumatised veterans returned home, carrying history on their bodies. That is the case of Doris Lessing and her parents and because of this situation, her literature has been tinted by wars either with an actual presence or hidden in the symbols, metaphors and spaces used to construct her stories and novels. Following this train of thought, I am studying how the context of armed conflicts has been represented in the spaces depicted in the narrations. The main objective of the thesis is to carry out an integral study about literary space as an agent of traumatic representation in Doris Lessing's short fiction set in European places. To prove the hypothesis, I am using the stylistic analysis applied to the recognition of different spaces. The methodology involves the comparison and study of the chosen texts in light of the theoretical frame. The scope of my analysis is limited to one *novella* and five short stories- written in the aftermath of the past world war -from Lessing's book *Stories* published in 1978.

Adoración Casado Fernández (Universidad de Córdoba): “Internalized racism: A Key Element for Community and Identity in Toni Morrison’s novels”

The African American author Toni Morrison in her novels attempts to provide an alternative vision of black people's issues from a perspective not permeated by a stereotyped vision. In particular, this author masterly reflects how black characters are integrated into the community and the elements

that define their identity. From our point of view, the identity of some of her characters is intimately related to race, gender, social class, internalized racism and trauma which makes it an intersectional notion. Our hypothesis is that Toni Morrison's novels are a good option for the study of internalized racism. Our main objective is to provide evidence that the study of internalized racism in this author's novels can give us a new vision of Toni Morrison's narrative. The proposed methodology will involve, first, a close reading of this author's bibliography so that we can delimitate our corpus. Second, we will look for critical literature about internalized racism to provide a wide perspective of this concept. Third, we will establish a theoretical frame. After that, we will illustrate how internalized racism is present in the narrative of Toni Morrison and how it determines her character's identity and the way in which they are incorporated in the community. The main problem that we have detected is a lack of literature about this key concept for community and identity which justifies the study of this author's novels.

Keywords: identity; intersectionality; internalized racism

M^a Rosario Casas Coelho (Universidad de Burgos): "A Transcultural Reading of Colum McCann's Fiction"

Literature is a field of knowledge and the arts that aims to tell stories and experiences. In times where contact between different cultures is so common, the literature that addresses this topic arouses our interest once we turn to it as a tool that helps us see reality from a different perspective from our own, that is, that of the author, or of the characters.

'Transculturality', according to Arianna Dagnino (2015) "is a form of identity formation, a critical tool and a concept for individual (and artistic) cultural resistance to the complex power dynamics expressed, on the one hand, by global capitalism and on the other, by the nation states in this age of recent mobility" (103).

Colum McCann writes about contemporary issues, addressing a pluralistic audience. And it uses topics such as family, immigration or catastrophe, to illustrate other ways to react to traumatic situations and their possible overcoming.

The general objective of this thesis is to consider and analyse the fiction of the Irish author Colum McCann from the theoretical framework of 'transculturality' and how it is embodied in his work. By studying the author and his work within the Irish literary tradition and emphasizing the innovative nature of his production this thesis aims to contrast elements typical of Irish tradition against the forms, contents and innovative proposals that McCann introduces into his literary production. Then, by analysing his work in full, the contribution of this author within literary studies in general can be better evaluated, with the use of tolerance as the main tool in the reduction of intercultural conflicts, interracial or interreligious. McCann uses literature to overcome mere entertainment and give his work an educational purpose.

Virginia Coll Rodríguez (Universitat de València): "The Reception of Jane Austen in Spain"

After two centuries, there are many pieces of research about Jane Austen as a literary phenomenon. Scholars have written lengthy studies about her life and works, her literary influences, her relationship with her English contemporaries, her historical and cultural context, and her critical reception. Recently, the study of the adaptations has become a popular topic among academics, which has allowed them to regenerate Austen's presence in the research community and approach the material

from a modern point of view. However, few of these studies are focused on Austen's reception in other continents, especially Europe, and even less can be found about her reception in Spain.

The purpose of my thesis is to trace the presence of Jane Austen's novels in the Spanish publishing industry and to explore the circumstances that affected her reception. Although the reception of Jane Austen in Spain will be measured primarily by her presence in the publishing industry, this study will also take into account those social and cultural nuances that furthered Austen's popularity in this country. Therefore, I set out to answer the following questions: Why did the publishing houses start to express an interest in Austen at the time? And what are the factors that have promoted Austen's work in the Spanish publishing industry?

In order to carry out the editorial analysis of Jane Austen's reception in Spain, I have gathered all available editions of Austen's novels published in the Spanish territory from the beginning of last century until today, which add up to a total of 335 editions. They will be arranged in chronological order and divided into four significant time periods to examine the data more closely. It will be analysed together with any social, cultural and political circumstances that have furthered Austen's presence amongst publishers, such as changes in the political landscape, academic achievements related with English studies, and the screen adaptations that gathered the attention of the Spanish audience, among others.

Ester Díaz Morillo (Universidad Nacional de Educación a Distancia): “Translation, Adaptation and Transfer of Poetic Language in English”

This research focuses on the analysis of poetry translation and the transfer of poetic language into other arts. The main thesis, therefore, will be that poetry translation and the transfer of poetic language into other artistic means, such as painting or music, are comparable processes. While the former is regarded as an especially difficult task, even impossible according to Jakobson, the latter is perceived as a natural or spontaneous process. This “creative transposition” among the sister arts has been all-present in English literature and we can find many examples, from Romanticism to confessional poetry.

