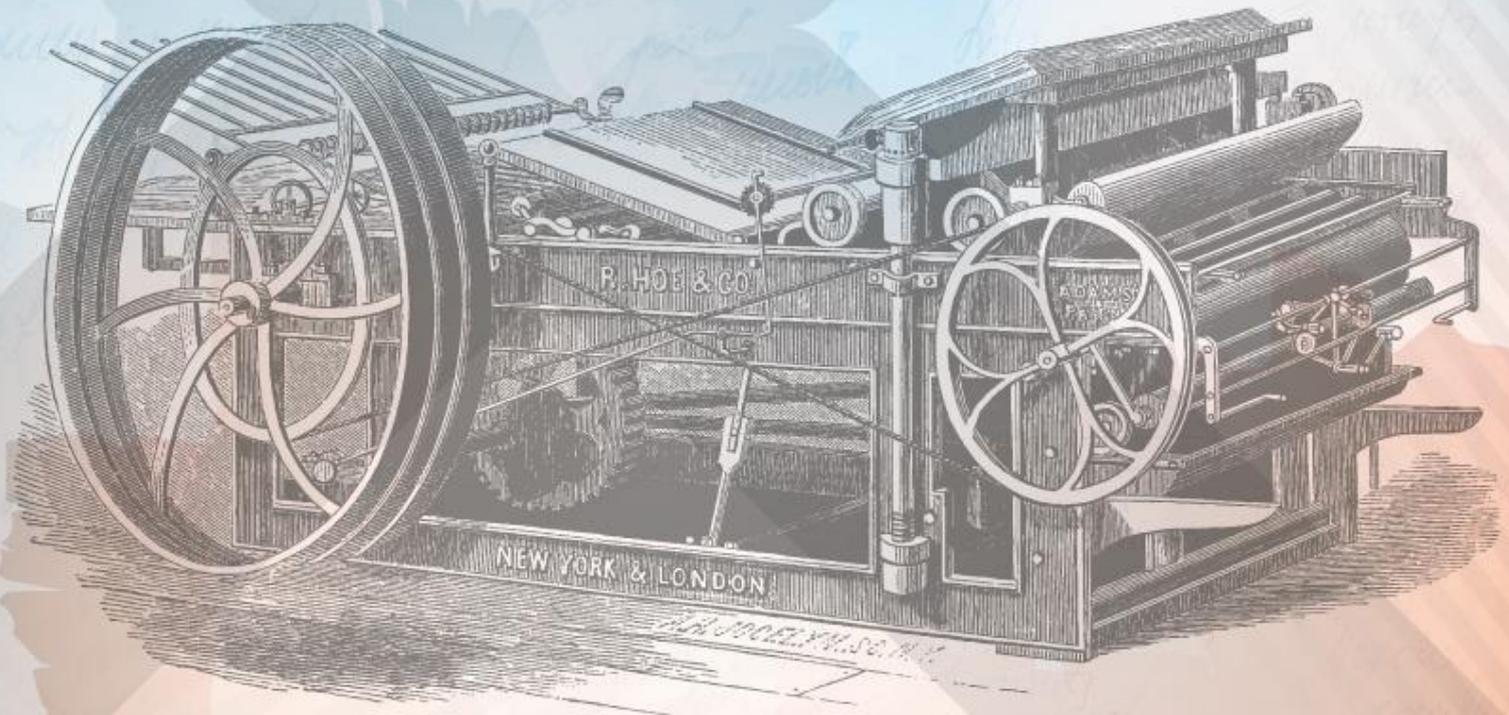


7-9 November, 2018  
University of Cordoba

# 42<sup>nd</sup> AEDEAN CONFERENCE



Organized by



UNIVERSIDAD DE CÓRDOBA

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**BOOK  
OF  
ABSTRACTS**

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# **CONFERENCE PROGRAMME**

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Córdoba 2018

<b>Wednesday, November 7th, 2018</b>										
8:30-9:00	Registration (Salón de Actos, Facultad de Filosofía y Letras)									
9:00-9:30	Opening Ceremony (Salón de Actos, Facultad de Filosofía y Letras)									
9:30-10:45	Plenary Lecture 1: Dr. Kristin Davidse (Chair Dr. Pilar Guerrero) (Salón de Actos, Facultad de Filosofía y Letras)									
10:45-11:15	Coffee Break / Book presentations									
11:15-12:45	<b>Parallel Sessions 1</b>									
	<b>Sala Al Andalus</b>	<b>Aula 2C</b>	<b>Sala Judería</b>	<b>Aula 2B</b>	<b>Aula Magna</b>	<b>Sala Maimónides</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Mezquita</b>	<b>Aula 20</b>
	<b>Feminist &amp; Gender Studies 1</b> Pettersson, Lin Machado, Almudena Borham, Miriam	<b>Historical Linguistics 1</b> Bouzada, Carla Bemposta, Sofía	<b>Language teaching &amp; acquisition 1</b> Lázaro, Amparo & Azpilicueta, Raúl Gutiérrez, M. Juncal & Milla, Ruth	<b>Medieval &amp; Renaissance 1</b> Asián, Marina Ingham, Michael Navarrete, David	<b>Modern &amp; Contemporary Literature 1</b> Caro, Eneas Lasa, Begoña Medina, Sara	<b>Cultural Studies 1</b> Roundtable: Gallego, M <sup>a</sup> Mar Castro, Silvia Cobo, Rocío Frías, María Platas, María	<b>Short Story 1</b> Sacido, Jorge Peñalba, Mercedes Andrés, Isabel	<b>US Studies 1</b> San José, Patricia Rodríguez, Santiago Barba, Paula	<b>Film Studies 1</b> Gómez, Pablo Ruiz, Manuela López, Ana V.	<b>Sociolinguistics &amp; Dialectology 1</b> Lorente, Juan Calle, Javier Camilo, Juan
12:45-14:15	<b>Parallel Sessions 2</b>									
	<b>Sala Al Andalus</b>	<b>Aula 2C</b>	<b>Sala Judería</b>	<b>Aula 2B</b>	<b>Aula Magna</b>	<b>Sala Maimónides</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Mezquita</b>	<b>Aula 20</b>
	<b>Postcolonial I St 1</b> Ripoll, Mariana & Cruz, Cristina	<b>Historical Linguistics 2</b> Pettersson, Daniella Romero, Jesús	<b>Language teaching &amp; acquisition 2</b> Arratibel, Izaskun Larrea,	<b>Medieval &amp; Renaissance 2</b> Bodi, Alba Conejero, Luis	<b>Modern &amp; Contemporary Literature 2</b> Valero, María	<b>Cultural Studies 2</b> Jiménez, Jorge Escudero, Jimena	<b>Critical Theory 1</b> Flores, M <sup>a</sup> Magdalena Lojo, Laura Calvo, Coral	<b>US Studies 2</b> Río, David Garrigós, Cristina Martínez, Silvia	<b>Film Studies 2</b> Tarancón, Juan Oria, Beatriz	<b>Sociolinguistics &amp; Dialectology 2</b> Palacios, Ignacio Suárez, Cristina

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	Martín, Juan J.	Serrano, Mario	Ángela & Raigón, Antonio del Pozo, Marta		Pritchard, Simon	Martín, Ana M <sup>a</sup>			Treviño, Isabel	García, Laura
14:15-16:00	Lunch break									
16:00-17:30	<b>Parallel Sessions 3</b>									
	<b>Salón de Actos</b>	<b>Sala Al Andalus</b>	<b>Sala Judería</b>	<b>Aula 4</b>	<b>Aula Magna</b>	<b>Sala Maimónides</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Mezquita</b>	<b>Aula 2B</b>
	<b>Feminist &amp; Gender Studies 2</b> Aláez, Máximo Estévez-Saá, Margarita Díaz, Coral A.	<b>Postcolonial St 2</b> Hernández, Jairo Ortega, Dolors Carmona, P. Miguel	<b>Language teaching &amp; acquisition 3</b> Fernández, Raquel Workshop: Vraciu, Eleonora & Capdevilla, Yolanda	<b>Medieval &amp; Renaissance 3</b> Jiménez-Beato, Marta Rodríguez, Nora	<b>Modern &amp; Contemporary Literature 3</b> Casco, Sara Botamino, Clara San José, Patricia	<b>Cultural Studies 3</b> Barba, Paula Hidalgo, Juan C. Narbona, M <sup>a</sup> Dolores	<b>Critical Theory 2</b> Parrondo, Concepción del Valle, Roberto	<b>US Studies 3</b> Roundtable: Andrés, Rodrigo Corujo, Arturo Fontanals, David	<b>Short Story 2</b> García, Sandra Escobar, Jesús Garay, Evelina	<b>Sociolinguistics &amp; Dialectology 3</b> Fernández, Yolanda Tamaredo, Iván Loureiro, Lucía
17:30-18:00	Coffee break / Book presentations									
18:00-19:30	<b>Parallel Sessions 4</b>									
	<b>Salón de Actos</b>	<b>Sala Al Andalus</b>	<b>Sala Judería</b>	<b>Aula 4</b>	<b>Aula Magna</b>	<b>Sala Maimónides</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Mezquita</b>	
	<b>Feminist &amp; Gender Studies 3</b> Raigón, M <sup>a</sup> Dolores Navarro, Tejero	<b>Postcolonial St 3</b> Diego, Jorge Moreno, Alejandra Cobo, Rocío	<b>Language teaching &amp; acquisition 4</b> Ibarrola, Amparo & Hidalgo, M <sup>a</sup> Ángeles Gallardo,	<b>Medieval &amp; Renaissance 4</b> Gómez, M <sup>a</sup> José & Chacón, Vicente Salvador, Mercedes &	<b>Modern &amp; Contemporary Literature 4</b> Segura, Vicente Calvo, Mónica	<b>Cultural Studies 4</b> Pallejá, Clara García-Avello, Macarena de Gregorio, Eduardo	<b>Critical Theory 3</b> Oliva, Juan I. González, M <sup>a</sup> Luz Brito, Concepción &	<b>US Studies 4</b> Roundtable: Alsina, Cristina Martín, Paula Bernardo, Marina	<b>Film Studies 3</b> Jordán, M.A. Bolaño, Jesús Haiduc, Sonia	

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			Francisco, Basterrechea, María & Arratibel, Izaskun Martínez, María & Gutiérrez-Mangado, M. Juncal	Gutiérrez, M <sup>a</sup> del Mar	Hueso, Manuel		González, M <sup>a</sup> Luz			
19:30-20:30	Plenary Lecture 2: A Conversation with Anuradha Roy (Chair Dr. Antonia Navarro) (Salón de Actos, Facultad de Filosofía y Letras)									
<b>Thursday, November 8th 2018</b>										
9:00-10:30	<b>Parallel Sessions 5</b>									
	<b>Sala Maimónides</b>	<b>Sala Al Andalus</b>	<b>Sala Judería</b>	<b>Sala Mezquita</b>	<b>Aula Magna</b>	<b>Aula 12</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Aula 3</b>	<b>Aula 2A</b>
	<b>Feminist &amp; Gender Studies 4</b> Puchal, Victoria Monrós, Laura Casanova, Lucía	<b>Postcolonial St 4</b> Sánchez-Palencia, Carolina Pérez, Beatriz López, Lourdes	<b>Language teaching &amp; acquisition 5</b> Lindade, Carlos González, Luisa & Álvarez, Pedro Clavel, Begoña & Pennock, Barry	<b>Medieval &amp; Renaissance 5</b> Camacho, J. Manuel Hernández, Sonia Martínez, Zenón L.	<b>Modern &amp; Contemporary Literature 5</b> Sanabria, María Barros, M <sup>a</sup> Amor Martínez, Leonor	<b>Historical Linguistics 3</b> Seabra, Carla Schintu, Paula Rodríguez, Alicia	<b>Critical Theory 4</b> Martínez, Ana Belén Candel, Daniel	<b>US Studies 5</b> Collado, Francisco Ferrández, María Laguarda, Carmen	<b>Film Studies 4</b> Regueira, Andrea Abellanas, Ricardo	<b>Syntax 1</b> de Dios, Iria González, Luisa Cortés, F. José
10:30-11:00	Coffee Break / Book presentations									
11:00-12:30	<b>Parallel Sessions 6</b>									

	Sala Maimónides	Aula 20	Sala Judería	Sala Mezquita	Aula Magna	Aula 4	Sala Al Andalus	Sala Amistad	Aula 15	Sala Tiberiades
	<b>Feminist &amp; Gender Studies 5</b> Roundtable González, Isabel Corujo, Arturo Orán, Fabián Zamorano, Ana Isabel	<b>Historical Linguistics 4</b> Lacalle, Miguel Ruiz, Esaúl Fernández, Julia & Rodríguez, Nieves	<b>Language teaching &amp; acquisition 6 (4 papers) (11:00-13:00)</b> Fernández, Almudena Pérez, Elisa & Sánchez, M <sup>a</sup> Jesús Llinás-Grau, Mireia & Huerta, Andrea Doval, Susana & González, Elsa	<b>Medieval &amp; Renaissance 6</b> Blanco-Vacas, Jorge Mora, M <sup>a</sup> José Zambrana, Alberto	<b>Modern &amp; Contemporary Literature 6</b> Pivadori, M <sup>a</sup> Cristina Argüeso, Paula Mina, Núria	<b>Pragmatics &amp; Discourse Analysis 1</b> Lastres, Cristina Jiménez, E. Lucía Elorza, Izaskun	<b>Comp Lit 1</b> Ferry, Peter Rodríguez, Santiago Jurado, Mario	<b>US Studies 6</b> Roundtable: Collado, Francisco Ferrández, María Fernández, Miriam	<b>Lexis 1</b> Diego, Irene Contreras, Lucía Sánchez, J. Antonio	<b>Short story 3</b> Núñez, Carolina Simal, Begoña Ponciano, Regina M.
12:30-14:00	<b>Parallel Sessions 7</b>									
	Sala Maimónides	Aula 20	Aula 4	Sala Mezquita	Aula Magna	Sala Amistad	Aula 5	Sala Al Andalus	Aula 15	Sala Tiberiades
	<b>Feminist &amp; Gender Studies 6</b> Roundtable: Martín, Belén Ruthven, Andrea Domínguez, Beatriz	<b>Historical Linguistics 5</b> García, Laura López, M. José & Méndez, Belén	<b>Syntax 2 (4 papers) (12:30-14:30)</b> García, Daniel Palma, Macarena Tubau, Susagna	<b>Medieval &amp; Renaissance 7</b> Álvarez, Leticia Clark, David Villegas, Sonia	<b>Modern &amp; Contemporary Literature 7</b> Dodson, Cristina Guerrero, Cristina Cuadrado, Lidia M <sup>a</sup>	<b>Cultural Studies 5</b> Cantueso, Elena M <sup>a</sup> Navarro, Margarita	<b>Translation Studies 1</b> Campos, M. Ángel Hornero, Ana M <sup>a</sup> Díaz, F. Javier	<b>Postcolonial St 5</b> Roundtable: Fresno, Paloma Pérez, Eva M. Villar, Pilar Pomar, Miquel	<b>Lexis 2</b> Lillo, Antonio Rodríguez, Beatriz Balteiro, Isabel	<b>Short story 4</b> Roundtable: Lojo, Laura Pereira, Noemí Lara, Carmen Torres, Laura

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	Navarro, Antonia		Ruiz, J. Miguel							
14:00-16:20	Lunch break / Welcome Reception (Caballerizas reales)									
16:30-17:45	Plenary Lecture 3: Dr. María Jesús Lorenzo-Modia (Chair Dr. M <sup>a</sup> Luisa Pascual) (Salón principal, Hotel NH Amistad)									
17:45-18:15	Break									
18:15-19:30	Plenary Lecture 4: Dr. Carmen Pérez-Llantada (Chair Dr. Víctor Pavón) (Salón principal, Hotel NH Amistad)									
21:00	Conference dinner (Círculo de la Amistad)									
<b>Friday, 9th November 2018</b>										
10:00-11:30	<b>Parallel Sessions 8</b>									
	<b>Sala Maimónides</b>	<b>Aula 5</b>	<b>Sala Judería</b>	<b>Sala Mezquita</b>	<b>Aula Magna</b>	<b>Aula 2A</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Al Andalus</b>	<b>Laboratorio de idiomas</b>
	<b>Feminist &amp; Gender Studies 7</b> Jiménez, Jaime F. Bellot, Andrea R. Serrano, Raisa	<b>Historical Linguistics 6</b> Rodríguez, Paula Blanco, Zeltia	<b>Language teaching &amp; acquisition 7</b> Celaya, M. Luz Reyes, Agustín Leferman, John	<b>Medieval &amp; Renaissance 8</b> Roundtable: García, Luciano López-Peláez, Jesús Olivares, Eugenio Demetriou, Eroulla Ureña, Inmaculada	<b>Modern &amp; contemporary Literature 8</b> Roundtable: Pividori, M <sup>a</sup> Cristina Coral, Jordi Villar, Carlos Owen, D. Martín, Sara García, Paula	<b>Modern &amp; contemporary Literature 9</b> Zamorano, Carmen Gray, Billy Riestra-Camacho, Rocío	<b>Critical Theory 5</b> Hope, Alexander Bausela, Lucía López, Sergio	<b>US Studies 7</b> Muñoz, Esther Gómez, Esther Daniel, Maja	<b>Postcolonial St 6</b> Llano, Andrea Hand, Felicity O'Connor, Maurice	<b>New Technologies 1</b> Egea, Alberto Jordano, María González, Pilar
	<b>Aula 1</b> <b>Cultural studies 6</b> Álvarez, Patricia	<b>Aula 19</b> <b>Comp Lit 2</b> Valero, María Losada,	<b>Aula 20</b> <b>Translation Studies 2</b> Braga, Jorge							

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	Mesa, José M <sup>a</sup> Villar, Carlos	María Richardson, Bill	Sumillera, Rocío G.							
11:30-12:00	Coffee break / Book presentations									
12:00-13:15	Plenary Lecture 5: Dr. Peter Boxall (Chair Dr. Paula Martín) (Salón de Actos, Facultad de Filosofía y Letras)									
13:15-14:15	<b>Parallel Sessions 9</b>									
	<b>Sala Maimónides</b>	<b>Aula 5</b>	<b>Sala Judería</b>	<b>Sala Mezquita</b>	<b>Aula Magna</b>	<b>Aula 10</b>	<b>Sala Tiberiades</b>	<b>Sala Amistad</b>	<b>Sala Al Andalus</b>	<b>Laboratorio de idiomas</b>
	<b>Feminist &amp; Gender Studies 8</b> Luque, Sonia Martín, Sara	<b>Historical Linguistics 7</b> Núñez, Paloma Ruano, F. Javier	<b>Pragmatics &amp; Discourse Analysis 2</b> Shabaka, Sonia Ron, Pilar	<b>Short story 5</b> Roman, Clara Estévez, J. Manuel	<b>Modern &amp; contemporary literature 10 (3 papers) (13:15-14:45)</b> Brufau, M <sup>a</sup> Pilar González, Miguel A. Chapman, Ana	<b>Phonetics &amp; Phonology 1</b> Gómez, Esther & Gallardo, Francisco	<b>Critical Theory 6</b> Workshop: Prieto, Sara & Perni, Remedios	<b>US Studies 8</b> Escobar, Jesús García, Leticia	<b>Postcolonial St 7</b> Pujolràs, Esther Fernández, Andrea	<b>New Technologies 2</b> Ibarraran, Amaia Tejedor, Cristina & García, M <sup>a</sup> Dolores
	<b>Aula 12</b>									
	<b>Film Studies 5</b> Moya, Ana Orán, Fabián									
14:15-16:00	Lunch break									
16:00-17:30	<b>Parallel Sessions 10</b>									
	<b>Aula 21</b>	<b>Aula 5</b>	<b>Aula Magna</b>	<b>Aula 2B</b>	<b>Aula 15</b>	<b>Aula 19</b>	<b>Aula 14</b>	<b>Aula 2C</b>	<b>Aula 4</b>	<b>Aula 8</b>
	<b>Medieval &amp; Renaissance 9</b>	<b>Historical Linguistics 8</b>	<b>Language teaching &amp; acquisition</b>	<b>Short story 6</b> Roundtable:	<b>Modern &amp; contemporary</b>	<b>Comp Lit 3</b> Ramos, Sarai	<b>Critical Theory 7</b> Arias,	<b>US Studies 9</b> Roundtable:	<b>Postcolonial St 8</b> Carmona,	<b>Cultural studies 7</b> Roundtable:

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	Roundtable: Villegas, Sonia Monterrey, Tomás Coperías, M <sup>a</sup> José	Vázquez, J. Gabriel Novo, Carmen Torre, Roberto	<b>8</b> Roundtable: Lázaro, Alberto Martínez, Montserrat Palacios, Ignacio Amengual, Marian	Morales, Isabel Ibáñez, J. Ramón Cañadas, Emilio	<b>Literature</b> <b>11</b> Roundtable: López, M <sup>a</sup> Jesús Pérez, J. Luis Díaz, Mercedes	Llarena, M <sup>a</sup> Jesús Bausela, Lucía	Rosario Lara, Carmen Brito, Concepción	Guijarro, J. Ignacio Madinabeiti a, Monika Ibarraran, Amaia Chaparro, Ángel	P. Miguel Serón, Ariadna Duce, Violeta	Romero, M <sup>a</sup> Isabel de Pablos, Elena J. Pérez, Auxiliadora Carrasco, Rocío
	<b>Aula 11</b>	<b>Aula 20</b>								
	<b>Film studies 6</b> Roundtable: Luzón, Virgina García, Luis M. Induraín, Carmen Loyo, Hilaria Oliete, Elena	<b>Translation studies 3</b> Gómez, Cristina & López, M <sup>a</sup> Pérez Medina, Sara Pérez, Ana								
17:30-18:00	Coffee break / Book presentations									
18:00-18:15	Closing Ceremony									
18:15-20:15	AEDEAN General Assembly (Salón de Actos, Facultad de Filosofía y Letras)									
<p><b>Please note that there are two venues for the conference sessions: Facultad de Filosofía y Letras and Hotel NH Amistad.</b>  <b>All spaces named "Sala" (Al Andaluz, Judería, Maimónides, Tiberiades, Amistad &amp; Mezquita) can be found at Hotel NH Amistad.</b>  <b>The spaces named "Aula", followed by a number, together with "Aula Magna", "Salón de Actos" and "Laboratorio de Idiomas", can be found at the Facultad de Filosofía y Letras.</b></p>										

# **ABSTRACTS**

# **PLENARY LECTURES**



**PETER BOXALL**

University of Sussex, United Kingdom

## Imagining the Future

This talk suggests that the contemporary moment sees a crisis in the experience of temporality and sequentiality, that can be felt across the anglophone world. There are a set of emerging political and ecological conditions, that offer a serious challenge to the way that we have conceived of the passage of historical time.

This talk addresses this crisis, by examining the forms in which some contemporary British authors give poetic expression to the claims that the past has on our experience of time, and by suggesting how such pictures of the past yield new ways of imagining the future.

**Peter Boxall** is Professor of English Literature at the University of Sussex. He is author of many books on the novel, including *Don DeLillo: The Possibility of Fiction* (2006), *Since Beckett* (2009), *Twenty-First-Century Fiction* (2013), and *The Value of the Novel* (2015). He is editor of the *Cambridge Companion to British Fiction: 1980 to the Present*, co-editor, with Byran Cheyette, of volume 7 of *The Oxford History of the Novel*, and with Peter Nicholls of *Thinking Poetry*. He is also editor, since 2009, of the UK journal *Textual Practice*. His most recent book, *The Prosthetic Imagination: A History of the Novel as Artificial Life*, is forthcoming.





**KRISTIN DAVIDSE**

KU Leuven, the Catholic University of Leuven, Belgium

### **The Work of a Lifetime: The Relation between Theory, Description and Application in Halliday's Linguistics**

This talk is concerned with the linguistic legacy of M.A.K. Halliday (1925-2018) and its remaining inspirational value. It focuses on the relation between theory, description and application in his work, which is motivated by the tenet that semantic analysis fundamentally has to pass through functional-structural analysis of the phonological and lexico-grammatical form of any specific language. In his career, Halliday set about the phonological and grammatical description of three languages, Chinese, English, and the protolanguage of one specific child, each motivated by a specific set of problems and queries. I will first discuss Halliday's work on Chinese in relation to his Scale and Category model and early reflections on machine translation (English-Chinese). Secondly, I will show how he co-developed his detailed description of English and Systemic Functional Linguistics, putting forth what is arguably his most influential theoretical construct, the ideational, interpersonal and textual meta-functions. In this context, his contribution to literary stylistics will be looked at. Thirdly and finally, his study of his son's protolanguage and transition into the adult language will be linked to his thoughts on language as a social semiotic and their relevance to educational linguistics.

**Kristin Davidse** is Professor of English Linguistics at the University of Leuven. Her main research interest is the description of English grammar from a functional perspective. She has published on such topics as middle, existential and cleft constructions. She has also published on various processes of change such as grammaticalization, deictification and (inter)subjectification in the English noun phrase. She was one of the founding editors of the journal *Functions of Language*.





**MARÍA JESÚS LORENZO MODIA**

University of A Coruña, Spain

## Recovering Women Writers from the Long Eighteenth-Century Onwards

This presentation will discuss how the profile and critical reception of many women writers have been elevated in recent decades due to the work of feminist literary critics. This has been achieved, often against prevailing literary assumptions, through a process of un-earthing, editing, re-visiting and re-reading texts which were long-forgotten, or even considered to have disappeared. In this way the literary lives and production of many English-speaking female authors have been reinterpreted, often for the first time, in new editions, anthologies and translations, as well as in film versions and film biographies. A great deal of effort has gone into the retrieval and archiving of works here, in order that new data about the lives and cultural activities of these writers can be used as a means of seeing and contextualizing their literary careers and the reception of their work, more often than not neglected in historiography.

Former assumptions about women writers having had only an ancillary function in the history of literature have thus been questioned by consistent and effective research, with the history of women writers from past centuries now being written without the former filter of invisibility and fiction of anonymity. New technologies, research networks and the digital humanities have been instrumental in providing fresh data that contribute to the development of the field. The presence of women in a new literary canon has also been completed by a change in content and approach on many university syllabuses, one which brings about the dissemination of women writers not only in tertiary but also, by extension, in lower levels of education. Moreover, the mere presence of women writers in text books contributes to an inclusive ethical approach to research and teaching, one which will ultimately promote a more egalitarian social atmosphere in the field of scholarship and beyond.

**María Jesus Lorenzo Modia** is Professor of English Studies and Dean of the Faculty of Philology at the Universidade da Coruña. She coordinates the research network on English Language, Literature and Identity III (ED4152017/17), funded by the Xunta de Galicia, in which three research teams from Galician universities are included. Her research focuses English and Irish female writers from the 18<sup>th</sup> to the 21<sup>st</sup> century. Her most recent publications include “The Contribution of Isabella de Rosares and Isabella de Josa to the Development of Women’s Learning in the Sixteenth Century”, in *The Invention of Female Biography* (Gina Luria Walker, ed. Routledge, 2018:

37-54); and, co-authored with Margarita Estévez-Saá, “The Ethics and Aesthetics of Eco-Caring: Contemporary Debates on Ecofeminism(s)”, in *Women’s Studies: An Inter-Disciplinary Journal* (2018, 1-24).





**CARMEN PÉREZ LLANTADA**  
University of Zaragoza (Spain)

## **What Scientists Write and How They Write It: A look at Changing Literacy Practices**

In this talk I will provide an overview of current writing practices for research communication purposes in the context of increasing mobility, networking and commodification (marketization) of scientific knowledge. My aim is to explore the changing dynamics of local and global scientific communication across multilingual academic and research settings. I will use the perspective of genre theory (Swales, 1990, 2004) and the notion of 'genres' as types of goal-directed communicative events in order to discuss issues of language and literacy in relation to the current systems of research accountability. I will also illustrate the emergence of new multimodal genres on the web that scientists use to write about scientific facts. In looking at genre-mediated literate activity, I will address the role of English as the world's lingua franca of science and the use of multilingual repertoires for science dissemination today.

**Carmen Pérez Llantada** is Professor of English Linguistics at the University of Zaragoza (Spain). Her research interests include genre analysis, English for Academic Purposes, academic writing and academic literacy development. Her main research goal is to understand how multilingual scholars communicate in their work environment through different genres and languages. She is also editor-in-chief of *Ibérica: Journal of the European Association of Languages for Specific Purposes*.





**ANURADHA ROY**

Writer

Anuradha Roy will be reading excerpts from her work and will converse with AEDEAN members about her writing, Indian writing in English and other issues that relate to humans, animals and all beings in nature.

**Anuradha Roy** is the author of *An Atlas of Impossible Longing* (2008) and *The Folded Earth* (2011), as well as *Sleeping on Jupiter* (2015), which won the DSC Prize for Fiction 2016 and was longlisted for the Man Booker Prize 2015. Her latest novel, *All the Lives We Never Lived* (2018), was published worldwide in 2018, and is shortlisted for the JCB Literature Prize and longlisted for DSC Prize for South Asian Literature. All her books have been widely translated, into French, Italian, Turkish, Arabic, Hebrew, Portuguese and Spanish.

*All the Lives We Never Lived* unveils many stories and elements of history that coexist and illuminate the contemporary moment. Subtly unfolds profound reality in a book that, according to Kamila Shamsie in her review of the book for *The Guardian* (2018), is a “compelling tale of history and family [...] beautifully gathering an amalgam of fictional and famous lives grappling with love and loss”.



## **ABSTRACTS**

# **PARALLEL SESSIONS**



ABELLANAS GIMÉNEZ, RICARDO  
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## Loops of Never-Ending Death and Sadomasochistic Fun: Repetition in Cinema and Videogames

In this paper, I aim to highlight the remediation existing between cinema and videogames through their use of repetition. In order to do so, I first define repetition using Gilles Deleuze's work in his book *Diference and Repetition* (1994). This establishes repetition as actually being more dependent on difference than it opposes it. Then, I apply the concept of repetition to the narrative theories of David Bordwell (2013) and Buckland (2008). These authors speak of forking-path narratives and complex storytelling, which easily relates to the subjective experience of time in videogames that Jesper Juul explores in "Introduction to Game Time" (2004). I proceed to analyze three films which rely heavily on repetition: *Groundhog Day* (Ramis, 1993), *Run Lola Run* (Tykwer, 1998) and, mainly, *Edge of Tomorrow* (Liman, 2014). Tellingly, the three films have repetition in common with videogames, but they also share the way in which the main character can break out of the loop. In both these films and videogames in general, repetition of a section is forced until the main character or the player character fulfills a series of conditions or reaches a certain goal. While it is usually as simple as getting to a point without dying (as in *Run Lola Run*), sometimes players are required to perform in a certain way to progress further, like how Phil (Bill Murray) needs to become a good enough person to make a whole town happy for one night in *Groundhog Day*.

*Edge of Tomorrow* is heavily reliant on constant repetition, but unlike the other two films and even more in common with games, the loop restarts every time the protagonist dies. The film's narrative structure is similar to one of the few videogames that employs repetition not simply as a mechanic, but also as a narrative device: *The Legend of Zelda: Majora's Mask* (Nintendo, 2000). By comparing both works and their narratives and applying Juul's paradox of failure from his book *The Art of Failure* (2013) I emphasize how fun, or enjoyment, is drawn not just from the progress made by the protagonists, but also from their deadly mistakes.

To conclude, I go back to how cinema has borrowed the repetition mechanic from games without having to resort to the nostalgic aesthetic of 8-bit and 16-bit videogames nor having made a quick cash grab adaptation of a popular videogames, proving that cinema can remediate videogames without losing their identity or putting out a low-quality product.

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Juul, Jesper. *The Art of Failure*. Cambridge: MIT Press, 2013.

#### **Film**

Liman, Doug, dir. *Edge of Tomorrow*. 2014; Burbank, CA: Warner Bros., 2015. Blu-Ray.

Ramis, Harold, dir. *Groundhog Day*. 1993; Culver City, CA: Sony Pictures, 2018. Blu-Ray.

Tykwer, Tom, dir. *Run Lola Run*. 1998; Culver City, CA: Sony Pictures, 2008. Blu-Ray.

#### **Videogames**

Nintendo. *The Legend of Zelda: Majora's Mask*. Kyoto, 2000.



JAIRO ADRIÁN HERNÁNDEZ

University of La Laguna, Spain

## **Preserving Malayali Identities: Local Cultural Pollution in Colonial Travancore**

Owing mainly to different factors –such as its multicultural bisection, its size, its economic blossoming or even The Partition’s subsuming repercussions – Kerala has been, in humanistic and academic terms, usually eclipsed by other Indian regions that might seem to be more galvanising. The former kingdom of Travancore, Kerala after the post-independent annexation, worked as a social laboratory for the westernisation of the colonies. Needless to say, Travancore was no exception for the empire’s autocratic ruling. This region nevertheless offered a unique mosaic of challenging obstacles for the installation of the imperial biopsy: an aristocratic matriarchal apparatus, a different caste system never documented before or a syncretistic amalgam of tribal paganism and Hindu doctrines. These singularities made of Travancore an immune kingdom to the English colonising agenda. The empire thus decided to implant a system that, far from being culturally bellicose, it will gradually reshape Kerala’s harmony. This scheme finally succeeded. The British, with the un-/intentional help of the local government and royal family, tried to distort these native singularities to a point where these were neither completely European nor Indian anymore, but, on the contrary, these will eventually conform a homogenous community. These new resulting perverted identities were, no doubt, more flexible and mouldable to the needs of the English.

It is neither my intention nor I am qualified to fill such monumental chapter as Kerala’s colonial history. Much on the contrary, this paper attempts to shed as much light as possible on the Anglo-Indian interactions between English colonisers and regional aristocrats as well as high-casted locals. To that end, I have consulted Rev. Samuel Mateer’s *The Land of Charity* (1871) and *Native Life in Travancore* (1883), these two historical records offer a provocative picture that, although ideologically biased, is meticulously elaborated. Although Mateer’s work explores topics as diverse as agriculture, caste and pollution or serpent worship, among others, this paper rather

focuses on these cultural vehicles that have been deliberately reshaped for the benefit of the European acclimatisation. These range from legislative dispositions such as revising the local academic curricula while, incidentally, introducing English educational modules, or, for example, to delimit the role and traditions of the different Travancorean royal families to a more mundane way of indoctrination as in rituals, fashion or even architecture.

My findings ultimately suggest that these contaminating relations between local royal families and British oligarchs have altered the meaning of what is native in terms of history, culture and even politics. Unlike other Indian states where this process of acculturation turned more aggressive – then making it more evident – in Travancore this agenda took more subtle nuances thus problematizing the meaning of imperialist inheritance. This colonial hangover is thus still echoing in present-day Kerala, this is why the Department of Cultural Affairs has established – with the aid of academics, historians or linguists, among others – a series of cultural institutions which are responsible for the rescuing and restructuration of those local traditions that have either been forgotten or rewritten.

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MÁXIMO ALÁEZ CORRAL

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### The Narrative of Dementia in Nuala O'Connor's "Joyride to Jupiter"

In this paper I intend to analyse Nuala O'Connor's title story from her 2017 short story collection *Joyride to Jupiter*. In her text, the Irish author (otherwise known as Nuala Ní Chonchúir) presents the first stages of mental disease in an old woman, as her husband narrates the painful process of deterioration his wife has started going through, as well as his own reactions in his coming to terms with the disease and what it implies for both of them. Through a series of vignettes of their daily life, we witness the progressive decay of the woman, as well as the despair of the man, who keeps his love for her wife until the

very end. When their daughter suggests taking her to an institution for elderly people, the husband decides to put a drastic stop to the situation.

The main goal of this paper is to expose how mental illness—dementia and Alzheimer disease in particular—can be used in contemporary literature to reveal not only the complexities of emotional relationships from a gender perspective, but also the power of affection as a determining factor when one of the members of the couple becomes alienated from reality or is mentally ill. The theoretical framework I would like to follow is rooted on feminist and gender studies, as well as research on the medical humanities, specifically in connection with disease in women in literature. This interdisciplinary approach will allow me to dissect O'Connor's tale from a broad perspective and bring to the fore the dexterity with which the author handles such a sensitive subject matter. After a brief introduction of the author and the story I will relate some few pertinent theoretical notions that will help me ground my detailed analysis of the text, highlighting my findings in relation to the main topic of my paper—mental disease in women as depicted in contemporary narration.

In my analysis, furthermore, I would like to pinpoint how O'Connor outlines the strategies couples can use to confront and deal with ageing and decay, and to cope with the suffering derived from mental disease. Even though the topic is, indeed, grave and thought-provoking, the author's approach makes use of a bright and hopeful undercurrent, a subtext that infuses life into the characters, even if it often does so in odd and quirky ways. Using an odd mixture of serious and comic ingredients in each vignette, the author manages to highlight the strength of love and affection in emotional relationships. Far from trivializing a weighty subject matter—dementia and death—O'Connor crafts her narration by creating a complex portrait of both husband and wife, and of the emotional bonds that tie them together until the end of their relationship.

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**PEDRO ÁLVAREZ MOSQUERA & LUISA M<sup>a</sup> GONZÁLEZ RODRÍGUEZ** (University of Salamanca, Spain): Eficacia de las rúbricas para la auto-evaluación y la evaluación por pares de las presentaciones orales en inglés. **See González Rodríguez.**



LETICIA ÁLVAREZ RECIO  
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## Romance and Native Prose Fiction: Munday's Chivalric Translations in the 1580s

Anthony Munday (bap. 1560- d. 1633) was one of the most versatile and prolific authors of his time as his numerous poetic compositions, plays, civic pageants, chronicles, pamphlets and translations attest. A controversial figure in his own age, he worked as a spy for Elizabeth's government and wrote or translated works of religious controversy, as well as news on contemporary European politics. He was a playwright and a member of the Admiral's Company in the 1580s and, paradoxically, he also participated in a campaign against the theatre. In spite of his middle class extraction, he was regarded as a gentleman by some of his contemporaries; he was sympathetic to Catholics, but persecuted Jesuits, a hack writer who cared about the quality of his works. Munday's mysterious figure poses a considerable challenge to twenty-first-century critics, who have recently tried to explore his connections with the City, as well as his role in late Elizabethan debates on foreign and domestic religious policies (Hamilton 2005; Hill 2004, Lockey 2015).

His work as the leading English translator of European chivalric romance has drawn scholarly attention since 2004, when Helen Moore published her critical edition of Munday's *Amadis de Gaule*. Since then, a considerable amount of articles and essays on Munday's chivalric translations have been published, thus enhancing Munday's contribution to the market demand for translations in late-sixteenth-century London. The significance of his translations and original prose works in the development of English prose fiction has been scarcely explored, though. Such lack of interest is difficult to understand, considering that the rise in book sales of native prose fiction went hand in hand with that of English and chivalric translations. Anthony Munday wrote prose fiction works and translated French and Spanish chivalric romances almost simultaneously and quite successfully. Yet, as a translator, his larger popularity rests with the twelve chivalric translations he produced between 1588 and 1602, which were reprinted in a second turn from 1609 to 1619.

Munday's double role as an author of prose fiction and translator of chivalric romances is here explored. He had strong links with relevant prose narrative writers, and also collaborated with publishing agents specialized in native or translated prose fiction, at a time when writers were becoming professional, and a new reading public was emerging. This paper is mainly focused on the second stage of his career when he produced his first translations of the Iberian Palmerin and Amadis cycles, i.e. *Palmerin d'Oliua* (1588), *Palmendos* (1589), and *Amadis de Gaule* (1590). It approaches Munday's narrative practices in close relation to those of other contemporary authors, thus enhancing the former's contribution to the development of prose fiction in late-sixteenth-century England. The impact of his experience as a writer of fiction on his pamphleteering activity is considered as well.

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## Imágenes y palabras de J.M. Coetzee

La fotografía siempre ha formado parte del universo artístico del escritor J.M. Coetzee, aunque este sea más conocido por su obra literaria y, en menor medida, su legado como crítico y sus traducciones al inglés. De ello dan fe las imágenes inéditas que se expusieron entre noviembre 2017 y enero 2018 en la Galería Irma Stern (Ciudad del Cabo), que el propio Coetzee tomó entre 1955 y 56, cuando el joven contaba con 15 y 16 años.

La singular exposición, que a partir de entonces sigue su camino itinerante hacia otras ciudades del mundo —próximamente Adelaida (Australia), donde reside el autor—, muestra sus intereses y la época en la que creció, tal y como narra en sus dos primeras biografías ficcionalizadas: *Boyhood* y *Youth*. Así, nos traslada a retratos de las riñas familiares, clases de niños impecablemente uniformados y jardines escolares donde se jugaba al cricket que tanto le apasiona (Auster y Coetzee, 2004). Muy interesantes son los autorretratos en los que se pueden apreciar la experimentación artística con el posado y la luz, los paisajes baldíos del *veld* (que aparecen en la mayoría de sus novelas tempranas) y, sobre todo, una máquina de escribir, capturas de libros que le interesaban especialmente —T.S. Eliot, Keats, Rousseau, Russel— y partituras de Chopin.

Coetzee, que deseaba ser fotógrafo, desarrolló una habilidad especial en este mundo artístico que influyó en sus obras tempranas de diversas maneras, sobre todo, en la forma de *In the Heart of the Country*, tal y como él mismo señala en *Doubling the Point*. En este artículo nos gustaría indagar en esta relación entre la imagen y la palabra a través de esta exposición, que tuvimos la oportunidad de visitar y conocer de la mano de Wittenberg, uno de sus curadores y, seguramente, el mayor experto en la importancia de la imagen en la obra coetziana.

La exposición no sólo arroja luz sobre el momento en que se tomaron las fotos y sus intereses personales, sino que marca una época en la que Coetzee comienza a experimentar y a definirse como artista, y perfila, además, su despertar ético. Las fotografías aparecen y son parte importante en *Dusklands*, *Life & Times of Michael K* y *Slow Man*. En ellas son huella tangible de las relaciones de poder de las que tratan sus novelas y que tan frecuentemente se han analizado (Attridge, 2004; Attwell, 1993) y revelan, además, tal y como argumenta Wittenberg, un momento de verdad, que nos gustaría explorar.