For the purposes of this research, the most relevant texts are to be chosen in order to compose a representative corpus reflecting different movements and periods. These poems will be chosen according to the challenges they may pose for the translator, as well as for having been set to music and inspired pictorial works. In that sense, we can introduce as an example the case of the Pre-Raphaelite artists, for whom the interrelation between poetry and visual arts becomes particularly important. Consequently, after a theoretical study on poetic language and theoretical questions regarding translation, intermediality and adaptation processes, we will apply translation analysis methods and design a specific analysis method for the different adaptations.

While we cannot assert the untranslatability of poetry, we may talk about translatable or untranslatable poems. That is why we will select poems which are regarded as especially challenging. In this sense, apart from the inherent complexity of poetry, many poets throughout history have been deemed difficult to translate for different reasons. In English literature we can find numerous cases, such as Dylan Thomas, whose figurative language, metaphors and symbolism may even hinder comprehension. Nonetheless, his words have inspired several artists, from painter Ceri Richards to composers such as Igor Stravinsky.

Sofia Duarte (Universitat de València): “Nonhuman Animals in Margaret Atwood’s Fictional Words”

The presence of nonhuman animals in literature across cultures and generations is undeniable, however, as DeMello argues, they seem to merely exist as cultural symbols, linguistic metaphors or “mirrors for human thought” (14). An author who has seen the potential that nonhuman animals have and frequently employs them in her works is Margaret Atwood. Therefore, in my thesis I will focus on the graphic and fictional novels published by Atwood and analyse the presence of nonhuman animals in them. The aim is to understand how nonhuman animals are portrayed in her works and the significance of them while attempting to answer whether nonhumans appear as a collectivity to be exploited by humans or as complex characters who are sentient and individuals. From a preliminary analysis, it is possible to say that her characters often share a deep connection with nature and her graphic and fictional novels are filled with references to nonhuman others. Additionally, their presence is varied and could be classified under different categories. Atwood seems to frequently use nonhumans as a resource to describe or allegorize humans and their actions or appearance, particularly when describing women. Furthermore, in her first novel, *The Edible Woman* (1970), there is a clear connection between the act of eating meat and the oppression of women that echoes Carol Adam’s correlation between androcentric consumption of women and animals (2010). Similarly, she links nonhuman animals with the problem of the Canadian identity while attempting to “return” to nature through the process of *becoming-animal* as it is shown in *Surfacing* (1973). Subsequent publications such as *MaddAddam* (2013) attempts to illustrate the suffering that nonhuman animals face because of the Anthropocene by having them as characters and narrators. This study will help analyse in further depth the correlation between Atwood and the field of Animal Studies.

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Violeta Duce Sarasa (Universidad de Zaragoza): “Chimamanda Ngozi Adichie: A Transmodern Response to Our Transcultural and Globalized Paradigm”

Globalization, modern technologies and the latest geopolitical changes are leading contemporary society to a new paradigm, which is coming to be known as Transmodernity. According to Rodríguez Magda, this new reality, “both transnational and virtual” (2019, 23), indicates a synthesis between and transcendence of Modernity and Postmodernity and it entails interconnectedness and constant transformation. Besides, the resulting “glocalization” of migration flows has led scholars to consider Transmodernity “a change to a broader cross-boundary awareness” (2013, 216). For instance, García Aguilar (2014) discusses transmodern feminism and believes it can leverage postmodern plurality and simulacra to form a constructed, chosen identity and thus continue the modernism project of fighting patriarchy to create a new inclusive genealogy for women.

My thesis analyses Chimamanda Ngozi Adichie’s novels *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah* and the short story collection “The Thing Around Your Neck” as responses to the latest socio-cultural transformations in society. To do so, I employ different methodologies such as Silverman’s conception of palimpsestic memory, Dillon’s palimpsestous reading or Kellman’s translanguaging among others. After analysing diasporic spaces in Adichie’s texts which shed light on modern identities in the transmodern era, I continue to explore postmodern trauma and memory frictions to delve into the complexity of our transcultural world. Always having in mind the main aim of finding and analysing elements in Adichie’s texts that reflect a paradigm shift, I will revise the notion of feminism in the author’s writings using an intersectional analysis to expand the concept of transmodern feminism. A further objective is drawing attention to authors who are confronting the single story of Africa and including its territories in the narrative of our globalized society. The fulfilment of these aims will evidence how the transmodern paradigm fosters the questioning and crossing of literary frontiers to end the Occidentalism that rules contemporary society.

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Mónica Fernández Jiménez (Universidad de Valladolid): "Claude McKay and Caribbean-American Literature"

My doctoral thesis, currently titled "Claude McKay and Caribbean-American Literature," analyses the literary figure of Claude McKay in order to understand and compose a framework of analysis for contemporary Caribbean-American literary works. The objectives are to demonstrate the centrality of the hemispheric perspective for Caribbean works regardless of their nationality and, for that, the eclectic transnational work of Claude McKay provides with a good starting point. I will compare three novels written by McKay with four Caribbean-American novels written in English but whose authors' origins include different linguistic and national backgrounds: Puerto Rico (Piri Thomas), Barbados (Paule Marshall), and Haiti (Edwidge Danticat and Roxane Gay). The objective is to find in all of the works recurrent tropes which denote an essentially Caribbean discourse as proposed by anti-essentialist critics like Édouard Glissant, Edward Kamau Brathwaite, and Antonio Benítez-Rojo and which historically also represent a hemispheric perspective of the state of affairs. The results have been good so far, as many works seem to denote such an American vision, which is particularly important because of the almost exclusive representation of Black British Literature in what is considered the study of postcolonial Caribbean literature (which is relegated to those migrating to England). The centrality of the old metropolis in the analyses ignores many issues related to the colonality of power and globalisation as explored by critics of subalternity Walter Dignolo and Aníbal Quijano. Hence, this thesis also proposes a historical research of the cultural modes of colonisation, modernisation, and globalisation in the American hemisphere through their manifestation in literary works.