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ISABEL M<sup>a</sup> ANDRÉS CUEVAS

University of Granada, Spain

## 'Until Morning Crept Whitely Forward': Post-Slavery Experience of Trauma in Diana Evans' Shorter Fiction

They will remember that we were sold, but not that we were strong. They will remember that we were bought, but not that we were strong.  
*William Prescott, former slave in the United States (1937).*

Despite Diana Evans' still incipient incursion into the short story, her production in the genre patently shows her concern with the experience of trauma and its pervading presence in the collective memory in the context of the post-slavery present of Black British individuals. In the stories analysed here, "Journey Home" and "Another Saturday Night", Evans proposes a form of useful remembrance of the traumatic experience capable of overcoming narratives based on victimhood, submissiveness or acceptance to construct subjectivities that epitomize resistance, agency and renewal, even if the final outcome is not in all cases fully satisfactory. As will be discussed throughout this paper, these stories engage in a reinterpretation of the traumatic experience and of the slave identity that "interrupts the story" (Butler 2005: 78) that has been prioritised thus far (Kansteiner 2002: 184).

Hence, in "Journey Home", slavery is re-enacted in a mixed household in the United Kingdom, where Anthea, a Nigerian woman who left her country when she married a wealthy businessman from England, is condemned to a life of vexation and subjugation, well after the end of the plantation days of her ancestors in Africa. Yet, the narrative proposes an alternative dynamic of the slavery experience, in which the trope of return to the very roots allows the whole of African colonial history to start afresh and be rewritten from its origins.

A similar trope redolent of a revisiting of ancestral foundations lies at the core of “Another Saturday Night”, the story of the reencounter between Lorraine and her love from adolescence a couple of decades later. While they discover the attraction was mutual and has not faded away in spite of the passing of time, they still remain incapable of escaping the strong constraints that chain them to their present status. Nonetheless, the narrative recurrently resorts to evocations of Maroons as emblems of resistance and evasion, which starkly contrast, though, with a seemingly more severe type of present-day slavery experienced by the protagonists.

Throughout the exploration of these two stories, I will intend to shed light on Diana Evans’ attempt to construct a form of socially and psychologically healing experience of post-slavery remembrance.

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PAULA ARGÜESO SAN MARTÍN  
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### **A blind flâneur around Glasgow: blindness as a political metaphor in James Kelman’s *How Late It Was, How Late***

This paper aims to explore the role of blindness as a literary vehicle to express specific concerns on politics, class and identity in James Kelman’s awarded novel *How Late It Was, How Late* (1994). It will be argued that the metaphor of blindness, as a condition suffered by the novel’s main character, Sammy Samuels, structures the novel both stylistically and thematically. Hence, this paper will analyse the novel from a theoretical framework that combines literary theory, as well as gender and cultural studies. The first section will provide an introduction to the history of working-class fiction in Glasgow, chronologically and thematically, contextualising Kelman’s novel within it. The second section will concentrate on the metaphor of blindness, which is examined from three different perspectives: spatial theory, class and gender. As such, the focus will first be set on Kelman’s literary techniques of spatial narration and their adaptation to the main character’s condition, which is transmitted to the readers through Sammy’s stream of consciousness in a purely Glaswegian dialect. Therefore, the protagonist’s own voice — as overt descriptions are negated by sight loss— becomes the only means to portray the urban landscape. It will be contended that the character’s blindness is also crucial in

determining his position as a denizen of urban space —his visibility or invisibility— when facing several government institutions. Next, it will be argued that the loss of outer and inner perception —Sammy simultaneously struggles to see the city and to perceive his self-image— could be related to the crumbling of fixed masculinities in Glaswegian fiction, which are subverted in the novel. From the perspective of class struggle, blindness will also be identified as a metaphor for the invisibilisation of the peripheral working-classes in Western capitalist societies. It will be demonstrated that Kelman’s use of blindness promotes a radical anti-capitalist discourse and that the way sight loss is depicted in Sammy’s confrontations with several institutions (the police, court, medical authorities) is used to reveal the internal functioning of capitalist institutions in their coercive use of surveillance, authority and violence. This visual disability will be analysed as a strategy to escape from class constraints, utilising self-isolation as a tool for liberation. It will be concluded that, in spite of his blindness and marginalisation, Sammy is judged by the representatives of the main institutions, who question the veracity of his disability demonstrating, on a final pessimistic note, that isolation is not sufficient for Sammy to resist the impositions of the harsh class system he is forced to participate in.

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ROSARIO ARIAS

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### The Notion of ‘Orientation’ in Critical Theory: A Travelling Concept?

In this paper I will discuss the concept of ‘orientation’ in critical theory to suggest that this notion proves to be useful in the conceptualisation of today’s literature and culture, particularly from the 1990s onwards. To do so, I will take Sara Ahmed’s approach to ‘orientation’, inspired by Maurice Merleau-Ponty’s philosophy, as a starting point to address present concerns with temporalities. I will demonstrate how this notion lends itself to new readings into the interlocked processes of memory and history in contemporary fiction and culture in English. Also, ‘orientation’ privileges position as place, habitation and space in different senses. For example, from the point of view of phenomenology, spaces and objects are not entirely exterior to bodies and this has important bearings upon studies of landscape phenomenology (John Wylie, 2009) and the notion of ‘affective atmospheres’ (Ben Anderson, 2009). Interestingly, the dynamic

quality of 'orientation', in that it directs itself towards the space in between bodies and objects, is closely linked to migration, not only in the terms explained by Ahmed, that is to say, migration as reinhabiting the skin of a new place, landscape and community, but also in the sense of the individual's orientation towards the Other, related to the ethical investments in the encounter with the other.

Therefore, 'orientation' will be addressed from a double perspective in this paper: on the one hand, I will consider 'orientation' as one's position in time and space and in connection with a dynamic understanding of the polytemporal 'trace'. In this sense, the intratemporality (read, polytemporality) of the trace has been largely theorised by Victoria Browne who calls for "a dynamic model of history" (66). This meaning of 'orientation' particularly privileges process, notions of becoming, mobility and fluidity. Then, I will attempt to articulate the ways in which temporal 'orientation' in contemporary fiction and culture is multidirectional, encompassing past, present, and even future whereby the past is understood as "a call to action in the present, and the present is envisaged as the history of the future" (Mitchell and Parsons 14-15). On the other hand, 'orientation' will be employed to address questions of mobility and movement in spatial studies, bearing in mind that, in phenomenological terms, the individuals experience the world through mutuality and interaction, an interweaving of self and the world through the senses, in embodied situatedness. Ultimately, I will explore 'orientation' re-oriented as a "travelling concept", a concept that "travel[s] – between disciplines, between individual scholars, between historical periods, and between geographically dispersed academic communities" (Bal 24).

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IZASKUN ARRATIBEL-IRAZUSTA

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The Use of Previously Known Languages in the English Classroom

The use of previously known languages in the foreign language classroom has always been a controversial topic. For many years there has been a widespread belief that language teachers should only use the target language (Littlewood and Yu, 2011), completely excluding the students' previously known languages. During the last few decades, however, current theoretical perspectives consider the mother tongue (L1) a cognitive and mediating tool that might report multiple advantages in language learning (see Lo and Lin 2015).

In CLIL contexts, most of the studies that have been conducted so far on the use of previously known languages (Martínez-Adrián and Gutiérrez Mangado 2015 among others) have mainly focused on the role of the students and have analyzed to what extent these participants use their corresponding previously known languages and for what purposes. However, little attention has been paid to the teachers' actual use and beliefs with respect to the use of previously known languages in the English classroom (Lasagabaster 2013; McMillan and Turnbull 2009). In addition, studies that have investigated the role of the teacher in this respect, have been conducted in contexts where the foreign language was acquired as the second language (L2), and so, leaving aside contexts in which the foreign language was learned as the third language (L3).

The present study will try to fill this gap by examining the opinions and beliefs of Secondary Education teachers in the three provinces of the Basque Country. All the participants are teachers of English as a Foreign Language from different schools in a bilingual context where English is taught as an L3 after Spanish and Basque. Teachers completed an online questionnaire in which they had to answer a total of 10 different questions. Among these questions, there were some items related to their personal information, some others concerning their opinions and beliefs about their use of previously known languages in the classroom and an open question to provide further information.

Results show that the majority of the teachers use at least one of the languages (Basque and/or Spanish) in their respective classes, being the Basque language the preferred one generally. Furthermore, both languages seem to be used for the same purposes in the classroom, the most common use of these languages being to establish differences and similarities among the different languages. In addition, explaining something that has not been understood in the target language, dealing with disciplinary issues, and offering individual help to the students are also aspects that are usually dealt with in the L1/L2 of the students.

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MARÍA BASTERRECHEA, FRANCISCO GALLARDO-DEL-PUERTO & IZASKUN ARRATIBEL-IRAZUSTA (University of Cantabria, Spain): The Production of Language-Related Episodes in Primary School CLIL Learners: A Study on the Effect of Proficiency and Socio-Affective Factors. See Gallardo-del-Puerto.



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### Christian Morality in "The Parson's Tale" and Old Norse Ethics in the *Sigdrífumál*: A Comparative Study

The theme of wisdom has been a recurring topic in universal literature and an inherent matter to the human being from the beginning of times. Although it was the medieval Christian church "the institution largely responsible for the cultivation and transmission of this kind of literature" (Schorn, 2017:2), the search for wisdom and the implementation of an appropriate moral code has also been the eternal concern of the ancient Scandinavian people and their later generations. Old Norse people materialised this interest in diverse wisdom poems, the most notorious of them being *The Poetic Edda*. One of its sections, the *Sigdrífumál*, reflects the deeply-rooted thoughts on ethics and morality, depicted in the form of moral advice, that Nordic people might have developed and applied to their daily lives.

Barely two centuries later, Geoffrey Chaucer (c. 1343-1400), the renowned author of *The Canterbury Tales*, would display a Christian approach to the ethical principles he would consider to be the most virtuous ones through the remedies he proposes against the seven deadly sins in "The Parson's Tale," even though any reader would notice "his casual references to each and all the Vices in the course of the Canterbury stories" (Tupper, 1914:96).

Considering the vast chronological space between the Nordic culture and Chaucer's background, similar aspects concerning wisdom and morality can be drawn from the analysis of both the *Sigdrífumál* and "The Parson's Tales." In this presentation, I intend to compare both texts from an ethical perspective, taking into account the incidence of Christianity in the medieval period and how this might have influenced these gnomic Old Norse compositions, despite the ancient desire to preserve a tradition marked by a wisdom culture largely developed by their ancestors. I aim to reflect these similarities

through examples from the texts that prove anew that this ‘sapiential poetry’ (Hill, 2005) is shaped under principles shared by both Christian morality and a culture frequently referred to as “heathen.” In the end, both cultures seek “to encompass both the inward-focused and the outward-focused modes of right behavior” (Johnson, 2013:3), which the human being considers to be the ultimate path leading to true happiness and joy. Moreover, I analyse the remedies suggested by Chaucer in “The Parson’s Tale” in regard to the nine noble virtues that are so widely present within the Eddic poems, including the *Sigrífumál* (namely courage, truth, honor, fidelity, discipline, hospitality, self-reliance, industriousness and perseverance), highlighting the striking analogy between both sources.

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**RAÚL AZPILICUETA-MARTÍNEZ & AMPARO LÁZARO IBARROLA** (Universidad Pública de Navarra, Spain): Are the Conversational Interactions of Children and Adults so Different? Evidence from Child-child and Adult-adult Dyads with Beginning Levels of Proficiency in an EFL Context. See **Lázaro Ibarrola**.



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### **The Anglicized vs. the Original: A Comparison of Taboo Words as used by Spanish and British Young People**

The unquestionable prominence of the English language worldwide has led to the importation of its linguistic elements into other world languages. Spanish, despite the fact that the contact is indirect or casual, is apparently one of the most influenced languages nowadays (see Lorenzo Criado, 1996; Medina López, 2004; Nuñez Nogueroles, 2016; Pratt, 1980). Thus, English borrowings appear in almost any semantic field, register or Spanish language user’s communicative act (see, amongst many others, Balteiro, 2014; González Cruz & Rodríguez Medina, 2011; Luján-García, 2011; Rodríguez González, 2012; or Rodríguez Medina, 2016). However, it seems that young people are more prone to be more attracted by not only foreign elements but also they tend to use more innovative

and rule-breaking language (Rodríguez González & Stenström, 2011). Note that the language of teenagers has lately been the subject of extensive research from monolingual approaches, where attention has been paid to the different linguistic levels of analysis (see, for example, Cheshire, 2005; or Palacios Martínez, 2011, among others). However, the younger generations' language has not been so often studied from a cross-linguistic perspective. To fill this gap, we attempt to analyze the influence of English in young Spaniards' rule-breaking language, particularly the use and usage of taboo and swear words.

Considering the three language devices mentioned above (borrowings, innovations and rule-breaking forms), it is our hypothesis that swearing and taboo English words are being, or have been incorporated in Spaniards' linguistic uses and usages. In this study we first identify and analyze the use of taboo intensifiers (e.g. *fucking*, *what the fuck*, *what the hell*, etc.) by Spaniards and then compare those uses to the native British ones. Accordingly, data from both COLAm (Corpus Oral de Lenguaje Adolescente madrileño) and COLT (The Bergen Corpus of London Teenage Language) are examined in order to study how English taboo intensifiers are being integrated and used in Spanish young people's discourse. The main focus is on the usages' similarities and differences between native and non-native speakers as regards formal, grammatical and pragmatic forms and functions (Andersen, Furiassi & Mišić Ilić, 2017; Peterson, 2017). The results show that even though most of the uses are either "copied", "reproduced", learned or used naturally in a similar fashion as in English, there are also some grammatical and pragmatic differences which, we argue, may be caused by an imperfect knowledge of the English language and of how those words work in that language.

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### **"Write about that, why don't you?": Family Roles, Homelessness and Trauma Shelters in Toni Morrison's *Home***

In her novel *Home* (2012), Toni Morrison narrates the story of an apparently traditional African American family that struggles to survive hegemony and racism in Lotus, Georgia. Since the American landscape conceals the bigoted parameters that govern the nation-state, Morrison's protagonists are deprived of a spatial shelter, being evicted from their home and reduced to precarious labor force in marginal territory.

This article therefore concentrates on the disruption of their family unit—which irredeemably evolves into a parentless one—as the trigger for a type of trauma that gets cyclically revisited and intensified throughout the narrative. It is argued that Frank and Cee, children and siblings of this story, grow up detached from their closer relatives despite living together, as a result of the geographical absorption of the nation's social hierarchies; for their parents, ousted and forced to overwork, tend to ignore them so as to focus on getting through another day. Given that their family refuge becomes an unwelcoming, alienating place where the siblings are emotionally wounded and experience precariousness, Frank and Cee's childhood memories are replete with traumatic experiences of dispossession, homelessness and death. Both children thus grow up longing to escape the familiar setting in order to conform their own identity. They move into unknown landscapes where they aim to find a place to belong, enduring, instead, life in different cities permeated with isolation, violence and scars anew. It is only their renegotiated brother-sister bond what will bring them back together, allowing them to heal and settle. Both siblings will end up returning to their origins and restoring their home-space in order to overcome personal trauma by blending in with the city's black community.

*Home's* individual account of hurtful events does not exclusively aim to expose the many layers of vulnerability that impregnate the protagonists' lives, but rather parallel the transgenerational, historical trauma of the African American community, aiming to recover past memories. In this article, Morrison's family narrative is thereby perceived as the means to pay homage to all those black families broken by the kind of normativity that prioritizes whiteness while sacrificing fundamental human ties. *Home* brings to the fore the existence of fractured bonds, aiming to remind us that there still are minorities, overlooked and misrepresented, that are undergoing the kind of socioeconomic, geographical, political, cultural and even affective hostility that produces fragile family ties, which are bound to be torn apart, inherent to collapse. In addressing the novel's implicit narrator, Frank Money becomes Morrison's mechanism to remind her reader of

the need to retrieve those untold stories that have scarred over in the black unconscious, of the urgency to write them and, in the process, acknowledge them to help the African American community heal, recover and thrive.

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### Mobilizing the City: (Re)Constructing Hostipitable America in Colson Whitehead's *The Intuitionist*

In *The Intuitionist*, the African American writer Colson Whitehead examines, from a satirical standpoint, issues of racial identity and social hierarchy to call into question the historical accounts of the American past rendered from the twentieth century onwards. To do so, Whitehead explores the urban space of an unnamed, northern city (alleged New York) as an allegorical element to translate vertical distributions of power into the urban landscape. *The Intuitionist* thereby offers a range of narratological devices sought to pinpoint the tradition of Derridean *hostipitality* against the Other present in the American culture.

In the form of a novel that strives for an ironical revision of the detective genre, Whitehead's narrative traces the story of Lila Mae—an intuitionist elevator inspector—up to her professional downfall. After one of the elevators she inspected free-falls, Lila Mae finds herself involved into the city's politics while investigating the elevator's failure. Whitehead's underground, detective-like fiction therefore shifts from the protagonist's individual experience of racism when trespassing the borders of her preinscribed social role, to a depiction of those conflictual values—inherent to the urban architecture of this city—that the African American community confronts in a struggle for upward mobility.

This article thus concentrates on Whitehead's construction of the American city in *The Intuitionist* as a metaphorical representation of the invisible hierarchies that still administrate the nation-state. It contends that, in his reconfiguration of urban space—

tinted with *humour noir*, Whitehead gives voice to an inadvertent movement of resistance, overcoming social fixity to mobilize other(ed) bodies, uneven social systems and the city in itself through a literary recalibration of urban sites. Whitehead therefore questions the hegemonic distribution of space to denounce what the novel deems as prevalent biopolitical forms of power. In doing so, his narrative pertains to a recent tradition of literatures aiming to renegotiate contemporary minority identities (and the regenerative places they inhabit) beyond the normative and stereotyped boundaries of contemporary America. *The Intuitionist* brings to the fore these marginal areas into which vulnerable black individuals are confined, condemning the system that designs so uneven geographical dispositions of the urban landscape.

From covert allusions to the slave narrative tradition to its direct portrait of invisibility, verticality and alternative visions of New York, *The Intuitionist* brings together its textual architecture and the reconstruction of the city in an attempt to reverse subordination, mobilize static bodies, and challenge hierarchical thinking. In this story, Whitehead occupies the historical, political, social, cultural and literary spaces of the US past, present and future to open up a process of identity reformulation, mobilizing places and bodies to access the reproductive possibilities of the city.

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### Monica McInerney's *The Trip of a Lifetime*: A Portrayal of Irish Female Migration through Chick Lit.

Dublin-based Australian chick lit author, Monica McInerney, is an accomplished novelist and a best-selling author whose romantic works usually employ multiplot as a literary device and address universal issues of love, loss, aging, and grief. In her novels, she frequently develops a combination of overseas travel, family relationships and regional locations, a threesome that differs slightly from the single-urban-women pattern, so

characteristic of Australian, British, Irish, and North American chick lit (O'Mahony, 2015). Because of her exploration of the female psyche and emotions, and the essential romantic character of her work, she has been described as "Australia's answer to Maeve Binchy, a modern-day Jane Austen" (McInerney's official web page).

Her most recent novel was published in 2017 under the title *The Trip of a Lifetime*. Its success was immediate; it became Number 1 in Australia in July 2017 and was shortlisted for the General Fiction Book of the Year in the Australian Book Industry Awards. In it the author explores the phenomenon of Irish female migration, a topic that has been receiving an increasing attention in contemporary Irish literature by well-known writers such as Sebastian Barry, Edna O'Brien, Colm Tóibín and Anne Enright, to name a few (Barros-del Rio, 2016).

*The Trip of a Lifetime* tells the story of Lola Quinlan, an eighty-five-year-old woman who returns to Ireland after having lived in Australia for sixty years. In this novel, the author explores the emotional upheavals and the unresolved issues that migration entails, the ambivalence inherent in the concept of home from the perspective of the migrant, and the many intersections that intertwine migration and memory.

Considering that migration is at the core of the appropriate theoretical research framework to tackle the issue at hand (Erdal and Oeppen 2018; Fitzgerald and Lambkin 2008), this work analyses the causes and consequences of leaving and returning Ireland from a gender perspective (Gray 2000), the personal and social implications during the return stage of the migratory process, and the role of memory at this stage (Creet and Kitzmann, 2011). As a result, the study will shed light upon the fluid relations the protagonist establishes between her experience of mobility and her sense of place. It will also unfold the multiple shapes of belonging that can take place in the return phase of the migratory process and it will elucidate its implications in the construction of the female emigrant's identity. Finally, it will evaluate the contribution of Monica McInerney's latest novel to the current exploration of Irish female emigration.

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MARÍA BASTERRECHEA, FRANCISCO GALLARDO-DEL-PUERTO & IZASKUN ARRATIBEL-IRAZUSTA (University of Cantabria, Spain): The Production of Language-Related Episodes in Primary School CLIL Learners: A Study on the Effect of Proficiency and Socio-Affective Factors. See Gallardo-del-Puerto.



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## From Existentialism to Laughter: The Ontological Questionings of Metafiction in Popular Culture

In spite of the fact that reflexivity became a literary trend and authors began to fully exploit its potential in the late XX and the XXI centuries, its earliest exponents can be found much earlier in time, as it is the case of Cervantes's *Don Quixote* or Chaucer's *The Canterbury Tales*. In the XX century, authors started to use reflexive devices systematically in their works in order to foreground the inner mechanisms of literature—how it is created, what for, and so on—and to also discuss existential dilemmas by questioning the fabric of reality, the concept of consciousness, and the illusion of free will. In an era in which the film industry and literary bestsellers are breaking sale records, producers and authors seem to have a need to recycle motifs and archetypes to avoid clichéd narratives that would not appeal to the public, and they seem to have found such source of renewal in reflexivity. Thus, its types and devices have been gradually migrating to popular culture nowadays, adapting or imitating its literary predecessors; therefore, fictional works across media have been making use of reflexive devices whose original purpose was rather philosophical, in order to create gags or refresh the conventions of their own medium or genre. Following Pardo's model of reflexivity, this paper aims at analysing three metafictional devices by first reviewing some of its earliest literary sources and then discussing their adaptation in works belonging to popular culture.

The first device to discuss will be “metafictional anagnorisis” (Pardo), taking into account the effect it has on the main character's concept of reality, by comparing Unamuno's *Niebla* and Forster's *Stranger than Fiction*. Secondly, the paper will focus on Genette's concept of “metalepsis”, arguing it is more comprehensive and versatile than ‘fourth-wall break’, in relation to Fowles's *The French Lieutenant's Woman* and Miller's *Deadpool*. Finally, the last concept to discuss will be ‘the self-begetting work’, taking into account Chaucer's *The Canterbury Tales* and Gluck's *Easy A*. This progression will be based on the initial discovery of a different ontological reality, the possibility of jumping from one level of reality to the other, and finally the paradox which results from the collapse or union of the processes of creating a work and reading or watching it.

The most relevant argument, however, will concern the question of whether popular culture has done away with all the philosophical discussions which reflexive devices entail, or if it has managed to make these more accessible to the general public.

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## What do you Call a Narcissistic Narrative?: Towards A Comprehensive Terminology in the Field of Metafiction

Much has been said and written concerning metafiction, a key term in many college courses to which a great deal of theoretical analysis has been devoted. Ever since Alter first introduced the term "self-conscious novel", critics and scholars such as Linda Hutcheon and Patricia Waugh, among many others, have devoted their efforts to expand the terminology of this field in order to categorise the vast production of metafictional works which emerged in the XX and XXI centuries. However, the terminology sometimes not only overlaps, but even turns out to be contradictory; its (mis)use has led to a vacancy of meaning which each author can take advantage of in order to define the metafictional types or devices proper of their analysis. Thus, what Hutcheon defines as 'self-consciousness' does not fully match Alter's original concept, and neither does her concept of 'metafiction' to that of Waugh. This paper does not attempt to mend a situation which results from many years of academic development, but it aims at highlighting the need to ascribe fixed and definitive meaning to many terms from this field, such as 'self-consciousness', 'reflexivity', and none other than 'metafiction', among others.

In order to do this, this paper will focus on exemplifying different types of metafiction and metafictional devices by combining well-known literary works and the theoretical model proposed by Pardo in articles such as "Hacia una teoría de la reflexividad fílmica" and "La metaficción de la literatura al cine". The main terminological focus of this paper will concern the term 'reflexivity' and how it can be used as the general category to which 'self-consciousness' and 'self-referentiality' are linked to; as it will be fully explained, the difference for these two corresponds with two different types of reflexivity, the former being the case in which a work refers to itself and the latter when a work discusses its genre or medium. The term 'metafiction' will be explored in connection with the works

in which these types of reflexivity are essential to the development of the plot, as opposed to some works in which a reflexive device is used as an added peripheral element which provides interesting effects but does not alter the work in its entirety.

By reviewing the existing analyses on a transnational corpus of works which includes *Niebla* (Miguel de Unamuno), *Lost in the Funhouse*, *Chimera* (John Barth), *Sei Personaggi in Cerca d'Autore* (Luigi Pirandello) and *The French Lieutenant's Woman* (John Fowles), and establishing contact with Pardo's theoretical model, there is a possibility of shedding new light on a research field characterised by terminological inexactitude. By making use of a transnational corpus of primary sources, this paper also aims at proving that Pardo's terminological model is versatile and efficient enough to be applied to virtually any metafictional work.

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## Determinants of Variation in American and British English: The Case of *help* and the Infinitival Complementation

The verb *help* is found selecting either a bare infinitive (BI) or a *to*-infinitive as its complement from Middle English to Present-Day English. This study analyses the factors that trigger the historical changes of the verb *help* and the type of infinitival complement it selects in both British and American English. The corpora used for British English are The Penn-Helsinki Parsed corpora of Middle English and early Modern English, The Penn Corpus of Early English Correspondence for the period between 1410 and 1695, The Penn Parsed Corpus of Modern British English for late Modern English and the British National Corpus Baby for Present-Day English. A sub-corpus of the *Corpus of Historical American English* (COHA) for the years 1810-1819, 1910-1919 and 1995-2000 is the corpus used for the American variant.

The objective of this study is to determine whether the alleged PDE factors that affect the choice of the infinitival complementation for British English (Lohmann 2011) also have the same explanatory power in the history of English and in the American variety. The influence of three principles, i.e. the distance principle, the complexity principle and avoidance of identity, are tested at once using a logistic regression by means of glm function. The material intervening between the subject and the main verb and also between the main verb and the infinitival clause are analysed to determine the significance of the distance principle in my data (Haiman 1983: 782-83). As for the complexity principle (Rohdenburg 1996, 2003), five factors were investigated, i.e. the mood and the polarity of the main verbal group, the complexity of the subordinate clause, passivization and the occurrence of relative clauses. The hypothesis is that in the case of more or less explicit constructional alternatives, the more explicit option, i.e. the *to*-infinitive, is preferred in cognitively more complex environments (Rohdenburg 2003: 205). The horror aequi principle is the factor tested in the case of avoidance of identity.

My findings evince that the *to*-infinitive is the preferred complement clause from ME to Late Modern English but in Present-Day English the BI shows a significant increase in use and becomes the most frequent complement type with *help*. The change in favour of the BI complementation is significant from the Late Modern English to Present-Day English in both English varieties, but in American English this preference is even higher than in British English. In terms of distance, when the subject and the main verb are adjacent, the BI is the preferred option. This is also the case when the main verbal group is negative. The results indicate that the absence or presence of an intervening NP between *help* and the infinitival clause does not influence the complement selection.

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### ***Ridiculously awesome: Some diachronic notes on the intensifier *ridiculously****

Intensifiers constitute one of the prototypical domains for language variation and change cross-linguistically, owing to their 'fevered invention and competition' (Bolinger 1972, 18) and their constant 'recycling' or renewal (Tagliamonte 2008). This has elevated them to rather prominent position in scholarly discussions over the last decades, especially in relation to their semantic and sociolinguistic change.

The present paper sets out to explore the history of the adverb *ridiculously*, which so far has not received duly scholarly attention, and which shows intensifying meanings ‘very, extremely’ in Present-day English, as illustrated in examples (1)-(2).

- (1) *She would be **ridiculously** early for work, but what did that matter?* (BNC. 1991. Ray Harrison. *Patently murder*)
- (2) *because I’ve not seen that yet (.) and it’s apparently **ridiculously** awesome with Jack Bauer cos he’s **ridiculously** awesome.* (Spoken BNC2014. 2012. Text identification code: S7V3)

Formed on the adjective *ridiculous*, a borrowing from Latin, the earliest attestations of the adverb date back to the first half of the sixteenth century (example (3)). At this stage, *ridiculously* was used with a literal meaning (‘in a ridiculous manner or to a ridiculous degree; absurdly’):

- (3) *So foolyshly and **ridiculously** seekyng holes and corners to hyde them selues in.* (1563. OED, s.v. *ridiculously* adv.)

Over the course of the Late Modern English period, however, the adverb started to develop uses which could ambiguously allow for a non-literal, intensifying interpretation.

- (4) *He had lately married in his old age a young wife, who was one of the most artful, false, and insolent of women, and to gratify her to the utmost of his power, had not only brought his nephew into his house, but was **ridiculously** fond of him, [...]* (ECF. 1756. Thomas Amory. *John Bunclie*)

However, unlike other intensifiers such as *lovely* (Adamson 2000), which developed intensifying uses from literal meanings through an intermediate process of subjectification (Traugott 2010), the developmental cline of *ridiculously* is not so well-defined. In the light of the data, its grammaticalising status is still much in progress in the contemporary language, given the high frequency of examples for which a literal interpretation cannot be completely ruled out.

The aim of this study is thus twofold. On the one hand, the diachronic collocational analysis pursued here will allow us to trace the evolution of *ridiculously* from its earliest attestations back in the sixteenth century to the twenty-first century, paying special attention to the semantic prosody of the different collocations (Stubbs 1995). On the other, we will look into its frequency and current usage in contemporary British English. Evidence for this diachronic corpus-based research has been drawn from a variety of sources, including the OED, the Early English Books Online Corpus 1.0 (EEBOCorp 1.0), Eighteenth Century Fiction (ECF), Nineteenth Century Fiction (NCF), the Brigham Young University-British National Corpus (BYU-BNC), and the Spoken British National Corpus 2014 (Spoken BNC2014).

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### Personation in Restoration Comedy: The Case of Lady Elizabeth Harvey as Lady Medler in *Mr. Turbulent* (1682)

Late seventeenth century drama was built around a closed system of two competing playhouses, with the result that playwrights needed to pay attention to changes in the audience's demands if they wanted to thrive. Personation was a common device used in Restoration plays to make them more attractive by prompting in the audience a knowing sense of complicity: regular play-goers enjoyed these in-jokes and showed great delight in recognizing well-known public figures in their parodies onstage.

The use of personal satire in the anonymous political comedy *Mr. Turbulent* (1682) is explored in this paper. Performed and published in the middle of the Exclusion Crisis period, the play offers a merciless portrait of the opposition party which suited the anti-whig political momentum. It was also given an especially strong cast, featuring top comedians such as Cave Underhill, James Nokes and Anthony Leigh; and two lead actresses at the height of their popularity: Mary Lee and Elizabeth Currer. However, the absence of contemporary references or records makes one suspect that the play was met with little commercial success in the playhouse. It also seems that the text sold badly and had to be reprinted some years later under a different name, *The Factious Citizen* (1685). After that, the play disappears from circulation and virtually nothing else is known about it, a striking fact that makes the play stand out among other political comedies from the same period. To give just an example, Ravenscroft's *The London Cuckolds* (1682), a farcical comedy with a very similar cast, seems to have been performed at least four times between 1681 and 1682 (Van Lennep 303-317) and enjoyed such a great popularity that there are twenty-five recorded performances between 1685 and 1714, and eighty from 1714 to 1747.

This paper purports the idea that the part of the matchmaking Lady Medler in *Mr. Turbulent* was intended as a caricature of the powerful and wealthy Lady Elizabeth Harvey. Her earlier instance of abuse onstage in a revival of Jonson's *Catiline* (1669) and how she managed to imprison actress Katharine Corey for ridiculing her has been often quoted (Van Lennep clxxii, for instance). It seems, however, that the parody of the lady

as portrayed in *Mr. Turbulent* has remained unnoticed by critics, although it may be one of the reasons for the play's anonymous publication.

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**“Women Actors-Notorious Whores”: Female Characters and their ‘Acting’ in James Shirley’s *The Ball*, *The Bird in a Cage* and *The Opportunity***

This paper analyses James Shirley’s portrayal of female characters and their relation to the court during the reign of Charles I in three of his plays: *The Ball* (prod. 1632) *The Bird in a Cage* (prod. 1633) and *The Opportunity* (prod. 1634). It specifically pays attention to the relevance of performance and acting, which generate the comical misunderstandings in each play, in seeing these comedies as reflecting a reality of the seventeenth-century court life. Methodologically, a historical approach applied to the three texts examines the construction of female identity through their role-playing (fictional and social) within this concrete historical court setting. The three plays are comedies set in a court where female characters either participate in a play-within-the play or start playing a different role without the male characters noticing it. The portrayal of women acting in private court performances would not be alien to the English seventeenth-century theatre culture (which conventionally excluded actresses from the stage), since between 1620s and 1640s, private pastorals and masques were organised and staged by noble ladies,

including Queen Henrietta Maria. The public opinion regarding the reluctance to accept actresses is reflected in *The Ball*, mainly through the character of the fool, who makes fun of French theatre (Shirley 1833, 5.1, p.79). While the play almost seems to mock the fashionable gentlemen and ladies in the court, as noted by Sir Henry Herbert (Malone 1799, 292), it also displays three women, Lady Lucina, Honoria and Rosamund, who momentarily manage to trick their male suitors, making use of their innocent ladylike behaviours. *The Bird in a Cage* makes more emphasis on private female court performances: it includes a play-within-the-play where ladies openly vindicate their right to act. Again, history and fiction intermingle in the play, since it was ironically dedicated to William Prynne who was in prison for condemning actors and actresses in *Histriomastix* (1632). Finally, *The Opportunity* synthesises the reflection of the court's reality concerning the ladies' acting (in a balcony scene, echoing a stage, where two ladies impersonate one another) and the empowerment (more evident here than in *The Ball*) that is granted to the ladies when, acting within the rules of courtly ladylike behaviour, they manage to mislead the gentlemen to their own benefit. However, this empowerment is only momentary, for in the end, the situation and the social order are restored, leaving spectators with an amusing entertainment which culminates in a happy marriage, without necessarily breaking the established social order. Hence, these comedies are interwoven within a specific matter of their historical context, and they hint at the potential that women may acquire when joining the men's game of impersonating others' identities.

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### Alexander Payne's *Nebraska* and the Return of the Grand Narratives

After the passing of postmodernism, many authors start proposing alternatives for a new paradigm with the hope of eliminating the feelings of solipsism and nihilism produced by

years of metafictional experimentation. In the new post-9/11 era, the lack of grand narratives makes it almost impossible to give a structured meaning to the concept of reality and the place that the individual takes in it. In this context, dealing with these feelings of nihilism and solipsism, creates the perfect breeding ground for the wild theoretical experimentation that takes place during the first decade of the new millennium. A great number of the new proposals—like Raoul Eshelman’s “performatism”, Nicolas Bourriaud’s “altermodernity”, Timotheus Vermeulen and Robin Van den Akker’s “metamodernism” or Gilles Lipovetsky’s “hypermodernity”—try to recover the lost structure of reality by recuperating, in one way or another, the old values of the unfinished project of modernity (some of them in a more explicit way than others). In a world where the grand narratives that reassured the modern individual and the perception of reality no longer have a place, the only solution to get rid of the dire consequences of postmodernism is faith. Even if there is not a project to believe in, people need to have something to hold on to. The model on which this new faith is based is the Kantian “as-if” thinking. This idea is developed by Timotheus Vermeulen and Robin Van den Akker in their influential article “Notes on Metamodernism”, where they analyse the end of postmodernism and the new structure of feeling. Given its relevance for contemporary theory, I consider that this concept and its ramifications needs to be further studied. With this in mind, in this paper I would like to contribute to the explanation of this change of paradigm through the analysis of Alexander Payne’s film *Nebraska*. The director recreates the feelings of an individual who tries to get rid of his solipsism and nihilism by constructing a grand narrative of his own in which he can believe. This metanarrative, based on the Kantian “as-if” thinking, will provide him with a new project that will give a structure to a reality that no longer makes sense. The project is an allegorical and an actual journey that will take the characters to no specific destination. This metanarrative, based on the Kantian “as-if” thinking, will provide him with a new structure to cope with the harsh reality of the end of the American Dream.

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### **Voices of the Past: Rewriting 19<sup>th</sup>-Century Female Detectives in *Houdini & Doyle* (2016) and *My Favourite Thing is Monsters* (2018)**

Nowadays the figure of the woman detective is not uncommon. Novels, TV shows or films portray a wide array of female sleuths, from hard-boiled policewomen to endearing

elderly amateurs. On the one hand, these detectives have been described in terms of how they adopt *male* attributes in order to become detectives or, more generally, adventurers who conform to traditional malecentric tales (Green 202). On the other hand, other scholars have traced a long and distinct tradition of female detectives, recovering texts and voices that had been forgotten in detective fiction, which proved that female detectives peopled the pages and the streets of Victorian England, for instance (Bredesen 2006; Hendrey-Seabrook 2007; Slung 1976). These sleuths provide an enlightening approach to professional women in the 19<sup>th</sup>-century, often inhabiting the in-between, a liminal position in society: neither public nor private, subversive yet employing the discourse of traditional femininity when it serves their purpose. Using Butler's idea of performativity (519, 522), it is possible to state that women detectives perform gender in often varied and conflicting ways, as they write their own identity and seek their own place.

Part of this recovery and gender discussion has taken place through the rewriting of those 19<sup>th</sup> century voices in contemporary artifacts. In particular, the present paper will focus on the TV series *Houdini & Doyle* (2016) and the graphic novel *My favourite thing is monsters* (2018). The former introduces a fictional policewoman of Scotland Yard, Constable Stratton, who shifts from mere secretary to full-time investigator. Stratton embodies those early detectives and policewomen, and the struggles they had to face in a misogynistic environment, and addresses many of the issues that limited women in late Victorian England. Moreover, the show also covers different forms of violence against women as seen in the different cases they must investigate. Set in the 1960s, Emil Ferris' graphic novel portrays a young heroine, Karen, who wants to become a detective. Her liminal identity is shown in her *strangeness*, how she dresses in Bogart-style, portrays herself as a monster, is rejected by others, and finally identifies as a lesbian who is told she must remain closeted for protection. To emphasize this permanence in liminality, Karen has an allucination in which she talks to the first American detective, Kitty Warde, who highlights the in-betweenness that a hundred years later women sleuths, or subversive women, still experienced.

Using these contemporary narratives, then, the paper will explore how these detectives stand on the border between past and future, advancing women's narratives but still trapped by a less advanced society. It will state that detectives are liminal women who are the object of male gaze, as extraordinary beings that defy conventions, but who also orient their gaze at those same men, at society, as they investigate. Moreover, it will be stated how they develop a fluid identity, a persona that moves from private to public and viceversa, from traditional female roles to new subversive ones.

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### Affect and Panopticism in Jenni Fagan's *The Panopticon*

This paper focuses on the representation of a society put in perspective from the point of view of panopticism, the relationship between subject and object within such arrangement and the importance of affect in Jenni Fagan's *The Panopticon* (2012). It analyses the effects of the panoptic view in relation to its oppressive and objectifying influences firstly studying the arrangement of the panopticon itself, historically an imagined prison never built yet later turned into a metaphor for the oppressive authority of capitalism (Foucault, 1979). Then, the analysis will focus on the affect theory and the ways in which it is presented in the novel: the protagonists of *The Panopticon* offer specific bodily manifestations of the effects of an oppressive society. Moreover, this paper will explore the representation of inbetweenness experienced in the novel and the consequences of the Panopticon's presence will be determined, in terms of the sensation of belonging or non-belonging to the world's encounters, leading the individuals affected by such encounters— which will be called bodies— to be marked by affect. Specifically, affect will be understood in relation to the concept of happiness (Ahmed, 2010) and the exploration of happiness and 'feeling good' when negative events take place, which might be presumed as a coping mechanism in the novel. Fagan depicts the helplessness that occurs after expectations have been dismantled by the system which is supposed to take care of them and the implantation of fear instead. The following dynamic between subject and object within the discourse of the panoptic view is also applicable to the study of the effects of the panoptic gaze (Mulvey, 1999). This paper will present and be supported by Sara Ahmed's arguments in regard to affect theory in relation with happiness. The theoretical approach of Laura Mulvey also offers notions which help understand the Panopticon's objectifying force as well as its connection with gender perspective. Fagan presents her debut novel with gothic style and with the re-imagining of the Panopticon she has contributed in great manner to the Scottish contemporary literary field. This paper presents original arguments regarding this interesting topic and it does so through the analysis of a rather recent piece of fictional work. Jenni Fagan offers an excellent tool for the development of academic research.

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### ING/ED subjectless supplements in the recent history of English

Supplements, such as the two sequences in italics in the example below, are nonfinite subjectless constructions which are detached from the main clause and convey adverbial meaning (Declerck 1991, 456-457). The aim of this presentation is to trace the evolution of *ING* and *ED* subjectless supplements in the recent history of English and to depict more/less prototypical category members. The analysis is corpus based and data was retrieved following the parsing conventions of the Penn Parsed Corpus of Modern British English for Late Modern English and the British Component of the International Corpus of English for Present-day English.

(a) *When turning right on a roundabout*, approach in the right-hand lane (b) *indicating right*, (ICE-GB:S2A-054 #235:2:A)

The examples retrieved from the abovementioned corpora have been coded according to the characteristic features of supplements: the type of head element, the position supplements occupy within clause structure and the presence or absence of graphic detachment, the semantic relation they maintain with the main clause both in terms of coreference and adverbial meaning, and the elements introducing the construction. Preliminary results show that:

- (i) As regards head elements, *ING* is the most common type in both periods even though there is an apparent increase of *ED* supplements diachronically.
- (ii) *ING/ED* supplements can occupy initial, medial and final position within the clause. Final position seems to be by far the preferred option in the two periods under investigation, especially in PDE.
- (iii) Two semantic factors will be analysed: the referential link of supplements to the main clause and their contribution to the interpretation of the main clause by providing non-core adverbial information. Concerning the first issue, supplements do not have explicit subject constituents and they need some element to saturate that empty position. This study corroborates previous claims on the prototypicality of a relation of coreference between the subject of the nonfinite form and the main clause subject (Visser 1972, 1132; Quirk *et al.* 1985, 1121; Stump 1985, 6-7; Kortmann 1991, 5; Río-Rey 2002, 311). If this default situation

does not hold, supplements usually establish coreference with any other constituent in the main clause, yet they may also remain unrelated and, in fact, preliminary results revealed an incipient diachronic increase of unrelatedness. As regards the semantic interpretation of supplements, they have been categorised, following Kortmann (1991, 121), in most and least informative and the provisional results point apparently to the predominance of least informative meanings.

*ING/ED* supplements might be introduced by connectors such as the example in (a) above. However, even though there seems to be a recent trend favouring the presence of these elements, this is still not the preferred option.

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### Paratranslating Drama: Spanish Theatre in English Epitexts

In recent years, the notion of paratranslation and its cultural, ideological and commercial implications has experienced a noteworthy growth of scholarly interest. As Yuste Frías (2010: 118) points out, this concept was created with the purpose “of approaching and analysing the impact of the aesthetic, political, ideological, cultural and social manipulations at play in all the paratextual productions situated in and out of the margins of any translation”. Nonetheless, and despite its potential applications in the literary field, little attention has been directed to the effect that paratextual components —peritextual and epitextual— (Genette 1997) may have on the specific rendering of theatrical texts into another language, especially when meant for the stage.

This paper intends to approach the issue of paratranslation in the theatre, more specifically the influence that epitexts can exert on the reception of a particular (Spanish) stage play in a different culture (Britain and America). To this aim, two different analyses have been carried out.

First of all, an examination of some epitexts related to performances of the Spanish classic *Life is a Dream* in the States during the period 1999-2014 has been led: 22 adverts and

notes, and 48 reviews in papers and magazines corresponding to 27 performances based on 11 different translations. Secondly, two recent British performances (2009 and 2016) of the same play text, *Life is a Dream*, based on two different translations, have been used as a means of exemplification to explain how epitexts (reviews, posters, videos, web pages, flyers and programmes) can certainly add to the manner in which a particular play is perceived in the eyes of the target audiences.

The first study illustrates how epitexts, although retaining the foreignness of the play and its author, highlight the relevance of the translator and director. At the same time, they avoid references to Spanish-related concepts (honour) and emphasise comparisons with the Shakespearean production, with critical visions that stress political and social aspects within the recipient culture. The results of the second study show how the epitextual product is mostly accommodated to the requirements of the expected audiences, with little room for its Spanishness.

This paper ultimately attempts to illustrate the way in which paratranslation contributes to the construction of a particular image in the introduction of the target plays, which are presented to audiences not as something entirely foreign but as texts embedded in the recipient theatrical culture with a status of their own.

Additional similar studies on the reception of this and other Hispanic plays in the UK and America reveal themselves as essential to foster further discussion on this particular, still unexplored side of Drama Translation Studies.

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### ***Koyaanisqatsi* or Life out of Balance: Becoming Whole from Shattered Pieces in Arundhati Roy's *The Ministry of Utmost Happiness*. An Ecocritical Reading**

Both the film *Koyaanisqatsi* (1982), directed by Godfrey Reggio, and the novel *The Ministry of Utmost Happiness* (2017) by Arundhati Roy, present a concern for the effects of capitalism and uncontrolled growth on human life. The techniques put to use in both works are also similar consisting mainly in the juxtaposition of fast cinematic images in the case of the film, or multiple storylines in the novel. The result is almost the same: an assemblage of broken pieces which together instantiate what is contained in the Hopi term *koyaanisqatsi*, that is, life out of balance. The novel is "a shattered story," having the

conflict between India and Kashmir in the last twenty years as its background, and by means of which the writer gives voice to “The Unconsoled” (n. p.), the subaltern, the unwanted, the unexpected. Roy’s concern with environmentalism in this work is evident from the very beginning. The author writes about the multiple consequences brought about by the present indomitable thirst for production and insatiable consumerism that characterize old and emerging economies in general, and India’s immersion to globalization in particular. Some of these consequences are, for example, the government’s support of deforestation to construct new buildings and factories, destroying in so doing multiple ecosystems; or the fabrication of processed food and bottled mineral water, and finally, how all this modernization of the country is increasing traffic and, therefore, pollution to incredibly high levels. Through an ecocritical approach, and specifically focusing on the theoretical framework of material ecocriticism, we would like to show how class, gender, race, religion or national divisions act as spider-like networks that extend to the hinterlands of the poorest areas in India and Kashmir, provoking displacement and dispossession, but also terrible ecological damage. That is, our intention is to explore the trans-corporeal relations present in this novel between places, peoples, and its consequences. Alaimo defines “trans-corporeality” as “the time-space where human corporeality, in all its material fleshiness, is inseparable from ‘nature’ or ‘environment’ (2008: 238). Material ecocriticism’s theorists defend that the environment, either in the form of cities or natural landscapes, and in general, all kind of reality, is construed as an agentic porous body inhabited by other porous bodies. Places are compounds of matter and energy in mutual transformation with human and non-human beings, living and non-living matter (Alaimo 2008, Tuana 2008, Iovino 2014). By applying the concept of porosity, we will try to show how Roy— through a diverse cast of characters and a wide scope of narrative and topics—depicts the present chaotic state of India and Kashmir, to then insist on the still necessary courage to dream and create a better world by becoming everything, by imagining the Whole in a shattered world.

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## *Crime Fiction in Asian Contexts: Surfacing Contesting Urban Spaces in Singapore Noir. A Spatial Reading*

*Singapore Noir* (2014) is a collection of fourteen short stories, set in the Asian city-state and published by the independent and Brooklyn-based publishing house Akashic Books. This volume forms part of a larger series including more than eighty titles, most of them set in urban areas. Singapore, the main protagonist in these stories, is a global finance center ranking high in education or per capita income indexes. The city state is also well known for its strict and almost dictatorial way of government. These contradictory facts led William Gibson to term it a “Disneyland with the death penalty”. In my reading of these stories, Singapore is presented as a locus where contending spatial configurations can be traced. That is, drawing from Henri Lefebvre’s seminal *The Production of Space* (1991), the aim of this paper is to analyze the city as the juxtaposition of opposing spatial conceptions and experiences. Lefebvre’s envisioning of space transcends the usual Euclidean understanding of a void to be filled. He considers space as an active entity that produces and is produced by social interactions. Thus, he theorizes *representations of space* as that dimension related to the realm of the conceived, of planners, architects and urbanists. This dimension is clearly associated to power and is the bearer of a certain ideology. *Representational spaces*, on the other hand, are related to the imagination, to space as it is lived by its users, not its designers. This second dimension is quite a useful tool in the understanding of literary texts, since it provides a theoretical framework for the analysis of art or symbolic products. A place dominated by representations will constitute, according to Lefebvre, an *abstract space*, that is, a locus dominated by notions such as efficiency or economy and oblivious of the reality of the self, the body and emotions. Thus, when William Gibson compared Singapore to Disneyland, he was probably making reference not only to a happy and fictitious world devised for children’s entertainment. Disneyland, as any theme park, is a strong example of an abstract space, tightly controlled by its designers and dominated by a clear ideology. What I intend to expose is how this complex of relations can be clearly identified in the fourteen stories comprised in the collection and how it is expressed not only through the content but also through the structure of these stories. That is, the state discourse, which quite pervasively regulates any aspect of city life, is interrogated by making use of the conventions of the noir genre. Eventually, what these stories uncover are those lines of fissure, those breaches from which the city, not as it is conceived by urbanists or people in power, but as a lived and experienced entity is made visible.

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### Ageing and social inequality in the poetry of Tony Harrison

One of the most significant social transformations of the present century is the increasing proportion of older persons in most countries: globally, the population is ageing. Within this context, ageing studies theorists highlight the necessity of providing a wider perspective into the reality of the ageing process, interrogating cultural discourses that construct the meaning of ageing and challenging the predominant decline narratives associated to it (Gullette 1997). Recently, diversity has been incorporated into this field (McMullin 2000) and researchers concerned with aging and social inequality emphasize the importance of class in the experience of old age (Walker and Foster 2006).

In the light of these considerations, and inserted within the frame of literary gerontology and sociological ageing theories of inequality, this paper attempts to show how this class-bound differences in the experience of ageing are represented in the poetry of Tony Harrison. The tension between his working-class upbringing and his upper middle-class education feeds the core of his work. In some of the sonnets of the sequence "The school of eloquence" (1978), and in "v." (1985), Harrison depicts his father's later life. He reveals a lonely man, dislocated from his past lifestyle and out of place in a changing familial and social context. After the death of his wife and with his son (the poet) living thousands of kilometres away, the former baker finds himself alone in a transformed neighbourhood. Most of his acquaintances are dead or have left to "'Homes' and Old Folk's Flats" (Harrison 1978), and their houses are now mostly inhabited by people from other races and cultures. The poet tells how his father feels "squeezed by the unfamiliar," (Harrison 1985) and frightened by an increasing isolation. Even the shops, that had remained his only social meeting places, are gradually changing into different businesses, run by total strangers with whom he does not dare to exchange a single word. In later works such as *Under the Clock: New Poems* (2005) or in "Polygons" (2015), written by the poet in his late seventies, reflections about his own ageing process and later life show a very different experience. Notwithstanding the awareness of the inevitable changes brought about by the passage of time- the death of some coetaneous poets and friends and his own age-related physical decline - we can see the representation of a person able to enjoy some pleasures with nearly the same intensity as he had done in the past: a sunset in Greece, a glass of wine in good company and, very important, a prolific working life. These two different representations of the experience of old age, I argue, are linked to

the different life trajectories of father and son. The higher social status achieved by the poet, allows him for a better adaptation and fulfilment through his ageing process. It is an illustration of how social class structures fields such as education, health and economy and has a strong impact on the experience of later life (Walker and Foster 2006).

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### Orthographic Variation in Early Modern English: The Case of *-ise* vs. *-ize*

The suffixes *-ise* and *-ize* belong to the group of derivational affixes used for verb formation in English both with high-frequency verbs and rare coinages, as in *burglarize*, *modernize*, *anglicise*, etc. Even though the choice between *-ise* and *-ize* is elsewhere considered to depend on geographical preferences, the former in British English and the latter in American English, the exceptions are in many cases more common than the rule itself and, what is more important, an overuse of *-ize* is often criticised on stylistic grounds (Quirk et al. 1985: 1557-1558; Biber et al. 1999: 402; Todd and Hancock 2005: 293).

The suffix *-ize*, on the one hand, is a Greek verbal ending initially found in combination with Greek bases (i.e. *baptize*, *organize*, etc.), while the suffix *-ise* is etymologically connected with French verbs ending in *-iser* (i.e. *criticise*, *analyse*, etc.). In view of this, many grammars and usage guides have adopted a purist approach, thus proposing to spell the first group with *-ize* and the second with *-ise* (Alford 1864: 36). Unfortunately, this etymological rationale is, in many cases, opaque to the modern reader and, as a result, there has been some pressure to standardise on the <s> spelling in British English on the basis of the French suffix (Pink 1932: 87-88; Carney 1994: 433), while others, such as the OED, have opted to standardize on the <z> spelling on the grounds of its pronunciation /z/.

This orthographic variation may be traced back to the latter part of Middle English where the French suffix *-iser* was subjected to idiolectal variation, as in *sacrifise/sacrifize/sacrifise*. It was not until the 16th century that these suffixes begin to

proliferate with different bases on account of their different origin. The present paper, therefore, assesses the level of orthographic variation in the choice of these suffixes in early modern English with the following objectives: a) to evaluate their quantitative dimension in the period 1500-1700; b) to classify the bases in terms of their etymological origin; and c) to determine, if any, the socio-linguistic profile of the informants in the selection of a particular variant form. The data used as source of evidence come from the *Early Modern English Medical Texts* (for the period 1500-1700) and the *Corpus of Early English Correspondence* (for the period 1403-1800).

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### **'Between the Dee and the Don', the tailoring of meaning in Scottish Contemporary poetry: parallel structures and unexpected co-occurrences**

'We tend to think of meaning as being 'held' by the units of language, such as words, whilst the arrangement of those units, their structure, is simply a convenient storage-system for tidy containment of these meaningful units' (Jeffries 1998, 121). These are the opening lines of a book chapter within *Meaning in English* devoted to the value of structure to convey meaning. Framed in the area of stylistics, the linguistic analysis applied to the reading of the literary text, this paper aims at uncovering the textual patterns that underlie the semantic relations in a corpus of Scottish Contemporary poems, retrieved from the Scottish Poetry Library official website. Particular emphasis is thus laid on the interplay of the grammatical and lexico-semantic poetic licences that tailor the poems' messages of identity in relation to nationality, race, love, loss, gender, class, language, or family.

The analysis will focus on the use of parallel structures (Short 1996) and unexpected collocations (Jeffries and McIntyre 2010) as the basic linguistic strategy upon which the text meaning is built, focusing on those cases in which these structures run through the whole text. Particular attention lies on the construction of oppositional meaning through both textual and lexical triggers (Jeffries 2010, 28-53; Davies 2008), including negation, parallelism, coordination and comparatives in the first case, as well as explicit opposition

and conventional oppositions in the second. Combining a quantitative and qualitative analysis, the *Scottish Corpus of Texts and Speech* (SCOTS), available online since 2004 and including texts in Scottish English, varieties of contemporary Scots and some samples of Scottish Gaelic (Wendy and Corbett 2009, 14), will here be used as the linguistic evidence against which to check (in) frequent co-occurrences, both selectional restrictions and collocations, and the contribution of these paradigmatic choices along the syntagmatic structure to the poems meaning.

‘Between the Dee and the Don’, written by the present Scottish Makar Jackie Kay (Kay 2011), and a statement beyond categorisation and towards the embracing of opposites, is part of the corpus of Scottish Contemporary Poetry object of study, including an array of other Scottish voices such as Claire Askew, Carol Ann Duffy, John Glenday, Gerard Rochford, Katie Ailes or Alan Young.

In an essay entitled ‘Sobre sencillez’ (Benedetti 2007, 25-26), the Uruguayan writer praises the complexity and richness of simplicity, which may nonetheless be unjustly underestimated by literary critics in search of ‘poetas misteriosos, cuyas obras son comprendidas por muy pocos’. As an illustration of this simplicity elevated to its greatest communicative value, Benedetti refers to Baldomero Fernández Moreno and Antonio Machado. This paper shows that the enhanced simplicity of the above-mentioned Argentinian and Spanish poets, as well as Benedetti himself, is likewise to be found in Scottish Contemporary Poetry, in which creativeness and the dialogue between grammar and semantics play a major role. It is in the mastering of this conversation that Scottish Contemporary writers find their voice.

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**The Trauma of the Anthropocene: Anthro-decentric Posthumanity in Larissa  
Lai’s *Salt Fish Girl***

*Salt Fish Girl* has been described as a spliced narrative mirroring the structure of a dna sequence and thus “formally enact[ing] the novel’s meditation on genetic modification” (Huang 2016, 119): there are two parallel plots and narrative lines, with their own autodiegetic narrators, set in different continents and centuries –early 20<sup>th</sup> century China and mid 21<sup>st</sup> century Canada. The latter appears as a posthuman, post-national, dystopian cli-fi setting under the power of global corporations, characterized by the exploitation as slave workforce of thousands of Asian female clones manufactured with a minute percentage of freshwater carp genes, which conveniently deprives them of human rights. Besides, extreme pollution and climate change provoke a disproportionate increase in human infertility rates that scientists try to counter by implanting human genes into fruit species as fertility therapy for women who could not conceive. Yet, nature rebels as the wind-borne pollens cannot be contained by the capitalist-driven hetero-patriarchal scientific establishment, and natural cross-pollination gives place to a mutated species of durian fruit that makes women pregnant without the need of insemination.

In this scenario, and always starting from a narratological analysis of the text, my paper analyses Lai’s 2002 novel as fiction marked by the trauma of living in the Anthropocene, a term coined in 2000 by Crutzen and Stoermer to refer to a new geological era determined by the effects of human intervention on the environment (Dillon 2018), with the corollary threats of human extinction and the future inhabitability of planet Earth. For this purpose, I will adopt the lens of Braidotti’s posthuman theory and her post-anthropocentric approach to embodied difference in order to explore how the novel denounces the oppression of what lies beyond the scope of prescriptive definitions of humanity, and contemporary capitalism as a form of “bio-piracy” that “exploits the generative powers of women, animals, plants, genes and cells” (2013, 95). Significantly enough, both the techno-scientific economic establishment and traditional notions of humanity are challenged by the two female, lesbian, Asian protagonists: the clone with fish dna and her lover, conceived by her mother’s eating a genetically-modified durian. Following Braidotti, I will thus argue that *Salt Fish Girl* calls for the need to surpass the limits and ideological heritage of both neoclassical Humanism and anthropocentrism by doing away with the marginalization of the naturalized others (i.e., of non-human life on the Earth or *zoe* as opposed to human life or *bios*). In Lai’s novel, “human and anthropomorphic others are relocated in a continuum with non-anthropomorphic, animal or ‘earth’ others” (Braidotti 2013, 95): genetically modified racialized lesbian women and clones are part of the *zoe*-centred egalitarianism that displaces the supremacy and exclusiveness of *anthropos* in the nature-culture continuum. Thus, we can argue that *Salt Fish Girl* proposes an anthro-decentric – to use Luciano and Chen’s term (2015, 190) – view of *zoe* as the non-hierarchical conjunction of human and earth “others”, and the posthuman reconceptualization of the human as part of the nature-culture continuum advocated both by Braidotti and by Hayles.

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## Elizabethan Love Complaints and Ovid: The Metamorphosis of a Literary Genre

Complaint, by the Elizabethan Period, had diverged noticeably from its medieval antecedent which was rooted in the presumption of man's fallen condition and emphasized the moral corruption of human nature, the decay of the world, and what Chaucer in a ballad of his *Minor Poems* identified as man's 'lak of stedfastnesse'. Thus, apart from rekindling an interest in the Petrarchan sonnet with its weighty Neoplatonic and Ovidian formal overtones where, as in Surrey's *Complaint of the Lover Disdained* (1557), poets were given to the exploration of the complexities of love with particular interest in the woes of a neglected lover, the focus of Elizabethan poets, though retaining reminiscences of the very popular *Mirror for Magistrates* (1555) and *Fall of Princes* (1431), whose traditional morally earnest theme of 'contemptus mundi' still widely held the attention of readers, had gradually shifted under the prevailing influence of classical models, notably Ovid, toward the more lyric or narrative modes of an elegiac kind which lamented, among other things, the loss of a Golden Age and/or were keen to manifest the effects of love abused or betrayed as exemplified by Daniel's *Complaint of Rosamond* (1592), Shakespeare's *Lucrece* (1594), and Drayton's *Heroical Epistles* (1597), among others.

This paper, consequently, intends to explore the narrative associations between Ovid and Elizabethan Complaint Poetry to better understand its shapeshifting nature as evidenced, not only by two of Ovid's major works (*Metamorphosis* and *Heroides*), but by a thread of other related literary expressions generally of an Ovidian influence such as the aforementioned *Mirror for Magistrates* (1555), and Lydgate's *Fall of Princes* (1431), and also Boccaccio's *De Casibus Virorum Illustrium* (1355), Chaucer's *Monk's Tale* (1370), and other relevant medieval exemplary literature and speculum texts.

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## Identity Construction and Early Standard English: The Relevance of Communities of Practice

The development of a ‘third wave’ approach in sociolinguistic research has afforded a new view of language variation as practice inherent in the construction of both individual and group identities and in the enactment of social meaning (Eckert 2012). A key analytical construct in this respect is that of ‘community of practice’: a group of people linked by the pursuit of a joint enterprise, sharing a repertoire of resources, including linguistic ones, like code selection and the adoption of standard or non-standard forms of language, among others (Lave and Wenger 1991; Wenger 1998). Field research has also confirmed the relevance of this construct in the diffusion of variation, as part of a common, locally-constructed style: “it is in the process whereby an individual negotiates with his/her communities of practice that linguistic style is constructed and refined and patterns of variation are imbued with meaning” (Eckert 2000: 172). Communities of practice are therefore crucial for the diffusion of standard or non-standard practices, as part of the process of identity construction, and I believe that this tenet—which certainly holds for the present— could also be extended to the past, adding a new dimension to the historical study of standardisation.

Historically-oriented studies based on this construct are scarce, due to the obvious difficulties in reconstructing groups and, especially, identities and social meanings in past societies—see, however, for the history of English, Fitzmaurice (2010), Kopaczyk and Jucker (eds. 2013), and Conde-Silvestre (2016), among others. Nevertheless, evidence can be drawn from the extant collections of late Middle English and Early Modern English private correspondence, which, incidentally, belong with a crucial period in the early implementation of standard English. In my contribution I will attempt to reconstruct communities of practice enacted in some of these early letter collections. I will also analyse the linguistic resources that their members shared and compare them with other corpora of correspondence. My aim is to trace the rate of adoption of incipient standard features, particularly those determined by focusing or variant reduction. I believe that this micro-sociolinguistic analysis may help to see early standardisation in parallel to certain processes of identity construction.

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## Doing “cool stuff” vs hacer cosas interesantes: the Minecraft EULA and the Reluctant Translator

Within the world of videogames, Minecraft is a unique phenomenon, in terms of its widespread acceptance (for all ages, with millions of users, and even accepted and encouraged in teaching environments from very early stages), but also due to its approach to games in general. Created by Markus (“Notch”) Persson in 2011, a developer who explicitly questions the established notions of intellectual property and piracy, Minecraft is a game which allegedly promotes creativity among and proximity towards users. This is reflected in the Minecraft End-user Licence Agreement (EULA), which goes to great lengths to avoid the criticism often levelled at contracts and has chosen a marketing strategy which emphasizes its “indie” nature, unaffected by the fact that the creator (Mojang AB) has been acquired by Microsoft. In line with that strategy, in the Minecraft EULA, legalese, lack of clarity and excessively long sentences (leading to the so-called “no-reading problem”, Ayres 2014) are avoided; instead, extremely plain, at times even colloquial language is used, and the drafters create a “convivial” atmosphere (Brunon-Ernst 2015), with colloquialisms, direct address, semi-humorous remarks and even contractions. However, in English-speaking jurisdictions this is but an extreme application of an already existent tradition, that of plain language, which has gained explicit support by authorities (Williams 2015) and produced tangible results even in statutory instruments (Riera 2015). Unlike this, such movements have produced little, if any results in Spanish, and therefore a translator reproducing these simple language attempts might be producing an “unacceptable” target text, which might be received with reluctance by those commissioning the translation project. In our paper, through a parallel analysis, we shall show how the translator has taken a very conservative stance, remaining within “safe ground” as far as what EULAs is supposed to read like in Spanish, even if it entails losing the stylistic intention of the original: “general stuff” is rendered as *disposiciones generales*, “cool stuff” is simply “cosas interesantes”, and, of course (?), the

translator stays within the safe limits of *usted* for the user where the general tone of the original would be closer to a *tú*. We hope that this analysis provides further material for the debate on what “acceptability” in the target language means, and on what the role of the translator is within the general view of a “product” which includes all stages of the user process: if the marketing strategy of a videogame includes also the EULA, should the translator’s instructions (and powers) include going beyond what is seen as “translation” from the traditional, or even legal, point of view?

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### Models for the analysis of evil in modern narrative fiction

One of the main ways in which we interpret narrative fiction is in terms of good and evil. Good and evil are basic categories which originate in like and dislike but also exist as modal categories (axiomatic modality), and in addition function as foundations of ethics / morality. Given this fundamental character of good and evil, understandably, there is a considerable body of models of evil which can be used for literary analysis. However, while many individual authors have tried their hand at an explanation of evil (Aquinas, Neimann, Eagleton, Paulson, Midgley, Cole, McIntyre, Baron-Cohen, to name but a few), questions about their applicability and efficacy in narrative fiction are not usually asked. This paper would like to redress that situation.

The paper will start with a comparison of definitions of the terms ‘evil’ and ‘bad’ in the *OED* to show ways in which moral evil lives in productive tensions with lesser evils, the body, disease and defect. I will then propose basic ways in which we distinguish between pre-modern and modern evil, both theoretically through concepts like ‘defilement’ (Ricoeur 1969), the distinction between ‘natural’ and ‘moral’ evil (Neimann 2002), and the mindframe behind such distinctions (McKeon 2005) and practically, through a brief reference to *Beowulf* and its cinematic reworking by Zemeckis. I will also briefly refer to Leibniz’s ‘metaphysical evil’ to show how it provides emotional colouring rather than a fully-fledged concept of evil in contemporary fiction. To do so I will briefly look at Joyce Carol Oates’ short story “Heat”.

I will show how certain approaches (Cole 2006, Neimann 2002) coalesce in the need and refusal to understand evil, and how, while theoretically we seem to agree on the need to understand, in practice narrative fiction seems to thrive on the refusal. I will try to show how this works by briefly pointing out relevant passages from Graham Swift's *Waterland* (1983) and his later, less successful *The Light of Day* (2003). I will also show how this ambiguity between understanding and not understanding tails in with the way basic models of evil (Cole 2006, Baron-Cohen 2011) offer surprising parallels with ways of thinking about character analysis, especially through the concepts of 'intention' and 'motivation' (Dolezel 1998). I will then present two complementary models of evil – cultural-semantic (Candel 2013) and psychoanalytic (Riemann 2009) – and show how they can work together in Poe's "Fall of the House of Usher". Finally, I will draw on clinical (Baron-Cohen 2011) Darwinistic (Midgley 1984) and 'systematic' accounts of evil (Arendt 1963, Eagleton 2010, McIntyre 2007) to show accounts of evil which may be difficult to portray in fiction because they may in some way go against the needs of fiction with regard to narrative tension.

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## Trauma after a Life of Torture in Irish Magdalene Asylums: Magdalene Survivors' Testimonies

Nancy Costello, Kathleen Legg and Marina Gambold are just a few of the thousands of Irish women who experienced a tortuous life in Industrial schools and Magdalene asylums. As we know from historical records offered by scholars—Maria Luddy, James Smith and Frances Finnegan—, these religious institutions were supposed to offer shelter and help to “deviant” women. Yet, the sad reality is that the vast majority was

incarcerated against their will, used as slave force and abused. The testimonies of some survivors are gathered in O’Riordan and Leonard’s book *Whispering Hope* and in O’Donnell, Pembroke and McGettrick’s UCD Oral Archive in an attempt to make the Irish past public and to challenge the power authority which imposed silence on those women. As Butler claims, not everyone achieves public recognition and visibility in society; as social and political beings, we are produced, recognized and represented by power but those excluded from the social system fail to be represented and to be considered human (Butler, 2006, *Precarious Life*, 147). In a Catholic country like Ireland where “fallen women” were removed from public view and confined in reformatory institutions to correct their immoral behaviour, where they suffered physical, psychological and sexual abuse, it is not surprising that the Church has maintained silence about these women and what they lived inside these institutions. Yet, survivors have broken their silence now supported by society and several organisations which are fighting to achieve compensation and restoration for them. Through these testimonies women seek recognition in their community alluding to the necessity of not forgetting the past, of knowing the truth and of not committing the same mistakes again. A battle has started to achieve implementation plans, to break the silence, to restore their denied identities and voices, and to help these victims in their healing of a traumatic past (Herman; Kaplan; Caruth).

Following Trauma Studies, my intention in this article is to delve into the afterwards of a life of incarceration, from the perspective of the sufferer, to see the trauma caused in these women and how they respond to it. I will make a defence of testimonies as reliable sources of information; they have enabled the public to revisit and understand the past and they have also granted the opportunity to these survivors to be heard. Finally, I will examine if the Irish Church and the state, as the perpetrators of this historical crime, have contributed to the healing process Magdalene survivors are engaged in.

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## Poetry in a First-Aid Tin: Quandaries of Ethical Solicitation in Recent Canadian Fiction

In the midst of the present time of antagonistic impulses of economic, political and cultural border erasure and parallel construction, few dare to question the global dimension of recent Canadian literature and the wide range of implications that such a circumstance has brought about for the performance of the *Canadian* nation and the ideological morphology of the nation-state. This paper analyses a sample of 21<sup>st</sup>-century Canadian narratives *vis-à-vis* the Butlerian principle of ethical solicitation to discern what that involvement with distant settings and stories from elsewhere, local conflicts internationally echoed and peoples on the move, can unveil for Canada and its present-day ethics of cohabitation, as built on pillars of solidarity within and beyond its geopolitical boundaries.

First, a number of Canadian narratives published between the turn of the century and the present day are under scrutiny to shed light on how they display a number of moves that negotiate proximity and distance to reflect on issues of personal and group responsibility, obligation, agency and intervention, all of which settle beyond personal consent. These concerns, on the other hand, situate Canadian fictions from the edge of the century onwards on an abiding dynamics of flow as corner stone for a continuous redrawing of coordinates of citizenship and belonging that has sharpened further the mandatory premises of the state-sanctioned multicultural policies. From a vantage point mounted on the conflicts from elsewhere, these narratives also impel an act of self-examination within the boundaries of the Canadian state for its complicate articulations of respect and visibility of difference: within a benevolent state that grants asylum to refugees, is belonging also granted efficiently? How is bounded ethics implemented in these fictions that rely on an intimate dialogue with the other? In the wake of these 21<sup>st</sup>-century global communities, are new technologies of boundary reinforcement devised in the pages of these narratives?

Finally, Catherine Bush's *The Rules of Engagement* (2000) is given some critical attention for its paradigmatic engagement with ethical solicitation and the quandaries tethered to an explicit involvement with the other. As many other recent narratives, it unfolds a panorama of Canadianness in revision, which is contributed by its active participation in the global scenes of a convoluted present. That moment, however, seems adequate for the global imaginary to spark a reconceptualization of Canadianness. This process, which interrogates the efficiency and the actuality of a neoliberal integration, is in the end proposing a trip to the foundations of the national self to investigate why any identity relies on a dialogue with the other within safe limits, far from the terrifying disidentification.

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### ***'The War Can't Explain you forever': Memory and Vietnam Trauma across Geo-Cultural Divides in Two Canadian Narratives***

To judge from recent Canadian literary awards lists, the American experience in the Vietnam War has hold sway firmly in the national imaginary and has been narrated vigorously. The other side of the border was an alluring attraction for those US men drafted, and, for Canadians, historically under the scope of American news, the experience proved a remarkable historical landmark of insistent echoes in its southern neighbour's national spirit and its performance invigorated anew. It is far from strange, therefore, that the dual politics of location of a number of contemporary Canadian narratives dealing and engaging with war experiences render their pages a fertile ground for multifaceted approaches to the power of trauma, cultural shock and irreducible distance. These factors undoubtedly add on the complexity of testimonial narratives and their imprint within postcolonial frames.

This paper analyses the impossible testimonial expression of the Vietnam trauma in two Giller-Prize winning novels, David Bergen's *The Time in Between* (2006) and Johanna Skibsrud's *The Sentimentalists* (2009). Structurally speaking, both of them are moored to and pursue an efficient reconstruction of suppressed events that appears slippery all along, and eventually, improbable. Both spread the aura of trauma across generations, cultures and the Pacific divide to question its bridging potential and highlight its timeless presence and absence. In their back-and-forth narrative progress, they undermine the linearity of an episodic narration and draw attention to their fallibility and futile attempts at affirming memory and the subject. Instead, from their self-reflexive stance, they underline the erasure of their subject (matter) and the cornerstone of their traumatic formations to hint an overall defiance of representation.

No less important, the troubled position of Bergen's and Skibsrud's novels – outsiders in the US market, writing on a recent national icon from outside in; midway between Canada and the States, but centrally nourished by a tellingly American narrative of (neo) imperialist overtones- also enables a number of strategic questions: are they more

effective in their postcolonial approaches to the impulses that underlie their narrations when situated within the Canadian tradition and supported by the institutionalised Giller establishment? Do they subvert aptly the Eurocentric roots of trauma theory from the apparent trends of Canadian internationalism of which they seem to be a part? In their representation of the lives of former US GIs in hindsight, do they competently display a critical examination of cultural borders from the present of their intended reconstruction? All these queries punctuate an updated reading of Vietnam traumas that, however, is paradoxically nurtured by how the contextual tradition in which it is *naturally* ingrained is launched into a global arena. Such a circumstance tangentially insists also on the hand-in-hand, US/Canada common position brandished when faced with events of global dimensions that in various forms unsettle the firmness of national and political frontiers.

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### **Henry Fielding's Political Satire in *The Tragedy of Tragedies, or, The Life and Death of Tom Thumb the Great***

Henry Fielding's use of political satire is one of the most characteristic elements of his literary production, especially during his late years. His political commentary garnered him some enemies in high places, all the way to Prime Minister Robert Walpole. Under the mandate of the Whiggish Walpole, he was even excluded from consideration for Poet Laureate, along with other great writers like Pope or Swift, due to his overly Tory ideology. It was actually his lifelong enemy, Colley Cibber, who received this honor instead, which only exacerbated Henry's already notable discontent with the establishment and fueled his satirical writings.

As the comedic genre moved away from the earthly humour of Restoration “low comedies” to promote more subtle and refined entertainments, Fielding’s comedy might be regarded an odd alignment akin to “the humour of the town”, a literary practice which had been highly criticised by the literary elite, from Spenser to Dryden. But Fielding’s mastery of the language managed to dexterously combine the comical trappings of “low humour” with the intellectual satire of 17<sup>th</sup> century drama to create a biting and hugely successful critical theatre. Perhaps the most evident result of this is his 1731 comedy, *The Tragedy of Tragedies, or, The Life and Death of Tom Thumb the Great*.

In spite of the apparently open criticism of Walpole’s administration in this play, it is not an easy task to cast Fielding into a strict Tory viewpoint. Due to the lack of first-hand documents that would confirm his political leanings, one must look towards his literary production, which often oscillates between one side and the other. In fact, based on family tradition, he should have been a Whig (Simpson, 34), but he leaves us ambiguous clues throughout his work. Besides, his criticism does not target the political administration exclusively: Fielding also attacks the cultural elite of his time to which he was supposed to belong, but which, to him, suffered the same affectations of the political establishment (Irwin, 168-170). Some even argue that his use of political satire might answer to stylistic experiments which served as a transition of sorts in his literature (Cleary, 36), but the truth is that towards the end of the 1730s, when his texts are openly critical of the political scene, his name becomes increasingly popular in the streets and salons of London.

Therefore, this investigation will argue that the value of *The Tragedy of Tragedies* as a literary satire lies on Fielding’s handling of an often denosted but popular theatrical vehicle to articulate a powerful ideological commentary about the social and political status quo in England shortly after the coronation of a new Hanoverian monarch, and not as much as a political manifesto as is often considered.

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## A stage of her own: Elizabeth Macauley and *The Difficulties and Dangers of a Theatrical Life* (1810)

The main purpose of this paper is to present the ongoing research project for my doctoral thesis, which focuses on the life of Miss Elizabeth Wright Macauley (1785?-1837) and her written production of pamphlets, which is closely related to her career as an actress.

The works written by her contemporaries they are few and far between – there is an entry in the fourth volume of *Oxberry's Dramatic Biography and Histrionic Anecdotes* (1826) that gives a brief account of her life and career, along with some curious facts. There is also a succinct paragraph about Miss Macauley in volume IV of Putnam's *Home Cyclopaedia in Six Volumes* (1852), but none of them offers in-depth information about her work and writings.

As for her own works, Elizabeth Macauley wrote a number of them throughout her life, although the ones my study involves are the three pamphlets and the autobiographical memoirs that were published between 1810 and 1835. During this span of twenty-five years, Miss Macauley was one of the first actresses to write about the setbacks she had experienced being a working woman in the theatre. She addressed herself to the public, looking to expose the truth of what she had been and was going through, and acquire justice by obtaining their favour. This was something quite unprecedented at the time.

The most important aspects of my study have to do, therefore, with the poor work situation of actresses during the late eighteenth and early nineteenth centuries. I will also focus on the occupational inequality between the actress and her male counterparts – actors and actor-managers, who were usually in charge of venues and theatre companies– as well as on the lack of regard to the actress' personal and labour rights. These rights were often overlooked and women were forced to work under perilous conditions, while suffering from illness or any other sort of incapacitation. Elizabeth Wright Macauley took to writing after living through this kind of mistreatments, unwilling to let it go unnoticed by the public. However, as was usual whenever a woman published something under her real name, her testimonies always were to be preceded by a document that stated the truth of the narrated facts.

Because of this, the fact that Miss Macauley decided to speak out publicly and take a stand against this in her time, when women faced even more difficulties than now, is of great significance and worthy of being explored.

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## From Past to Present: (Re)considering History through Trauma in Kim Thuy's *Ru* (2009)

Since the 1990s, the field of trauma studies has become a relevant theoretical framework for the analysis of texts which recover cultural memories often suppressed because of social or political constraints. Trauma theorists have often focused on the figure of trauma victims and their tendency to forget the painful memories of the past in order to continue with their own lives. However, as Freud demonstrates, these memories are bound to reappear in the form of posttraumatic symptoms triggered by stimuli of the past that occasion outbursts of both psychological and physical violence. Such adversities lead trauma victims to develop resilient mechanisms not only to cope with trauma, but also, and most importantly, to “bounc[e] back stronger than before,” as Sarah Bracke puts it (2016, 62). Resilience here brings about an ethical dimension through which victims can adapt and reintegrate into a particular society.

In this context, trauma fiction emerges as a means whereby victims can make sense of what happened in the past in order to integrate it into the individual's conscious existence. As Walter B. Michaels argues, “it is only when the events of the past can be imagined not only to have consequences for the present but to live on in the present that they can become part of our experience and can testify to who we are” (quoted in Vickroy 2002, 3). The historian and theorist Dominick LaCapra (2001) provides two closely related processes, namely, acting-out and working-through, whereby victims can recover a sense of self and agency. Thus, trauma fiction plays a crucial role not only in the reconsideration of the past and alleviation of the symptoms of traumatic memories but also, and most importantly, in the creation of a space where the obscure episodes and emotions of trauma victims can be narrated and empathically perceived by readers.

Building on this body of work, this paper analyzes Kim Thuy's first novel, *Ru* (2009), which won the 2010 Governor General's Award for French-language Fiction, through the lens of trauma theory. *Ru* is considered the first Vietnamese Canadian novel which portrays the life of a refugee who fled Vietnam by boat at the age of ten. My aim with this paper is to analyze the main techniques used by the author to create a narrative that showcases the emotional chaos of war survivors. By analyzing the stylistic devices used by Thuy to reproduce trauma, this approach may reveal the main strategies of resilience used by the protagonist to overcome her situation. Therefore, my analysis will demonstrate that by writing a novel about the unresolved effects of the past, the author emphasizes the ethical dimension of trauma fiction and elicits emotions that challenge the reader to reconsider and redefine the essence of humanity.

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### Formerly Impersonal Verbs of desire in Early Modern English: A Case Study of *hunger*

This paper is concerned with the development of formerly impersonal verbs of desire, an example of which is given in (1):

- (1) Hine þyrste hwylum [and] hwilum **hingrode**  
he-acc thirsted-3sg sometimes and sometimes hungered-3sg  
'Sometimes he felt thirst and at other times hunger'  
[WHom 6 [0063 (168)]; in Möhlig-Falke 2012: 122; emphasis mine]

The impersonal construction in (1) was frequent in Old and Middle English. Morphosyntactically, it contains a finite verb inflected for the third person singular, but lacks a subject marked for the nominative case controlling verbal agreement. The impersonal construction began to decrease in frequency between 1400 and 1500 (van der Gaaf 1904: 142; Allen 1995: 267-283, 441-442). Although traditional accounts generally link this decline to the deep morphosyntactic transformations that took place during Middle English (e.g., Allen 1995), recent investigations tend to place the focus on the interaction between impersonal verbs and constructional meaning (e.g., Trousdale 2008; Möhlig-Falke 2012; Miura 2015).

Miura (2015) performs a study in lexical semantics focused on Middle English verbs of emotion, excluding verbs of desire from her investigation. The present paper approaches the study of *hunger* (< OE *hyngnan*) as representative of the latter class of verbs, identified in Levin (1993: 244). *Hunger* is an impersonal verb in origin which developed as an experiencer-subject verb as it shifted to the personal construction. This syntactic development is the main focus of my research, which has the following aims: (i) to carry out a large corpus-based study of the development of *hunger* in the Early Modern English period (c.1500 – c.1700), paying attention to the range of complementation patterns documented for each of the senses of the verb; (ii) to observe the frequency of the complementation patterns; (iii) to provide a diachronic account of the syntactic development of the verb. The data have been retrieved from *EEBOCorp 1.0* (525 million words), and the examples have been manually analysed.

Preliminary results show that patterns with a direct object (e.g., EModE *To all that hunger and thyrst the glorye of God*) decrease dramatically over time, whereas patterns with prepositional complements (e.g., EModE ... *a greate parte of the Christian mans blesse and felicitie is to hungre after that breade of the mynd*) gain ground significantly. Thus, it can be observed that, as *hunger* shifted from impersonal to personal constructions, it also joined the prepositional class. This development seems to have affected a good many verbs of desire in the history of English (e.g., *hope*, *pray*, or *wish*), and it may be interpreted in terms of low or reduced transitivity (Hopper & Thompson 1980: 262-263).

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### **The Integrated Plurilingual Approach: A case study in a multilingual English classroom**

Language policies at schools around the world are gradually being adapted to new migratory flows (see Cenoz & Gorter, 2013; Meier, 2017, among others). In our context, even if English is still considered as the only (or main) foreign language to be taught, children of migrant families come to the school system with their own L1s and cultures, a fact which has generally been overlooked until recently. The Integrated Plurilingual Approach (IPA) (Esteve et al., 2017) is gaining ground as the new pedagogical perspective which focuses on intercultural communication by taking into account the student's own linguistic repertoire and, hence, it is defended, by enhancing the learning of additional languages. As Esteve et al. (2017: 157) state, the IPA "conceives of language as a semiotic system where meaning creation through linguistic elements stands above attention to form".

The present proposal is part of an ongoing project (FFI XXX - anonymised) on the implementation of the IPA in a number of primary and secondary schools with a high immigration rate in Catalonia, and so a wide variety of languages in the English classroom (FFI XXX - anonymised). One of the key factors of the study lies on the analysis of the beliefs on plurilingualism and the degree of language awareness on the part of both teachers and students, and ultimately, on parents as well. To this aim, a questionnaire was created and answered before and after the implementation of the intervention in the English classroom carried out at two different phases during the academic years 2016-2018. One of the parts in the questionnaire consisted of twelve statements with which students had to agree by using a four-point scale that ranged from “I completely agree” to “I don’t agree at all”; another part asked them whether they would like to have activities that included their own L1s in the English class, as proposed in González-Davies (2014).