Francesc Gámez Toro (Universidad Nacional de Educación a Distancia): "Mechanisms of Narrative Persuasion in the Work of Christopher Isherwood"

I am working on a PhD dissertation which explores the mechanisms of narrative persuasion in the work of Christopher Isherwood. The central hypothesis of the study is that narratives have significant effects on people's opinions, attitudes and, consequently, their behavior. The main objective of the study is to assess the effects of Isherwood's narrative on the attitudes of readers regarding nonnormative sexualities and expressions of gender. The methodology of study combines both cognitive theory and empirical approaches to literature. The main challenge so far has been the integration of "traditional" scholarship and "scientific" methodology. The empirical or scientific study of literature is often confronted with the humanities; sometimes, they are even considered epistemologically incompatible. But the dissertation tries to prove in practice that they are compatible and able to produce significant results. The study shows Isherwood as a "undercover literary activist" who used literature to foster social change. Qualitative and quantitative experimental designs reveal

the narrative mechanisms of persuasion employed by the author and their effects on a group of readers. The results of the study not only contribute to a better appreciation of the writer and its work but also to the general understanding of the role of narrative in social change.

Tibisay García-Martín (Universidad Nacional de Educación a Distancia): “Rape Trauma Syndrome in Contemporary English Narratives”

A victim’s experience of sexual violence should be framed in terms of trauma. This was already evident in 1974, with the diagnosis of “rape trauma syndrome” (RTS) by Ann Burgess and Lynda Holmstrom, which considered the complex experience in the aftermath of rape. However, a short literature review shows that RTS remains a largely unexplored topic in the field of Trauma Studies. This thesis seeks to delve into the different representations of RTS in contemporary English rape narratives by female writers who narrate their experiences with a particular focus on the reconfiguration of the survivors’ identity and agency. Some of the works analysed are Alice Sebold’s *Lucky* (1999) and *The Lovely Bones* (2002); Laurie Halse Anderson’s *Speak* (1999) and *Shout* (2019) or Joyce Carol Oates’s *Rape: A Love Story* (2005). My study stems from the need to explore rape trauma through the lens of a trauma theory that accurately addresses the experience of sexual violence, rejects the voyeurism and exploitation of previous research on the topic, and ensures the survivor’s voice over the silencing and invisibility historically imposed on them.

I adopt a pluralistic approach to rape trauma that draws from studies on rape (Burgess and Holmstrom; Ellis, Atkeson and Calhoun; Brownmiller), works on trauma (Herman; Hirsch) and its relation to ethics and literature (Onega; Pellicer-Ortín), as well as from more philosophical ideas concerning narrative identity and the trace of past traumas (Ricoeur). This interdisciplinary strategy opens the way to a new critical perspective, that has not yet been developed, to approach the study of the RTS phenomenon.

I contend that the use of RTS will be crucial in understanding the aftermath of rape trauma and in dispelling some of the myths surrounding it. I also hope to prove that literary narration is a powerful tool in the resignification and recovery of rape trauma.

Ana García-Soriano (University of Leeds / Universidad de La Rioja): “Rethinking Intimacy in the Black British Short Story”

My doctoral thesis, currently titled “Rethinking Intimacy in the Black British Short Story”, draws together existing scholarship in innovative ways to shed light onto an under-researched field of study: the contemporary black British short story. The conceptual framework which constitutes my research focuses on the examination of the triangulation between gender, race, and the short story. Firstly, I hope that this study will bring a deeper understanding of the short story, as my analysis will assess the reasons behind recent academic interest in the genre, by offering significant insight into the intimate connection between the short story and contemporary society. Secondly, I wish to identify new trends in the black British short story and how throughout their short fiction, black British women writers are rethinking intimacy. As such, I seek to discuss the genre’s exceptional ability to pose ontological questions regarding human condition, social belonging, and emotional connectedness. To this end, I will examine how the short story production of contemporary black British women writers creates an aesthetic of attachment, in other words, how these authors give a kaleidoscopic image of emotional connectedness in their narrations. To address the critical lacuna surrounding the black British short story, my exploration of their short story production moves across issues of identity in relation to class, gender, race, sexuality, nation, and the ways in which normative values and assumptions have operated across these categories. To fulfil the aims discussed above, I have selected the following short story collections as the primary texts of this research project: Jackie Kay’s *Why Don’t You Stop Talking* (2002), *Wish I Was Here* (2006), *Reality, Reality* (2012);

Andrea Levy's *Six Stories and an Essay* (2012); Leone Ross' *Come Let Us Sing Anyway* (2017) and Zadie Smith's *Grand Union* (2019).