The present qualitative analysis focuses on the answers provided to these two parts by twenty-two grade-6 learners from one of the schools participating in the project; that class represented eight different L1s besides Catalan and Spanish and had six home multilingual learners. Our results suggest that, by empowering the students’ first languages with the use of the whole linguistic repertoire in the English classroom, the implementation of the IPA yields positive changes in relation to intercultural communication, language awareness and motivation. This is specially evident in the beliefs held by the multilingual learners in the sample. Further analysis will focus on the effects on the level of proficiency in English, Catalan and Spanish, which is still the ultimate goal for language learning in the school curriculum nowadays.

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**VICENTE CHACÓN CARMONA & M.<sup>a</sup> JOSÉ GÓMEZ CALDERÓN** (University of Seville, Spain): Integrating Content and Language in the Medieval English Literature Classroom. See Gómez Calderón.



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## Sense of Agency and the Role of Entertainment in *Infinite Jest's* "Living Dead"

This paper attempts to betoken the relevance of emotions in the representation of the body and in the 'reviving' of the self in David Foster Wallace's *Infinite Jest*. The novel discerns a world where the oversaturation of choices in entertainment has reversed a tradition of ennui and addiction as part of the hedonistic search for pleasure. This is of a particular importance to the understanding of the destruction of the self which is consequently framed in the paradoxically position of the 'abject', as one who rejects the self over unreachable pleasure.

On the basis of this new definition of entertainment, characters are annularly entrapped in non-agent actions to escape this deadly and stultifying entertainment (through sports, media and/or drugs). Moreover, entertainment invalidates its original meaning as it evokes no true stimuli in the characters in the novel. This significantly shows how individuals are unable to feel any emotion or attachment to the external world.

As a consequence, their mind is prothesized and has lost control over the body which thus suggestively explains why bodies in the novel are described as malleable, machine-like and deformed. This can be enlightened from a neuropsychologist perspective with the claim that emotions play a key role in representing the body. If one feels a detachment from the body and no 'sense of agency', one may state to feel non-existent or dead as no external stimuli evokes emotions in them.

This paper will discuss how David Foster Wallace's portrayal may suggest that characters suffer from Cotard delusion. The world in *Infinite Jest* is a vapid oversaturation of annular choices where individuals in the search of hedonistic pleasure reject their self as "the choice for death of the head by pleasure" (IJ 319). However, the lack of emotional response to environmental stimuli hampers a correct representation of body. Bodies have become prothesized parts, malleable and deformed where the mind fails to feel bodily emotions or connections. Cotard syndrome helps to reveal how this lack of emotions disables a correct representation of the body giving way to the belief that one may be dead, non-existent or deformed. Characters take on an obsessive compulsive trait to regain a sense of agency however in this iterative attempt they become even more detached from the whole. In this quest, they attempt to install feelings and thus their self back to their body with the use of masks, made-up feelings and through mind-body hybrid pain as one character states "have every limb of your body ache like a migraine" (IJ 175). Characters are in a constant and necessary struggle to identify the most fundamental sings of their selfhood to prove that they exist. This debate proves that the self is not a monolithic entity and that it is bound up in concepts of organic and non-organic. The discussion will lay on how *Infinite Jest* is a novel, among other things, about the struggle to regain feeling and the lost self from a body perspective and its validating connection to the mind.

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## Analysing Lingua Franca Partnerships in Telecollaboration among Primary Education Students

Most of the studies related to online virtual exchanges, or telecollaboration, take place in the context of higher education while others take into account telecollaboration in secondary education (Hewitt & Brett, 2007; Su, Bonk, Magjuka, Xiaojing, & Lee, 2005; Author & Author, 2015). However, there exists a dearth of studies on the implementation of virtual exchanges among students in primary education. In this sense, the originality of this study is that it attempts to shed light on the adequacy of telecollaboration as a learning tool in primary education.

Our contribution reports on a telecollaborative exchange that has taken place in the context of the European Erasmus+ TeCoLa project<sup>1</sup>. This partnership involves Spanish and French primary education students studying English as a foreign language in schools where CLIL methodologies are employed. The students participated in a lingua franca partnership (Kohn & Hoffstaedter, 2017) from March to June, 2018.

In our talk, we will present a description of the different tasks, both synchronous and asynchronous, that the participants carried out in the context of the partnership (in the pre- and post-task phases) and an analysis of the transcription of the videoconference, which constituted the main task in this telecollaborative exchange. The results of the analysis of the transcription are backed up by questionnaires given to the students before and after the exchange proper, observation of the sessions and interviews with the teachers and the students.

From the results of the questionnaire administered before the exchange, we can see that the pupils expectations regarding telecollaboration had to do mainly with learning about cultural aspects of the foreign country and that most of the pupils thought that doing

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<sup>1</sup> TeCoLa: Pedagogical Differentiation through Telecollaboration and Gaming for Intercultural and Content Integrated Language Teaching (<https://sites.google.com/site/tecolaproject/>)

tasks with foreign peers would improve their English speaking skills. We were surprised that most of the students (92%) thought that recording the videoconference session would be a great idea to check if they performed well or if they needed some improvement. The results of the questionnaire after the main task corroborate the positive attitude of the students towards the telecollaborative experience. The data from the transcription (c. 3600 words) that we will provide, will show that pupils in primary education manage negotiation of meaning (NoM) (Varonis and Gass, 1985; Long, 1983; Lee, 2001; Smith, 2005) and facework (Goffman ([1955, 1956] 1967; Brown & Levinson, 1987; Penman, 1990) somewhat differently from the students in secondary education that we analysed in previous studies. As we will see in our presentation, the pupils appear to be very concerned about following the task instructions much more closely than teenagers in previous studies did. Finally, we also observed that they depend on their teachers much more than the teenagers in previous studies and they immediately resort to them when they have a communication or technical problem.

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**One Nation Under a Groove? Readings of Music and Identity in Sefi Atta's *A Bit of Difference* (2013)**

This proposal seeks to analyse Sefi Atta's uses of music in her last novel *A Bit of Difference*. Each of Atta's references to music are not casual and bear sociohistorical implications. Listening to music reveals political and ideological affiliations across countries and cultures. The main character, Deola, was born in Nigeria, grew up in England and occasionally travels to the United States on business trips through the Non-Profit Organization she works for. The novel is set right after September 11 2001, which ignited a period of international surveillance, the war on terror and the rise of political conservatism. The first part of the essay briefly presents the critical and theoretical readings of music that highlight its cultural and political meanings, as well as the dialogue between music, African and African American literatures (Gilroy; Rice; Fae Bushnell; Lovesey). The second part focuses on the representations of music and identity in Atta's novel. On the one hand, African American music is associated to ideas of nationalism and political activism in post-independence Lagos: "'Ain't No Stopping Us Now' [...] almost brought their little section of Lagos to a standstill and 'One Nation Under a Groove' ruled for years" (Atta 2013, 85-86). "Ain't No Stoppin' Us Now" was a song released in 1979 by R&B duo McFadden and Whitehead and, after its exponential success, it was considered "the new black national anthem" in the United States (Jackson 2004, 228). "One Nation Under a Groove" was launched a year earlier through the Motown Records, one of the most influential black-owned businesses in the history of the U.S., it became funk singer George Clinton's emblematic plead to a more inclusive society. Being part of the oil-boomer generation and as a member of the privileged Ikoyi, Deola acknowledges that the chants of Nigerian nationalism (influenced by African American music), moved on to others of international resonance, but less politically charged. Deola embodies the Afropolitan citizen that Taiye Selasi described in her landmark essay "Bye-Bye, Babar (Or: What is an Afropolitan)," where musical allusions are also relevant. Through a close reading of characters and the music they listen to, ideas of identity, tradition, appropriation and counterculture are shrewdly exposed in the novel. Music is also linked to the business of humanitarianism; Atta refers to the fictional Nigerian rap star they hire for the HIV awareness campaign called "Africa Beat." Hence, the global and the local are confronted through the meanings of music, which bring to the fore the complexities of contemporary Nigeria and their citizens living there and abroad.

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## Postmodern Liminality and Posthuman Processing in the Narratives of the Rocket: Chabon's *Moonglow* and Pynchon's *Gravity's Rainbow*

This paper starts by exploring Michael Chabon's strategic use in his novel *Moonglow* of notions related to memory, amnesia and historiographic metafiction, and his intertextual borrowing from Pynchon's narrative of Slothrop in *Gravity's Rainbow*. Both the narrator's grandfather in Chabon's book and the protagonist of Pynchon's masterpiece share the same quest for information on the V-2 rocket when WW2 is coming to its end in Europe, a quest that in both cases highlights its own representational rather than actual value thanks to the use of stylistic strategies that ultimately put into question our capacity to know the past and its present consequences.

Then, the analysis focuses on the different styles used by Chabon and by Pynchon to present the same historic issue—the V-2 and the beginning of the American rocket project—while also advancing a contextual reason for such difference. In his alleged memoir but unreliable realist narrative, Chabon explicitly addresses some of the most notorious ideas Pynchon had put forward in the more complex, difficult and experimental style of his masterwork: that von Braun was intrinsically a Nazi, that landing on the Moon had meant experimenting with the destructive power of the rocket on Great Britain in its original version as A4 or V-2 and that categorical thinking may not be a good tool to analyze reality—as postmodern art systematically argued—but the rocket is and has always been a pending danger (see Herman & Weisenburger 2013, 218-19). In his novel, Chabon uses a homodiegetic narrator—his pseudo-persona Mike Chabon—to inform his contemporary readers of the collectively forgotten notion that von Braun and the American rocket project had their origin in Nazism. Along his narrative, Mike remembers a number of conversations with his grandfather, who in turn remembers different episodes of his life, both as a young and an old man. To the grandfather's views, Mike adds other comments and storylines from his grandmother and mother. In this manner, Chabon's narrator functions as a typical posthuman processor of information (Hayles 1999, 7; Braidotti 2013, 35) who, however, fails in his ultimate aim to know the truth; he processes information from the past, directly provided by his relatives' different perspectives, but even so he finds serious difficulties along the way to validate such information. The result, as also happens in Pynchon's book, is that Chabon's narrative style becomes a powerful tool to blur the categorical limits imposed by traditional reading, but while Pynchon is more encompassing in his aims and uses his style to crash traditional beliefs on History and the human subject, Chabon collects from Pynchon's but puts the emphasis on the (un)truthfulness of his narrator's activity of processing a type of information which also focuses on human emotions and personal (hi)stories, with specific traumatic events helping to explain both his family's history and his epistemological difficulties. Accordingly, *Moonglow* invites two different categories of readers, the postmodern and the posthuman, to trace the specters (see Punday 2003) from the historic, personal, and literary pasts.

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### **"Thou (...) art indeed able to corrupt a saint" (1.2.87-8): Re-Reading Shakespeare's *1 Henry IV***

Of the many difficult aspects translators must overcome in order to achieve a faithful rendering of any literary text, the intertextual traces that permeate such texts are undoubtedly the most challenging. Early Modern drama has not been deeply studied from the tenets of the theory of intertextuality, yet this is indeed of the utmost importance in order to achieve a worthy translation. In fact, Shakespeare's *1 Henry IV* provides intertextual examples that mirror the social context of Elizabethan England framed within a 14<sup>th</sup>-century mediaeval setting. The hypothesis presented here is that a linguistic analysis of one the most important character from these two plays, Jack Falstaff, can shed light on the importance of the theory of intertextuality and the biblical traces on which Falstaff's utterances are based. This presentation analyzes stylistic aspects of the times Falstaff swears, insults his interlocutors or disguises his acts; and, for doing so, he borrows from the Books of the Bible. Indeed, it is particularly interesting that Falstaff is the character who employs biblical references in a higher number of cases; because, if we were to use a trite distinction, which classifies Shakespearean characters into modern or mediaeval ones, Falstaff would represent one of the most modern, realistic, pragmatic and down-to-earth individuals in the whole tetralogy. When he reflects upon honour: "What is honour? A word. What is in that word 'honour'? What is that 'honour'? Air" (*1 Henry IV*, 5.1.132-5), he indicates his relative disinterest in mediaeval affairs, and exposes his mundane and pragmatic approach to life. As a matter of fact, an abundant use of biblical references helps to portray this character. However, when one contrasts the original speech uttered by Falstaff and its Spanish equivalent found in translations, it becomes patent that translation requires a full understanding of the intertexts of a play, especially when the representation of history or culture depends so heavily on the intertextuality which structures the play's language. Indeed, some of Falstaff's intertextual texts, which satirise Puritanism, could be seen as untranslatable intertexts. For instance, even Falstaff's original name, Oldcastle, is in itself an untranslatable name, with no Spanish equivalent. Concluding remarks show that this linguistic deficiency should be compensated for in translation by reflecting the meaning through Falstaff's interventions, and prove that Falstaff's intertexts are a valid example of the process of re-contextualisation or re-'culturalization'. Furthermore, it is proven that, whether we like it or not, the influence the Bible had, and still has, on Shakespeare's writings is

undeniable and it needs to be taken into account in order to bring Shakespeare's plays to the stage.

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### A Lexicalist, Hybrid Grammar

Some linguistic frameworks attribute most computational tasks to the lexicon while leaving little to the syntactic, the semantic, and other possible levels of representation – what some call the grammar, thus establishing a dichotomy between the lexicon and the grammar proper. Some frameworks even substitute the grammar for one, very rich, lexicon (cf. Lexical Functional Grammar as in Kaplan & Bresnan 1982, Autolexical Syntax in Sadock 1991, Jackendoff 2002, Culicover & Jackendoff 2005, and Jackendoff 2010). This paper discusses the compatibility of an all-informative lexicon typical of a lexicalist grammar, on the one hand, and of a non-derivational, though directional model of grammar, on the other – what I will call a hybrid model of grammar.

I will advocate for a lexicon that contains information for each level of representation in a way that is typical of more lexicalist approaches allowing for mismatches in hybrid frameworks such as Functional Discourse Grammar (FDG, Hengeveld & Mackenzie 2008, 2010). In line with this framework, I will thus argue that a lexical entry must contain all and only necessary information – semantic information for the semantic level, syntactic information for the syntactic level, and so on, if such information is indeed needed. Absent levels of representation will therefore be permitted, which will create mismatches between them.

I will claim that, for such hybrid frameworks, the lexicon is not to be seen as a separate component that provides whole lexical blocks to be inserted into one level of the grammar, but rather as packages of different types of information that interface with the grammar directly feeding the relevant grammatical operation. I will also argue that such an approach to the lexicon, typical of a more lexicalist approach, is compatible with a directional organization of grammatical architecture – i.e. whereby computation has one or more preferred source levels and one or more target levels of representation – as long

as the framework is non-derivational – i.e. it has independent levels of representation and independent sets of primitives for each of them.

Finally, I will advocate for an architecture of grammar whereby inter-level interfaces play a great role in joining syntactic, semantic and phonological information and the lexicon is also made of rules that play the same role – i.e. to link semantic, syntactic and phonological information – as presented in Jackendoff's Parallel Architecture (Culicover & Jackendoff 2005, Jackendoff 2010) such that the ontological distinction between grammatical rules and words - interface rules - disappears.

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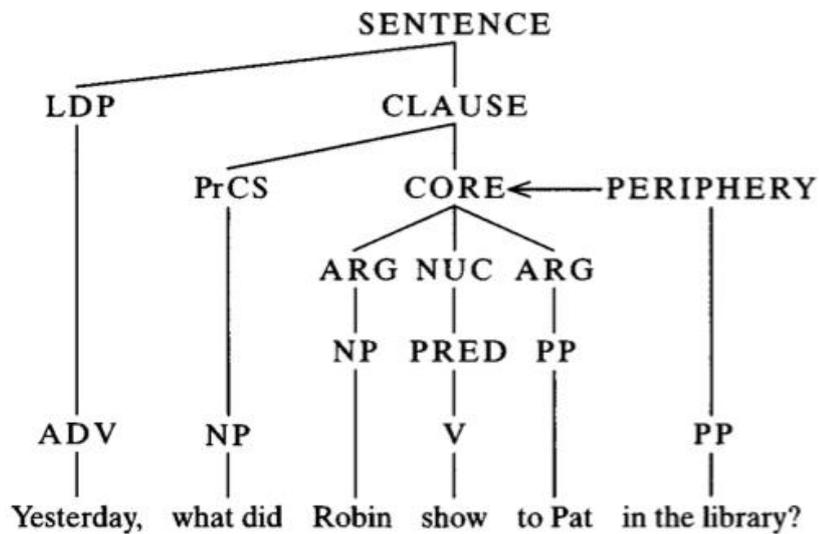
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## Adverbials in Role and Reference Grammar: Towards a Three-Layered Proposal

The goal of this presentation is to offer a proposal for the syntactic and semantic analysis of adverbials based on the description for such optional constituents provided in Van Valin (2005).

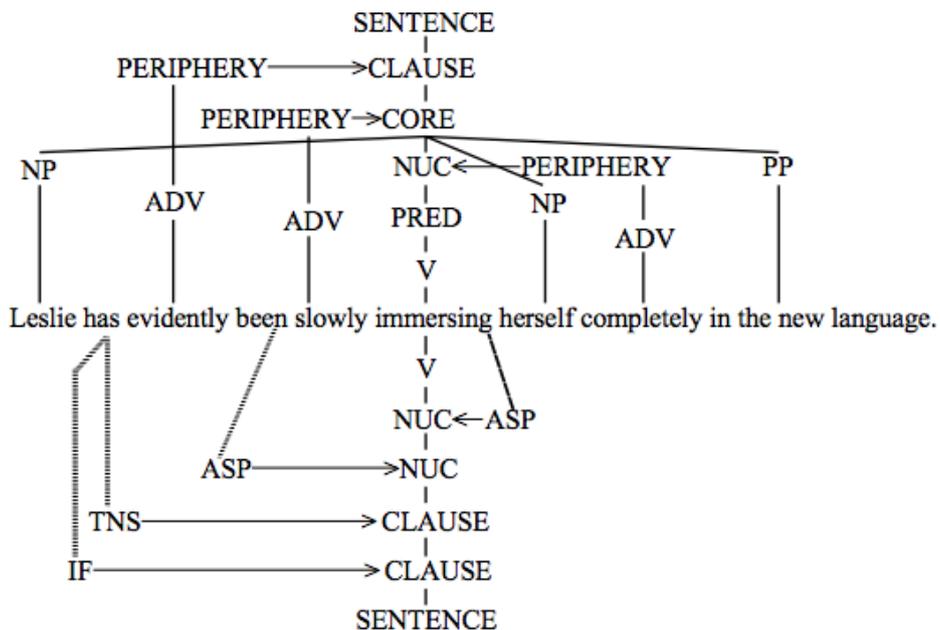
The RRG syntactic representation of sentences is primarily based on the Layered Structure of the Clause (LSC), which aims at capturing both universal and language-specific aspects of syntactic structures. With regard to universal features, two basic distinctions are considered: The first one is established between predicating and non-predicating elements, whereas the second concerns those elements which are arguments of the predicate and those which are not (i.e. adjuncts). The Constituent Projection of the LSC also incorporates language-specific features, like the addition of pragmatically-motivated positions: the ExtraCore and the Detached Positions.

The following figure is a representation of the Constituent Projection analysis of the sentence *What did Robin show to Pat in the library yesterday?* (Van Valin and LaPolla 1997, 36):



Concerning the status of adverbials in the LSC, they are originally described as peripheral elements, acting as modifiers of the CORE node, as shown in the Figure above. It is interesting to note that the PER node is not analysed as a daughter of any other node, but it is related to the CORE by an arrow, a sign of its status as modifier of this layer.

However, in Van Valin (2005,19-21) there is an important change affecting the description of Peripheral elements, and adverbials appear distributed as modifiers of the three different layers of the clause, namely the Nucleus, Core and Clause layers. Therefore, not only the Core Periphery must be contemplated in the syntactic analysis, but also a Nuclear Periphery and a Clause Periphery. Van Valin (2005, 19-20) briefly mentions that aspectual adverbs like *completely* and *continuously* modify the nucleus; pace and manner adverbials together with time and place adjuncts are core modifiers; and epistemic and evidential adverbs (like *probably* and *obviously*, respectively) modify the clause. The following example (Van Valin 2005, 22) illustrates this:



Despite the relevance of this new analysis, it is significant that its impact within the RRG model has been very scarce. Most studies still maintain the original single-layer analysis of adverbs as Core Peripheral constituents, thus neglecting the new programmatic proposal in Van Valin (2005) for a distribution of adjuncts along the different layers in the LSC.

The aim of this presentation is (i) to establish a typology of adverbial types in English along the lines of this new analysis by combining three different sources: the types mentioned in Van Valin (2005), the typology of the so-called satellites from Dik's (1997) Functional Grammar and its successor Functional Discourse Grammar (Hengeveld and McKenzie 2008), and the classification of adjuncts and disjuncts from Quirk et al. (1985); and (ii) to establish some syntactic and semantic criteria to support the distribution of adverbials as Peripheral modifiers along the three layers in the enhanced LSC.

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## Margaret Atwood's Critical Posthumanisms

As Braidotti and Hlavajova (2018) have recently and abundantly proved, different theoretical formulations of what we call 'the posthuman' currently abound, as do diverging approaches to these formulations. So much so that 'the posthuman' has become an umbrella term or, indeed, per Pepperell's (2003) coinage, a condition, insofar as it is reflective of many of the anxieties of our unstable neoliberal capitalist times. When the posthuman is conceptualised as a condition, its different manifestations may then plausibly be identified through the different symptoms they provoke in the different cultural products that are, consciously or not, inspired by their tenets and theoretical standings. The present paper is an attempt at identifying some of Margaret Atwood's own theoretical positions regarding the postmodern state of anxiety by examining not her critical writings, but instead, her speculative fiction, from the standpoint that speculative fiction in particular is exceptionally well-suited to the conduction of such an analysis and identification. This is due to the fact that speculative fiction not only takes issue with the present, but simultaneously projects its preoccupations into the future, allowing for the establishment of an osmotic relationship which, in turn, mirrors that which exists between the purely fictive plane of the narrative and the level of academic insight that betrays Atwood's concern, as much as with the praxis of literature, with the theory of it. All of this being the basis for this paper, which acknowledges how both of the latter layers interact with and feed from each other. The above will be argued in relation to one of Margaret Atwood's latest books, *The Heart Goes Last* (2016), in which the 'world enmeshing' that is illustrated through the Conscience/Positron binomial becomes representative of her own approach towards posthumanist concerns. Rather than adscribing to or favouring one or different strands of posthumanist criticism, Atwood remains cautious by qualifying these diverging positions graphically in her prose, exposing the gaps and flaws of each as much as their potential benefits by casting them in the future surroundings that the different posthumanist models individually represent (e.g. by showing transhumanist characters who have consciously undergone technological enhancement procedures). The importance of this analysis lies, firstly, on in the inherent value in understanding what the critical positions of authors may be in order to see how these seep into their works, which is of specific relevance in Atwood's case due to her being a renowned theoretician of Canadian literature. Secondly, it rests in the understanding that the conceptual malleability that has been hitherto referred to is a particular atwoodian trait, which can also be seen, for instance, in Atwood's sceptical relationship to other fields of criticism and theory, like feminism, because her perspective on both criticism and theory is characterised by her reluctance to adhere to any one, so to speak, 'prepackaged' terminology and explore the unique shortcomings and strengths of every approach beyond individual or collective loyalties and/or dogma.

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**CRISTINA CRUZ-GUTIÉRREZ & MARIANA RIPOLL-FONOLLAR** (University of the Balearic Islands, Spain): Drawing on the Figure of the Spectator in African Diasporic Dance: Dancing to and for Any-Body. See Ripoll-Fonollar.



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### **Myths, Anti-Myths and Icons in Annie Proulx's New England Fiction**

New England, from the cultural and sentimental point of view, occupies a special and privileged place in the United States. Until recently, it has been considered a quintessence of the American identity, the America's heartland. New England's "pastoral heart," as Stephen Nissenbaum calls it, has been moving along the ages, but at the beginning of the twentieth century it reached its northern borders, and so Vermont, New Hampshire, and Maine began to be seen as best reflecting the essence of the region; now "these rural northern areas have become the last true bastion of the Yankee spirit" (Nissenbaum 39).

The idea of New England as a pastoral, authentic, and morally solid place emerged as soon as in the nineteenth century, and was a consequence of rapidly changing social conditions. This kind of image, though cherished by the elite of the region and sought after by tourists, is obviously false and highly exclusive.

In the last two decades of the twentieth century a much more inclusive regional fiction eventually began to be created. These writers, "partisans of place," as Ryden calls them, argue "not only that New England has historically included many more kinds of people that have conventionally shown up on the printed page, but that those people are just as much New Englanders – if not more so – as any quaint old Yankee farmer" (Ryden 209). I believe that Annie Proulx, with her collection of short stories *Heart Songs* and the novel *Postcards*, inscribes herself in this informal group of New England writers.

For New England that emerges from *Heart Songs* and *Postcard* is clearly unlike the image of flawless white villages and numerous stone walls perfectly bordering its lush green fields. And although a stone wall does play an extraordinarily important role in one of the cases, it grotesquely symbolizes the physical and moral decay of the region rather than enshrining its idealized image. Proulx does not hesitate to present the New England

countryside of the middle of the twentieth century with all its unaesthetic details, its grim and severe living conditions, and its economic struggle.

In this paper some iconic images, but mainly the examples of landscapes and characters that are nothing like those conventionally associated with the region's identity will be discussed. A special focus will be put on the imagined archetypal Yankee figure and the way Proulx's New Englanders deal with such an unreal image in their very real lives. Likewise, the group of newcomers and their perception of the region will be commented on.

The general methodological framework applied in this paper is the one related to cultural studies, and more precisely, the one focusing on place and region. In order to examine the multidirectional impact of the area in question, New England, exerts on Proulx's characters, the regionalist approach will be indispensable. As James H. Maguire put it, "regionalism cannot be ignored, since place is one of the forces that shapes mind" (74).

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## Foreshadowing the 'Law and Order' Dimension of Thatcherism: a CDA-based Case Study

The term 'Thatcherism' is often employed to "illustrate the political, social and economic policies (as well as the style of leadership) associated with Margaret Thatcher" (Oakland, 2003: 193). As fundamental policies of Thatcher's new approach to Conservatism in Britain during her governments from 1979 to 1990, "the Conservative Party reduced taxes, took away power from the Trade Unions, and started a programme of privatization" (*Longman Dictionary of English Language and Culture* 2005, 1438). However, the Iron Lady "also advocated a tough line on law and order, defence and immigration" (Gardiner 2000, 658).

With a special focus on the issue of law and order, this contribution will examine an interview with Margaret Thatcher for Granada Television (broadcast on 30 January, 1978) where she also expounds her views on unemployment, monetary policy, pay, housing, privatized and state industries and trade unions. This paper will thus intend to shed light

on the mechanisms whereby Thatcherism—which would fully take shape during Thatcher’s governments (Letwin 1992; Vinen 2009; Jackson and Saunders 2012; Evans 2013)—is discursively constructed in cultural products like this interview in advance of the beginning of her premiership. In particular, we will attempt to substantiate the fundamental role of language-in-use in this process.

Assuming that “cultural studies and CDA [critical discourse analysis] share a concern with the constitution of culture in the matrix of language and power” (Barker and Galasiński 2001, 27), CDA—“a fusion of linguistics and cultural theory” (Mills 2005, 9)—will be drawn upon as a methodological resource for cultural studies. For within cultural studies, CDA “can help us to explore the ways in which consciousness is constituted through language” (Barker 2003, 38), CDA being specifically able to deploy “the tools of micro-linguistic analysis to show just how ‘social construction’ is achieved in the flow of everyday speech and interaction” (Barker 2002, 44). Considering the scope and purposes of this piece, the so-called ‘socio-cultural-change-and-change-in-discourse’ CDA approach (Fairclough 2013, 2015) will be employed for the case study conducted, discourses—indeed any discursive instance like the cultural product herein investigated—being conceived of, and analysed, as—simultaneously—texts, interactions and socio-cultural actions.

The results of the analysis undertaken reveal that, before the inception of Thatcher’s tenure, forms of interaction such as this TV interview come to foreshadow what were to become key characteristics of Thatcherism during her forthcoming governments in the form of a “novel articulation of political elements” (Fairclough 2015, 184) including, inter alia, ingredients of traditional Conservatism and “elements from discourses of ordinary life and ordinary experience” (Fairclough and Wodak 1997, 271). Bearing in mind the socio-cultural context of the discursive instance explored—particularly the prospect of a general election in 1979—the conclusions of the paper will accordingly highlight the use of a characteristic populist language evidenced in specific textual features in the interview (e.g. lexis of fear and coercion; ideologically-laden use of strong modalities and generic ‘you’; rhetorical resources like repetition; etc) effectively prefiguring the discourse of Thatcherism.

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## Interference in Sentence Processing: When Multiple Negations Render Grammatical Sentences Unacceptable

This paper presents evidence from three experiments designed to investigate the processing of grammatical sentences containing multiple negation markers. Specifically, the results show that the integration of two negative markers in a sentence generates a processing disruption that results in the perceived unacceptability of grammatical sentences.

Standard English is commonly classified as a Double Negation (DN) language, in which each negative marker contributes an independent semantic negation (de Swart 2010). As illustrated in (1), in DN languages the two negative markers cancel each other out following the *Duplex Negatio Affirmat* rule (Horn 2010: 111).

(1) A: Lenny likes nothing.

B: Lenny does **not** like **nothing**. =*Lenny likes something* (Puskás 2012: 615)

Strict DN is a rare phenomenon because of its formal complexity (i.e. markedness, the intricacy of the syntactic and semantic operations) and the pragmatic conditions required for its felicitous interpretation (e.g. in (1), speaker B intends to reverse the utterance expressed by speaker A). Yet, multiple negations occur more frequently in natural languages if the two markers are in different clauses. This phenomenon is not DN strictly because, as shown in (2), two independent propositions are negated only once, and it is not necessary to apply the DN rule (Zeijlstra 2004: 58-60). Although in formal terms, strict DN is a more complex construction, the successful parsing of both same-clause DN and different-clause DN requires comprehenders to hold in memory and integrate two negative markers that are linearly close to each other.

(2) The authors that **no** critics recommended have **never** received a Pulitzer.

The aim of the present study is to investigate if the processing of the negative adverb *never* is disrupted by the linearly preceding negative quantifier *no*. We test this using three tasks. The materials for the three experiments consisted of 36 sets of 3 items which varied the presence and location of the negative determiner *no* with respect to *never*, resulting in three contrasts: 3a) single negation, 3b) different-clause DN, and 3c) clause-internal DN. The crucial manipulation is whether the preceding negation is structurally accessible (3c) or not (3b).

- (3) a. **The** authors [that **the** critics recommended] have **never** received a Pulitzer.
- b. **The** authors [that **no** critics recommended] have **never** received a Pulitzer.
- c. **No** authors [that **the** critics recommended] have **never** received a Pulitzer.

Experiment 1 was a speeded judgement (fast word by word presentation + 2000ms for judgement). Experiment 2 measured word-by-word reading times using a self-paced reading task. Experiment 3 was a classic 7-point acceptability judgement. The results are consistent across experimental measures in that sentences with multiple negations were perceived as less acceptable and showed increased response times. Crucially, the responses for condition C indicate a more degraded perception and slower recovery from disruption than for condition B. We interpret this as an instantiation of how both formal and processing complexity result in the perceived unacceptability of grammatical sentences. Furthermore, the results will be examined in light of current debates on the relationship between grammar and parsing (Lewis and Phillips 2014).

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## Are CLIL Teachers-to-be Motivated? A Qualitative Study

During the past decades, CLIL has gained momentum in Europe. Learning subject content through a second/foreign language seems to be very motivating for students who report higher levels of motivation in comparison with their non-CLIL counterparts (Doiz, Lasagabaster & Sierra, 2014; Lasagabaster, 2011; Lasagabaster & Sierra, 2009). Nonetheless, these results should be interpreted cautiously. Authors such as Cenoz Genesee and Gorter (2013: 14, 15) are inclined to believe that it is difficult to determine whether CLIL motivates students or they are already motivated prior to entering a CLIL programme. What is more, the vast majority of these studies focus on the learner's motivation (Doiz et al., 2014; Lasagabaster, 2011; Lasagabaster & Sierra, 2009). However, attention should be also paid to teachers' motivation, hence our interest in analysing how motivated are CLIL teachers-to-be. To that end, Self-determination Theory will be used as the theoretical framework. According to this theory, there are two types of motivation:

intrinsic motivation and extrinsic motivation (Ryan & Deci, 2002: 16). Logically, the former is very much related to a genuine interest in doing something (Deci & Ryan, 2000: 233), whereas the latter is related to the attainment of a specific end/goal (Deci & Ryan, 2000).

As previously stated, our participants are teachers-to-be, namely students in their last year of a degree in Primary Education at the Universidad de Castilla La-Mancha, in Cuenca. That is to say, the mean age is 21,5 years old. They are English specialists and are currently enrolled on a CLIL methodology subject with the idea of possibly becoming CLIL teachers in the near future. In order to determine how motivated they are to do so, and whether they show signs of intrinsic motivation and/or extrinsic motivation they completed an open-ended questionnaire since the nature of this research is qualitative. By doing that, they reflected upon the underlying motives for becoming CLIL teachers. In other words, they expressed whether they were more intrinsically or extrinsically motivated towards their future teaching.

Finally, the results are tentative since the study is still in progress, but, generally, students show a great amount of both intrinsic and extrinsic motivation, which certainly has implications. As research within this field is scarce, more studies should be necessary in order to evaluate CLIL teachers' motivation, due to the fact that teachers are the backbone of CLIL education and their motivation is of utmost importance in order to maintain students motivation as well.

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## Out of Work: Cognitive Capitalism and the Problem of Labour in Hari Kunzru's *Transmission*

This paper begins with a consideration of 'cognitive capitalism' as a productive conceptual alternative to the notion of neoliberalism, which has garnered considerable attention in critical discourse over the years. This term suggests that the regime of

capitalist accumulation which resulted from the crisis of so-called Fordism (Aglietta 2015) in the 1970s and 80s was strategically premised on a redefinition of the relations between capital and labour. If, throughout the Fordist era, capital played an active role in the exploitation of labour, whilst securing its reproducibility and ultimately contributing to its heightened levels of political autonomy and self-definition (especially around 1968), the post-Fordist or neoliberal phase that followed it has been characterised by a far more passive, or 'extractive' position. It is in this context that authors such as Carlo Vercellone (2007, 2013) have emphasised the rentier-like quality of contemporary capital, which tends to prey upon the fruits of social cooperation and the increasingly patent iteration (with the Internet as a crucial technological development) of what Marx called the 'general intellect'. Thus, capital begins to target, as Yann Moulier Boutang (2011) points out, a vast continent of potential resources arising from the expanded relational and communicative possibilities of contemporary social life. In this context, the systemic crises that have defined the development of neoliberalism over the last forty years, especially the one that began in 2007, are neither the product of individual greed nor of 'irrational exuberance' (to borrow Alan Greenspan's infamous phrase), but an effect of the vast accretion of value resulting from a disproportionately enlarged sphere of production and circulation which capital has no reliable way of managing. The structural basis of the crisis is then to be found in capital's withdrawal from the sphere of work, in its reconfiguration of the sources of value as external resources that cannot be controlled directly.

In this paper, I would like to focus on a pre-crisis fictional engagement with cognitive capitalism, Hari Kunzru's 2004 *Transmission*. There are two fundamental elements in this novel which, I believe, hold an essential interpretative key to the systemic collapse that began in 2007: first, the paradoxical repositioning of technology in the digital era as an extension, and not a negation, of living labour (which contrasts with the position occupied by machinery in industrial capitalism); and second, the elaboration of this notion of living labour in cognitive capitalism as an external factor of production (as an 'externality'). With these two thematic reference points Kunzru's novel, I will argue, advances a critical discussion that has not ceased to flourish over the last decade of global economic turbulence and uncertain recovery, in a way that also anticipates a recent fictional resurgence of interest in economic problems.

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## (In)visible Monsters in Ellen Forney's *Marbles: Mania, Depression, Michelangelo, & Me*

In *Marbles: Mania, Depression, Michelangelo, & Me* (2012), American cartoonist Ellen Forney deals with her identity as an artist diagnosed with bipolar disorder at thirty years old. In this graphic novel, presented as a memoir, Forney narrates her struggles to find stability while coping with her mental illness and working to maintain her artistic creativity. Moreover, she introduces herself as a bisexual woman whose sexual desire fades after a long depressive episode. Previous critical works have addressed the manifestation of mental illness in *Marbles* (Venkatesan and Saji 2016). Nonetheless, there is still a lack of literature that addresses the visual and graphic representation of non-normative embodiment and mental and bodily tensions in this graphic novel. By analysing selected panels and scenes, I will explore the tensions between the healthy/anomalous body in *Marbles* drawing on the notions of monstrosity and (in)visibility. Margrit Shildrick's conceptualization of the monstrous body (2002) serves to question the very nature of embodiment and the standard of normality. The monstrous body is fluid, unstable, transformative and disruptive. Focusing on the monstrous embodiment allows to explore the hybrid body, the queer body, the anomalous body—all these bodies that do not fit into conventional standards of normativity. The anomalous, ill body challenges the notions of the healthy, self-complete, individual self. In addition, as it signifies disease, trauma and decay, it functions as a reminder that the "healthy" body is vulnerable to disruption and breakdown (Shildrick 2005, 757). Bodies are visible and subjected to the gaze of the other as well as the gaze of the self. Michel Foucault's concept of disciplinary power (1979) will be useful to analyse the notion of (in)visibility in this graphic novel, as Forney needs to be always watching herself—watching her own bodily symptoms, mood and behaviour while trying to come to terms with herself. Representing her symbolic, (in)visible monsters, Forney puts herself on the page and explores a traumatic event openly, manifesting her own personal story as witness. Graphic novels account for the visual and textual representation of everything that cannot be said, questioning notions such as female sexuality, illness, and the body—concerns typically relegated to silence and invisibility (Chute 2008, 459). As such, graphic novels, as a dual medium, serve to highlight the multiple tensions that cross Forney's life—tensions between her manic and her depressive episodes, between her sexual activity and the lack of desire, and between her creative process and her challenging medical treatment. Ultimately, I will argue that *Marbles* presents a multitude of disruptions, fissures and breaks that challenge the notion of an autonomous, "healthy," whole self. It is precisely in these fissures where the monsters can come out, make themselves visible, and challenge meaning.

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## Taboo as a source of humour in *Modern Family* and its translation into Spanish

The presence of sexual allusions is a common feature of a considerable amount of jokes across cultures. As stated by Zabalbeascoa (2005: 194), in this type of joke, taboo may be considered as an external factor of humour. Partly due to the fact that sex is associated with taboo, ambiguity is very often resorted to when a sexual allusion appears in a joke. In addition, this openness to more than one interpretation may give rise to humorous effects and it may be reflected, for example, in the presence of wordplay. The co-existence of different possible meanings may also lead to a misinterpretation of the verbal component, of the visual component, or of both of them, which produces humorous effects as well. The main objective of this paper is to analyse the resort to sexual allusions in the jokes from the first two seasons of *Modern Family* as well as their translation into Spanish. Not only will the verbal component be considered, but also the visual component, as well as the interrelation between language and image. The solutions adopted by translators will be analysed and explained from the perspective of cognitive pragmatics. More specifically, a relevance-theoretic standpoint will be adopted (Sperber and Wilson 1995). According to this theoretical framework, the relation between a translation and its source text is considered to be based on interpretive resemblance, rather than on equivalence (Gutt 1998, 2000). In this sense, the translator's main task will be to try to seek optimal relevance, in such a way that s/he will use different solution-types to try to recreate the cognitive effects intended by the source communicator with the lowest possible processing effort by the target receptor. After, in relevance-theoretic terms, meta-representing the source-text communicator's and the target audience's cognitive environments, the translator, guided by the principle of relevance, will try to adopt that translation solution in which the balance between processing effort and cognitive effects is the optimal one. Particularly in those cases in which the sexual allusion was one of the meanings conveyed in a pun, translators had to decide whether prevalence was to be given to meaning or to the cognitive effects produced by a pun, humorous effects included. Following Yus (2012), it could be said that in the former case the semantic scenario is preserved, whereas in the latter case the pragmatic scenario is favoured. It has been found that, although in the majority of cases semantic ambiguity is reproduced in the Spanish subtitled and dubbed versions, in some cases the sexual allusion disappears from the target texts, probably because the translator did not consider it relevant enough. Other conditioning factors, however, should not be disregarded, such as certain requirements from the client, the translator's inability to find a solution which also incorporated a sexual allusion, or his/her unawareness of its existence in the particular context.

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### Assigned gender in astrological vocabulary: the case of *be planettes*

The aim of this paper is to carry out a detailed study of gender variation from a diachronic perspective, analysing the gender of the eight proper nouns used to name the planets and the gender of the common noun *planet* in several Old English (henceforth OE) and Middle English (hereafter ME) astrological texts. During the period of time under study, there were eight planets: *Earth*, *Mercury*, *Venus*, *Mars*, *Jupiter*, *Saturn* and the *Sun* and the *Moon*, which were also considered planets at that time. Both OE <eorþe> (ModE *Earth*) and <sunne> (ModE *Sun*) are Germanic feminine nouns ending in <e>. Unlike them, the OE term <mona> (ModE *Moon*) is a masculine noun ending in <a>, although the three of them belong to the weak declension. However, the other five planets were incorporated into English from Latin: <Mercurius>, <Mars>, <Jupiter> and <Saturnus>, which are masculine nouns, and <Venus>, which is feminine. What is more, the English common noun *planet* comes from Old French <planète>. During the ME period, the loss of inflections entailed the disappearance of "overt marking within the noun phrase" (Guzmán-González, 1999: 38) and as a result, grammatical gender was replaced by a more semantic criterion. Grammatical gender survived during the ME period to a limited extent in personal pronouns and possessive determiners though (Moore, 1921: 84), because they agree with the nouns they were referring to, acting as distinctive gender markers. Therefore, it is possible to find a variety of anaphoric and cataphoric references for the astrological nouns under consideration. All in all, when addressing astrological terms, the assignment of a different gender is likely to occur, as it depends "on the attitude towards the referent" (Fernández-Domínguez, 2017: 54) as well as on the origin of the word (Mustanoja, 1960: 45). This fact will be illustrated with examples taken from different corpora. First of all, *The Dictionary of Old English Web Corpus* and the *Middle English Medical Texts*, a resource which compiles records from medical texts written in English and which also contains astrological treatises. Finally, I will also use my own corpus, which includes five manuscripts from different British libraries that I have transcribed myself: Glasgow University Library, MS Hunter 513; British Library, MS Harley 2378, British Library, MS Additional 12195 and British Library, MS Sloane 73 as well as Royal College of Physicians MS 384. The results of this study will demonstrate that the

gender assigned to the astrological terms under consideration is not invariable, and will also explain the different contexts and reasons why one gender or another is preferred.

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### **“Stories that go on and on”: Gender Violence and Resilience of Female Bodies in Tishani Doshi’s *Girls Are Coming out of the Woods***

How different forms of gender violence and patriarchy have been constructed over the female body in India have been recently researched by feminist theorists (Bhuthalia 2000, 2006; Menon 2004, 2012; Mankekar 2015) and writers (Roy 1996, 2017; Roy 2015; Kandasamy 2014, 2017). In this context, resilience might be named as a theoretical concept that can be used to challenge and survive dominating political, economic and social neoliberal structures through narratives that promote awareness-raising, resistance and subversion against those interlocking systems of patriarchal domain based on economy, race, gender or sexuality. Tishani Doshi’s latest poetry collection, *Girls Are Coming out of the Woods* (2017), retails the brutality inflicted against the female body, the gender prejudices imposed on victims of sex assaults and media’s interests used to describe gender crimes.

In this context, the aim of this paper is threefold. Firstly, I analyse how Doshi describes different forms of gender violence against the bodies of Indian women, its historical recurrence and the creation of what Meena Kandasamy calls the “light-heartedness of shedding long-carried burdens of enforced shame (2018, n.p.). The intersectional thought of Indian feminists such as the above-mentioned would be the theoretical source to trace the purpose of causing violence to control women’s minds and bodies in India

and elsewhere. Secondly, I reflect how Doshi captures a sense of individual and social decay and fury that she connects with images of the sea to promote resilience as a force of change that guarantees transformation and militancy rather than acceptance and submission. I will here draw on how resilience has a double theoretical discourse, one being a source of neoliberal control and the other full of social and feminist subversion (O'Brien 2015; Folke 2016). Finally, I reflect on how Doshi's writing of resilient bodies in this collection (2017) unveils the possibility of what Kandasamy calls "what is yet to emerge" (2018, n.p.) as a form to answer Doshi's own question about "how we go forward with this [current] momentum [of gender violence and human catastrophes]?" (Doshi in Armistead and Cain 2018, 36'06"-36'08"). By so doing, I will confirm that Doshi calls for a feminist possibility through which physical and psychological bodies survive, defy, transmute and come out of the woods together.

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### Trauma and Magical Realism in Angela Carter's *Nights at the Circus*

Both trauma and magical realism have been prevalent as narrative modes in contemporary fiction, however the study of their fusion within literature has been relatively unexplored. Few works such as Eugene Arva's *The Traumatic Imagination*:

*Histories of Violence in Magical Realist Fiction*, the edited collection titled *Moments of Magical Realism in US Ethnic Literatures* by Lyn Di Iorio Sandín and Richard Perez, and Maria Takolander and Jo Langdon's "Shifting the 'Vantage Point' to Women: Reconceptualizing Magical Realism and Trauma" (2017) examine trauma and magical realism in coalition. In order to expand this under-researched field, this paper seeks to analyze the magical realist mode and the fantastic attributes of Angela Carter's *Nights at the Circus* as indicative of the underlying trauma of Fevvers, the novel's winged protagonist. To do so, this paper first undergoes an in-depth analysis and comparative study trauma fiction and magical realism utilizing these seminal works, among others, as a critical foundation: *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* by Shoshana Felman and Dori Laub (1992); Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* (1996); and *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* by Wendy Faris (2004).

Carter's use of magical-realist techniques to depict trauma is employed as a form of therapeutic narration to create agency and the power to resolve said psychological harm. Fevvers' peculiar and seemingly natural wings give her social value, economic independence, and the ability to fly which grants her more physical fortitude than simple humans; these "magical," feathery appendages allow Fevvers to survive and thrive in the violent environment in which she was born. *Nights at the Circus* is imbued with intrigue and a fantastic undertone, which this paper argues is used as an instrument in the disruption of rationality to more adequately depict traumatic events.

To exemplify this argument, this paper implements a close reading of the Grand Duke episode: a scene in the novel in which Fevvers is invited to dine at the Grand Duke's mansion and manages to escape on a magical train after almost being imprisoned in a gilt-caged Fabergé egg. This work posits that the scene actually culminates in the main character's sexual assault and highlights the principal characteristics of magical realism that Carter uses to narrate and subtly indicate the violence and trauma Fevvers suffers in this event. With the use of literary devices, such as repetition and onomatopoeia, Carter develops a strange temporality of trauma within a magical paradigm. Thus, this work examines the expression of traumatic experiences through magical depiction, and in so doing, analyzes the connection between the two different literary modes as well as the ways in which they provide a safer reality for the protagonist to regain the agency she lost in her harrowing experience. The paper concludes that Fevvers' traumatic ordeals and their psychological repercussions in *Nights at the Circus* are expressed using magical terminology and narrated as fantastic, uncanny, or supernatural incidents as a form of therapeutic testimony.

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### ***But* and *although* as Markers of Concessive Relations in Native (NS) and Non-Native (NNS) Written and Oral Discourse**

*But* and *although* have been described in the literature as the most frequent markers of concession in NS discourse (Taboada and Gómez-González 2012; Gómez-González 2018). L1 descriptions of English concessives have pointed to the fact that differences in mode (i.e. spoken vs. written) bring about differences in the frequency and type of concessive markers (Biber et al. 1999). While research on L2 learners' use of concessive markers is scarce (Liu 2013), studies on their use of other discourse markers have so far reported contradictory results, pointing not only to syntactic and semantic misuse, but also to the existence of patterns of either overuse, underuse, or both (Altenberg & Tapper 1998). In addition, some studies have suggested that L2 learners need to develop greater awareness in using connectors in accordance with the appropriate register, genre and mode (Tapper 2005; Liu 2013).

The purpose of this study is to investigate how NNS use *although* and *but* as compared with their NS counterparts in both conversation and writing. Furthermore, we also aimed to check whether NS and NNS use both markers to express similar semantico-pragmatic functions. In order to fulfil these aims, all the instances of the two connectors were automatically retrieved from four corpora:

- a) Two learner corpora: a spoken corpus, the Louvain International *Database of Spoken English Interlanguage* (LINDSEI); and a written corpus, the *International Corpus of Learner English* (ICLE). For practical reasons, only six subcomponents (Dutch, German, Swedish, French, Italian and Spanish) were selected from both ICLE and LINDSEI.
- b) Two NS corpora: a spoken corpus, the *Louvain Corpus of Native English Conversations* (LOCNEC); and a written corpus, the *Louvain Corpus of Native English Essays* (LOCNESS).

The methodology used to describe quantitative differences between NS and NNS is Contrastive Interlanguage Analysis (CIA) (Granger 2015), which involves two major types of comparison: (i) Native Language vs. Interlanguage (IL) comparisons; and (ii) IL vs. IL. The results of this analysis reveal that *but* exhibits an overall considerably higher frequency than *although* across L1 groups and modes. Furthermore, intragroup register comparisons indicate a general overrepresentation of *although* in the written mode in all subcorpora, including the NS corpus (the only exception being the French & German components). In contrast, the opposite tendency can be found for *but*, which is

underrepresented in all written subcorpora (including again NS), except for the Dutch component. The Log-likelihood test shows that these differences are statistically significant. Therefore, these findings seem to suggest that the six groups of learners under consideration use concessive *but* and *although* in a way that comes quite close to NS regarding modality appropriately as regards modality. However, the qualitative analysis points to interesting differences between NS and NNS speech and writing concerning the semantico-pragmatic functions of both connectors.

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### Redefining African Female Identity in Ayobami Adebayo's *Stay with Me*

This paper aims to address the redefinition of African gender and womanhood, and more specifically wifehood and motherhood in Ayobami Adebayo's *Stay with Me*. Women in fiction haven't been "alienated from history, [...] relegated to 'tradition'" (Stratton 1994, 36) and conventionally represented as mothers, wives, and daughters; suggesting that those oppressing roles and their implied characteristics were the only possible features that could define African womanhood. In *Gender Issues in Nigeria*, Akachi Ezeigbo affirms that "a woman who goes through life without experiencing both wifehood and motherhood is regarded as unnatural or unfortunate" (1996, xv). Adrienne Rich pointed out that women "cannot escape the oppression of the institution of motherhood [...], women are defined either as mothers or as not mothers" (in Kwala 2009, 155). However, as it has been broadly discussed, women writers from the first and second generations such as Flora Nwapa, Mariama Ba, Grace Ogot, Ama Ata Aidoo, Buchi Emecheta and others, have created strong female characters in their novels who transcend gender oppression. In her book, *African Women Writers and the Politics of Gender*, Sadia Zulfiqar

affirms that there is a third generation of Nigerian female authors who attempt to “complicate or subvert the tradition of male writing in which female characters are often relegated to the margins of the culture, and confined to the domestic, private sphere” (2016, 10). The trope of motherhood in these writers’ novels is “constantly being negotiated or mediated”, as are as “issues of widowhood, inheritance and non-egalitarian marital partnership (wifehood)” (Oloruntoba-Oju and Oloruntoba-Oju 2013, 11). The female protagonists also “break away from their marital ties in pursuit of their ambitions” (25), and distance themselves from their mothers, who are “emotionally absent in their spiritual connectivity with their daughters” (Nadaswaran 2011, 26). The resistance to the tacit patriarchal domination, the defiance of the institution of motherhood, and the introduction of the “absent” mother give female characters independence and subjectivity and offer new and empowering representations of African female identity. By discussing these issues, the writers of this new generation get close to African feminist concepts such as Naemeka’s nego-feminism or Jane Bryce’s proposal of a “third space”.

With all this in mind, in this essay, I analyze Ayobami Adebayo’s *Stay with Me*, as a textual space that lays bare the response of third generation Nigerian female writers to the traditional representation of women in African literature. Born in Lagos, Adebayo discusses in her first novel the clash in contemporary Nigeria between tradition and modernity, she analyzes traditional definitions of manhood and womanhood and explores new possibilities of identity creation and subjectivity. As I will argue, it is the protagonist’s childlessness and the uncovering of her husband’s deceit what leads her to question traditional attitudes toward women in Nigeria, such as the importance of the institution of motherhood and the given devotion and respect to husbands. Moreover, the protagonist’s enterprising attitude, her response to the lack of a maternal figure and the relationships she establishes with different female figures are essential to see how this third generation of writers attempts to break free from assumed gender roles and to regain freedom and subjectivity. The aim of this paper is therefore to analyze the negotiation of motherhood and wifehood, the figure of the absent mother, sisterhood and female ambition and to demonstrate that Adebayo’s *Stay with Me* is an excellent example of the contemporary representation of gender by African women writers and their attempt to redefine African female identity.

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## A Thematic Perspective on Evaluative Prosody in Science Popularization Narrations

In this paper an analysis is presented of how evaluative prosody is construed in science popularization articles in the press with the aim to study the contribution of evaluation and evaluative prosody to text patterning and the construal of both coherence and cohesion, after Partington's definition of 'prosody' as "a language phenomenon expressed over more than a single linguistic unit" (2014: 279). Scholars such as Bednarek (2006) argue that the most efficient way to interpret evaluation in this sense is by considering its context in order to analyse the discourse semantics of evaluation. In this sense, this evaluative or semantic prosody contributes crucially to the cohesion of text while providing at the rhetorical level "an insight into the opinions and beliefs of the text producer" (Morley & Partington 2009). However, the notion and extension of the concept of evaluative prosody is not exempt of criticism, as the specific linguistic features which are contributing factors to the construction of a certain kind of evaluation in text are highly sensitive to specific contextual factors, and consequently the description provided is not easily applicable to other (con)texts and often depends too much on the theoretical model applied by the analyst, even though corpus linguistics methodology has helped greatly to show successfully that evaluation in text is not only achieved lexically or syntactically in an explicit fashion, but also implicitly (Fløttum and Dahl 2012).

The context in which evaluation prosody is analysed in this paper is that of science popularization articles from the press. This genre has proved useful for the analysis of evaluation due to its inherent polyphonic nature, which implies that readers may expect to find in the narration more than one position about the topic treated, particularly when the topic is controversial (e.g. genetically modified food). The analysis draws on the notion of thematic structure from systemic functional linguistics to study how this feature operates in order to construe a certain evaluation along the text in a corpus of science popularization articles from The Guardian newspaper. Results are presented of the type of Themes found and their logogenetic profiles in terms of their evaluative role in the text. The conclusions are that the thematic structure of text presents clear advantages for analysing evaluative prosody due to its applicability to any kind of text or genre, even if this feature on its own is not enough to reveal all the potential of evaluative prosody in text.

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## Good Samaritans and Strayed Souls in Flannery O'Connor and Tim Gautreaux's fiction

Although a full gamut of literary influences can be drawn out of Flannery O'Connor, it is not surprising to note how poignant her Catholic and Southern roots have been seminal in the makings of contemporary writers that share some of her views. This is the case of Tim Gautreaux (1947). For one thing, both are deemed as Southern Catholic writers and, however blatant Gautreaux has overtly paid homage to her characters with the short story "Idols", he also admits thinking highly of O'Connor's writings and considering her a major influence on the South. As he acknowledges, some of his stories revolve around a moral issue whereby characters are given the chance to change their course of action. It is precisely this moment of recognition of Grace, what sets apart Gautreaux from O'Connor in their character development and rendering, thus allowing the customary O'Connor's apocalyptic turn to make a contentious point to its readers.

Bridging the gap between both narrative stances, we can identify a connivance with the Catholic moral vision and, more specifically, with the character's predisposition to seek, intervene and lead their community towards the good. Enforcing such an ethical responsibility goes at the expense of individual interest, far overdoing at times their moral code and liability. This eagerness to act can either lead moral agents to fall prey of wishful thinking or help to foster understanding between individuals. While being accountable for the welfare of others is a Catholic parable, that is, the Good Samaritan, it is most notably a trait of the human psyche and the linchpin for working under the aegis of belief, attentive action, and an embodiment of divine desire, or, alternatively, a desire of immanence in ascertaining the common good.

Granting all this, the aim of this paper is to establish uncharted comparisons between some of the short stories of Flannery O'Connor and Tim Gautreaux by examining the recurrence of the good Samaritan trope and how the creative flair of Gautreaux partakes on O'Connor values – albeit in a more glowing and sympathetic light. Thus, while previous comparative studies on the subject have wrangled with the role of the audience, an explicit tribute to O'Connor (Nisly, 2006; 2013), it seems befitting to comment on their short story and novella parallelisms. I shall draw on the articles contemplating their analysis as well as other influential works to illustrate the kinship of their subject and fabula predicaments, where applicable. I will examine how the main patterns of the good Samaritan-stranger relationships are poised to discuss their ethical grounding.

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### Performing Invocation and Reverence in Flannery O'Connor's *A Prayer Journal*

It is not without much rebuff that since the publishing of *A Prayer Journal* in 2013 by W. Sessions both lay readers and academics have been able to glimpse the more personal writings of Flannery O'Connor. However, no invested account into her diary has been yet proposed. This book has found its niche in spite of its private nature and therefore paved in the way for further analysis and reviews, even though that the journal does not qualify as a work of fiction. Its appearance does nonetheless contribute to raise more questions about the author and her far-reaching influence in the Southern literary canon. Whether to study her journal with the same lens as one of her stories is a disparate endeavour, but in lieu thereof, more research on her personal writings seems now overdue.

Does the language employed by Flannery O'Connor conform to the basis of common prayer or rather plecude and assume a contested interaction with God? Taken as a method of enquiry, prayer attests to its own rethoric depending upon the ways it is performed in discourse. Prayer also operates on different levels of the human psyche, encompassing distinct, yet overlapping genres of communication, there being petition and praise the most recurrent uses. Can we derive any type of insight out of these spaces of self- reflection? Is the purpose of her mediation with the Other addressed only to a Thou, that is, God, or to a self-derived "I" stance poised within herself?

The aim of this paper is to argue broadly on her diary entries considering to which extent her writings conform to standardized worship. In short, I shall examine *Spiritual Modalities* (2016), and other notable diverse articles concerning the sociological aspects of prayer to delve into the figure of the writer and her coping process. Under the auspices of "scene", "act" and "attitude", I will resort to these motifs undergirded out of the abridged version of K. Burke's theory of *dramatism* considered by Fitzgerald. It is owing

to the demands of this proposal that I will attempt to pin down, the overall message of the “act of invocation,” and the “attitude of reverence.” By using these two keywords I mean to call upon a comprehensive discussion on O’Connor’s laudatory, abnegating and submissive language that comes about as telling of her inner life and her desires to become a better writer for her own sake and, much rather, for the sake of universal communion.

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### “Like a real girl” Disembodiment and Performativity in AI/Human Romance

This paper discusses the performativity of female OS characters with regards to their male users. Taking Joi from *Blade Runner 2049* (Denis Villeneuve, 2017) and Samantha from *Her* (Spike Jonze, 2013) as case studies, the (re)creation of corporeality in disembodied women as an input for romantic engagement seems to be establishing a trend in recent SF productions.

In a way, these characters enable us to test the viability of non-dualistic approaches to the self in terms of body and mind, a concern that has populated much feminist theory of the body (Elizabeth A. Grosz or Fausto Sterling), while it obviously exposes the problematics of the non-human, bodiless alterity, particularly within the format of a (pre)configured female.

Through these two very different examples of bodiless characters, the presentation will address issues such as their role within the sentimental relationship, the concept of personhood, the construction of femininity, the mediation of technology in identity formation, mixed partnership, etc. The focus of the study will be the narrative positioning of such characters within the posthuman scenario of personal relations, as well as the plausibility of these proposals and the extent to which we can find indications of similar phenomena in our current world.

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### A Reassessment of Edna O'Brien's Joycean Technique in *Lantern Slides*

Edna O'Brien has openly and recurrently proclaimed James Joyce as her literary referent; she is the author of a widely read biography about the Irish genius (1999); and she has even introduced *Dubliners* for the Signet Classics edition of Joyce's collection of short stories (1991).

Their respective writing careers have been frequently compared: the two of them have been considered as highly provocative artists who deployed an ambiguous attitude towards their native isle, and both writers' works have been censored in Ireland.

Notwithstanding, little has been said and written on the formal features and literary techniques that O'Brien could have borrowed from her mentor. In fact, her brilliant literary technique is one of the several aspects and dimensions of her work which has not been yet properly assessed by academic criticism.

Kathryn Laing, Sinéad Mooney and Maureen O'Connor, editors of the volume *Edna O'Brien: New Perspectives* (2006), have sensibly argued that the consideration of O'Brien as an arresting Irish beauty with an overwhelming personality has somehow prevented a rigorous assessment of her literary trajectory, led critics to offer restricted interpretations of her works in terms of the author's biography, and that she has been traditionally considered as a popular writer in the most conventional and derogatory sense of the term. In this critical context, it is not surprising that new critical perspectives of O'Brien's work, such as the present one, are urgent.

Following Irish writer Eavan Boland's shrewd distinction between "presence" and "influence" of an author in the work of another (1998), I argue in the present paper that there is a noticeable "influence" of James Joyce's *Dubliners* in Edna O'Brien's collection

of tales *Lantern Slides: Short Stories* (1990) that goes beyond thematic concomitances (Manoogian Pearce 1995; Pozo Montaña 2006). Therefore, I maintain that the effect of Joyce's figure and work on O'Brien was certainly "intense" at a human personal level, as well as "formal" from an aesthetic and technical perspective.

Consequently, in the present contribution I demonstrate that Joyce's "style of scrupulous meanness" is emulated by his disciple and that notions such as "simony," "gnomon," "paralysis," and "epiphany" –essential for understanding and interpreting Joyce's short stories– help us to assess Edna O'Brien's obvious attempt at reproducing her mentor's technical mastery in the stories included in the collection *Lantern Slides*.

This piece of research is part of a series in which I analyse the thematic, structural and stylistic influence of Joyce's short stories in contemporary Irish writers.

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## Current Debates on Ecocriticism and Ecofeminist Literary Criticism Illustrated in Alice Taylor's Works

Alice Taylor is a well-known and widely read Irish writer whose prolific work has been inexplicably ignored by academic criticism (Harris 2011: 333). Taylor's poems, novels, and memoirs deploy a sincere interest in and deep knowledge of the rural world of the West of Ireland in which nature and animals feature prominently. She has realistically recorded the ritual practices of the daily work of the Irish peasants, paying particular attention to the representation of the connection between women and non-human nature. Taylor's works exemplify an ethics of eco-caring and a defense of the material and spiritual continuity and interdependence between her human protagonists and the environment surrounding them.

Our analysis of representative poems from Taylor's volume *The Journey* (2009), of passages from her trilogy of novels (1997, 2000, 2005), as well as of memoirs from collections such as *The Village* (2010), *Do You Remember?* (2014), and *The Women* (2015), offers a unique opportunity to devise Alice Taylor's works as instances of nature writing in which the dialectics of master-slave relationships are denounced (Plumwood 1997), ecocritical values are deployed, and an ecofeminist ethics of eco-caring is vindicated.

The study we propose of the representation of nature and of the environment in Taylor's work is contextualized within current debates on ecocriticism and on ecofeminist literary criticism. Contemporary ecocritics tend to deal with these debates separately but we argue that ecofeminist literary criticism is inevitably compelled to contribute to answer current ecocritical debates about, for instance, the need of discerning its object of study (Slovic 2010: 5), of delineating an appropriate methodology (Clark 2011: 4; Foster 2013: 4-5) and of devising a practical orientation.

The present analysis of the ecocritical and ecofeminist dimension of Taylor's oeuvre is part of a wider research project founded by the Spanish Ministry of Economy and Competitiveness entitled "Eco-fictions: Emergent Discourses on Woman and Nature in Galicia and Ireland".

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### Accusative/Dative Syncretism in Old Northumbrian

One of the features of the grammar of the gloss to the Lindisfarne Gospels (MS Cotton Nero D. IV) is accusative/dative syncretism in the singular paradigm of nouns belonging to originally *a*-stems, light *ja*-stems, heavy *ō*-stems, heavy and light *jō*-stems, heavy *i*-

stems, heavy *u*-stems, and *nt*-stems. A preliminary study (Fernández Cuesta and Rodríguez Ledesma 2016) has shown that accusative /dative syncretism in these noun classes is higher in prepositional phrases than in nouns with the function of direct and indirect objects, which could indicate that the preposition was in the process of becoming grammaticalised to mark syntactic function at the expense of semantic distinctions.

Ross (1968) observed that accusative/dative syncretism is much rarer in the gloss to the Durham Collectar (Durham Cathedral Library MS A IV 19), composed about two decades later by a scribe named Aldred (the Provost), whom scholarly consensus identifies with the glossator responsible for the Lindisfarne Gospels gloss. This is not the only feature that appears to be more 'conservative' (i.e., in the direction of Standard West Saxon) in the language of the *Collectar* (Ross 1970, 1978).

This paper carries out a quantitative/statistical analysis of the distribution of inflected and uninflected forms in both the Lindisfarne Gospels gloss and the gloss to the Durham Collectar in order to assess whether the degree of accusative/dative syncretism is considerably lower in Aldred's later gloss. Possible explanations for the degree of syncretism observed in both glosses are given and the results compared with other recent studies on the morphology of the gloss (Rodríguez Ledesma (forthcoming) and Fernández Cuesta and Langmuir (forthcoming)).

The data have been retrieved using the *Dictionary of Old English Corpus*, which is based on Skeat's edition of the Lindisfarne Gospels (1871–1887) and Lindelöf's edition of the Durham Collectar (1927). Given the inaccuracies detected in standard editions of the Northumbrian glosses (Fernández Cuesta 2016), all tokens have been checked against the facsimile edition of the manuscripts (Kendrick et al. 1956 and Brown 1969) in order to detect possible errors.



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## **Exploring Literacy in Bilingual Contexts: The Conceptualisation, Beliefs and Practices of CAM Primary Teachers**

In our digital society, information can be accessed with a single click; however, only those who are capable of thinking critically, comprehending, and creating meaning will attain full learning and communication opportunities, whilst also being able to prevent social exclusion and unemployment (EU High Level Group of Experts on Literacy, 2012: 26). One of the major goals of education should, therefore, be to provide students with appropriate literacy skills which help them not only to access information, but also to manage it effectively, and provide them with valid tools to create new knowledge. This task, however, is not simple. First, this is because literacy is not a single-definition

construct and depends on cultural factors (see Fernández and Halbach, 2007), or teachers' previous experiences and beliefs, sometimes based on myths and beliefs that are contrary to natural language acquisition mechanisms (Lorenzo, 2016: 145). Second, its practice has been historically associated with language subjects and the early years, especially in terms of reading and writing. This rudimentary view of literacy runs counter to current educational trends in Europe which are based on fostering language learning in bilingual programmes, and on considering pluriliteracies as pivotal in students' academic achievement (Meyer et al., 2015)

The present study is part of a project developed by the research group "Language and Education" (Universidad de Alcalá, Madrid, Spain). This communication will focus on the conceptualisations, beliefs and practices of a group (n=113) of Primary Teachers regarding literacy development in bilingual education contexts located in the Madrid Autonomous Community. To isolate a specific stage in literacy development, the participants were 3rd and 4th year primary school teachers at the time of completing the survey. Data were obtained with a questionnaire containing open and closed questions. The information retrieved will be discussed considering: a) teachers' conceptualisations of literacy; b) teachers' beliefs about literacy practice; and c) teachers' literacy implementation strategies. This piece of research attempts to discover whether bilingual primary school teachers understand what literacy is and whether this understanding of the concept of literacy is influenced by their training, context, previous experiences, or beliefs, as influential factors in their everyday teaching practice (see Korthagen, 2001; and Pozo et al., 2006).

The information obtained was categorised and analysed using SPSS descriptive statistical measures. The findings indicate a wide range of variation in how primary school teachers conceptualise literacy, including wrong or inadequate perceptions of this ability. Most of the participant teachers seem unaware of the full potential of literacy work, not only in their everyday practice, but also in the wider world. Also, the data reveals that literacy does not play a fundamental role in pre-service teacher training programmes and that dialogic pedagogies, where teachers are invited to review and reflect on their own practice, may be considered for in-service training programmes.

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## Semantic Verbal Fluency, a Window to L2 and L3 Mental Lexicon?

Verbal fluency is a fundamental component of L2/Ln communicative competence. Verbal fluency tasks may supplement research with traditional association tests, e.g. Lex30 (Clenton 2015; Gollan, Montoya and Werner 2002; Meara and Fitzpatrick 2000), to shed light on the organisation of the mental lexicon. The use of verbal fluency tasks to explore the lexical organization is a standard practice in bilingual research. Traditionally, evidence suggests an advantage of monolingual subjects in semantic verbal fluency (e.g. Friesen *et al.* 2014; Rosselli *et al.* 2000), but not in phonemic verbal fluency. However, there have been few empirical investigations that use verbal fluency tasks in foreign language learning research to explore the mental lexicon. In general, this research concludes that in foreign language learning more highly connected word associations are achieved as foreign language proficiency increases (Crossley, Salsbury and McNamara 2010).

The aim of the present study is to obtain some evidence of the organization of the mental lexicon by exploring the L2 and L3 English retrieval in a semantic verbal fluency task of a group of 36 L1 Spanish and L2 English participants, and a group of 41 plurilingual subjects with L1 Spanish, L2 Basque, and L3 English. We use a semantic verbal fluency task, i.e. a time-controlled word list generation task in which as many words as possible are retrieved in response to the stimulus word ANIMALS, to investigate a series of cognitive strategies based on semantic relatedness measures, such as clustering, switching, local relatedness of adjacent words, and word-to-category relatedness. Semantic relatedness is identified by means of automatic analyses based on distributional semantics. In addition, we determine the subjects' EFL proficiency level through the Oxford Quick Placement Test (version 2) (UCLES 2001).

The findings exhibit a slight superiority of the L2 English group in the number of words produced, however, the plurilingual group excels them in English proficiency level. No significant differences between the groups are identified in the number of clusters and switches. On the other hand, L2 English participants make longer clusters, their retrieval is more highly locally connected, and word-to-word category relatedness in their production is superior. As a possible explanation for these results, we could point to some kind of interfering effect of Basque language over the plurilingual group's L3 English production, which prevents the attainment of higher semantic relatedness values even in cases of higher English proficiency. Differences in the use of these strategies may suggest differences in lexical organization.

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### Interrogating the Legacies of Colonial Modernity in Young Adult Literature by U.S. Latina Writers: The Plight of Undocumented Children from Mexico

Unlike most Latinx children's texts, which tend to emphasize extended, happy families, and the broad-spirited facility of Spanglish, young adult literature by Latinx authors usually tangles with vexing issues such as displacement and discrimination, opening avenues for an exploration and critique of the colonial power structures that impact on the characters' personal development. Thus, this paper aims to analyze how undocumented immigration shapes the experiences of the Mexican children portrayed in the young adult novels *La Línea: A Novel* (Jaramillo 2006) and *Return to Sender* (Alvarez 2009), focusing on the criticism directed at the system in which irregular immigration is both controlled and produced. This paper is divided into two parts. The first critically examines the workings of undocumented immigration and some of its byproducts, namely, trafficking networks, exploitation, and rape. In addition, I analyze the structures that turn undocumented immigrants into defiled (although economically profitable) others. For this purpose, it will be crucial to consider Ruben Andersson's studies on the "illegality industry" (2014) and David Sibley's insights on exclusion and what he calls the "purification of space" (2002). Attention will also be paid to the work of decolonial theorists Ramon Grosfoguel (2002), Anibal Quijano (2010), and Walter Dignolo (2011). This will enable a better understanding of the entangled, heterogeneous, and multiple constitutive relations between the international division of labor, global ethnic/racial hierarchies, and hegemonic Eurocentric epistemologies that permit some to exploit, discriminate, and oppress others. Secondly, this paper will look into how these power dynamics shape the characters' struggle for self-definition. This will involve an examination of children's feelings of unbelonging, uncertainty, frustration, fear, and shame regarding their undocumented status. In this sense, it will be argued that despite the distressing consequences that undocumented immigration has for these children, they issue a discourse that questions and problematizes today's neocolonial, global, patriarchal, and capitalist social order.

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## Complex Collective Subjects in Inner-Circle World Englishes: Verb Number Variation and Quantifying Usage

Complex collective subjects like that in (1) have arisen great interest in recent investigations for their variable agreement patterns and their potential quantifying usage (Traugott 2008; Brems 2011; Langacker 2016).

(1) As inequality rises [*a host of social problems*] intensify.

In previous investigations on standard (mainly American) English I have shown: (i) that seven of these collective constructions – *a bunch/couple/group/host/majority/minority/number of* – have historically developed a quantifying usage to different extents, and (ii) that the degree of grammaticalisation of such usage conditions their agreement patterns: higher grammaticalisation involves lack of control of agreement, which comes to be determined by the noun following *of*, as in (1) (Author 2017).

This study extends the scope of my prior investigations by using the *Global Web-based English* (GloWbE) corpus with a two-fold purpose: examining further the current usage of the aforementioned seven complex collective subjects in a more informal web-based register, and detecting significant similarities/differences in their usage in the inner-circle varieties of English. To this end, I have retrieved data from a parsed version of GloWbE available at the University of Zurich. The variables analysed in the study pertain to (i) verb number, (ii) regional variety (Australian/Canadian/British/Irish/New Zealand/American English), (iii) type of determiner (Traugott and Trousdale 2013, 116) preceding the collective and (iv) syntactic configuration of the subject (i.e. partitive, *a number of those people*; pseudopartitive or 'purely' quantifying, *a bunch of ideas*, and referential, *the bunch of roses*) (Author forthc.).

The results obtained corroborate prior observations and find statistical support for the impact on agreement of all the variables considered. The inner-circle Englishes differ in the extent to which they use plural agreement with these complex constructions, with the British Isles leading the way and American English occupying the other end of the continuum. As expected, the seven collectives displayed different trends, yet interestingly they pattern alike in the six varieties scrutinised: most showed high preferences for plural agreement that vary depending on the type of determiner and the configuration of the subject. Complex subjects preceded by the indefinite article – a great part of the sample (88.61%) – take the highest rate of plural agreement (over 82%). Exceptions to this trend are (i) *a group of*, with a considerably lower rate of plural agreement (52.66%) that suggests the prevalence of its lexical meaning/function; (ii) *number*, whose lexical and quantifying usages are completarily denoted by its two configurations, i.e. *the number of* and *a number of* (4.38% and 95.42% of plural agreement respectively), and (iii) *majority*, which mostly takes the definite article (88.08%). These trends are consistently found in all the varieties, as is also the higher frequency of the other collectives in partitive/pseudopartitive structures with plural agreement. This favours their potential quantifying usage, which is reinforced by the limited and quantificational premodification patterns they take (e.g. *whole, vast, large*). In brief, intralinguistic factors and not regional variation are key to explaining the variation and the quantifying usage of these complex subjects which appears to be deeply entrenched also in Present-Day non-standard English.

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## Using ICTS to Teach Culture of English speaking countries to Generation Y: Using Mobile Apps to Improve Motivation

Teaching Culture of English speaking countries to Generation Y students has become a challenge for university professors in the last years. Mobile phones, ICT apps and social

networks are part of students' daily routines and cannot be ignored by Academia. While Gen Y receives ample considerable attention in the professional literature of many disciplines, this is not always the case in ELT journals. This paper tries to bridge that gap in the area of mobile applications for the teaching of Culture of English speaking countries. New ICT tools such as online self-testing tools, game-based learning platforms and Prezzi presentations can serve to complement very valuable traditional methods such as lectures and written exams. This talk tries to provide examples on how to incorporate these new learning tools into the class in a way that Gen Y will find engaging.

Using key aspects of the Culture of the United Kingdom and of the United States, I will present how to incorporate ICT tools which I have used successfully in the teaching of ESL class at graduate and postgraduate level. I will present game-based learning platforms which can be played using a mobile phone app (or a desktop or laptop) as a way to motivate students using one of their most cherished personal tools (and one decidedly missed during the class period). This app offers four remarkable advantages: provides a great opportunity for cooperative learning, serves to integrate all types of learners, allows teacher to customize the learning process, and provides immediate feedback for teachers and students.

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### Traumatic Exhaustion and Posthuman Regeneration in N. K. Jemisin's *The Fifth Season* (2015)

In recent years, it has become widely acknowledged that the genre of speculative fiction has the potential to be socially committed. Indeed, many agree that speculative fiction, and more specifically the subgenre of fantasy, is at its best when it is political, often by conjuring up a dystopian world, forcing readers to reflect on our own practices and urging the construction of a better future through social and cultural reform. This is precisely what N. K. Jemisin's Hugo-award-winning and Nebula-award-nominated novel *The Fifth Season* (2015) has to offer.

Set in an alternative dystopian world constrained by constant threat of extinction as a result of extreme seismic activity, N. K. Jemisin's *The Fifth Season* narrates the

experiences of oppression to which three orogene women are subjected at different stages of life. Orogenes—(post)human beings that have developed the ability to control and use the power of the earth—are enslaved, feared and often killed by non-orogene humans, who are, nevertheless, in desperate need of their existence in order to keep at bay the destruction regularly brought about by unmerciful Father Earth.

This paper reads N. K. Jemisin's novel from the strategically powerful perspectives of trauma theory and posthumanity, paying special attention to these discourses' deep investments in notions of power, freedom and agency. First, I will resort to Dominick LaCapra's distinction between structural and historical trauma to approach environmental, social and psychological exhaustion in the novel. This will be further achieved through an exploration of the connections that are drawn in the novel between orogenes in "the Stillness" and slaves in the United States, for which I will resort to some key notions of postcolonial trauma theory. Then, I will turn to the discourse of posthumanity and its redefinition of the category of the human in order to conceptualize the promise of social regeneration that it offers and how it is articulated in *The Fifth Season*. This paper will conclude that the protagonists' only hope to overcome traumatic victimization, powerlessness and environmental exhaustion is to embrace their posthuman nature and to strive towards a posthuman form of agency.

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### **The Bards and their Beards: Walt Whitman's "Beard Full of Butterflies" in the poetry of Federico García Lorca and Allen Ginsberg**

The bushiest beard in all American Literature must be that of Walt Whitman. Whitman's beard, from the cultivated stubble of the frontispiece of the first edition of *Leaves of Grass* (1855), to his cascading white locks in his photos from his later years, is very much the source of his sovereignty as the face of American poetry. As this paper argues, Whitman's beard becomes a site for the examination (and celebration!) of the power of such flocculence to offer a shelter and sanctuary for two poets – Federico Garcia Lorca and Allen Ginsberg. It is Lorca's resonating image of Whitman's "beard full of butterflies"

in “Oda a Walt Whitman” (1930) that brings these poets together in their joint call for Whitman to guide them as they struggle with their experiences of urban dislocation and alienation in the United States.

To achieve this, the paper draws on scholarship from the fields of Gender Studies and Masculinity Studies that has begun to recognise the significance of the beard and facial hair in historical studies of men and masculinities. This framework enables a comparative analysis of the representations of the bearded Whitman in Lorca’s “Oda a Walt Whitman” and Ginsberg’s “Supermarket in California” (1956). Anchored upon the proposition that the beard is a key symbol in the writings and, even more importantly, the drawings, of Lorca, this paper argues that the filling of Whitman’s facial hair full of butterflies is a highly symbolic act on three interconnected levels: Lorca and Ginsberg recognise the sociological power of the beard in everyday performances of masculinity; Lorca and Ginsberg, with the support of Whitman, subvert the essentialist idea of the beard as affirmation of American manhood; and, finally, both Lorca and Ginsberg underline the power of Whitman and his beard to offer a sanctuary of a lost pastoral purity away from the urbanisation, industrialization, and capitalism of a rapidly changing United States.

Such an analysis illustrates how Lorca, and later Ginsberg, who in fact rediscovered Whitman through Lorca, both find solace in Whitman’s beard from their shared experiences of solitariness, loneliness, and dislocation at homosexual men and poets on the streets of the United States.

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**An Approach to (Vulner)able Women in Paula Hawkins’s Novels**

The notion of vulnerability has had a very prolific role in the last years, as the term has been applied to many and varied fields of research, being contemporary literature one of them. Taking Emmanuel Lévinas's notion of the ethical encounter between the self and the other through what he calls the "face of the other" ("The Trace of the Other" 351) my aim is to explore through literary analysis how vulnerability is portrayed in contemporary literature and how it may affect that ethical connection. Lévinas himself in a later work, *Entre Nous: On Thinking-of-the-Other* (1998), describes the unveiling of the other's face as: "extreme exposure, defenselessness, vulnerability itself" (145). In this way, Lévinas draws particular attention to the encounter with the *vulnerable* other, which inevitably makes the self be vulnerable as well, as s/he is unable to resist the ethical call (Shildrick 2002, 92). This duality of vulnerability allows us to explore the notion not only as it has been traditionally understood —as a weakness, difficulty or impairment to the subject— but rather as a tool for self-acceptance, empowerment and agency that may facilitate the ethical connection. To address this idea, as both the ethical encounter with alterity and vulnerability are two very broad fields of study, I will focus on the way that vulnerable female characters are presented and developed in two contemporary and widely popular British novels: Paula Hawkins's novels *The Girl on the Train* (2015) and *Into the Water* (2017). These best-selling novels introduce leading female characters who can be labeled as vulnerable both from a physical and a psychological viewpoint. Therefore, by briefly analysing the plot of the novels as well as by close reading key passages, I will reflect on which elements make a woman be considered as vulnerable in today's societies. At this point, Judith Butler's, Erinn Gilson's and Margrit Shildrick's works will be of use to reflect on why despite the fact that vulnerability is a universally shared human characteristic, it is especially attached to women for both biological and socially constructed reasons. However, as I will conclude with my analysis, it is these characters' female vulnerability that allows them to move from victims to agents of their own lives. Instead of being static and passive subjects, they are able to embrace their own limitations and reconstruct their sense of selves, which allows them to take control over their lives and relate to others (particularly other women) in a different, more ethical and emphatic way. I will conclude by suggesting that this change in representing women in contemporary fiction may be in fact a new trend that aims to show real women who despite their weaknesses are proactive subjects, characters with whom contemporary readers are able to emphasise, being *vulner-ability* the perfect transition in this process.

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## The Production of Language-Related Episodes in Primary School CLIL Learners: A Study on the Effect of Proficiency and Socio-Affective Factors

Research on form-focused instruction has provided support for the use of collaborative tasks in which learners focus their attention on formal aspects of language (e.g., Swain 1998), or on those parts of their interlanguage that deviate from the target language, and consciously reflect on their own language use (i.e., produce language-related episodes or LREs). LREs were originally defined by Swain (1998: 70) as “[...] any part of the dialogue in which students talk about the language they are producing, question their language use, or other- or self-correct.” A strand of research on LREs in different educational contexts examines the effect of learner-internal factors, such as target language proficiency and personality traits on the amount, type and resolution of LREs (e.g., Kim and McDonough 2008; Leaser 2004; Malmqvist 2005; Watanabe and Swain 2007) while completing collaborative tasks. This research has also examined the effect that pairing learners with same proficiency levels or having learners choose their partners have on the production of LREs in their amount, type and resolution (e.g., Storch 2002; Storch and Aldosari 2013; Watanabe and Swain 2007). Results suggest that pair dynamics and the relationships formed by the dyad members may be a more important consideration than proficiency. However, little is known about whether young English learners in content-and-language-integrated-learning (CLIL) programs pay attention to formal aspects of language and much less about the relationship between pair dynamics and/or learner proficiency and LREs in such programs.

Therefore, this study investigates the amount and types of LRES produced by primary education CLIL learners in an oral narration task. A total of 28 pairs from a public school in the Basque Country participated in the study. Participants were Basque/Spanish bilinguals learning English as their L3 and belonged to two different school grades (5 and 6). All the students were placed in pairs following two different criteria –half of the students were asked to select a partner to work with whereas the other half of the participants were paired according to the scores they obtained in the Key English Test (KET). All the pairs were asked to work together to do two things: (1) order a total of six pictures provided by the investigators to make a story and (2) tell the story depicted in the pictures orally in turns.

Results show that grade 5 and 6 students behave in the same way, both groups significantly producing more meaning than form LREs. As for the analysis of the proficiency-matched vs. self-selected pairs, it is found that the latter produce a significantly larger number of meaning LREs, no inter-group differences being found for form LREs. Besides, self-selected pairs significantly produce more resolved than unresolved meaning LREs, a pattern which is not discovered for proficiency-matched students. These findings indicate that young CLIL learners’ interactive behaviour in the L2, at least in terms of LRE production, seems to be more dependent on social/affective dimensions than on psycho-linguistic aspects like the level of proficiency.