Eider Gómez (Universidad del País Vasco): “Resistance to Trauma: A Gendered Contrast”

The main aim of this thesis consists in providing a comparative and contrastive view of resistance to trauma during World War II as depicted by the personal accounts of authors from several nationalities, as well as different social status.

This study is centred on two female authors and two male authors. The two women writers did, in fact, endure war at their home front, though there are differences of age and behaviour. One of the male authors, however, experienced war from a Japanese prisoner of war camp where he had to endure all the problems thrown to them by the Japanese. The other male author, on the other hand, had to suffer indirectly the consequences of the Japanese Internment Camps where his parents and family were incarcerated. Finally, I intend to show the different strategies deployed by these when compared to those used by the female authors, for they were all victims who experienced the same tragic war scenario.

The methodology used in this study would fall back on the idea that not only did men, such as soldiers, suffer and resist during the Second World War but also women, whether nurses or housewives. For the achievement of that aim, I need to continue to study the different parameters of trauma and resistance, as well as their impact on the authors and readers.

As for the challenges or problems that I had were, first of all, the election of the second male authors, as I read several books, but none of them seemed appropriate. With David Mura's book, I had to widen the scope of the thesis and add information about Internment Camp as well as find a way of fitting Mura in my thesis and the comparison.

Elena Guerreira Salvador (Universidade de Santiago de Compostela): “Gender and Identity in the Short Fiction of Contemporary British Women Writers”

The main hypothesis of this dissertation is that the formal and ideological features which the short story genre entails allow contemporary Scottish author Jackie Kay to use the articulation of liminal identities by foregrounding a critical interstice which problematises hybridity, gender and a sense of belonging with respect to ethnic, cultural and social groups.

On the other hand, the major objectives are to explore hybrid identities and interpersonal relationships in the short fiction of Kay, paying special attention to the importance of liminal states, and to explore the intersection between literary genre (short stories) and gender (women) as especially fruitful to articulate a position of resistance against hegemonic discourses.

As to the methodology used, the concept “minor literature” (Gilles Deleuze and Félix Guattari 1975; Paul March-Russell 2009; Adrian Hunter 2007) allows establishing a connection between short fiction understood as an example of “minor literature” (that which a minority expresses in a major language) and women's experience. On the other hand, the concept of “liminality” allows addressing the ideological intersections appearing in short narratives. According to Achilles and Bergmann (2015), liminality is connected to the notions of interrelation and conflict, as well as to the depiction of processes of transition and moments of crisis for those who are on the margins. Finally, the previous concepts are complemented with the research by relevant feminist authors, paying attention to the

concept of “performativity” by Judith Butler in her seminal work *Gender Trouble* (1992). She also explores this notion in later researches, such as *Dispossession: The Performative in the Political* (2013).

Carmen Hidalgo Varo (Universidad de Granada): “Socially Engaged Science Fiction for the New Millennium: Jasper Fforde’s Narrative (2001-2020)”

Jasper Fforde is a British writer who worked in the movie industry for nineteen years before the publication of his first novel *The Eyre Affair* in 2001. He became a well-known writer after he continued developing this novel into the *Thursday Next Series*, which he wrote between 2001 and 2012. In addition to this, he has also published *The Last Dragonslayer* and the *Nursery Crimes* series between 2005 and 2018. There are also three standalone novels within his prolific production, *Shades of Grey* (2009), *Early Riser* (2018) and *The Constant Rabbit*, his most recent work, which was published in July 2020. Following my previous research on the author, it can be said that science fiction is the literary genre that pervades in all his novels and which triggers a social criticism both inside and outside of the novel through occasional self-reflexive comments. Those comments defamiliarise readers from reality but, at the same time, might force them to take an analytical insight of their own society and certain current social issues. According to some scholars, such as Sherryl Vint and Lars Schmeick, the use of science fiction has a social application through critical engagement, contributing to social activism. In this respect, Fforde connects science fiction with nowadays social concerns: readers will find in his novels alternative worlds which break the laws of the logic and, therefore, provoke a distancing effect that will eventually lead to a social awareness. Therefore, I intend to analyse how Fforde explores different social concerns (e.g. gender issues, ecological concerns, social injustice, eugenics, disability, etc) through one of his most characteristic traits, the intersection of science fiction with other literary genres such as dystopia, uchronia or fantasy.

Inmaculada Ibarrodo Jurado (Universidad Complutense de Madrid): “British Asian Identity Representation in Transnational Cinema”

During the last decades the world has experienced a global transformation in terms of diversity of cultures and identities. This fact has had relevant effects on the society and thus reflected in the media, particularly in transnational cinema which tries to show the current social panorama (Higbee and Lim, 2010). In particular, British society has experienced a deep modification and became considerably culturally diverse, being Pakistani and Indian ethnicities two of the most numerous ethnic groups as a result of a diasporic process (Census analysis: Ethnicity and religion of the non UK born population in England and Wales, 2011). In spite of this, very little work has examined the portrayals of these communities represented in the film industry. This research aims to carry out a corpus based analysis so as to investigate the discursive construction of Pakistan and Indian identities and how these are presented. This study also aspires to analyse the identities representation in the films and its reception by the audience to estimate whether the same idea of identity is transmitted. The investigation attempts to identify the linguistic constructions of hybrid identities and its negotiation in order to communicate with their self, that is, the members of their same community, and with the *others*, as well as the perpetuation of the Pakistani-Indian stereotype in the big screen. The study will be based on a quantitative analysis to identify the most salient aspects of identity, together with a qualitative analysis through Wodak’s Discourse Historical Approach of Critical Discourse Analysis (Wodak and Meyer, 2009) so as to interpret the data from a contextual standpoint and social critique. The corpus involves two of the most representative British Asian films: *Bend it like Beckham* (G. Chadha, 2002) and *Ae fond kiss* (K. Loach, 2004); and reviews from highly reputed sources as Rotten Tomatoes, New York Times and The Guardian.

Keywords: Transnational cinema; Critical discourse analysis; British Asian; Identity

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Daniel León Cuadra (Universidad de Córdoba): “Discourse Construction in North American Postmodernist Literature: Non-Linear Narratives and Readerly Experiencing”

The methodology proposed by Gérard Genette in the 1970s concerning the observation of the temporal parameter of order in literary texts remains a staple in contemporary narratology. Yet, the lack of renewal within the study of non-linear narratives makes it highly appealing to redefine it, taking cue from current work in the field, particularly when facing the analysis of postmodernist (and post-postmodernist) works of fiction, whose style shows a trend towards the mystification of the reader by subverting linear narratives and the very representation of time in narrative. In order to embrace a new form of methodology, my proposal aims to enhance a new procedure for the analysis of unnatural narratives, predominantly assisted by Brian Richardson and Brian McHale. Besides, the advances within this field of research made by other academics, e.g., Jan Alber, Alfonso de Toro, Jan Meister and Peter Hühn, are to be incorporated into my research. Moreover, not only textual information is registered and scrutinized, since attention to readerly dynamics and the effect that such subversions and deviations in the time order parameter and how it collides the reader in her experiencing of the fiction are also observed. Thus, a close look to Matei Calinescu, Frank Kermode and Hillis Miller's works is proposed in order to propel a holistic new methodology that may assist researchers in their analyses on the macrostructure of postmodernist works of fiction in North American Literature. The implementation made so far took as case studies novels by Thomas Pynchon, Toni Morrison and Don DeLillo, but the expansion of this corpus is envisaged. Furthermore, results obtained in my final dissertations proclaimed this redesigned Genettean method as highly productive although further considerations and adjustments are still needed. In this paper, I will focus on *Vineland* in order to illustrate the methodology proposed.

Sandra López de Maturana Sanchiz (Universidad del País Vasco): “The Challenges of a Contemporary Theatre Director Staging *King Lear*”

This PhD aims to analyse the challenges that a contemporary theatre director faces when working on Shakespeare's tragedy *King Lear*. My investigation navigates the vision of contemporary directors in order to understand how they solve some of the problems that the text creates. I will observe the creative resources that these directors use as well as their success or failure at making this classic relevant for a modern audience. There have been many studies both on *King Lear* and on the craft of theatre directors. Nevertheless, this work has been either completely academic or it has come entirely from a practical perspective. The novelty of my investigation relies on the methodology that I am going to use to approach it, which allows me to bring to my research the rigour of the academia and the vitality of the practical work. A play can be seen and studied as a piece of literature, separate from the actions used to perform it. Nevertheless, there is something lost about theatre when it is observed only from that perspective. Performance Studies is a methodology that allows me to get a deeper understanding of the play by seeing it from both an academic and a practical perspective. Can theatre directors bring a classic such as *King Lear* to stage and make it work for a modern audience? What is the formula to transfer it from one time frame to another one? What is revealed and what is

lost in the productions of *King Lear* done by contemporary theatre directors? What are the main challenges that directors face when directing *King Lear* and how are they solved?

Francisco Javier López Rodríguez (Universitat d'Alacant): "Atwood and Ewing's Dystopias: A 21st- Century Interpretation of Victorian Social Archetypes"

In this thesis I explore the relationship between women and the futuristic dystopias *The Handmaid's Tale* and *The Testaments* by Margaret Atwood and the trilogy *The Jewel*, *The Pearl* and *The Black Key* by Amy Ewing. I study the effects of Victorian principles as a means of justifying eugenic control and the end of reproductive freedom. I also try to justify breeding control at the heart of all fights threatening women and the world around us.

In their justification of the pursuit of rights and freedom, Margaret Atwood and Amy Ewing use dystopian worlds to depict the means of control that could be used by dictators to restore conservative social models and to put an end to reproductive freedom. However, for these writers it is not enough by narrating those means to us as a part of their vindication of women's rights. They have to be shown in worlds where they have a real consequence since the end of such reproductive freedom brings along the dystopian oppression and the end of rights for everyone. In her analysis about feminist fiction *Lost in Space: Probing Feminist Fiction and Beyond*, Marleen Barr explicitly addresses Margaret Atwood's dystopia and points out the importance of portraying the end of reproductive freedom in the world as a means of helping reproductive technology. In an interview published on <https://notsomoderngirl.wordpress.com/>, Amy Ewing stated that one thing she got to explore with 'The Jewel' was how important ownership over her own body is and that she got to explore these things in a world of her own creation.

Firstly, I will focus on how we are going to organize the collection of the relevant information about dystopias, Victorian principles, the end of reproductive freedom, the right to decide and sexual orientation from a critical perspective and from an academic framework. Secondly, I will do research and collect information about the use of Victorian values in these two texts and what is common to both of them to justify women's ownership of their own body and what Victorian values are used to pose a threat to reproductive freedom. Finally I will compare the results and try to give evidence to our initial hypothesis that these dystopias are based upon Victorian principles because women's body and their ownership are at the centre of all fights.