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FRANCISCO GALLARDO DEL PUERTO & ESTHER GÓMEZ LACABEX (University of Cantabria & University of the Basque Country, Spain): Interlanguage Speech Comprehensibility and Intelligibility: An Interjuge Analysis of L2 English by Spanish Speakers. See Gómez Lacabex.



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### Utopic and Dystopic Creations in Elizabeth Bowen's Short Stories "Mysterious Kôr" and "Gone Away"

This paper explores the utopic and dystopic dimension of two stories written by the Anglo-Irish author Elizabeth Bowen. The first story, "Mysterious Kôr", was written by Bowen in 1944 and describes the disheartening picture of London during wartime, a landscape full of craters and "gateless gates" (Bowen 1945, 173), a truly dystopic image of the metropolis. In this story the main characters, a young couple, wander aimlessly around this seemingly "extinct" (173) city, while Pepita dreams of a magically beautiful city where purity and peace prevail. This utopic city is no other than Kôr, the imaginary realm created by nineteenth century writer Rider Haggard in the novel *She* (1887), which no doubt served as inspiration to Bowen in her research for the story. The other story I examine is "Gone Away", a story written just two years later, in 1946, but with the eventful VE year of 1945 in between. In this literary piece, which is extremely unusual for Bowen who was not interested in science-fiction as a rule, we are presented with a dystopic picture of society in some future age in which all normal conversation has been replaced by a megaphone in the streets, the breaking down of which creates a silence in

the city that proves to be unendurable, thus causing the citizens to abandon the place in a precipitated way.

It is my aim in this paper to compare these two stories in their capacity to create literary utopic and dystopic representations and to analyse the complexity that arises from the indeterminacy that can be perceived in the dichotomy. Consequently, “Mysterious Kôr” presents the reader with an imaginative realm that describes an aesthetic if deserted city, a positive version of the more bare and forlorn-looking scene of post-Blitz London, while “Gone Away”, initially perceived as an idealised futuristic space, uncovers a sinister dimension in which the omnipresent surveillance system and a mechanised pattern of life evidences the author’s disillusion after the war and precludes other dystopic fiction such as George Orwell’s *Nineteen Eighty-Four*, published just three years later in 1949.

In order to analyse both literary pieces I will first examine utopic and dystopic perspectives from a spatial and historical angle. The works of Keith Booker (1994), Michael D. Gordin (2010) and Gregory Claeys (2010, 2017) trace the terminology from a historical point of view, pinpointing the literary dystopias that have abounded in the twentieth century, namely the novels of Aldous Huxley, George Orwell and Margaret Atwood, and that may have appeared as a reaction to nineteenth century social utopias such as William Morris’ *News from Nowhere* (Levitas 2011). In conclusion, I hope to be able to show that utopic and dystopic realms may be more closely interrelated than expected. In addition, with regard to Bowen’s literary pieces, I will trace the connection between two apparently dissimilar stories published in the space of just two years and which evidence the author’s reactions to the historical momentum of her time.

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## (Re)defining identities: Race, Class and Gender in Sherley Anne Williams' *Dessa Rose* and Kathryn Stockett's *The Help*

The US South has been largely known for its culture of segregation and slavery that established a hierarchical structure in society measured by the categories of race, gender and class, being the women the collective most oppressed and regulated collective by the law. Historian Fox-Genovese remarks the necessity of recognizing these categories "as central, rather than incidental, to women's identities and behavior – to their sense of themselves as women" (1988, 39). White and Black women were relegated to the private sphere of the domestic space, which became their own exclusive place where interactions across race and class took place. Slave narratives constitute essential documentaries that give account of these interactions and daily practices among white mistresses and black maids in the US South.

Published in 1986, *Dessa Rose*, written by Sherley Anne Williams constitutes an antebellum slave narrative divided in three sections, where it is not until the last section that the protagonist, Dessa, is given a voice and is finally able to tell her own story of bondage. At the same time, *The Help*, published in 2009 by Kathryn Stockett, gives voice to the stories of different black maids during the emergence of the Civil Rights movement in the sixties. Both novels constitute written accounts of the lives of both black and white women in the US South. It is after these black women give voice to their experiences in the white homes that they start to acquire a new sense of themselves and, identities, both black and white, undergo a transformation, overcoming in this way, the limitations imposed over their bodies and minds.

This paper aims to analyze the role that the categories of race, class and gender played in redefining southern women's identities, their self-consciousness and as a consequence, the attitudes they expressed towards other women across the color line, both during the antebellum and postbellum period. For this study, we pay attention to philosophers such as Michael Foucault and Judith Butler in order to analyze the different mechanisms through which the bodies are regulated by the ruling powers and the disciplinary practices that target sexuality, in the case of women, in order to obtain the subjugation of the body and the mind. Finally, this paper explores the difficult journey to self-discovery, both by white and black women, necessary to gain a true consciousness of themselves, which allows them to acknowledge the commonality between the oppression that both suffer and ultimately challenge the grounds of their bondage and make room for renewal and change.

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### ***“I remember of January”*: Considering Innovation and Continuity in Post-Colonial Englishes**

In Present-day English, remember can be complemented by both noun phrases (e.g. *I remember my preschool teacher*) and complement clauses (CCs, as in *I remember that my preschool teacher was very tall*). Three meanings of remember can take CCs, ‘recall’, ‘bear in mind’ and ‘remember to do’. With the meaning ‘recall’, remember can take finite CCs (*I remember that I was there*) and non-finite *-ing* CCs (*I remember being there*); ‘bear in mind’ can only take finite CCs (*He remembers that his mother is watching*); and the meaning ‘remember to do’ can only be complemented by non-finite *to*-infinitival CCs (*Remember to call tomorrow*; cf. Fanego 1996; Mair 2006; Cuyckens et al. 2014). Thus, only the ‘recall’ meaning of remember has an envelope of variation in which there is a choice between finite and non-finite CCs, and hence where divergence between varieties of English is likely to occur. This study is part of a larger project looking at the envelope of variation for the ‘recall’ meaning of remember. The project is empirical in nature and based on the following sections of GloWbE (*The Global Web-based English Corpus*, Davies 2013): GloWbE Great Britain, as a reference variety, plus GloWbE India, GloWbE Bangladesh and GloWbE Sri Lanka. In a preliminary analysis of the data, some unexpected results were found which call for an explanation, and this is what I intend to do in the present study. Firstly, some instances in the dataset lead me to propose a second envelope of variation which involves remember with the meaning ‘remember to do’, since I have found instances not only with non-finite *to*-infinitival CCs, as expected, but also with finite CCs which can be transformed into *to*-infinitival CCs, see (1) below:

- (1) *Please remember that you shouldn’t fill this empty space with some useless but “pretty” design elements.* (GloWbE IN) [Interchangeable with *Please remember not to fill this empty space with some useless but “pretty” design elements.*]

Secondly, several examples were found in which remember is followed by neither a noun phrase nor a complement clause, as in *I remember of January* (GloWbE LK), a prepositional phrase. In this paper, then, I will explore (i) the characteristics of finite complement clauses that follow remember and that mean ‘remember to do’, and (ii) the

prepositional structures found after remember. For this purpose I will take into consideration those factors that drive linguistic evolution in Post-colonial Englishes, namely continuity, innovation, language contact, cultural factors, second-language acquisition processes and language typology (Schneider 2007: 88-90, 99-107) as well as the diachronic evolution of the verb remember and its complementation profile (cf. Visser 1963-1973; Fanego 1996; Mair 2006; De Smet 2014, among others).

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### **African Gendered Mobilities: Automobility and the Hotel/Motel Trope in Short Stories by Lesley Nneka Arimah and Taiye Selasi**

The short story is still considered a minor genre of African literature. As Ernest N. Emenyonu highlights, "the critical gap in the criticism of African Literature remains unaddressed, unfilled. If anything, the gap has become wider and deeper" (2013, 1). This paper takes notice of Emenyonu and Nnolim's call for urgent action and explores two recent short stories written by afrodiasporic women writers who belong to the third-generation of African writers.

Lesley Nneka Arimah's "Windfalls" (2017) and Taiye Selasi's "The Sex Lives of African Girls" (2011) are two short stories whose main protagonists are adolescent girls with difficult life stories. In "Windfalls", the girl is afrodiasporan and the story takes place outside of Africa whereas the protagonist of "The Sex Lives of African Girls" is a Nigerian-born girl living in Ghana. Despite having been written by different authors, these short stories do share several aspects. The figure of the bad mother appears in both pieces of fiction. In this manner, the centrality of maternity to African women's lives is challenged. What is more relevant for the purpose of this paper is the fact that both bad single

mothers choose to live in motels or hotels at some point in the stories. These places constitute spaces of deviance for these libertine women. In “The Sex Lives of African Girls”, the hotel also constitutes a space of freedom for the girl in the absence of tourists at night. The implications of this living-in-hotels lifestyle will be examined by paying attention to the positioning of hotels/motels as transfer places within the “new mobilities” paradigm, i.e., places which facilitate the mobility and circulation of peoples. Key differences between the connotations of hotels and motels will also be addressed.

In addition, concrete forms of mobilities performed by the characters in the selected short fiction will be presented and explored in light of the “new mobilities” paradigm (Sheller and Urry 2006; Urry 2007). Although the term “mobility” is normally used as a synonym of migration, I agree with Anna-Leena Toivanen’s understanding of mobilities as concrete and tangible forms of movement and circulation (2017). Both female protagonists can be claimed to perform or to be involved in what I call a “gendered” automobility. Automobility is central to the plot of “Windfalls”, for the girl and her mother are most of the time on the road, changing their places of residence in order to evade justice. As for the other short story, the automobility theme is much less central to the plot, but it is still worth analysing for it is African women who drive. Lindsey B. Green-Simms’ *Postcolonial Automobility: Car Culture in West Africa* (2017) will serve to explore this gendered automobility.

By analysing the literary representation of hotels/motels and automobility, this paper contributes to widening the scope of how the new mobilities paradigm can be applied to the study of contemporary works of fiction.

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## The Lemmatisation of Old English Verbal Forms. Corpus Analysis and Automatisation

This paper aims at describing the procedure and results of the lemmatisation of Old English verbs on a knowledge base. The knowledge base is the set of relational lexical databases of Old English designed and implemented by the *Nerthus Project* in order to

search, analyse, store and disseminate Old English linguistic data. This knowledge base has two main sources of data, primary or textual (corpus analysis) and secondary, which can be divided into lexicographical sources (dictionaries) and background sources (grammars, linguistic studies and editions, including indexes and glossaries). At the present moment, the *Nerthus Project* is lemmatising the verbal forms of Old English. That is to say, all the textual inflections of a given verb are attributed to the reference form (the infinitive) of the verb or lemma. On the applied side, a full inventory of inflected forms and lemmas based on a corpus of Old English is not available yet, which makes lemmatisation a pending task of English Historical Linguistics, as well as Old English Corpus Linguistics and Lexicography. On the descriptive side, the lemmatisation of the verbs of Old English can contribute to theoretical studies in the linguistic analysis of this period of English. This analysis assigns a lemma to the attestations of the inflectional forms found in *The Dictionary of Old English Corpus* by means of the lemmatiser of the lexical database of Old English *Nerthus*, called *Norna*. The scope of the analysis includes four classes of Old English verbs (anomalous, preterite-present, contracted and strong VII). The methodology comprises two steps. Firstly, automatic searches are launched on *Norna*, and, secondly, the hits are checked with the available lexicographical and textual sources. To begin with, the results are contrasted with the *Dictionary of Old English* if they start with the letters A-H, and the rest of the alphabet is revised with the help of the standard dictionaries of Old English (Bosworth-Toller, Sweet and Clark Hall). After that, still some doubtful cases need to be disambiguated and to do so, the *York-Toronto-Helsinki Parsed Corpus of Old English Prose*, which is parsed syntactically, and glossaries are used of editions of Old English texts. The conclusion insists on the problems of automatic lemmatisation and on the necessity of manual revision when dealing with a language that shows a remarkable degree of spelling variation. Nevertheless, the gradual improvement of automatic searches, based on the comparison of the initial results with the available lexicographical and textual sources, maximises automatisation.

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##### Corpora and databases

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M<sup>a</sup> DOLORES GARCÍA PLANELLES & CRISTINA TEJEDOR MARTÍNEZ (Universidad de Alcalá, Spain):  
Machine Translation: a practical study of Skype Translator. See Tejedor Martínez.



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## Complex Pre-Modifiers: A Non-Transformational Analysis

It is a well-known fact of the English language that lexical heads cannot be pre-modified by right-branching phrases. Although the restriction seems to operate both cross-linguistically and cross-categorially, the examples in (1) illustrate the case just with nouns modified by Adjective Phrases (AP) whose adjectival heads select complements (Quirk et al. 1985: 1220, 1400):

- (1) a. A child [<sub>AP</sub> keen on chess] / \* A [<sub>AP</sub> keen on chess] child  
b. A result [<sub>AP</sub> different from yours] / \* A [<sub>AP</sub> different from yours] result

As shown in (1), the sequences are grammatical if the complex AP is placed in post-nominal position, but the adjective and its complement cannot appear in prenominal position. There is an alternative construction, though, as some adjectives seem to allow post-nominal placement or extraposition of their complements, with the adjective itself remaining in attributive position:

- (2) a. A result [<sub>AP</sub> different from yours] / A *different* result *from yours*  
b. A place [<sub>AP</sub> easy to find] / An *easy* place *to find*  
(Huddleston & Pullum 2002: 551)

In the generative literature this restriction has been formulated in different ways, the most famous one being Williams' (1982) Head Final Filter (see Escribano (2004) for a minimalist treatment of the problem). In functional models, the tendency has been to make use of Greenbergian principles, such as those of Domain Integrity and Head Proximity proposed by Rijkhoff (2002: 265). Yet, although the restriction is well-known and has been reasonably accounted for, the nature of the exceptional cases which give rise to discontinuous structures such as (2) above is little understood.

In this presentation I will make use of a functional theory of grammar, Functional Discourse Grammar (FDG), as presented in Hengeveld and Mackenzie (2008), to suggest a novel approach to this problem. FDG offers a modular architecture containing four autonomous levels of linguistic representation which allows for a non-transformational treatment of extraposition. Following the analysis of Van de Velde (2012), I will argue that exceptions such as those in (2) result from the alternative placement of the AP-complement in postnominal position. The fundamental insight in this analysis will be that the alleged extraposed complements in (2) are merely semantic dependents of the adjectival lexical head at the Representational (semantic) level, which can receive

different morphosyntactic realizations at the Morphosyntactic level. In other words, rather than assuming a strict syntactic (head-dependent) relation, this presentation will defend that a semantic predicate-argument and predicate-modifier relation may be syntactically realized in different ways on the basis of the lexical properties of the head and the pragmatic structuring of information at the Interpersonal Level. As a consequence, examples such as (2) turn out to be not exceptional at all, but simply follow from the restrictions imposed by the semantic and pragmatic levels of representation which in FDG are methodologically prior and guide morphosyntactic encoding.

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## Transnational "Latinx" Identities, Discourses, and Micro-Resistances in US Latina Literature

Since 2015, the use of the term "Latinx" has become widespread on the Internet and other sociocultural contexts. Referring to Latinas/os or Hispanics in the United States, the term not only problematizes national categories associated with Latinidades but also suggests a more inclusive vision of gender and sexual identities that transcends heteronormative binaries. The "x" in "Latinx" deconstructs gender binarism, pointing to a more flexible and expansive spectrum of gender and sexual identities in the context of transnational cultural formations, or what have been associated with "genderqueer" practices.

This paper examines the origins, developments, and deployments of the term "Latinx" in the Internet and in a corpus of US Latinx literary texts in the 21<sup>st</sup> century. In particular, I examine the formation of transnational "Latinx" identities, discourses, and micro-resistances in *Days of Awe* (2001) by Achy Obejas, *Trace Elements of Random Tea Parties* (2004) by Felicia Luna Lemus, *The Cha Cha Files: A Chapina Poética* (2014) by Maya Chinchilla, *A Cup of Water Under My Bed: A Memoir* (2014) by Daisy Hernandez, and *Juliet Takes a Breath* (2015) by Gabby Rivera, as well as these writers' interventions on the Web

2.0, including their websites, blogs and social media. Through my analysis I aim to examine the production of a transnational literary space, the rejection of gender binarisms, and the resistances enacted in US Latinx literature and the Web. US Latinx texts display what Michel Foucault has called micro-resistances, an endless process that challenges and deconstructs literary conventions and social norms. Resisting resolutions, US Latinx writers further extend their work onto the Internet, using social media as tools of resistances in the Latinx community.

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### They Did it Themselves: Memory, Punk Women and Autobiography

This paper addresses the role of memory in autobiographies written by women who were central in the music scene from the late 70s to the early 90s, and that are that still regarded as punk legends. The last few years have witnessed the publication of many titles authored by artists, such as Alice Bag's *Violence Girl: East L.A. Rage to Hollywood Stage. A Chicana Punk Story* (2011), Patti Smith's *M Train* (2015), Kim Gordon's *Girl in a Band* (2015), Carrie Brownstein's *Hunger Made Me a Modern Girl* (2016) Chrissie Hynde's *Reckless* (2016), or Viv Albertine's *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys* (2016) and *Throw Away Unopened* (2018). All these works have in common that they deconstruct the stereotypical image of women in music, and provide a new approach to the history of punk in the U.S. and the U.K. Viv Albertine starts *Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys* with the words "Anyone who writes an autobiography is either a twat or broke. I'm a bit of both" (ix). Although it is necessary to take into account that even the most accurate autobiographies have fictional elements, these books try to be faithful narratives, often full of candid details about the protagonists, since "self-accounting and self-reflection are integral parts of the autobiography" (Anderson 7). Also, most of these stories are full of irony and humor, showing a distanced and detached view of their own lives from the perspective of age. By telling their experiences from a first person narrator, these authors offer a version of themselves that emphasizes certain aspects, such as the difficulties they had to overcome because of their gender in a male dominated world, their ideas on religion, drugs, sexuality, education, rebellion, etc. Some questions that are asked in the paper include: why do these women feel that telling their story now is important? Why is it that until

recently so few female musicians had written their autobiographies? Who is their target audience? What do they expect to achieve with their narratives? How do they look back at their youth from the perspective of a mature woman? What do they think of punk as an attitude or a lifestyle? What is it important to remember, and what do they think is often forgotten? Reading the autobiographies of these artists provides the readers with a new insight to what it meant to be a woman in the music business in the 70s, 80s and 90s, and a lesson to be learned for the new generations.

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### Integrating Content and Language in the Medieval English Literature Classroom

Drawing from our teaching experience at the University of Seville in the field of Anglo-Saxon and medieval literature, we have developed a strategy of collaborative teaching with the pedagogical goal of offering students a pro-active and integrated learning experience. Our study case is a required course in the fourth year of the Program in English Studies, for which non-native speaker students need a background in historical linguistics as well as literary criticism, and where they have to demonstrate their linguistic proficiency in the target language. The course syllabus includes texts representative of the corpus of both the Anglo-Saxon and later medieval periods, and the course aims to provide students with the critical tools for the analysis of the works in their particular interpretive contexts. The teaching plan is based on the Content and Language Integrated Learning (CLIL) approach, which relies on scaffolding to ensure the acquisition of literary, linguistic, historical and cultural competences. Given the different cognitive levels in the classroom, this comprehensive methodological perspective enables students to integrate the linguistic and curricular content in a meaningful way. Following mainly Harmer (2003), and Coyle, Hood, and Marsh (2010), what our courses offer is a dual-focused educational approach in which the foreign language is used for the learning and teaching processes to promote both content and language mastery at college level.

Structured input in both oral and written forms in English makes sure students gain the necessary skills to successfully engage with the different stages of the language, and helps them achieve the learning outcome of providing appropriate literary, cultural and linguistic output. The course design pays special attention to the students' different learning styles by creating original materials, including but not limited to audio-visual aids, online and digital tools, and traditional bibliographical resources. Because of the subject-specific nature of the course, we use a variety of resources to scaffold students' assimilating processes such as bilingual versions of the texts, glossaries, and on-line translations to take into account the complexity of the Old English and Middle English

texts. Also, topics about the historical questions that frame the texts studied are covered in the class sessions through the use of secondary sources, interactive timelines, guided notes, documentaries, lecture audios, etc.

Assessment procedures are oriented to evaluate the learners' knowledge, progress and self-awareness of their own performance; importantly, they are understood as a tool for learning and not as the end of the learning process (Williams, 2003). Therefore, a combination of both formative and summative evaluation on content and language acquisition is used. Assessment criteria are transparent, and specially devised rubrics are outlined for the different types of individual or collaborative work, which range from the traditional writing of analytical papers to more creative task-based projects for the study of the syllabus texts. Some potential options for this are their adaptation to different literary genres and the use of social media platforms. Finally, this paper discusses the results achieved after implementing this methodological framework.

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## Translating (and Censoring) *West Side Story*: The Arrival of Latino Women in Franco's Spain

To talk about *West Side Story* is to talk about one of the most well-known Hollywood musicals of all times, a masterpiece modernisation of *Romeo and Juliet* at the time of its production. Successful both in theaters and in cinemas, the movie arrived to Spain one year after its premiere in USA and once it had achieved international success.

Undoubtedly, *West Side Story* meant a challenge when arriving Franco's Spain: strong (latino) women, female friendship and sorority, demarcation between good and bad women (Madonna/whore stereotyping), and even rape culture, these are all starring items which came to defy the agenda of Spanish dictatorship.

As we will see, once more again, translation and censorship went hand in hand. The reception context in the country was dominated by a dictatorial regime which made use of censorship to eliminate any content deemed pernicious or contaminating towards the values it advocated. Thus, the movie saw how some of the most sensual scenes or dialogues had to be downgraded or changed in the dubbing, being therefore a live exemplification of how manipulation was carried out with impunity in a very restricted environment.

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### Interlanguage Speech Comprehensibility and Intelligibility: An Interjudge Analysis of L2 English by Spanish Speakers

Despite the fact that non-native speakers ability to detect foreign accent and its communicative effects (intelligibility and comprehensibility) is often questioned because of their lack of native-like proficiency (Major, 2007), research has often resorted to such rater profile (Neufeld 1979; Ekstrand 1982; MacKay, Flege and Imai 2006; Munro, Derwing and Morton 2006; Flege 1988; Scovel 1977). In addition, comparative studies have offered contradictory results as some studies have found that native listeners are more sensitive evaluators (Baetens Beardsmore, 1979; Riney, Takagi, and Inutsuka, 2005) while other studies have not reported substantial differences between these two types of listener (MacKay et al., 2006; Flege, 1988; Major, 2007).

The present study contributed to this line of research by analyzing the oral production of 22 English words by a group of Spanish university students by 18 native and non-native judges from different L1s. The judges' sample consisted of 3 native speakers of Polish, 3 native speakers of English, 2 native speakers of Japanese and 10 native speakers of Spanish. They performed an intelligibility task (*write down the word you hear*) and a comprehensibility task (*rate how easy/difficult it was to understand the word your heard*)

on English words elicited with and without background noise and orthographically and phonetically prompted.

The inter-reliability analysis did not reveal outlying performance amongst the judges except for one case: one of the English native raters was considered as a moderate outlier as he tended to report lower comprehensibility for one of the corpora analysed: words without background noise. Results also revealed that mean scores between any two groups were not significantly different except for one of the L1 Spanish subgroups, which tended to report higher comprehensibility than the other listener groups. This finding seems to indicate that linguistic background can intervene in intelligibility and comprehensibility supporting the interlanguage speech intelligibility benefit (Bent & Bradlow, 2003). As for the intelligibility test, no differences between the groups of judges were found except for the L1 Chinese listeners, who significantly identified the correct word less often. Results could support “the possibility of the existence of salient universal perceptual factors” (Major 2007: 551) that enable human beings to communicatively adapt (reach intelligibility and comprehensibility), irrespective of their familiarity with the TL or of the L1 of the speaker in foreign language exchange contexts.

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### Organizational and Family Violence in Joyce Carol Oates' *Carthage*

Violence prominently features in Joyce Carol Oates' 2014 novel *Carthage*, set in the context of the Iraq War, to which one of the characters, Brett Kinkaid, signs up as a

voluntary soldier. Brett's involvement in what R. W. Connell labels as the organizational violence of war results in severe physical injuries and Post-Traumatic Stress Disorder. The latter condition presents a number of emotional responses, such as episodes of fear, the reliving of the traumatic events, loss of interest in others, emotional detachment and a lowered threshold for rage. The last three factors may contribute to the occurrence of marital tensions and even intimate partner violence. This is precisely what happens in the novel: after coming back from the war, Brett physically and physiologically abuses his fiancée Juliet Mayfield; and he also attacks his fiancée's sister Cressida. This family violence constitutes the second type of violence that this paper examines. Thus, I shall highlight the connection between organizational and family violence, as well as their development, resorting to two main strategies. Firstly, by providing details about the ideological framework that surrounds organizational violence in an attempt to legitimize it, as theorized by Roy F. Baumeister, Aaron T. Beck and Felicity De Zulueta, who argue that governments and other interest groups dehumanize the opposite party by depicting it as an unpredictable and threatening Other: in this particular case, the United States categorized the Iraq war as a defensive war. This propaganda accounts for the reasons behind Brett's voluntary involvement in such a dangerous situation. The paper also comments on other war episodes from the novel, namely, the occurrence of war crimes against civilian population; and the phenomenon of war trophies, which, as Gerry Holt asserts, can range from simple memorabilia such as vehicle number plates to body parts from dead enemies. Secondly, I shall focus on the frequent overlapping of physical and psychological violence, following Kathleen C. Basile and Michele C. Black, Richard M. Tolman et al., and Ola Barnett et al. taking the perspective of both perpetrators and survivors of violence in order to provide a comprehensive outlook of Oates' novel. This will allow us to analyze the appearance and development of the intimate partner violence which Juliet suffers through its most salient trait: the existence of a personal and ongoing relationship. Finally, Brett's physical attack of Cressida provides a convenient background to debunk some myths that have been employed to explain and justify violence, such as the perpetrators' common assertion of having been overcome by an "irresistible impulse."

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### ***Cloud Atlas* (The Wachowskis and Tykwer, 2012) and the Cosmopolitan Discourse of Shared Humanity**

This paper argues that the film *Cloud Atlas* (The Wachowskis and Tom Tykwer, 2012) establishes a range of connections between individuals that contribute to building a cosmopolitan sense of shared humanity. Several scholars see the notion of common humanity as one as central to cosmopolitanism (Nussbaum 2002 [1996]: xii, 7; Appiah 2006: 111, 134-5; Fine 2007: xvii). These theorists do not claim that all humans are or should be identical or have the same habits and beliefs. Rather, they point out that all people should be respected and valued as human beings that share similar feelings, emotions, and abilities and deserve the same basic rights. Despite the apparent obviousness of this argument, this is an idea that many people do not share or care about, especially in the current climate of nostalgia for national identities and recurrent calls for a staunch defense of national borders. At the same time, the idea of shared humanity appears to be a popular concept that several films and media have recently explored. The paper therefore situates *Cloud Atlas* within a broader trend that includes *I Origins* (Mike Cahill, 2014), *Human* (Yann Arthus-Bertrand, 2015), and Momondo's advertising campaign "The DNA Journey" (2017).

Looking at the film version of *Cloud Atlas* from the perspective of cosmopolitan theory, I argue that the film reinforces the novel's emphasis on characters' common humanity by altering the structure of the novel and through a range of editing techniques. The novel draws on a boomerang structure that goes from 1849 to 1936, 1973, 2012, 2144, and finally the 23<sup>rd</sup> century and then back to 1849 in reverse order. In contrast, the film constantly crosscuts between the six different times and locations in which the story is set. In this paper, I study the discourse that the film produces by establishing connections between characters across national borders and time periods. Such a focus on connections allows me to see how *Cloud Atlas* addresses interrelated concerns about oppression, race, greed, sexuality, age, non-human sentience, beliefs, and environmental exploitation across five centuries and four continents. Drawing on the work of the aforementioned scholars and other theorists of cosmopolitanism such as Walter D. Mignolo (2011), Nikos Papastergiadis (2012), and Ken Plummer (2015); the paper shows that the establishment of intersectional connections allows the film to develop a cosmopolitan discourse of shared humanity. The paper concludes that, despite *Cloud Atlas*' unflinching defense of cosmopolitan ideals, the film eventually presents an easy cosmopolitanism that overlooks controversial differences between disparate ways of understanding

human rights and forms of social organization. In short, *Cloud Atlas*' use of the concept of shared humanity addresses cosmopolitan challenges, but mostly on a superficial level.

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**ELSA GONZÁLEZ ÁLVAREZ & SUSANA MARÍA DOVAL SUÁREZ** (University of Santiago de Compostela, Spain): *But* and *although* as Markers of Concessive Relations in Native (NS) and Non-Native (NNS) Written and Oral Discourse. **See Doval Suárez.**



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**“Remembering the Future”: Shaping a Collective Future in Lois Lowry’s *The Giver* (1993) and its Film Adaptation by Phillip Noyce (2014)**

Futures Studies is a multidisciplinary academic field that has developed in the last decades. Pioneering studies on the subject, such as those by Wendell Bell (1997) or David Wilson (2000), have emphasized the meaningful and revealing nature of the images of the future originating in every society, images which embody the projections of the fears, hopes and anxieties of the community which produces them. The collective memory as a reconstruction of the past in the light of the present has been extensively analysed by many scholars such as Barbie Zelizer (1995) or J. K. Olick and J. Robbins (1998) among others. Consequently, it seems necessary to examine the “construction” of the collective future which also contributes to shape and reinforce the collective identity. In this sense, P. M. Szpunar and K. K. Szpunar (2016) underline the close relationship and similarities between recalling the past and imagining the future and suggest a mutual influence and interdependence between both processes. In the same way that the images of the future are the result of the ideological constructions about the past, the “collective future thought is itself the driving force behind the (re)construction of a collective past” (378) and can have a directive function in shaping it (383).

The purpose of this paper is to apply this notion of “collective future thought” by Szpunar and Szpunar to the dystopian novel *The Giver* (1994) by Lois Lowry and its film adaptation by Philip Noyce (2014). Both the novel and the film (although with significant differences) represent a future dystopian society where citizens live happily through the strict control of their emotions, knowledge, perception and language. Memories of the past, as a powerful and threatening artefact, are preserved but kept away from the members of the community, who live their lives placidly unaware of the collective past they have been deprived of. In this society memories represent the source of potential transformative change for the future (Hanson 1993, 46). Their suppression becomes an oppressive control strategy on citizens who do not share anymore the common collective past which defines their own identity and enables the collective future thought of the community. Therefore, this paper seeks to discuss the deep connections between past and future in this dystopian community. These connections are embodied in the character of the Receiver of Memory, the only individual who holds all the collective memories of the past in order to unburden the rest of the members of the society from the painful suffering of knowledge. Ultimately, he represents the link where past and future are going to co-exist in a bond of reciprocal interaction by being, using the critical notion by Sara Ahmed (2006), mutually “oriented” to each other.

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### Eficacia de las rúbricas para la auto-evaluación y la evaluación por pares de las presentaciones orales en inglés

Los cambios en el paradigma educativo en la enseñanza del inglés reflejan una clara tendencia hacia el abandono de los métodos tradicionales de evaluación en favor de métodos alternativos que permitan involucrar a los alumnos en su propio proceso de aprendizaje mientras se evalúan las competencias adquiridas (Cross 2005; Dunbar *et al.* 2006; Howell 2011; McCain 2015). En este sentido, las rúbricas han comenzado a percibirse como instrumentos esenciales en la adquisición de una lengua extranjera ya

que permiten tanto a alumnos como a profesores hacer un seguimiento pormenorizado de su progreso. La necesidad de favorecer el aprendizaje autónomo ha llevado a los profesores a explorar el uso de las rúbricas para desarrollar estrategias metacognitivas que permitan al alumno supervisar su proceso de aprendizaje. Es por ello que las rúbricas han empezado a usarse como herramientas para la auto-evaluación y la evaluación entre compañeros al tiempo que también surgen dudas entre los docentes sobre su fiabilidad y seguridad (Cho et al. 2006; Jonsson & Svingby 2007).

Este trabajo analiza la eficacia y fiabilidad de las rúbricas como instrumentos de auto-evaluación y evaluación entre compañeros para evaluar presentaciones orales en inglés en el ámbito universitario. Se pretende confirmar la hipótesis de que estas técnicas de evaluación alternativa podrían no solo ayudar a que los alumnos realicen mejores presentaciones orales en inglés, sino que también favorecer la regulación del aprendizaje y el aprendizaje autónomo. Este estudio se plantea las siguientes cuestiones: (1) ¿Ayudan las rúbricas a mejorar las presentaciones orales en inglés? (2) ¿Sirven las rúbricas para desarrollar estrategias meta-cognitivas que impliquen al alumno en el proceso de aprendizaje? (3) ¿son fiables las rúbricas para la auto-evaluación y la evaluación de los compañeros? Los participantes de esta investigación son un grupo de alumnos (n=70) de segundo curso matriculados en la asignatura de Lengua Inglesa III del Grado de estudios ingleses. Para medir la evolución de los alumnos, se utilizó una rúbrica para evaluar tres parámetros (corrección lingüística, contenido y presentación) en tres presentaciones orales realizadas a lo largo de un cuatrimestre y se obtuvo el promedio de las tres notas obtenidas por cada una de las presentaciones. La misma rúbrica fue utilizada por el profesor y por los alumnos para evaluarse tanto a ellos mismos como a sus compañeros. Los resultados obtenidos demuestran no solo una progresión significativa en las notas obtenidas en cada uno de los parámetros, sino también unos patrones de alta similitud entre las notas otorgadas por el profesor, los compañeros y la auto-evaluación. Este resultado subraya la gran utilidad de las rúbricas para reducir la arbitrariedad a la hora de asignar puntuaciones. Además, se administró un cuestionario a los alumnos sobre su nivel de satisfacción respecto a estos métodos de evaluación alternativos y su percepción sobre los beneficios de las rúbricas para mejorar sus resultados académicos, su motivación y autonomía. Los datos demuestran que las rúbricas se valoran muy positivamente por parte de los alumnos en términos de aprendizaje, autonomía y fiabilidad.

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## The Agency of Water: an Ecocritical Reading of *The Whirlpool* and *Away* by Jane Urquhart

Jane Urquhart's fiction is characterised by the usage of complex narrative structures and a tendency towards the Gothic and the supernatural in detailed natural settings. Landscape is a form of matter and as such it transforms and affects the personalities of her female characters. The minds and actions of these unconventional and passionate women are driven by their strong connection to nature and the desire to escape from routine and conventional life. In this context, the city frequently becomes an ungraspable jungle and the wilderness a house without doors.

The importance of landscape in Urquhart's novels has already been studied (Bell 1997; Filipczak & Handley, eds. 2010; Holleis 2009). The relationship between woman and nature, on the other hand, from a feminist or ecofeminist viewpoint, has also been explored (Federici 2006; Durack 2006). However, no readings have focused on the dominant element of water from an ecocritical perspective. My aim in this paper is to revise Urquhart's two early novels *The Whirlpool* (1986) and *Away* (1995), under the theoretical framework of material ecocriticism, starting from the Bachelardian concept of material imagination ("one that gives life to the material" 1) and his study of water as a symbol. In both novels, water shapes the personalities of the main female characters. It appears in the form of lakes, oceans, and whirlpools and symbolizes a driving or life force, an agent of transformation. The labyrinthine shapes of water in these two novels mirror the obsessions and desires of the author's female protagonists. Urquhart's vision fits with Bachelard's concept of the material imagination. According to him, "a deficiency of material imagination results in an over-objectification of objects, which renders the world foreign to us" (Bell 5). The usage of the material imagination reverses then this process. This idea is also developed by material ecocriticism. Matter and culture are not presented as irreconcilable parts of a fixed duality. On the contrary, matter is conceived as "an agentic force that interacts with and changes all the other elements (...), including the human" (Alaimo and Hekman 7). Matter is then understood as a vibrant and unpredictable whole in which the human is just a small part and not a self-referential being. Therefore, in applying the theoretical framework of material ecocriticism and the Bachelardian concept of material imagination I attempt to show how, through the dominant element of water in these two novels, Urquhart conceives the human as an agent interacting with matter, constituting a complex unity of multiple associations and interconnected stories.

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**M<sup>a</sup> LUZ GONZÁLEZ RODRÍGUEZ & CONCEPCIÓN BRITO VERA** (University of La Laguna, Spain): *Koyaanisqatsi* or Life out of Balance: Becoming Whole from Shattered Pieces in Arundhati Roy's *The Ministry of Utmost Happiness*. An Ecocritical Reading. **See Brito Vera.**



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### **"That Part of the Story Never Gets Understood": A Corpus-based Analysis of English *Get*-passives with Cognition Verbs**

The *get*-passive construction has received a great deal of attention over the last few decades, although it cannot still be compared with the extensive body of literature devoted to the regular *be*-passive. The study of this phenomenon has been approached from many different angles. Among them, the main areas of research have been register and style, regional distribution, historical development, possible relation with the middle voice, and the semantic and pragmatic features that distinguish it from the *be*-passive.

In most recent studies, it is widely assumed that the combination of *get* + past participle constitutes a fuzzy category where several subtypes of related constructions can be identified. In this sense, there is a consensus that central *get*-passives exhibit the following defining features: a lexical verb with dynamic meaning, a *be*-passive counterpart, a corresponding active equivalent, and an explicit or implicit agent-phrase (see Collins 1996, Downing 1996). The first of these properties seems to exclude stative predicates of perception, cognition or emotion such as *see*, *know*, *like* or *love* from the *get*-passive. In fact, some authors clearly state that mental predicates are incompatible with the *get*-passive, hence the unacceptability of examples of the type *\*Freddie got seen*, *\*The truth got known* or *\*The CIA got believed to be the source of information* (see Chappell 1980, Alexiadou 2005).

At first sight, this restriction on the use of the *get*-passive may be supported by the fact that the search in the *British National Corpus* (BNC) for combinations of *get* with the past participle of common cognition verbs such as *understand* or *believe* returns no results. However, *get*-passives with verbs of this semantic class have occasionally been attested and are claimed to be possible, although infrequent, when properly contextualized (see Downing 1996, Thompson and Scheepers 2013). One possible reason for the widespread view that stative mental verbs do not combine with *get* in passive constructions may be the lack of real language corpora large enough to provide evidence of their actual occurrence in this pattern.

Building on these observations, the aim of this work is to show that the semantic domain of cognition verbs is indeed compatible with *get* in its passive use. For this purpose, five verbs from this class --*know*, *understand*, *believe*, *remember* and *forget*-- have been chosen and analysed. To try to overcome the shortcomings of smaller corpora previously used, I have based my study on material extracted from the Corpus of Global Web-Based English (GloWbE)--composed of 1.9 billion words, and from the News of the Web Corpus (NOW)--consisting of 6 billion words. The data collected has been further analysed in order to establish whether the instances of *get* followed by the past participle of these verbs found in the corpora display the semantic features and pragmatic implicatures commonly associated with the *get*-passive and absent from the regular *be*-passive, namely, preference for a human subject, lack of an explicit agent-phrase, control and responsibility of the subject, resultative meaning, adversity implications, and emotional involvement of the speaker.

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## Designing English for Architects through Interactive Projects

Architecture is frequently connected to two concepts: creativity and usability. These two terms can also be associated with the teaching of English for specific purposes (ESP). When designing English classes for architects, lecturers have to bear in mind that English is a tool of communication for their students who will probably work in an international

context. Their need to express architectural concepts, describe diagrams and layouts and sell their construction projects makes students aware of the importance of learning technical English. In this search, lecturers have to introduce English as an asset to develop students' transversal skills for their future jobs and show their creative side for planning and designing their language lessons. Thus, this paper aims to provide ESP lecturers with a wide variety of activities and tasks arranged in line with Project Based Learning (PBL) and the use of new technologies in learning contexts. The current paper presents a project proposal that attempts to work as core instructional material in the ESP class. It relies on free educational technology tools which range from web-based software such as Google docs, forms, sheets and the subtitling software Aegisub to free mobile apps like Kahoot and which will allow both lecturers and students to be active participants throughout the whole teaching and learning process. It offers a sample of activities in which students become creators in the process taking a centred-position under the lecturer's supervision and guidance. The project, entitled "The house of the future", is designed in the form of a hyperdoc, in other words, a type of document that integrates interactive features and linked content for promoting inquiry-based learning. It is divided into a warming-up section for engaging students and introducing the driving question and the project itself that gathers different activities organised in sections according to the primary task that has to be accomplished in each of the stages of the project. In order to move from one stage to another the participants have to work on activities based on different resources and authentic materials which will make these future architects acquire and learn technical vocabulary and improve their reading, listening, writing and speaking skills. Apart from their linguistic abilities, students have to develop multidisciplinary and collaborative strategies for the success of the whole team. Finally, the project is accompanied with evaluation tools in each of the stages that may help lecturers and students in the assessment of the participants.



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### **“All ages and no age”: Reflections on Ageing, Memory and the Narration of Psychic Life in Irma Kurtz’s *Then Again: Travels in Search of My Younger Self***

In her recently published text *Out of Time: The Pleasures and the Perils of Ageing*, Lynne Segal argues that, in relation to the ageing process “what essentially matters is neither the sociology nor the biology of ageing but the narrative of the self, the stories we tell ourselves” (2013: 89). Psychoanalyst Christopher Bollas has explained how as we age, we are nonetheless inhabited by what he terms “thousands of inner constellations and psychic energies” which unfold and collapse back into narratives that are rarely reducible to age itself but rather reveal themselves in “multiple threads that remain visible” (1993: 3). Bollas suggests that in order to achieve a functioning personal narrative, each individual requires a perspectival mapping of his/her “internal topography” as the past

does not simply lie dormant awaiting some form of resurrection but holds the potential for creative collaboration. One recent text which specifically engages with the pivotal role that memory plays in the ageing process and whether it is possible to, as Bollas suggests, “make the past available for the self’s future” (1995: 14) is Irma Kurtz’s travelogue/memoir entitled *Then Again: Travels in Search of My Younger Self* (2003). Born in New Jersey in 1935 to Eastern European immigrants, Irma Kurtz has written four autobiographical texts, several novels as well as a number of publications related to her long-standing role as “agony aunt” for *Cosmopolitan* magazine. My reading of Kurtz’s *Then Again* will focus upon how it engages with psychoanalyst Donald Winnicott’s perspective on what Lynne Segal has termed “the wayward temporality of psychic life” (2013). Kurtz’s emphasis upon the threads of continuity that enable us to both differentiate and recapitulate past experiences as we experience the crisis of old age, will be specifically linked to Winnicott’s belief that ageing represents a multiplicity of continuities over time and how a successful negotiation of the ageing process depends upon an ability to make use of the self as an object of memory that simultaneously is, and is not, equivalent to its present manifestation(s). Kurtz’s delineation of “the strange recurring residues of the past in the present” is accompanied by a belief in the strategic importance of the ageing individual to accept the possibility of creating an identity which can both embrace a continuous sense of fluidity, while accepting that it is impossible to ignore those distinct positions we find ourselves in as we age. As Kurtz herself writes, “The memory of the aged person, even while it is failing as a faculty, can deepen into what is virtually a new emotion, expressing itself in abstractions and in inventions too, in tales containing history and truth that, at their best, ascend to art” (2003: 170). My paper will attempt to depict the central roles that memory and narration must play if such possibilities are to be achieved.