Teresa Martínez Quiles (Universitat d'Alacant): "The Study of Female Friendship in Contemporary British Novels"

The topic of my doctoral thesis is the study of female friendship in contemporary British novels, particularly late 20th century and 21st century novels written by diasporic female authors. The main aim is to explore the representation of women's relations outside kinship in an attempt to illuminate contemporary debates surrounding female friendship and sisterhood.

In terms of methodology, this qualitative study has considered, for the theoretical framework, a series of discourses on friendship (Aristotle, 2002; Derrida, 2005; Friedman, 1996) in an attempt to not only trace the evolution of the concept of friendship, but also to determine whether this term applies to contemporary female relations, given that it has been traditionally used to depict male interactions exclusively. I have also drawn on sociological theories (Adams and Allan, 1998; Spencer and Pahl, 2006) to explore the social patterns that are involved in the constitution of female relations outside kinship. For this purpose, I have also turned to postfeminist discourses (Harris, 2003; Winch, 2013)

in order to examine the development of contemporary womanhood and the particular marginal experience of diasporic women in the UK.

Taking an intersectional perspective, my aim is to analyze the nature and form of the female relations depicted in the novels of the corpus, as well as the role they play in the life and subjectivity of the female protagonists. I will evaluate if these bonds are only influential within the private sphere or if they also have a meaningful political impact. My initial contention is that female bonds still mainly serve as a reaffirmation of the female self and that they have yet to contribute to its political empowerment. Finally, the main challenge of this study is the need to narrow down the selection of authors for the sake of feasibility. At the moment, I am mainly considering Black British and South Asian women writers.

César Más Sánchez (Universitat d'Alacant): ““My reputation Precedes me”: Retellings of Fairy-Tale Villainesses in Gregory Maguire’s Fiction”

Fairy-tale villainesses are part of literary tradition as agents of evil who reveal stereotypical and exaggerated portrayals of traditionally gendered appearance and behaviour, shaped by heteropatriarchal ideology. Traditional archetypes of vile women have become mass-mediated products used as the perfect example of the female anti-role model. From the stories of Perrault, Grimms or Andersen to Disney’s feature animation and TV advertising, these women have been punished for their bad reputation. However, this same reputation has been questioned by Gregory Maguire’s fiction, offering retellings of traditional fairy-tale villainesses from a gender perspective and revisioning well-known fairy tales from these women’s point of view. On the basis of the feminist subversion of these traditional archetypes as the central hypothesis of the study, the main objective is to prove how these innovate representations are devoid of heteropatriarchal gendered portrayals, being the novels analysed part of a heterogeneous postmodern narrative which aims at erasing the patriarchal ideology of fairy tales reproduced for centuries.

While the subversion of canonical archetypes is the starting point, the different villainesses —the old hag, the wicked stepmother and the ugly stepsister— will be studied regarding different parameters considered unique in their individual representation: the dissociation between wickedness and ugliness in the witch, maternity in the stepmother, and sorority in the stepsister. While there is not much academic research on Gregory Maguire’s fiction, being *Wicked* (1995) the most prominent novel concerning scholarship, the work of feminist fairy-tale scholarship since the 1970s offers this research an abundant theoretical background. It has to be said that academic research on the representation of women in fairy tales primarily centers on heroines rather than on wicked women, finding some limitations here.

This research has been motivated by my M. A. thesis “DEFYING CANONICITY: ELPHABA’S EMANCIPATION FROM THE WICKED WITCH OF THE WEST”, so I already have a shorter version of the results for the chapter of the old hag (abovementioned).

Gladys Méndez Taylor (Universidad de Huelva): “The Province of Huelva in British Female Travel Books of the First Half of the 20th Century”

The province of Huelva was not particularly famous for being a popular tourist destination in the first half of the 20th century and that may explain why it did not often come up in travel books written by British travellers. The purpose of my Phd dissertation is to bring to light and to study records by three British female travel writers who visited the province and contributed to unveil its features in a new post-romantic view of Spain at the beginning of the century.

The theoretical framework of this work combines traditional approaches such as those by Avery (1974), Buzard (1993), or Birkett (2004) and new lines of research that examine cultural and ideological exchanges in travel literature (Acosta 2003, 2012, Egea 2008, Burns 2014, Losada 2019). A gendered perspective will show the original and realistic tone of these female travelling accounts, their objectivity and reliability and their tendency to visit places off the beaten track. The methodology that is planned for this study relies on the close comparison of these three travel books, chronologically and ideologically separated. Temporal, social and political factors will be observed to understand three different perspectives of a realistic portrait of Huelva and its province. The first chapter focuses on Elena Whishaw's book, *My Spanish Year* (1914), where she recounts her experiences during her first years in Spain, devoting two chapters to the province of Huelva, specifically to her visit to the Columbus places in 1912. The second chapter studies Rose Macaulay's *Fabled Shore: From the Pyrenees to Portugal by Road* (1949), where she recalls her journey along the Spanish coast in the summer months and the third chapter covers Honor Tracy's *Silk Hats and No Breakfast* (1957) with the account of her fifth trip to Spain in the summer of 1955.

Inmaculada Parra Martínez (Universidad Católica de Murcia): “Alternative Representations of the Disaster: Experiencing the Dystopian through Trans/Hyper-Narratives”

My research has a dual focus, since it is divided between the fields of literature/culture and communication. On the one hand, I am looking at the new ways of experiencing narratives that have been developed in western societies through the expansion of the ICTs. Considering comic books and audiovisual productions as the base point, alternative narratives, such as ludo-narratives, transmedia narratives or hyper-narratives, are my main topic of interest. Particularly, the role of the creator or *architect* of these alternative narratives, as well as the myriad of elements that conform their universes, are the two aspects that I am currently trying to explore.

The second focus of my research is aimed at analyzing the social function of speculative fiction, in particular dystopian narratives and their cyclical resurgence. I am considering the ways in which our collective perception of the disaster evolves, depending on the social reality that encompasses each narrative production. This theme seems more relevant now that we are facing a version of one of these dystopian scenarios in reality, even if it does not accord with the imaginary scenarios that are characteristic of this genre. It would be interesting, nonetheless, to analyze the repercussions that the current crisis is going to have over its evolution. However, the time factor would be one of the main limitations to see the real long-term effects of this situation.

Sarai Ramos Cedrés (Universitat de València): “The Study of Neo-Victorian Drama”

Neo-Victorianism is a discipline that has mainly focused on the analysis of novels that link the nineteenth-century past with the present in order to discuss current concerns. Due to this prevalent concern on novels, the field of drama has been neglected. With my research, I intend to start filling that research niche, which has been so far largely unexplored. I also attempt to answer whether neo-Victorian drama actually exists, and how present has the nineteenth century been in the repertoire of the Royal National Theatre of London, as well as how such presence has shifted through time.

In order to do so, I analyse the productions related to the nineteenth century performed at the National Theatre since its opening in 1963 to 2018. To ascertain the presence of neo-Victorian drama at the National Theatre, I conducted a series of archive research in order to compile in a database all the plays related to the nineteenth century that have ever been performed there. Such work allowed me to see that works related to the nineteenth century have never been a priority among the several Artistic Directors of the theatre, but that its presence has certainly increased, or become, more steady

in recent years. Finally, the analysis of the data also showed an increase of dramatic adaptations of nineteenth century works in recent years.

Amanda Roberts Jones (Universitat de Lleida): ““Lost in Translation”: Identity, Intertextuality, and the Perpetuation of Haunting Postcolonial Literary Devices in the Works of Afropolitan Authors Chimamanda Ngozi Adichie, Taiye Selasi, Teju Cole, and Okey Ndibe”

My doctoral thesis identifies the influence—and presence—of post-colonialism on contemporary Afropolitan writers Chimamanda Ngozi Adichie, Taiye Selasi, Teju Cole, and Okey Ndibe. I focus heavily on their use of the mother Africa trope compared to use by second and third-generation (post-colonial) African writers.

I argue these authors carry the burdens of former post-colonial writers and share some common themes (identity, motherhood, religion) but portend these are haunting remnants of post-colonialism. My central hypothesis is these new works employ writing as a powerful tool to discuss and criticize U.S. race relations, making them a triumph in this regard, yet they still struggle with authorial constraints related to Western expectations of authenticity.

As I am concerned with concepts of race relations experienced by African immigrants “becoming Black,” my methodology is primarily historical/sociological. I also apply Said’s “voyage in” concept and focus on intertextuality (specifically, the presence of/references to Achebe, the use of blogging as intertextuality in *Americanah*, the application of Bachelard’s *Poetics of Space* to *Ghana Must Go*, and Appiah’s *Cosmopolitanism to Foreign Gods, Inc.*).

Core text selection requires texts published between 2010 and 2015 (Obama era, pre-Trump administration) and written by contemporary Western African/Afropolitan writers who moved to the U.S. for university (and often stayed).

I have determined there is a confidence with which the writers express their opinions that seems free of restraint: the way they criticize the U.S. is refreshing. Yet they clearly have many constraints when it comes to authorship and Western expectations of authenticity. I question not the authenticity, but the “honesty” allotted to the authors. I struggle with covering too many topics, a fear of a weak theoretical framework, and a Western-heavy bibliography. I additionally struggle with issues with truth-telling that destroy trust in the writer/reader relationship.

Alba Seara Domínguez (Universidade de Vigo): “Indigenous Canadian Women’s Fiction of the 21st Century: The Coming Age Novel”

This thesis encompasses the study of a literary corpus that includes different coming of age novels written in English by Indigenous women in Canada in the 21st century. The corpus, which has not been completely established yet, includes novels such as Joan Crate’s *Black Apple*, Tracey Lindberg’s *Birdie*, Eden Robinson’s *Monkey Beach*, Monique Gray Smith’s *Tilly: A Story of Hope and Resilience*, Tanya Tagaq’s *Split Tooth* or Katherena Vermette’s *The Break*. The forementioned novels, which can be acknowledged as a form of Indigenous political and cultural activism, reflect upon the representation of Indigenous girls’ life experiences in Canada, who are pathologized, entangled in cycles of victimhood and subjected to structural, institutional and state violence. Analysing these novels from a feminist and decolonial perspective, this thesis contemplates Canada’s perpetuation of historical colonial abuse and explores some problematic issues in contemporary Canadian society that directly harm Indigenous women, such as their disproportionate disappearance and murder, the transmission of intergenerational trauma or their precariousness. In general terms, this thesis explores Indigenous women’s extreme situation of vulnerability in contrast with non-Aboriginal Canadian women, who,

despite being also oppressed by the forced imposition of heteropatriarchal values, are notoriously more protected by Canadian government. In relation to the methodology followed, this thesis combines a literary analysis of the previously mentioned Indigenous narratives and a process of theoretical investigation around the situation of Indigenous women in Canada, covering feminist, postcolonial and Indigenous theories. To achieve this, an exhaustive revision of academic articles, essays, novels and other proper resources will be accomplished. Accordingly, this thesis does not only approach literary texts, but also Indigenous Canadian women's personal social, cultural and political contributions, offering a broad, critical and contrastive point of view.