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### ***Authenticity and the Evolution of Postmodern Historical Fiction: the Case of Margaret Atwood’s *Alias Grace****

The last decades of the postmodernist movement have seen the flourishing of neo-Victorian fiction, a subgenre of historical fiction that approaches revisions of the Victorian era through historically accurate novels and a return to content-oriented literature. It is this commitment to historical accuracy that has distinguished neo-Victorianism from

other postmodernist and historical fictions but, although this *authenticity* has been widely acknowledged as one of the main tenets of the genre, its role inside the movement remains largely unexplored. Trying to approach and open new discussions around this concept of *authenticity* inside the movement, this paper delves into the changes postmodernist historical fiction underwent in the last decade of the twentieth century, highlighting the evolution of the postmodernist movement towards a historical content-oriented literature that signaled the turning point from historiographic metafiction to neo-Victorianism. Pinpointing a distinct and unequivocal starting point for this transformation would be impossible, but understanding the change as precisely as possible is essential to explore its consequences.

To this effect, this paper will examine the early neo-Victorian work *Alias Grace*, written by the celebrated Canadian author Margaret Atwood and first published in 1996. The novel, based on the real story of Grace Marks, a maid accused of murdering her employer and his housekeeper in 1842, presents us with the thoroughly researched story of a well-known figure of Canada's criminal past. But like history itself, the novel remains ambiguous instead of offering us clear-cut answers when it comes to whether Grace was innocent or guilty.

In *Alias Grace* we can find many of the defining traits we usually link to historiographic metafiction and a wide variety of characteristics and narrative strategies commonly used in neo-Victorian novels, notably concerning the way in which the novel interacts with the past: in a long tradition of postmodern historical mistrust, *Alias Grace* looks into the past with an open mind, taking into consideration that maybe not all historical accounts are unquestionable, but still trying to delve into the past respectfully, exhaustively, and through extensive research, instead of suspecting and deconstructing it to the point of transforming history into parody. And this attempt to approach history with accuracy, with *authenticity*, is what separates *Alias Grace* from other historiographic metafiction works of its time. In other words, this *authenticity* is what makes *Alias Grace* an early neo-Victorian work, and from a literary point of view, an essential one.

In this paper, I will discuss that Atwood's novel can work as a decisive landmark in the transition from historiographic metafiction to neo-Victorianism, considering the literary and critical atmosphere in which it was first published, as well as its main themes, structure, narrative strategies and other aspects that suggested an early turn to the *authentic* ways of neo-Victorianism.

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**M. JUNCAL GUTIÉRREZ-MANGADO & MARÍA MARTÍNEZ ADRIÁN** (The University of the Basque Country, Spain): Gender Effects in the L3 English Production of Language Related Episodes in Primary Education. **See Martínez Adrián.**



MARÍA DEL MAR GUTIÉRREZ ORTIZ & MERCEDES SALVADOR BELLO (Universidad de Sevilla, Spain):  
The Compositional Technique of the Corpus Christi *Physiologus*. See Salvador Bello.



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### Genre Trouble: Melodrama and the Transnational Literary Biopic

Despite its respectable cinematic history and enduring popular appeal, the biographical picture, or biopic, has attracted little sustained critical attention. Often dismissed as a highly formulaic and tedious genre that takes unsanctioned liberties with historical fact, the biopic has, nonetheless, attracted the attention of many directors with auteurist credentials such as Robert Bresson, Milos Forman, Clint Eastwood, Martin Scorsese, François Truffaut or Todd Haynes, to mention but a few, who have experimented with the format and boundaries of the genre.

Produced almost three decades apart, André Téchiné's *Les Soeurs Brontë* (1979) and François Ozon's *Angel* (2007) share a number of intriguing features. Both are based on biographies of English writers: Téchiné's Cannes-nominated stylised biopic of the Brontë family deals with the relationship between the literary sisters and their painter brother Branwell, while Ozon's liminal biographical adaptation of Elizabeth Taylor's novel *Angel* (1957), based on Marie Corelli's life, paints a flamboyant picture of a working-class bestselling novelist's rise to fame and subsequent fall. Both Téchiné (a former critic for the *Cahiers du Cinéma*) and Ozon (one of the 'enfants terribles' of post-New Wave cinema) regarded their films as 'projects of love', writing their own screenplays and making a point of shooting on location in England. Whilst these productions may be generically categorised as period biopics, they also explicitly draw on the conventions and aesthetics of melodrama, complicating thus the modes of engagement and the expectations associated with literary lives and the cultural legacies they leave behind. Consequently, if one defines melodrama as "the fundamental mode of popular American moving pictures...that seeks dramatic revelation or moral and emotional truths through a dialectic of pathos and action" (Williams, 1998), the two French directors' use of melodrama in adaptations of English writers' biographies throws up intriguing questions about the literary biopic's potential for transnational translation, its multigenericity, as well as its embrace of historical 'authenticity' through the lens of the melodramatic experience. In fact, melodrama's "mode of excess" can be seen as a persistent undercurrent in artist biopics, with their tendency to focus on conflicted romance, family drama, troubled sexuality, and grand creative gestures. This generic association with a

notoriously problematic cinematic mode may be one of the reasons, among others, why biopics have been critically snubbed for their supposed overreliance on personal drama at the expense of social context.

Through the lens of these two films, the paper will examine the tensions between melodrama and the biopic genre's claims of 'authenticity' and realism, while simultaneously addressing the question of transnational film adaptation in a globalised cultural economy.

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### Visual Memory: Amina Cachalia's *When Hope and History Rhyme*

The need for women to tell their stories and cross the threshold between the private and the public has stimulated a great deal of autobiographical work in contemporary South Africa. Amina Cachalia's *When Hope and History Rhyme* (Picador, 2013) is one of the many examples of the surge of women's memoirs in the years following the demise of apartheid, demonstrating the therapeutic value of life writing (Coullie and Meyer, 2006). Cachalia writes as a South African Indian, that is as a member of a minority community both distrusted and envied by the majority of black South Africans. Her autobiography revisits the harshest years of the freedom struggle and focuses on her own activism and that of her fellow Indians, a role that has until relatively recently been ignored or, at best, underestimated (Govinden, 2008). Like other South African Indians who suffered discrimination, such as the assertive activist Dr. Goonam, Cachalia is capable of revisiting the past with what Jacob Dlamini has called "native nostalgia", in other words an engagement with the years of the struggle that cherishes the community spirit that held neighbours and friends together. This is not to suggest that South African Indians were a homogenous group but it does reflect the ethnic network that they were forced to rely on during the decades of repression. However, what makes Cachalia's autobiography particularly significant is the large amount of visual material in the text, including numerous photographs, newspaper clippings, letters and identity cards. In this paper I aim to analyze a small selection of the photographs, in order to tease out the tension between the desire to affirm ethnic and gender identity and the inevitable process of objectification as described by Barthes. I therefore propose an analysis that combines postcolonial life narrative and feminist visual studies. Photographs force themselves into a space lodged between the desired ideal and the lived reality and by observing many of the photographs in Cachalia's memoir we can witness how over the years they become "powerful weapons of social and attitudinal change" (Hirsch, 1996: 8). Following Linda Haverty Rugg (1997: 25), I argue that the visual material in *When Hope and History Rhyme*

fulfills two functions. It draws the reader back into the notorious apartheid era, and at the same time, it creates communal history for South African Indians. Moreover, I would add that Cachalia's extensive photographic material belies the passive role Indian women were expected to assume and forcefully reinserts them into recent South African history.

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### Poetic Theory and Practice: Translation, Imitation and Quantitative Meter in William Webbe's Construction of a National Poetic Idiom

The attempts of the Elizabethan poets to frame a vernacular poetic identity that allowed England to have "the kingdom of [its] own language" (Spenser, *Letters*, 1580) and to rival the cultural prestige of Greece and Rome pivoted, as Helgerson (1992: 5) states in his analysis of the aims and achievements of the quantitative movement, on a "dialectic between antiquity and the middle ages". In *The Scholemaster* (1580), the humanist pioneer Roger Ascham highlighted the necessity to abandon accustomed literary models originated in the times of the common law, which were considered to be the remains of a barbarous past, and to follow the ideal patterns provided by classical texts. Ascham proposes a "transmutation of values" (Helgerson, 22) that was to be accomplished by means of a reappropriation of the right models through translation and imitation, which should ideally result in a more dignified version of national creativity. In this regard, the quantitative reformation of meter turned out to be thus an effective ground to experiment with the assimilation of classical patterns. However, humanist poetic theory posed some conflicts when it came to transfer foreign values into poetic practice. This paper sheds light on these tensions between poetic theory and practice as evinced by the inconsistencies contained in Elizabethan poetics, with particular attention to William Webbe's *A Discourse of English Poetry* (1586). It analyses, on the one hand, how the line that divides translation and imitation from individual creation—in theory determined by

the presence of *inventio* (Sumillera, 2012)— becomes blurred when it comes to discriminate between those who Puttenham calls ‘versifiers’ and the ‘makers’ or true poets. On the other hand, it studies the grounds on which the Aschamite rejection of medieval models coexists in Webbe’s treatise with the anxiety to consolidate a vernacular tradition represented by authors like Chaucer, who is acclaimed as forerunner of Spenser’s achievements. This paradox is particularly embodied by the contradictory treatment of rhymed verse in the treatise. Although what mainly makes poetry appear as a site for the debate between foreign innovation and vernacular tradition are Webbe’s reflections on the quantitative controversy—in answer to Spenser and Harvey’s debate (*Letters*, 1580) on the extent to which Latin rules of prosody should usurp the natural accent of English words— and his efforts to provide a conciliating solution for it in his translation of Virgil’s two first eclogues. The analysis of this dialogue between ancient models and vernacular tradition in the remaking of the national poetic idiom is to be carried out by first contrasting the two discursive levels in Webbe’s treatise, which confront poetic theory with textual examples chosen in order to represent vernacular prosodic ideals. And second, by providing a critical approach to Webbe’s own translation into hexameters of Virgil’s two first eclogues, what will shed light on the role of the quantitative movement in the rethinking of vernacular values. This will add further evidence of the worth of *A Discourse* as a live portrait of Elizabethan Humanism.

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### ***Sense8*: Affected Subjects and Virtual Families in a Glocalised Queer World**

From its very first airing in June 2015, *Sense8* became a cult TV series acclaimed worldwide. Questions of subjectivity, identity, social relations and empowerment emerge as central concerns in the narrative line, all of them in relation to sexuality that plays a central role in the construction of the eight main characters. The spectator witnesses a variety of sexual identifications that cover a rather wide spectrum (hetero, gay, lesbian, trans, bi, queer, pan) in what seems to be a celebration of the provisionality and gender fluidity of the subject in our present-day globalized world.

This shaping of the individual is not just reduced to a series of personal traits and choices that very same individual decides to perform, but it is always informed by a series of relational threads connecting with some other specific subjects placed geographically away but virtually subsumed within each individual body. The title of the series itself points at the centrality of sensorial experiences in detriment of some other elements such as reason, logic and even epistemology as a whole.

The body, understood in its material sensitive dimension, becomes the affected recipient of the synergies of the group while simultaneously erasing its own materiality to create an immaterial communal conscience which trespasses boundaries in order to conform a global resistance that, paradoxically, bends to confront neoliberal globalization (in its political, economic, social and cultural dimensions) as conformed by heteronormativity.

Taking as a starting point the work on affects developed, among others, by Teresa Brennan, Judith Butler, Eve Kosovsky Sedgwick or Sarah Ahmed, this paper aims to interrogate the political potential of such narrative strategies and, more specifically, the role of the queer subject (understood as irreducible to a set of identitarian sexual features) as a 'glocalized' affected agent for change fussing in itself and, at the same time, challenging both the endogamy of the local and the exogamy of the global.

Due to its porous ontology, the subject in *Sense8* is necessarily relational, a societal entity constituted as a web with no clearly defined centre. There is indeed a kind of mothering figure, although provisional, in the character of Angelica giving virtual birth to these her eight children and, therefore, affecting them on their emotional and even physical levels. This device triggers a succession of alternative views of the family that, again, problematize any stable notion of the heteropatriarchal nuclear family as a natural site for human coexistence.

*Sense8*, therefore, becomes a fruitful field where to research the affective implications of the queer individual with other similar and opposite subjects, the dissolution of the self into a vast cartography of racial, sexual and class otherness and the creation of genealogies which disrupt the privileged centrality of the heterosexist familial unit, offering thus a powerful critique of our present-day globalized and westernized culture and society.

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**Ma ÁNGELES HIDALGO & AMPARO LÁZARO IBARROLA** (Universidad Pública de Navarra, Spain):  
The potential of collaborative writing among young EFL learners in a school context:  
One step beyond quantitative measures. **See Lázaro Ibarrola.**



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### **Becoming Posthuman with Catherine Malabou**

The influence of the material basis of “consciousness” or, rather less metaphysically, “thought” has long been a staple of science fiction, from *The Ship Who Sang*, through Lyotard’s musings on “thought without a body” (1993) up to *Dark Matter* and *Black Mirror*’s plays on questions of augmented and/or destroyed memory. Oddly, the effects on the brain itself – as an organ for thinking and feeling – of the integration or disintegration of technological supplements have rarely been seriously interrogated.

In Catherine Malabou’s two significant most works on neuroscience and psychoanalysis, *What Should We Do with Our Brain?* (2008) and *The New Wounded* (2012) she argues for a new understanding of trauma based on what she calls “cerebrality”. This relates to a distinction akin to Freud’s between sex and sexuality, allowing Malabou to discuss “psychic events” not just in terms of sexual etiology but also in terms of cerebral etiology (2012, 4–5). Like Deleuze and Guattari in *Anti-Oedipus* (2009), Malabou wishes to go beyond Freudian sexuality as the foundation of all psychic life. She aims to do this by interrogating the status of neuronally traumatic “accidents”: stroke, lesions, brain tumours, and interrogating what effect these may have on the psyche. For Malabou, “cerebrality” denotes the effects of these psychic-cerebral events which cannot be integrated into the previous identity.

The archetypal example given is Phineas Gage, a French railroad worker who had a steel rod shot through his skull in a mining accident but survived. This accident did, however, significantly damage his frontal lobe to the extent that what emotional responses remained were significantly different from what went before. As Mark Solms, founder of neuropsychology, puts it, “Gage was no longer Gage” (Malabou 2012, 16). The “higher” cognitive capacities of memory and reason remain intact but not the emotional core that constitutes the person’s “identity”. This sort of cerebral damage offers a fairly clear cut example; Malabou, however, wishes to extend this discussion, and the definition of cerebrality, into “socio-political” ills, including PTSD. In *What Should We Do With Our Brain?* the conflation of socio-political ills in connexionist capitalism and neuronal or cerebral ills is rather troublingly simplistic, and while this is more convincingly worked through in Malabou’s later work, much remains to be properly analysed and argued.

This paper, then, aims to take the technological post-human dimension of connexionist capitalism and analyse it, with Malabou and Lyotard's help, in relation to the question of cerebrality and the possibility of destructive plasticity,<sup>2</sup> through a number of examples drawn from science fiction and developing technologies.

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## Audiovisual Translation as A Tool for The Dissemination of Scientific Research

The dissemination of scientific achievements is of paramount importance for the general public to have access to scientific knowledge. Moreover, it is, to a large extent, responsible for the image that scientists project of themselves and of their work within their own communities and out of them. The last decade has opened the door to new tools and formats that can help in that dissemination. A growing number of video clips is appearing on our screens featuring scientists belonging to research groups or to multidisciplinary groups made for the purpose of communicating scientific knowledge. The value of the image is crucial in our daily lives and this fact cannot be ignored when the intention is to bring the general public closer to present scientific developments.

This presentation takes an in-depth look at the audiovisual productions made to this day under the auspices of the University of Zaragoza. To achieve a complete picture of the situation preliminary inquiries have been made to find out what groups and audiovisual producers are most active in the making of these video clips. Nine seem to constitute the totality. A second step has involved determining their visibility, i.e. how or where these video clips can be accessed, who their intended audiences are, number of visits to the websites where they are logged. This last issue inevitably leads in turn to the question of whether they have been translated to English –the language of international use–, what groups and scientific disciplines are more willing or better equipped to offer a translation and, if a translation has been offered, what modality of audiovisual translation has been chosen. The analysis points to subtitling and dubbing as the preferred options. Having reached this point the analysis focuses on technical aspects concerning the formal presentation of subtitles. A thorough view of these audiovisual translated texts will

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<sup>2</sup> Destructive plasticity produces new forms only at the price of the destruction of that which it was formed from (Malabou 2012, 18–19).

determine to what extent the generally accepted practice (Díaz-Cintas 2003) (Díaz-Cintas & Remael 2007) is followed concerning punctuation conventions and other conventions (colour of the subtitles, abbreviations, numbers) (Karamitroglou 1998). As is generally known, subtitles usually offer a reduced form of the oral source text. The reason is that viewers need enough time to combine reading the subtitles with watching the action on the screen and listening. The presentation covers the analysis of the way in which the written version in subtitles is (or is not) a reduced form of the oral speech. One more aspect under analysis concerns the segmentation and line breaks observed in the translated video clips; subtitles should be syntactically and semantically self-contained to facilitate understanding in the short time they appear on the screen. Careful observation of the texts reveals that these practices need improving, to a greater or lesser extent.

A consideration worth bearing in mind is that the strategic plan of the University of Zaragoza envisages an internationalization programme that aims at integrating the international dimension in the fields of teaching and research. The translation of these short audiovisual texts would seem to fit in that line. It is equally important, however, that the final product conforms to the general conventions of presentation to ensure a better reception in the target audience.

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Karamitroglou, F. 1998. A proposed set of subtitling standards in Europe. *Translation Journal* 2/2.



**ANDREA HUERTA & MIREIA LLINÀS-GRAU** (Universitat Autònoma de Barcelona, Spain): On the Awareness of the Non-syntactic Factors Favouring the Overt and the Null Complementizer *that* by Bilingual Catalan/Spanish L2 Learners of English. **See Llinàs-Grau.**



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### **Lucy, Lydia, and Lilith: Sensation Fiction, Painting, and Hair**

During the 1860s Victorians contemplated, with mixed interest and shock, the rise of a new novelistic genre: Sensation Fiction. Not ten years before this, they had experienced the same set of feelings with the advent of Pre-Raphaelite painting. This, as may be expected, is not the only singularity that these two movements shared.

In this paper I will explore the relationship between both manifestations through the multy-layered dialogue that Pre-Raphaelite painting, especially Rosetti's *Bocca Baciata*

(1859), held with two of the most popular Sensation novels: Mary Elizabeth Braddon's *Lady Audley's Secret* (1862) and Wilkie Collins' *Armadale* (1864-6). This dialogue, I shall argue, was basically based on the depiction of women's bodies and hair.

An analysis of the novels' two main female characters, Lucy Audley and Lydia Gwilt, and their relationship with Pre-Raphaelite works, will aim to show how the representation of female hair, thanks to the pervading influence of physiognomy, managed to make a meaningful impact on what the Victorians considered normal and what they did not consider as such.

The painting and the novels, and the ways in which they interact, shaped and complicated, thus, the formation of what Lennard J. Davis termed as "Normalcy". "Normalcy" is a phenomenon that, according to Body Studies academics, emerged in the Nineteenth century to create a classification of what was socially and culturally acceptable and what was, on the contrary, improper or "abnormal"<sup>3</sup>.

The artistic manifestations considered in this paper clearly interact with this phenomenon by commenting, questioning, and creating stereotypes regarding such categories as women's sexuality, gender boundaries, and mental health.

Furthermore, the numerous similarities between the novels, such as the appearance of murder, unfulfilled ambition, deception, and passionate madness can be related to Pre-Raphaelite themes, thus stressing the importance of the visual representation of female bodies and hair when addressing these issues.

To illustrate this I will first comment on the ways in which *Bocca Baciata* influences both *Lady Audley's Secret* and *Armadale*, an influence that would go on to become almost a trope within both the sensational plots of future paintings, and in the visual motifs of future novels. I will later compare the two novels and show how this influence is used by each author to produce a female villainess whose body defies certain aspects of "Normalcy" while at the same time consolidating others. Finally, I will address how these women (and their hairs) became powerful representations, full of encoded meanings that not only became highly influential during the Victorian period, but that are still among us. The transformation of Lucy Audley's "feathery masses of ringlets" into those of a "beautiful fiend"<sup>4</sup>, after all, is achieved by a fictional Pre-Raphaelite painter, showing the haunting and categorising potential of this visual style in Victorian literature.

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<sup>3</sup> Lennard J. Davis, *The End of Normal: Identity in a Biocultural Era* (Ann Arbor: University of Michigan Press, 2014), 2.

<sup>4</sup> Mary Elizabeth Braddon, *Lady Audley's Secret* (London: Atlantic Books, 2009), 76.

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### **Dead or alive: Implementing a PBL experience in the “US History and Culture” classroom (of 95 students)**

As a fervent advocate of the need of adapting both the curriculum and the teaching methodologies to the “new” educational realities and to our contemporary students (born in the digital era) it is my intention for next academic year to implement a PBL experience with them. With this in mind, this paper is conceived as a personal/academic reflection on the application of a PBL experience in the English Studies 2<sup>nd</sup> year compulsory “US History and Culture” class at the University of the Basque Country. The average number of students who (obligatorily) attend the class is 95/100.

The contents of the class are divided into two “main lines.” The first one, which will be the focus of this experience, and thus, this paper, deals with an overall exposition of US history, on the one hand, and of US social issues, such as the configuration of the US political, the electoral, educational and health system, on the other. In sum, it is my intention that the students acquire a general understanding of the historical and the socio-political arrangement of the country which will give them clues to approach the literary and artistic production they will be studying in the following years. On the other hand, and as “transversal competences,” I intend that students develop their critical thinking by means of connecting these issues to the construction of the US national identity. They will give prove of the acquisition of said competence in their class participation and in four individual essays they are required to hand in during the semester. Finally, it is also my goal that they work in groups and are able to handle their personal work with that of their peers.

My conception of the class has always been practical. At the beginning of the semester, the students get organized in groups. These groups are “given” a specific theme, and a set of bibliographical material, and they are required to arrange and present this to their peers at a certain date. For this purpose, they work both in and outside the class, under my supervision. Regardless of the fact that the feedback that I have always received has been highly positive, it is my feeling that the commitment of the students, and the final product (the PPT they work on and their presentation) is always unbalanced and problematic to put into practice in a class of one hundred students.

For this purpose, it is my intention to implement a PBL experience, where each group will have to prepared an educational video which will be presented at the “First History and Culture Video Festival,” during the last weeks of the semester.

In this panel, I intend to present this experience with the aim of sharing it, exposing the difficulties and the surprises I am encountering in this road, and in sum, of unpretentiously contributing to the development of a contemporary, critical, engaging educational system.



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## Gower, Deschamps, Villon: (A)moral Debates and Multiple Selves in the Medieval Francophone Ballade

The *Cinkante Balades* - in common with Gower's major French work, the *Mirour de L'Omme*, and the ballades that form the *Traitié* - has been perceived as insular and rooted in Anglo-Norman literary and linguistic precedents by commentators such as Pope and Legge, following Macaulay. Conversely, it has been described as more continental and culturally Francophone in orientation by other scholars, including Ruth Dean, Brian Merrilees and Robert Yeager. In some respects this critical stylistic debate echoes the moral debate structure popular among ballade authors generally. Ironically, however, Gower's ballade sequence has been largely ignored or deprecated by 20th century French critics. Latterly, Ardis Butterfield has adopted more of an intermediate and relative position to some of the above antithetical perspectives. She points to the pervasive incidence of generic commonplaces and citations in Gower's work and his indebtedness to continental ballade models, such as those of Machaut, Froissart, Charles D'Orléans, Graunson and Deschamps.

Certainly most Gower critics acknowledge the distinctive and hybrid flavour of Gower's linguistic application of continental conventions. They also cite the undoubted influence of continental ballade sequences, such as the multi-authored *Livre de Cent Ballades* and Machaut's *La Loange des Dames* and *Le Voir Dit* in shaping both the form and content of Gower's sequence. My paper will attempt to contextualise Gower's *Cinkante Balades* within a wider poetic tradition and genre, from the ballade-writing of Machaut, Deschamps and Christine de Pizan and the influential, multi-authored *Livre de Cent Balades*, to the distinctly individualistic ballades of Villon in the following century. The shift away from Machaut-style ballade *sans envoi* toward the more contemporary Deschamps-style preference for three stanzas plus envoy, as featured in the *Cinquante Balades*, reflects a significant stage of evolution in the form.

Exploring Gower's idiosyncratic exploitation of a fashionable contemporary poetic tone and style, heavily reliant on the use of commonplace, which he adopts for his own, sometimes didactic but intensely performative, purposes, it is feasible to discern an unlikely bridge between the multilingual Gower and the more celebrated Villon. Another counter-intuitive link lies in the role-playing possibilities and interactive concept afforded by the sequential ballade genre, permitting flirtation with different personas and perspectives that serve to subtly undercut prevailing moral-religious conventions. In the context of "moral Gower's" authorship and reputation, a decidedly amoral stance, commonly associated with continental authors, is projected. My comparative study seeks to investigate the commonalities to be found between Deschamps' and Gower's ballades

and the more celebrated exemplars featured in Villon's *Testament* half a century later. Its aim is to place Gower within a tradition and trajectory of medieval ballade-writing. The methodology involves textual analysis of the poetics and style as well as the cultural and thematic resonances of these captioned authors with pertinent examples and references to illustrate and support my arguments. This inclusive approach is atypical of medievalist scholarship to date, and therefore represents a modestly new direction following Butterfield's wider integrative claims concerning Gower and his continental contemporaries.

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## “Must Go Forth to Kill and Be Killed”: Female Pacifism in World War One

The 2018 centenary of World War I armistice takes place in a revisionist context that aims at re-examining the unacknowledged contributions of women in the past. Indeed, The Great War (1914-1918) proves to be one of the best scenarios exemplifying how women have been excluded and censored throughout history. Since the majority of texts prioritize the perspective of combatants, and since all of them were males, female accounts of the conflict have been powerfully neglected even if there is ample textual evidence on this devastating event written by women. Only recently, and along with the feminist intervention in the historical and literary canon, the aforesaid actions accomplished by women have, as a consequence, become the centerpiece of numerous scholarly publications that recognize the crucial contribution of these women to the war effort, such as Susan R. Grayzel (2002), Vivien Newman (2014) or Christine Hallet E. (2016). Yet, there seems to be a spectrum of women whose engagement with the cause and their actions during the war has not, or at least not to the same extent, been acknowledged yet: the pacifists. Although men’s activities within pacifism have also been neglected, as they challenged the ideals of manhood and patriotism, these women had to face an even greater censorship when it came to their defense of peace. On the one hand, as women, they were considered to be inferior, and as a consequence their claims were socially disregarded. On the other hand, as most women supported the war (either in the battlefield or in the home front), pacifist women’s discourse found itself doubly belittled.

In this light, the main aim of this paper is to revisit the experience of different women who were involved in the pacifist movement during the Great War and to provide the critical visibility they deserve. To that purpose, the focus of attention will be placed on pacifists such as Catherine Marshall, Mary Henderson, Jane Addams and Sylvia Pankhurst, who participated in the pacifist movement and had to face discrimination from both men and women, yet stood for their ideals and fought, with no arms and no-violence, for the understanding of the different nations involved in the conflict. Although their motivations differed (they were moved either by a deep Christian sense of the sanctity of life or by socialist beliefs) they all shared the strong conviction that the war was useless and consciously objected to take a destructive role in the conflict. In the year that Europe commemorates the First World War armistice, their work deserves to be reconsidered and included in the political and cultural remembrance of the conflict. I will draw on Angela K. Smith (2000), Inger Skjelsbaek (2001), Kate Hudson (2017) or Friedrich Lohmann (2017) among others for the analysis of these texts that so far have been ignored by WWI criticism.

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### The Literary Sources of "Theory-Fiction": Reza Negarestani's *Cyclonopedia* and Nick Land's Short Philosophical Essays

The present paper deals with the intersections of modern critical theory and several literary subgenres (pulp literature, science-fiction, cyberpunk and weird fiction) in what several critics have termed as "theory-fiction", particularly when describing the works of the CCRU (Cybernetic Culture Research Unit), of leading accelerationist philosopher Nick Land and of speculative realist philosopher Reza Negarestani. Applying Deleuze and Guattari's notion of literature as an 'assemblage' as well as their non-hierarchical rhizomatic model of interpretation outlined in *A Thousand Plateaus* (1980) we can further analyze the way Land and Negarestani communicate their philosophical positions (accelerationism and speculative realism respectively) through the use of elements already present in several literary subgenres, thus accommodating them into their respective theoretical propositions. The formal collapse of theoretical exposition into aesthetic experimentation further problematizes the usual and unstable relation between literature and philosophy. This paper explores the literary influences that helped shape the concept of "theory-fiction", such as the pre-eminence of Lovecraftian weird fiction tropes in Reza Negarestani's *Cyclonopedia* (2008) and the influxes of cyberpunk aesthetics in some of Nick Land's short theory-fiction essays such as *Meltdown* (1994), *Cryptolith* and *Occultures* (1999). In the first case, Lovecraft's depiction of human agency as completely overpowered by outer forces or limited as compared to non-human entities points to a critique of Kantian 'correlationism', or the world as graspable only through human lenses. Negarestani offers a purely speculative vision of petrol-related conflicts in the Middle East in which human beings will be stripped of any agency and centrality through images of automatism, ancient forces and hyper-conspiranoia. On the other hand, Land's essays embrace the subsumption of labour into the machine (or full automation and full acceleration of the processes) as a way to overcome late capitalism and postmodern cultural impasses, mirroring the way in which Gibson's *Neuromancer* (1984) or Stephenson's *Snow Crash* (1992) sought to describe possible human enhancements through machinic implants and political techno-utopias. Both accelerationism and speculative realism must be seen as tangential critiques of turn-of-the-century Western consumerist culture and responses to the collapse of the socialist

agenda in an ever increasingly complex political reality that has brought into question the individual's capacity to alter their conditions of existence. But what is most striking is their prevalent indebtedness to elements present in both pulp literature and science-fiction: their term-coinage strategies, their modes of presentation and the inclusion of "irrational" elements to undermine modern philosophy's claim to pure scientificism. "Theory-fiction", although problematic as a category, is still one of the most rich and challenging forms developed in recent times and must be payed due attention.

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### **Spanish Comic Types in Restoration Drama: The Character of Don Bertran in John Corye's *The Generous Enemies* (1672)**

In 1663, the extraordinary success of Tuke's *The Adventures of Five Hours*—based on Coello's *Los empeños de seis horas*—inaugurated the vogue for Spanish intrigue plots and plays. The influence of the "Spanish Comedia" on Restoration drama has been discussed at length in panoramic studies like those by Loftis (1973) and Braga Riera (2009), or focusing on the sources of particular playwrights like Aphra Behn (Hogan 1995). However, the adaptation of specific character-types like the *gracioso* or the *figurón* has not been given much attention. The Spanish *figurón*, a flamboyant and ridiculous type, flourished in seventeenth and eighteenth century comedies known as *comedias de figurón*. This character is used to point out and criticise human defects as well as the social vices of the time.

This paper will analyse one *figurón* type in its original Spanish source, its French version, and its English adaptation. The starting point will be Francisco de Rojas Zorrilla's Don

Lucas in *Entre bobos anda el juego* or *Don Lucas de Cigarral* (1638; 1645), which was the source for Thomas Corneille's Don Bertran in *Don Bertran de Cigarral* (1652), in turn adapted on the Restoration stage as Don Fernando Bertran in John Corye's *The Generous Enemies* (1671; 1672).

Corneille's version of *Entre bobos* is almost an exact translation of the original, with minor changes that do not interfere with Rojas Zorrilla's plot. Perhaps the most striking difference is the omission of the explanation behind Don Lucas's family name "de Cigarral" (which refers to an estate the character acquired with money); in the French version, he is transformed into a true nobleman. Corye steps further away from the original *figurón* and dismisses "de Cigarral" as part of his name; in the two instances where the playwright mentions "of Sicorell" and "of Seggaral" he presents this as the Don Bertran's native place. Corye stays true to Rojas Zorrilla and Corneille's description of the type regarding his physical and psychological features. The most drastic change, however, is his shift from leading figure to a secondary character. *Entre bobos* and *Don Bertran de Cigarral* hinge upon this one *figurón* type, around which the main plot and comic scenes are built. However, Corye's adaptation is a compilation of English and French sources merged into one action; the playwright relied on other English works for the plot and most of the *dramatis personae*. The comedy has a main plot which concerns many young characters and their love interests; Don Fernando Bertran is thus inserted there as an obstacle for the lovers, but he does not pose a serious threat like Don Lucas did in the original and serves chiefly a comic function. Don Lucas's sense of honour and revenge were softened in the English version, even though they were still present in the French adaptation. This shows to what an extent the Spanish plays were being absorbed into the English theatrical tradition, whose thirst for variety caused playwrights to seek extra plots and characters to please the audience.

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## A Corpus-Based Description of Collocational Use and Meaning in Scientific Genre

Collocations are central to phraseological studies (Mel'čuk 2001). However, the number of features involved when defining them, e.g. frequency, elements involved, degree of compositionality, combination restriction (Firth 1957, Cowie 1981, Sinclair 1991, Granger and Paquot 2008, Gries 2013), have evidenced the main challenge they represent for any research in phraseology. Previous studies in scientific discourse genre have shown that collocational patterns are specific to this discourse community and are essential to account for the semantics of the texts. For example, Gledhill (2009) proves that colligations are not fortuitous correspondences but tense choice is delimited by the genre. Luzón Marco (2000) evidences that collocational frameworks help to structure the lexicon in the text. Pérez-Llantada (2014) demonstrates that four-word bundles are used to express referential meanings and organize the text.

This paper draws on previous work (Author 2011) and aims at yielding a new insight into the role played by collocations in science language. The research conducted here is innovative because our object of study are open collocations formed by an adjective and a noun, i.e., both elements of the combinations are autosemantic. Therefore, our approach to collocations is formal but also distributional (Pęzik 2018) because we analyze highly frequent word co-occurrences. Our methodology is corpus-based. Firstly, we rely on dispersion measures (ranging 80% or over) since we think highly dispersed two-word combinations can provide good candidates for open domain collocations. We get 441 samples from all text types in the British National Corpus, which are manually verified as syntactic parsers can produce misleading results (Pęzik 2018). We then conduct a search in our specialized corpus to check which collocations are the most recurrent ones in terms of frequency per million. We do not establish a threshold for statistical significance because it would be an arbitrary decision (Gabrielatos and Marchi 2011). The ultimate aim of this study is to unveil their meaning.

Preliminary results of our research provide us with the most frequent meanings of adjective + noun collocations in scientific genre. Thus, they frame referential meanings of time (e.g. *short time, long period*), quantification of entities (e.g. *large amount, small number*), causation (e.g. *direct result, obvious reason*), evaluations (e.g. *important factor, real problem*), or subjects involved (e.g. *ordinary people, old man*). In this way, this study supports the view that an array of open collocations is “associated with [its] typical communicative purposes” (Biber and Barbieri 2007, 265), demonstrating that they become conventionalized units which serve pragmatic functions when occurring in specific contexts (Čermák 1994, Van Lancker 2004, Seretan 2011).

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## **Jane Austen en las pantallas: un acercamiento inclusivo a las adaptaciones de las novelas de Jane Austen**

Más de doscientos años después de su publicación, el interés por las obras de Jane Austen no solo no ha disminuido sino que su difusión ha ido en aumento hasta llegar a millones de lectores de todo el mundo. Las estadísticas evidencian que la proliferación de adaptaciones cinematográficas y televisivas de estas obras ha sido un factor significativo en el aumento de ediciones y traducciones de dichas novelas. Aunque las primeras películas datan de mediados del siglo xx fue a partir de la década de los noventa cuando se aceleró la producción ininterrumpida de versiones audiovisuales de los escritos de Austen, incluyendo obras de géneros emergentes como los *Spin Offs*, *mashups*, y web series, con el consiguiente aumento en las ventas de los libros de origen.

En el presente trabajo, ofrecemos un breve recorrido histórico de las diferentes teorías de la adaptación cinematográfica, desde los primeros estudios de los formalistas rusos hasta nuestros días, pasando por las teorías de Eikehenbaum, Bluestone y Baldelli, centrándonos de un modo especial en las variadas perspectivas que se han propuesto durante los últimos años para analizar y valorar aquellos productos audiovisuales que tienen su origen en una obra literaria. Se cuestionará la validez del termino "adaptación" para designar la heterogénea variedad de productos que suelen recogerse bajo esta nomenclatura. Igualmente, se comentarán algunos de los intentos para distinguir entre los diversos grados de fidelidad del producto audiovisual respecto al texto de origen y las diferentes terminologías empleadas para elaborar clasificaciones.

También se estudiará el proceso de adaptación de las novelas de Austen desde el punto de vista de la intertextualidad, al entender cada versión de una misma obra como un texto distinto; y la aculturación, puesto que las transformaciones operadas en dicha obra responden no solo a la intencionalidad del adaptador, sino también a las características culturales en las que se encuentra él y su audiencia.

Además, se comentarán los aspectos cinematográficos, visuales y adaptables de dichas novelas, matizando las diferencias entre estos conceptos, y teniendo en cuenta las opiniones de profesionales (guionistas, directores y actores) que han intervenido en el proceso de adaptación de algunas de estas obras, y de críticos y académicos que las han analizado.

Por último, se propondrán algunas conclusiones y propuestas para favorecer un acercamiento productivo a cualquier versión audiovisual de un texto literario, yendo más

allá del criterio de fidelidad, que es en ocasiones el factor determinante para el público no especializado, y de un modo particular, nos centraremos en algunas claves para valorar la calidad de los trabajos que partan de alguna de las obras de Jane Austen.

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## Enriched Digital Reading for Literacy and Second Language Learning

This paper begins with an overall analysis of the influence of Digital Humanities and electronic reading on the publishing industry by analysing different contexts and products. The gradual process of digitisation that is taking place in libraries and publishers all over the world is affecting the way the youngest students read, with the help of smart boards in the classroom and e-books at home. This is the way platforms like BlinkLearning<sup>5</sup> have erupted into the publishing industry to transform the traditional printed textbooks into enhanced ebooks, not only at undergraduate level but also at pre-university levels (Bikowski, Dawn & Casal 2018). There are educational publishers which have opened their own line of electronic books, for fiction and non-fiction alike. Part of the research undertaken by the authors consisted of retrieving feedback from different types of users of these products, with a view to improving the quality of these materials.

Most of the widely-known national libraries are involved in the process of digitising classic masterpieces of universal literature with the aim of preserving and spreading this culture treasure all around the world (Kominko 2015). Some institutions, such as the British Library or the Spanish Biblioteca Nacional (Kerfa 2015), make use of authoring tools to do this task (e.g., Turning the Pages<sup>6</sup>, Madgazine<sup>7</sup>, Storybird<sup>8</sup> or Book creator<sup>9</sup>).

Others prefer to develop their own software to digitise their works.

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<sup>5</sup> <https://www.blinklearning.com/home>

<sup>6</sup> <http://ttp.onlineculture.co.uk/>

<sup>7</sup> <http://www.madgazine.com/>

<sup>8</sup> <https://storybird.com/>

<sup>9</sup> <https://bookcreator.com/>

This is the case of the eLITE project<sup>10</sup>, which has been working on the book *Plaga de Dragones*, a collection of short stories, which was published by Saturnino Calleja in 1923. The goal of this research involved exploring the didactic affordances of a digital and interactive version of this text, both for literacy learners and for ESL learners. Thus, this research involved the crowd translation of this book into English and its enrichment, by means of the development of a multimodal bilingual version, with augmented audio and annotations and activities to enhance different communicative and basic skills.

A pilot has been developed and tested in the classroom with 5<sup>th</sup> and 6<sup>th</sup> grade students of Primary Education and 1<sup>st</sup> and 2<sup>nd</sup> grade students of Secondary bilingual schools in Spain (Ávila & Pomposo 2017). Prior to its development, a survey was conducted with over one hundred primary and secondary teachers throughout the country, to gain an understanding of the role of reading in their literacy and ESL classes. An analysis of the results of this survey showed considerable frustration with the apparent lack of interest that young students have about reading. Furthermore, they provided specific claims about how this situation could be resolved. The pilot development converted those requirements into an innovative proposal for enriched reading through the use of didactic annotations and multimodal texts. This paper discusses the preliminary results on the use of this pilot in real classroom situations, highlighting a shift in the format and roles that literature can take for young learners in primary and secondary education.

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## The Effect of L1-L2 Dominance in the L3 Use of Communication Strategies by Primary School Children

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<sup>10</sup> <https://www.ucm.es/edicionliterariaelectronica/>

Language dominance has been identified as one of the factors that influence third language (L3) acquisition. For example, several studies have shown that language dominance is a predictor for crosslinguistic influence (CLI) (Angelovska 2017; Lloyd-Smith, Gyllstad and Kupisch 2017). The use of communication strategies has also been widely investigated in the literature (Muñoz 2007; Martínez-Adrián & Gutierrez-Mangado 2015; Gallardo del Puerto 2015). However, to our knowledge, no study has investigated the use of communication strategies by bilingual children with varying degrees of dominance in their two first languages when learning a third language. Therefore, this study aims to investigate whether dominance (balanced Basque-Spanish bilinguals and Spanish dominant) has an effect on the (type of) communication strategies that child learners of English as a third language use in oral production.