Sara Tabuyo Santaclara (Universidade de Vigo): “A Feminist Approach to the Universe of *The Handmaid’s Tale* in Relation to its Sociopolitical Genesis”

Since its first release in 2017, the serial adaptation of *The Handmaid’s Tale* has accumulated extraordinary success which has also increased the popularity of Margaret Atwood's 1985 novel of the same title. As many have pointed out, the series' success may lie in the fact that the dystopian world presents striking similarities with the current convulsive sociopolitical context in the United States, especially referring to the 2016 election of President Donald Trump and his subsequent presidency. Its impact has not only been reduced to its success, but it has transcended into the real world where feminist protesters have used the handmaid costume in demonstrations for women's rights around the world. This thesis argues that each adaptation is deeply connected to its sociopolitical context of publication, following Atwood's premise when she wrote the novel that she would not include anything that had not happened before. Besides, differences in the portrayal of class, race and gender in each media production are further indications of the influence of the context in the literary world. This thesis aims to provide an intersectional analysis of the universe of *The Handmaid’s Tale*, including the already mentioned series and novel, as well as the sequel to the first novel entitled *The Testaments* (2019). Excerpts from each work will be selected to provide a thorough analysis from three different perspectives: class, race and gender. A combination of feminist, postcolonial, queer and globalization studies will be used as a critical lens.

Paula Villalba (Universitat de València): “On Lists. Simon Armitage, Estudio, Crítica y Divulgación Poética”

My doctoral thesis, *On Lists*, is a research of, on one hand, the contemporary British Poet Laureate Simon Armitage's poetic, dramatic, narrative and audio-visual work. On the other hand, I am focusing on the large and growing corpus of academic research and press reviews that have been written about the poet's works.

Simon Armitage, perhaps in part owing to his formidable popularity and reputation that quickly rocketed to fame from his first Probation Officer job, has brought many critics and academics writing about his work. My aim in this research, through a methodology of lists (which appropriately, is one of the poet's favourite formats), is analysing the growing literature corpus that surrounds the current British Poet Laureate.

Armitage's work as a Poet Laureate is not, however, included in my main research since one of my main interests has been to document the process of a young poet, with a characteristic west Yorkshire accent, reaching national impact, not only in the popular scene but also in the academia written about him.

Through my last two years of research, I have encountered a vast amount of resources for analysis, including the author's main archive published in the Special Collections of the Brotherton Library in the University of Leeds, is very much the key component in future attempts to understand Simon Armitage's corpus. From my analysis, so far I have looked into the author's fascinating interpretation of the *English* identity and his particular contemporary view of differing cultures within Britain. In

addition, I have tracked his ongoing references to other modern and contemporary poets that the author is influenced by, like William Wordsworth, W. H. Auden, Elizabeth Bishop, Philip Larkin, George Mackay Brown, Ted Hughes, Seamus Heaney...

Whilst the poems are primarily literary works, the literature written about the genre is considered a valuable source for future interpretation. This research is increasingly notable where poetry is growing in popularity culturally, in a time of social and political crisis in Britain.

Key words: Simon Armitage; British; Identity; Contemporary; Poetry.

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Catalina Wajs (Universidad de Zaragoza): "Resignification: Presence and Function of Folk belief in Four Contemporary Novels"

At the core of my dissertation is the analysis of the presence and functions of some aspects of folklore in four Irish novels published between the last years of the former century and the second decade of the twenty-first century. Although contemporary novels are obviously a response to our current unanswered questions and vital preoccupations, the rich heritage of traditional folklore has found its way onto present time literary works and appears as an integral component of their narrative fabric.

The goal of the present thesis is to provide evidence that folk belief and ancient traditions can be meaningful, not only in our human quest to answer the questions and doubts which have troubled us throughout history but also to enlighten contemporary concerns, like the critical and historical consideration of the notions of hybridity and liminality, so visible in present-day descriptions of culture and society.

The corpus of the thesis is formed by four Irish novels

- Reading in the Dark*, by Seamus Deane, (1996).
The Naming of Eliza Quinn, by Carol Birch (2006).
The Secret Scripture, by Sebastian Barry (2008).
The Wonder, by Emma Donoghue (2016).

The novels were selected following a criteria of diversification regarding, among others, the gender of the writers, the historical time when the action takes place, the treatment of time or narrative focalization.

Each one of the three central Chapters is devoted to a pivotal aspect of Irish folklore, namely storytelling, belief in the Otherworld and the role of space. Along with the exploration of the presence of these elements in the novels selected, the paper investigates the function and relevance that they can bear for contemporary readers.

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