The participants in the study were 23 10-12 year-old children attending 5<sup>th</sup> and 6<sup>th</sup> grades of primary education in the Basque Autonomous Community. The children were classified into two groups according to their dominance (as established by language use) in their two L1s as either balanced Basque-Spanish bilinguals (n=12) and Spanish dominant (n=11). All the participants were also classified as beginners in L3 English by means of language test. In order to investigate their L1 use, the children were video-recorded while carrying out three different collaborative oral tasks: a picture description task, a task where the participants had to order the pictures and a narration of a story. The use of communication strategies (miming, morphological creativity, paraphrasing, foreignising, appeals for assistance, calques and borrowings) during the learners' oral interaction was coded and analysed through SPSS, comparing the use of communication strategies by both groups of learners.

The results of the non-parametric statistical analyses showed no differences between both groups in the use of any of the communicative strategies: both groups resorted to their L1s mostly when appealing for assistance and the least in morphological creativity. However, within group differences revealed that the balanced bilingual group made a finer selective use of several of the strategies which the Spanish dominant group did not. More specifically, while the Spanish dominant group used the L1 equally frequently for paraphrasing, calques, appeals and borrowings, the balanced bilinguals used their L1 more often for appeals for assistance than for calques ( $Z=-2.640$ ,  $p=.008$ ), borrowings ( $Z=-2.859$ ,  $p=0.004$ ) and foreignisings ( $Z=-2.831$ ,  $p=.005$ ). They also used their L1s more often for paraphrasing than in calques ( $Z=-2.449$ ,  $p=.014$ ) and in borrowings ( $Z=-2.214$ ,  $p=.027$ ).

These results seem to indicate that language dominance does indeed influence the use of communication strategies in L3 acquisition. These results will be further discussed in terms of which of the two languages the learners resort to when they need to use their L1s and whether these uses vary depending on the type of strategy used.

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### **Pylon Pastoral: Nature without Secrets**

The same motif can offer diverging interpretations and may stand for almost antithetical meanings in different poets. In the first decades of the 20<sup>th</sup> century, the references to the then novelty of telephone poles and of pylons – steel towers supporting electrical wires – were frequent in poems dealing with changes in the countryside, exposing therefore, as an unavoidable supplementary theme, the poet's idea of tradition and nature. We find examples in poems by Robert Frost (as in "An Encounter") and in poems of British poets such as W. H. Auden, Stephen Spender, Louis MacNeice and C. Day Lewis. Spender is the author of the well-known poem "The Pylons," which baptized this group in the 1930s as Pylon-pastoral poets. This paper intends to contrast different representations of the motif of pylons and to draw conclusions about the concepts of nature and of pastoral that underlie them.

The theoretical framework of this paper deals with different versions of pastoral poetry and their problematic connection to a physical, scientific idea of nature. The argumentation will refer to concepts from Leo Marx's *The Machine in the Garden* (1964) and Terry Gifford's *Pastoral* (1999). The results of such critical attempt need to be confronted with other interpretations of this complex and ill-defined connection between nature and pastoral, such as *ecopoetry*, as it is understood by John Shoptaw, and *environmental poetry*, as explained by Angus Fletcher in his book *A New Theory for American Poetry* (2004).

The methodology to employ in this paper will be the analysis and comparison of poems and their interpretations. Those interpretations are the result of cultural traditions, which must be point out and analyzed to establish why certain interpretations have been preferred over others. In order to do that, we will focus mainly on the evidence obtained by the comparative analysis of text and poems by Robert Frost, W. H. Auden and Stephen Spender.

The main objective of this paper, therefore, is to explore different versions of pastoral poetry that result in the idea of nature itself being at stake in them. The poet's concepts of nature and of the countryside play a crucial role in the poem's rejection or acceptance of such symbols of modernity and artificiality as the pylons and the telephone poles. However, whether welcome or rejected, those elements reveal the contrived and

artificial quality of the idea of *nature* in any given poetic text. The conclusions that this paper tries to reach is no other than to illustrate how pastoral, a traditional literary mode if there is any, actually problematizes the idea (and the ideal) of a culturally unmediated rapport with nature.

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## Old English Verbs of Increasing: Constructions and Alternations

The aim of this paper is to analyze the Old English verbs of increasing as to class membership.

The theoretical basis of this research is the framework of verbal classes and alternations proposed by Levin (1993). According to this author, verbs that belong to a given class share grammatical behavior and, conversely, verbs with similar grammatical behavior are likely to convey similar meanings. Furthermore, morpho-syntactic alternations of argument realization justify verbal class membership.

With this theoretical basis, the method of this paper focuses on the meaning components of the verbs under analysis and, above all, on the different grammatical configurations with which they occur. After a description of the meaning components, the relevant morpho-syntactic aspects are dealt with on the grounds of Role and Reference Grammar (Foley and Van Valin 1984; Van Valin and LaPolla 1997; Van Valin 2005; Van Valin 2014), including syntactic function assignment, morphological case, prepositional government, clausal dependency, and constituent order. Special attention is paid to the assignment of macrorole and privileged syntactic argument, as well as the nexus and juncture relations that arise when an alternation takes place between a noun phrase that entails a verbal predication and the corresponding full verbal predication. The semantics of internal aspect is couched in terms of *Aktionsart* classes.

The inventory of verbs of increasing includes *āđindan*, *ætȳcan*, *āweaxan*, *eacian*, *forđindan*, *forweaxan*, *(ge)ēacnian*, and *(ge)grōwan*, according to *A thesaurus of Old English* and the *Historical thesaurus of the Oxford English Dictionary*. These verbs convey the meaning of *adding* but also the one of *increasing*, that is to say, in Faber and Mairal's (1999) taxonomy of lexical dimensions, they convey the primary meaning 'to change by increasing (becoming more)' as in & *wæron norð of ðæm stane awexene swiðe hrimige*

*bearwas* [LS 25 (MichaelMor) 010000 (240)] ‘and north of the rock were grown up very rimy groves’ (North, Allard and Gillies 2011).

The textual data of analysis have been retrieved from *The Dictionary of Old English Web Corpus*, while the syntactic analysis draws on the parsing provided by *York-Toronto-Helsinki Parsed Corpus of Old English Prose*.

Conclusions are expected along two lines. In the first place, a correlation is likely to hold between a given alternation and different constructions when both the morphosyntax and semantics are considered. And, secondly, the assessment of the Old English verbs of increasing indicates that class membership does not differ substantially with respect to Present-Day English.

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### “Everybody Wants to Own the End of the World”: Transhumanism, Trauma and the Ethics of Immortality in Don DeLillo’s *Zero K*

Almost three decades ago, in his essay “Transhumanism: Toward a Futurist Philosophy,” English philosopher Max More referred to transhumanism as the philosophy which recognizes and forecasts the drastic changes in the conditions of our existence brought about by science and technology (1990, 6), coining, thus, the modern sense of the term. More recently, More has defined transhumanism as “a reason-based philosophy and a cultural movement that affirms the possibility and desirability of fundamentally improving the human condition by means of science and technology”, and pointed at “the continuation and acceleration of the evolution of intelligent life beyond its currently human form and human limitations” as two of the ultimate goals of transhumanists (2011, 137). Since More’s groundbreaking essay was published, many critics have shared the opinion that the human species has not reached its final stage of development—Swedish philosopher Nick Bostrom has, for instance, referred to human nature as “a work

in progress” (2005, 4)—and pointed at the possibilities that both existing and future technologies open up for enhancing our human potential. Among the enhancement options that have been discussed in transhumanist circles we find the possibility of securing immortality by means of cryonics, something which no longer seems to belong to the realm of science fiction thanks to existing corporations such as Alcor in the US or KrioRus in Russia.

As has happened with many other human enhancement technologies, life extension technologies have caused a great deal of controversy. Some critics have dealt in their works with the (un)ethical implications of cryonics, a debate which has also been recapitulated in contemporary fiction and film. Don DeLillo’s 2016 *Zero K* is a novel that overtly deals with the ethics of cryonics. The novel offers a first-person account of 34-year-old Jeffrey Lockhart’s traumatizing journey to the Convergence, a secluded cryonics facility where both his billionaire father and his father’s dying wife await to have their bodies cryogenically suspended. At the prospect of being abandoned a second time—readers learn that Jeffrey had already been abandoned by his father when he was just thirteen—the protagonist reenacts his childhood trauma, while readers become witnesses to his troubled psychological condition. This paper analyzes the novel from the perspective of Trauma Studies and argues that the novel’s fragmented narrative mirrors the protagonist’s psychological fragmentation, which results from both his inability to understand and cope with his father’s decision and his remembrance of the above-mentioned traumatizing childhood experience. Thus, the two layers of trauma interweave, giving rise to a fragmented narrative that ultimately makes readers question the ethics of *suspending* our present lives—renouncing to our present embodied existence and our more intimate relationships—with the uncertain hope of being brought back to life in the future to enjoy eternal life—albeit without our loved ones.

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### “Polytemporality in Penelope Lively’s *The Purple Swamp Hen & Other Stories*”

In her latest publication, the memoir *Life in the Garden* (2017), the British writer Penelope Lively (b. 1933) reflects on gardening as the activity that makes it possible “to elide past, present, and future; it is a defiance of time”. This is particularly relevant because, from the beginning of her career, Lively has shown a persistent interest in the topic of time, with early works such as the non-fictional introduction to landscape history *The Presence*

of the Past (1976), or the novel *Treasures of Time* (1979), populating her writings with the recurrent character of the historian. In this context, Lively's latest work of fiction, the short story collection *The Purple Swamp Hen & Other Stories* (2016) is a case in point since it approaches the dialogue between past and present in several narratives. In the title piece, the protagonist is a "Purple Swamp Hen" that ornaments a Pompeian garden, narrating the story from a temporal vantage point with access to past, present, and future. By doing so, the protagonist-narrator of the opening story emerges as a transtemporal entity that, I would like to argue, points to Lively's dynamic approach to time and its traces, in the light of the current critical concept of "polytemporality", which provides the theoretical framework of the present paper.

Polytemporality, as outlined by Victoria Browne in her study *Feminism, Time, and Nonlinear History* (2014), is based on a dynamic perception of time in terms of the interaction of temporal layers. As she argues, historical time should be seen as "generated through the interweaving of different temporal layers and strands [...] there is no 'one' historical time or temporal structure within which histories are all embroiled" (Browne 2-3); therefore, historical time is polytemporal. This implies a fluid conceptualisation of temporal traces that goes beyond Paul Ricoeur's typology of the trace as an intratemporal and static object, with its three categories of "cortical", "affective", and "documentary" traces (Ricoeur 415-16). In this context, the present paper aims at exploring the implications of Browne's view of time and its traces in the light of the "dynamic interplay and interrelations between past, present, and future" (Browne 2), by addressing the concept of polytemporality in Lively's *The Purple Swamp Hen & Other Stories*. In order to do so, the paper will analyse a selection of these stories from the perspective of the fluid interaction of time layers, approaching the collection, and Lively's awareness "of the accelerating passage of time" (Kent n.p.), as emblematic of the writer's lifelong engagement with time and history. In the course of this analysis, special attention will be paid to the dynamic conceptualisation of time traces and identity, examining the articulation of polytemporality from the perspectives of critical theory and literary practice.

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## Culture in Sitcoms: A Pedagogical Proposal

In a world reshaped by technological advances and globalization, the goal of ELT has evolved from a linguistic focus in the 1960's to a communicative goal in the 1970's to finally concentrate on the development of intercultural communicative competence. This is the ability "to ensure a shared understanding by people of different social identities, and [the] ability to interact with people as complex human beings with multiple identities and their own individuality" (Byram, Gribkova and Starkey 2002, 10). In this context, culture is integrated in language teaching and (inter)cultural awareness should be addressed in the classroom. However, as Byram points out (2014), most teachers find it difficult to develop intercultural competence. One of the main causes is the lack of suitable resources as textbooks are inadequate (Byram 2014, 219).

In our presentation, we define culture within this field of study and review the teaching of culture in English as a Foreign Language (EFL). We also describe the main models or approaches used for teaching culture and argue that the cultural content of most textbooks is not enough to integrate culture and language learning; this is due to the fact that they mainly focus on transmitting knowledge about superficial aspects of the target culture (Lai 2014, Lee 2009, Yuen 2011) relegating those regarding to general and internal culture (Hall 1976).

Once the theoretical underpinnings are laid out, we will put forward our proposal, which is based on the use of TV as an additional pedagogical tool to promote comprehensive (inter)cultural learning. As 'popular cultural products' (Bednarek 2015, 432), we are convinced that TV shows, particularly sitcoms, can be of great help to this purpose, providing the student with a 'window' to cultural interactions. Within the wide range of audio-visual formats, sitcoms have been selected due to their duration and the closed nature of single episodes. However, selection criteria are key for learner-centered cultural learning.

With the coming of OTT television ("over the top" networks such as HBO or Netflix), writers are no longer constraint by the puritanism and moral rules imposed on open channels, especially in the United States of America. This freedom allows for much more culturally-complex narratives. We will show how to use sitcoms to pursue a more balanced cultural learning leading to the development of (inter)cultural competence at tertiary level. To this aim, we will work with an episode from the show *Master of None* (Ansari and Yang 2015), offering some insights as to the cultural information it presents and focusing on internal aspects.

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### The Cosmopolitan Nature of Eighteenth-century and Romantic Historical Drama: Hannah More's *Percy, A Tragedy* (1778)

This study intends to address the cosmopolitan nature of one of the most popular dramatic genres in the eighteenth century and the Romantic period in Europe: Historical drama. Women writers were particularly attracted to this type of plays in which, using legendary past settings, they could express their concerns about the political and social problems of their epoch, as well as their particular circumstances as women in a patriarchal society (Bolton, 2001; Crisafulli & Elam, 2016). Among the considerable number of British women who wrote for the stage in this period, Hannah More obtained a notable success with her tragedy *Percy*, premiered in 1777 and published a year later. Exploiting the theoretical framework of cultural transfer (Espagne, 2013; Stockhorst, 2010), this paper analyses this play as a remarkable instance of the vibrant and rich interchange of cultural and literary works and sources in Europe. More herself explained to her mentor, the theatre manager and playwright David Garrick, that she had employed and adapted some ideas from the play *Gabrielle de Vergy* (1770) by Pierre-Laurent de Belloy, but with important differences: "I have endeavoured to differ from Belloy as much as possible" (More, 1834). Belloy's tragedy was in turn inspired in the motif of the "eaten heart", which was present in numerous medieval texts. The ubiquitous motif of the love triangle in courtly love poetry is at the centre of the story; however, in this particular case there is the additional fact that the jealous husband makes his wife eat the heart of her lover. Yet More omitted this macabre event in her version and anglicised the plot placing the action in Medieval Anglo-Saxon times.

The constant literary exchange between both sides of the English Channel provoked the translation into French of More's *Percy* in 1782. *Percy, tragédie en cinq actes* was subsequently translated into Spanish by José María Carnerero and published under the title *Elvina y Perci, ó los efectos de la violencia. Tragedia en 5 actos* in 1803. At that time Spain was experiencing a thriving moment in the theatrical realm and theatre managers had to offer constant novelties to their audience (Lafarga, 2004). The historical tragedy in particular, very much in vogue in France in this period, was repeatedly translated into Spanish as it was considered by reformers, such as Jovellanos, Trigueros and Olavide, a highly profitable genre for the instruction of the public and for the advancement of the

nation (Sala Valldaura, 2006). Hence the original French tragedy *Gabrielle de Vergy* was also translated as *La Gabriela* (n.d.) and was staged in Spanish theatres. Interestingly, the result of all these literary connections and exchanges can be clearly summarised in the words of María Rosa Gálvez, a playwright herself, who in 1805 addressed a letter to the reviewers of one of her plays, saying: “¿por qué no examinan la refundición de Gabriela enmascarada baxo el título de Elvina y Perci?” (1805), referring thus to the clear similarities between both plays.

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## The Discourse-Pragmatic Functions of Conditionals in Legal English, French and Spanish: A Corpus-Based Study

Conditionals are one of the most distinctive features of legal language (Tiersma 1999, 15-16; Fanego et al. 2017, 70-71). While they have been widely studied from many different perspectives, research on conditional constructions in legal discourse has comparatively received little attention, and those studies which have investigated conditionals in this genre have concentrated on a single language, usually English. Cross-linguistic studies on conditionality in legal discourse have been few and far between. This paper intends to contribute to fill in this gap by exploring conditionals in legal English, French and Spanish. In particular, the aim is to investigate the discourse-pragmatic functions of conditionals in legal interaction. In order to provide an ample picture of how conditionals are used in different types of legal discourse, the analysis focuses on two distinct types of spoken discourse which can qualify as ‘legal’: (i) courtroom discourse, a prototypical legal genre; and (ii) parliamentary discourse, a genre which lies midway between the legal sphere and the political sphere.

The framework presented in this paper takes as a point of departure the traditional definition of conditionals, as those which “convey that the situation in the matrix clause is contingent on that in the subordinate clause” (Quirk et al. 1985, 1088). However, conditional constructions which do not fit into the aforementioned definition or those in which functions other than conditionality prevail in the clause are also taken into consideration, in line with Dancygier and Sweetser (2005). I propose a cognitive-functional approach that considers both prototypical and less prototypical uses of conditionality by examining these constructions in the light of the metafunctions distinguished by Halliday and Matthiessen (2014): (i) ideational, (ii) interpersonal, and (iii) textual.

The methodology employed is corpus-based. The data from courtroom discourse are extracted from the British component of the *International Corpus of English* (Nelson et al. 2002) and the French and Spanish components of the *Integrated Reference Corpora for Spoken Romance Languages (C-ORAL-ROM)* (Cresti and Moneglia 2005). On the other hand, the Hansard Corpus (including both the British Parliament Hansard Corpus and the parallel French/English Hansard Corpus from the Canadian Parliament) are examined for parliamentary debates. The results show that conditionals in legal discourse are primarily used to express canonical conditions, but also function, to a lesser extent, as interpersonal and textual devices. Findings also suggest that modal verbs, traditionally characteristic of conditionals, have different uses depending on the function expressed by the clause.

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**The Potential of Collaborative Writing among Young EFL Learners in a School  
Context: One Step beyond Quantitative Measures**

Since Swain's (1995) Output Hypothesis and Long's (1996) Interaction Hypothesis, the potential of interactive output tasks for language learning has been firmly established. Although most research has concentrated on oral language, an emerging body of work on collaborative writing in L2 contexts has found quite unanimously that it promotes accuracy to a greater extent than individual writing, although no differences have been found in fluency or complexity (see Storch, 2011 for a review). In addition to this, when authors analyze the language related episodes (LREs) pairs generate while writing together, a great amount of them are devoted to discussing the language form and are considered beneficial for the participants. Authors have thus concluded that, when writing to learn, collaborative writing might be very effective for enhancing accuracy (Manchón, 2011; Philp, Adams & Iwashita, 2013).

This study extends the possibilities of collaborative writing to an underresearched population: young learners of English as a foreign language. More specifically, it examines the writings of 60 11-year-old students of English in the same school in Northern Spain. All the learners had to write a composition based on a picture prompt. They were divided in two groups. In one group (N=19) the learners produced the composition individually and in the other group (N=40) the learners produced the composition in pairs and their conversation was recorded. The writings were analyzed using qualitative and quantitative measures. Qualitative measures included the evaluation of the written products on a global scale (modelled on Storch's (2005) scale). Quantitative measures included the three main dimensions of language performance, complexity, accuracy and fluency (CAF) and, in the case of the pairs, the LREs generated during the conversations were also codified.

Regarding the quantitative measures, and contrary to previous studies, no differences in any of the CAF components were found when comparing the compositions written individually with the compositions written in pairs. In contrast to this, the qualitative analyses showed that, in general, the pairs obtained higher scores. Their compositions were deemed as being more coherent, easier to follow by the reader and providing a more complete description of the picture prompt. Finally, the analysis of pair talk revealed that the children produced a large number of LREs, mostly form-focused (72%), and with a target-like outcome (72.22%), which might *per se* be positive for learning. The importance of including holistic measures when analyzing written products as well as the potential of children pairs when writing collaboratively are discussed.

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## Are the Conversational Interactions of Children and Adults so Different? Evidence from Child-Child and Adult-Adult Dyads with Beginning Levels of Proficiency in an EFL Context

With the potential of conversational interaction firmly established (García Mayo & Alcon Soler, 2013; Mackey, 2007), several studies have drawn comparisons in the Negotiation of Meaning (NoM) of children and adults when these two populations interacted with same-age peers (see Mackey, 2012, for a review). There is broad agreement that both age groups are able to interact, yet children seem to generally negotiate less profusely than adults, and even less so when such interaction takes place in foreign language contexts. Likewise, the rates of use of NoM strategies are qualitatively different, with children dyads producing fewer moves to check comprehension on the part of the listener (Author&Author, 2015; Oliver, 2002). However, to date, these differences have never been empirically confirmed by a single study comparing child-child vs adult-adult dyads in similar conditions, that is, with students at the same level of oral proficiency while performing identical tasks.

In an attempt to fill this gap, the present study intends to minimize all variables other than age by examining the conversations of 20 children and 14 adults, at level A1 of the Common European Framework of Reference (CEFR), interacting with peers (adult-adult and child-child pairs) on two collaborative tasks which involve the co-construction of a story.

In contrast to the reviewed literature, results indicate that children produced as much NoM as adults. Also, both groups coincided in providing very high rates of negotiation unheard of in the literature, thus hinting at the considerable impact of task type on NoM. On the other hand, results do support the previously established notion that children tended to focus on their individual production comparatively more than adults. In light of these results, the differences and similarities between these two age groups are discussed.

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## Project-Based Learning and the Development of Advanced Writing Skills

Project-Based Learning (PBL) has been claimed to foster the acquisition of content (Helle et al. 2006). In the ESL literature, however, this conclusion is frequently drawn solely from students' and teachers' opinions of their experience, but the actual effect of the PBL on the content taught is seldom reported (Beckett and Chamness Miller 2006).

In this study we aim towards filling this gap by presenting quantitative data showing the specific areas of content that have been affected by a PBL on writing advanced skills. We also report on the qualitative results of students' experience of the PBL. The PBL in question was implemented in a 3<sup>rd</sup> year English language course at the University of the Basque Country (UPV/EHU) in Spain.

The objective of the PBL was to improve the students' writing skills. With that purpose, in groups of three, students wrote a style manual for effective writing based on Steven Pinker's (2014) *Sense of Style*. They then used the manual in order to evaluate another group's essays written prior to the implementation of the PBL at the beginning of the course. After having provided feedback to another group and having received feedback on their essays in turn, at the end of the course each student had the opportunity to apply what they had learned by revising and resubmitting their original essay.

The participants were 30 students divided into two language proficiency groups (B2 (n=15) and C1 (n=15)). The participants' initial and revised essays were analysed using Coh-Metrix (McNamara et al. 2014) and Synlex (Lu 2010) focussing on the characteristics of the writings directly related to the PBL: text organisation, text readability, sentence structure, and lexical choice.

The results showed that the participants who benefitted most from the project were those in the lower proficiency group. In particular, the B2 group's texts showed better organisation in that they were able to produce a higher number of sentences ( $Z=-2.037$ ,  $p=0.042$ ) in the revised essays. With respect to text readability, the B2 group was able to write shorter clauses ( $Z=-2.426$ ,  $p=0.015$ ) and produce more T-units per sentence ( $Z=-2.179$ ,  $p=0.029$ ) than the C1 group in the revised essays. The B2 group's revised essays also showed fewer temporal connectives and less noun ( $Z=-1.825$ ,  $p=0.068$ ) and stem overlap ( $Z=-1.970$ ,  $p=0.49$ ) than the C1 group, meaning that they used fewer explicit cohesive devices, which is interpreted as their being able to use more sophisticated

techniques for creating cohesion in the text (McNamara 2013). Finally, the B2 learners' revised essays also showed more diverse vocabulary ( $Z=-2.095$ ,  $p=0.036$ ), and words that were more concrete ( $Z=-2.426$ ,  $p=0.015$ ) and imagistic ( $Z=-2.136$ ,  $p=0.033$ ) than in the initial essays.

The analyses of the opinion questionnaire on the other hand, revealed a moderate level of satisfaction in both groups of learners. Although both proficiency groups reported their dislike for collaborative and autonomous work, 62.3% of the participants reported having improved their skills for working in groups and 51% thought that they had developed their autonomous working skills.

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## Homophones and Spoonerisms in the Slang Lexicon and Onomasticon

To say that the study of names has been largely overlooked by lexicologists is something of an understatement. Names have been either entirely ignored or mentioned only in passing as an issue of minor importance for our understanding of lexis (Lipka 2000). This neglect is unfortunate in many respects, particularly because it gives the erroneous impression that proper and common nouns are different animals altogether (Anderson 2007, 15–21). Nicknames, for example, show that the dividing line (if indeed there is one) is hard to draw, as evidenced by their inclusion in several slang dictionaries (for example, Fraser and Gibbons 1925, Partridge 1984 and Green 2010; see Coleman 2016, 326). As far as word-formation goes, nicknames do not differ in any significant way from 'ordinary' (i.e. purely lexical) slang items: most of the mechanisms used in their creation are identical to those used in the creation of slang.

This paper sets out to examine two methods of formal manipulation that account for the coining of both personal nicknames and slangisms, thereby furthering understanding of the relationship between names and words and the role of phonological identity and similarity in their creation. An example that illustrates how nicknames may be based on

homophony is *Singing*, the moniker once given by the British press to Spanish cyclist *Miguel Induráin*. To break the code, one simply needs to know that the anglicised pronunciation of *Induráin* sounds very much like the second part of the song title ‘Singing in the Rain’.

The same principle is at work in the slang lexicon. Witness such words as *charlie* (or *charles*) for ‘a priest’ and *Desmond* for ‘a lower second-class honours degree’, the surnames of actor *Charlie Chaplin* and archbishop *Desmond Tutu* being homophones of *chaplain* and *two-two* respectively. Whilst it is true, as noted by Alexander (1997, 25), that the structure of English clearly predisposes its speakers to engage in homophone-based puns, similar examples are not hard to find in other languages. Take for instance the Mexican Spanish *Susan* ‘a chubby person’, a jocular shortening of the slang *Su Santidad* (literally ‘His Holiness’), itself a covert pun on the homophones *Papa* ‘Pope’ and *papa* ‘potato’ (the latter a common visual metaphor for a fat body shape).

Naturally, things get trickier when the slang word or nickname does not rely on phonological identity, but rather on a deliberate, albeit covert, transposition of sounds within a phrase. Compare, for example, the overt spoonerism in *Betty Swallocks*, which needs no explanation (see Sobkowiak 1990), with the more subtle and covert (thus invisible) transposition in *Lenny*, a surreptitiously offensive nickname for English footballer *Kenny Lunt*. Drawing on a corpus of data from contemporary British literature and journalism, the analysis in this paper shows that the different types of concealed homophones and spoonerisms represent varying levels of metalinguistic sophistication, each requiring a healthy dose of lateral thinking.

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**Back to you – A Concise Analysis on How EFL Course Books Promote  
Teaching Pronunciation in Portuguese Public Schools**

The role of pronunciation in EFL has changed numerous times throughout the past two centuries. From being completely ignored in the grammar translation and cognitivist method (19th – early 20th century), to later being the forefront of instruction during the audiolingual/oral method (1940's – 1950's), to being considered almost meaningless during the cognitive approach and the silent way (1960's – 1970's) and later moderately relevant throughout the communicative approach (1980's to the present-day), its overall emphasis is heavily connected with teaching methods and approaches (Brown 2007, Celce-Murcia 1996). However, pronunciation teaching has not always been popular with teachers and theorists. On the one hand, teachers often feel under-prepared to teach pronunciation and, on the other hand, lexical and grammatical language functions are easier to present to learners as well as easier to prepare within a learning/teaching unit and assess (Moghaddam 2012, Derwing, 2012).

This paper aims to discuss the relation between the role of pronunciation teaching in the EFL classroom and course books used in Portuguese public schools, in hopes of understanding how English pronunciation is taught in Portuguese public schools, if it is formally taught at all. To empower these research aims, objectives have been tailored as follows: a) analyse different course books in use in Portuguese public schools for EFL learning/teaching during the 2018/2019 school year; and b) correlate the results with pronunciation teaching methods and techniques. In order to be able to achieve these aims and objectives, the main body of this paper will focus, on the one hand, on the review of literary contributions regarding teaching pronunciation within an EFL framework, and EFL in Portuguese public schools; on the other, on the analysis of EFL course books used in Portuguese public schools from grade 3 to 9. Grounded theory methodology will inspire the framework in which pronunciation tasks will be quantified and categorized. The results of this research will inform how important pronunciation is in each course book and each grade; will establish the role pronunciation has and understand how integrated it is with learning skills such as reading, writing, listening and speaking and comprehend the appropriateness of pronunciation tasks in relation to learning level and age.

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## Abducted Women & Freed Emotions: Rereading the Gendered Trauma of Partition in Shobha Rao's *An Unrestored Woman*

The Partition of India back in 1947 is widely regarded as a momentous event of far-reaching consequences. Nonetheless, it was not until its fiftieth anniversary that academia embraced interdisciplinary approaches that led its study from a purely historical standpoint to one that prioritised the human dimension of the matter (Butalia 1998; Menon and Bhasin 1998; Pandey 2001; Bagchi and Dasgupta 2003; Das 2007). Specifically, the previously hidden stories of abducted women surfaced in the light of those new theoretical contributions to demonstrate that gender hierarchies intensify in an ambience of trauma. By the same token, the untold experiences of girls and women progressively made their way into the realm of literature, both in the fiction of local authors (e.g. Manto, Pritam, Hashmi, Bedi) and in that of anglophone writers such as Bapsi Sidhwa, Shauna Singh Baldwin and Jhumpa Lahiri.

Bearing that background in mind, this paper examines the personal accounts provided in the recent short story collection *An Unrestored Woman* (Rao 2016) with the aim of exploring how the vision of a contemporary diasporic author compares to earlier narratives and reality itself. Through a dozen of paired tales that span decades, the Indian-born American writer Shobha Rao tackles the many ramifications of Partition without overlooking their impact on individual lives and while addressing a global readership. Rather than analysing each story separately, the opening set will be contrasted with previous portrayals of the same topic and with those later stories that convey intergenerational attitudes, thus establishing a genealogy of suffering. Beyond the effects of spatio-temporal distance, particular emphasis will be put on the potentiality of the trauma of Partition for women, their all-pervading sense of loss, and the (im)possibility of subverting their social status.

By virtue of a theoretical framework that draws on postcolonial, feminist and, to a slightly lesser extent, trauma and affect theory (Butler 1988; Caruth 1996; Ahmed 2004), it will be argued that the collection presents a version of the harm inflicted on women which, although diluted, manages to capture the ill effects of political interference in the fate of the female population. Notwithstanding, Rao expands the field of Partition literature by refusing to simply appropriate thematic characteristics in favour of shifting the focus towards the emotional responses of those threatened. In so doing, she rekindles the interest in the aforementioned human dimension and presents affect as the underlying force that guides the complex process of identity construction in the aftermath of such national division. As the author points out, "while the recovery of a person is possible, the restoration of a human being to her original state is not" (2016, xii); an idea fully applicable in the late forties that transcends borders and still resonates in this day and age.

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## Haunting Memories and Ghosts: Hemispheric Stories by some Canadian and Latin American Authors

Transnational and gothic discourses have for some time been paired in critical invocations of the unhomey or spectral legacies of imperialism and globalization. This legacy, which appears in the form of unresolved memory traces and occluded histories resulting from diasporic migration is readily figured as an *ostranenie* which haunts the characters of some Argentinian and Canadian storytelling from within and without. The writers of these stories are first or second generation migrants who developed their writing career in the host country. This essay tries to analyse these transnational stories which we will call hemispheric and which bear some resemblance in Canadian and Argentinian writing, for different political and traumatic reasons, in their cinematic deployment of the *homeSpace* horror, childhood memories and physical and psychological boundaries which chain us to our ancestors' memories.

Michael Ondaatje, Shyam Selvadurai, Rohinton Mistry, Madeleine Thien, Hiromi Goto, Shani Mootoo, David Chariandy and Kim Thúy were generally residents in the new countries and they could no longer be grouped together as having one discourse; the voices were as varied as the styles they employed. This essay will try to analyse some transnational characteristics that define these writings which we will call *hemispheric*, drawing on Siemerling and Phillips Casteel's groundbreaking collection *Canada and Its Americas: Transnational Navigations* (2010). In the last few decades, Canadian literature has been catapulted onto the global stage, gaining international readership and recognition. *Canada and Its Americas* challenges the convention that the study of this literature should be limited to its place within national borders, arguing that these works should be examined from their perspective of their place and influence within the Americas as a whole. We will try to see the hemispheric connections to some Argentinian writers who left their native land for political or economic reasons, such as Sylvia Molloy, Clara Obligado, Andrés Neuman, Samanta Schweblin, Valeria Correa-Fiz, Florencia del Campo, Ariana Harwicz or Marcelo Luján.

In many of these works there is an aura of unresolved and unbroachable guilt and secrecy as though the traumas of the past have not been thoroughly assimilated. The uncanny, which is linked to the paradox of home and unhomeliness, is one of these gothic manifestations. These tropes may be used to convey the ways in which Canadian and Argentinian national projects are inherently haunted, as a mediation of forgotten histories or to initiate forms of cultural mourning.

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### **On the Awareness of the Non-syntactic Factors Favouring the Overt and the Null Complementizer *that* by Bilingual Catalan/Spanish L2 Learners of English**

Complementizer deletion (Boskovic and Lasnik, 2003) is possible in English in constructions like (1)b:

- (1) a. She thinks that meat is not healthy.
- b. She thinks C meat is not healthy.

This kind of complementizer deletion is not possible in Spanish (2) or in Catalan (3):

- (2) a. Ella cree que la carne no es saludable
- b. \* Ella cree C la carne no es saludable
- (3) a. Ella creu que la carn no és saludable
- b. \* Ella creu C la carn no és saludable

Boskovic and Lasnik (2003) analyze the structure in (1)b. as a case of PF Merger where a null affix, C, attaches to the adjacent V at PF. The Spanish and Catalan equivalent structures (2)b. and (3)b. are ungrammatical because there is no equivalent null C affix.

(1)a. and b. can be regarded as a case of optionality in mature grammars (Sorace, 2000), which may pose problems for L2 learners. Previous research (Llinàs-Grau et al. (2013), Wulff et al (2014), Llinàs-Grau and Bel (2016)) has found that the structure is not acquired at intermediate nor advanced levels of proficiency and has attributed nonnative-like behavior to negative L1 transfer.

While L1 transfer can be a hindrance to L2 acquisition, in later stages of development, L1 transfer may be overcome by learning. In our case, learning will involve incorporating a null C affix as in (1)b. Nevertheless, since this sequence seems not to be acquired even at later stages, we may regard this phenomenon as a case of interface knowledge integration (Sorace, 2011).

This paper aims at addressing this issue by testing whether advanced L2 learners are aware of two factors that must be integrated to have full mastery of the usage of *that* and null *that*. One of these factors is adjacency of the selecting V and the *that*-clause and another factor is register, since formality vs. informality seem to be relevant in terms of the use of null *that* (Douglas et. al. 1999).

To test this, we devised two production tasks. Participants - 20 university students in their last year of English Studies - were asked to combine two given sentences into one. Task 1, a written task, tested adjacency, assuming that both written and non-adjacent contexts favor overt *that* use. Task 2 was an oral task where participants were asked to imagine a situation where informal language would be favored and to finish a sentence with the information provided in two previous sentences.

A preliminary analysis of the data reveals that non-adjacent contexts trigger overt *that* in almost 100% of the cases but the oral task results also indicate a high overt *that* production. The results of the two tasks taken together seem to suggest that our advanced (near-native) participants are not fully aware of the usage of C indicating that this mature optionality has not been learned even at very advanced levels.

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### “The Fabled Mother Country’: Ethnicity, Gender and Identity in Andrea Levy’s Short Stories”

Born in London to Jamaican parents arrived in the UK on the *Empire Windrush*, Andrea Levy’s work is characterised by critical negotiations with notions pertaining to ethnicity, national identity and culture of the Jamaican diaspora in the UK. Levy’s characters construct England as their object of desire, embodying prospects of an improved life, yet their experience there rather unfold in terms of bitter disappointment, frustrated expectations and social isolation.

This paper will examine Levy’s representations of the UK – or, in Levy’s words, “the fabled Mother Country” (2014:6) – in the writer’s only short-story collection to date, *Six Stories & An Essay* (2014). In an attempt both to acknowledge what Levy terms as “Britain’s Caribbean history” and to restore it where it belongs, to “the main narrative of British history” (19), Levy also reveals her own desire to open up a third space of resistance to and contestation of hegemonic discourse for the Jamaican diaspora that excludes them as “black Britons” (Rowell 2015: 260). However, and as the category suggests, “British” must include “black” into its self-definition and, in so doing, recognise the members of the diaspora as full British subjects. This is expressed by Levy as a literary and political address in the sharp, engaging manner the short story achieves on account of its brevity. Characterised by the liminal position of those subjects undergoing a conflict of identities between two poles, British and Caribbean, Levy’s short stories aim at the reconciliation of these polarised identity categories and the eventual recognition by the Mother country. Such a possibility, I will argue, springs from the characters’ liminal position in terms of culture, ethnicity and identity, which allows for the “liminal cognitive, emotional and critical reflection” (Achilles and Bergmann: 12) to take place. Levy’s hybrid identity, posed in an interstitial position between her Jamaican and British cultural background, is metaphorically signalled in the narrative through the choice of liminal spaces and characters in transit, searching a place to fit in society: “Everything I have written is a

journey [...] It's my own journey of understanding who I am, because when you grow up British, away from the Caribbean, you have no sense of who you are" (Rowell: 264). In this sense, Levy's choice of the short story – a liminal genre per excellence – privileges the embodiment of her own desire as a black Briton to move beyond received categories in discussions of multiple identities by mapping out the possibilities of interstices in terms of culture, gender and ethnicity.

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### *Chances are*: Enlarging the Catalogue of Epistemic Adverbial Expressions in English

Epistemic meanings of possibility have been shown to grammaticalize commonly across languages from agent-oriented (i.e. deontic or dynamic) meanings, derived in turn from lexical sources conveying ability, power, and the like. Well-known examples of this grammaticalization pathway are English *can* and *may*, originally 'know how to' and 'have strength', respectively (i.e. mental and physical ability > root possibility > epistemic possibility; Bybee et al. 1994: 191ff.; Heine and Kuteva 2002: 28-29). An additional cross-linguistic lexical source for epistemic possibility is that of happenstance ('something that happens by chance'). Examples include Latin *forte* ('chance'), the Scandinavian adverbs *kanhända*, *mähända*, *törhända* (< (*det*) *kan* / *må* / *tör* *hända* (*att*) 'it can/may/must happen that'), and Dutch *misschien* (< *tmachschie* 'it may happen'), of a similar origin (see Boye and Harder 2007: 591; Beijering 2010: 5).

In our earlier research (Authors 2015, 2017) we have shown that happenstance is a very fruitful source for epistemic adverbial expressions in earlier English, especially in the Middle and Early Modern English periods, with adverbs such as *peradventure*, *mayhap*, *may fortune*, alongside *perhaps* and *maybe*, the two major epistemic adverbs of possibility in Present-day English. The grammaticalization of all these happenstance expressions proceeds along two different pathways: (a) from phrase to adverb; and (b) from clause to adverb. *Perhaps* (< *per* + *haps*) and *maybe* (< (*it*) *may be* (*that*)) illustrate respectively each of these two paths.

The noun *chance* is one of the happenstance items that develops epistemic uses over time. It is found, for instance, in Middle and Early Modern English expressions such as *chance*, *by chance*, and *perchance* (OED s.vv. *chance* n., adj. and adv. A.II.b; C; *perchance* adv., n. and adj.). The present paper explores the emergence, development, and present-

day use of a more recent happenstance adverbial expression originating in this noun, namely *chances are*, as in (1). This seems to be a twentieth century development, which can be traced back to a matrix clause in a complementation structure of the type exemplified in (2), thus illustrating the adverbialization pathway clause > adverb in (b) above.

- (1) the perpetrators of this crime plan very carefully -and, **chances are**, knew about her apartment...; (COCA, 1991, SPOK)  
(2) **the chances are that** there is in every such system which man has ever built on any number of observations, (COHA, 1836, MAG)

In particular we aim at describing (i) the grammaticalization pathway and the timeline of development of the expression, paying attention to both morphosyntactic (fixation, decategorialization, position, etc.) and semantico-pragmatic issues (epistemic strength, subjectification, and intersubjectification), which are indicative of its adverbialization; and (ii) its distribution across text-types in the two reference varieties of English.

Our study is based on data from both historical and contemporary corpora, more specifically CLMET3.0 (1710-1920) and BNC (1990s) for British English, COHA (1810-2000) and COCA (1990-2015) for American English, besides several corpora from the Brown family (1931-1961-1991-2006) for both British and American English.

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### *Tinker Bell: Secret of the Wings* and the Cosmopolitan Encounter with the Other

In the age of globalization, Borders, rather than disappearing, are becoming stronger than ever, and new ones are being erected, sometimes in unexpected places, as has been articulated, among others, by Gloria Anzaldúa (1999), Anthony Cooper and Christopher Rumford (2011) and Gabriel Pospescu (2012). This paper explores the representation of Borders and Cosmopolitanism in one of the latest animation movies of the Disney

Company, *Tinker Bell: Secret of the Wings* (Peggy Holmes, 2012). It is the fourth in the Disney Fairies Saga, and tells the story of a fairy world (Pixie Hollow) divided in two: the winter world and the spring world. They are separated by a river that can be considered a physical border between them, and the main form of crossing to the other side is a wood trunk bridge. While the animals are able to cross the border depending on the season of the year, the fairies are not allowed to cross it. They are physically adapted to the temperatures of their side so they can not cross the border or they could suffer physical disorders. Only animals are allowed to cross the border to hibernate in the other side, the “Winter Woods”. Tinker bell feels attracted by the other side of the border, and finally, she crosses and discovers her twin sister Periwinkle.

As will be argued, different spaces work simultaneously as dividing lines and as borderlands, emphasizing the dual nature of borders. Gloria Anzaldúa argues that the border is the physical line that divides two territories, whereas borderlands “are physically present whenever two or more cultures edge on each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy, created by the emotional residue of an unnatural boundary” (1999: 19, 25).

Elijah Anderson’s (2011) concept of “Cosmopolitan Canopy” and Gerard Delanty’s (2006) “Moments of Openness” will be used to analyze the articulation of cosmopolitanism in the film. This paper will explore how several “moments of openness” take place between the inhabitants of the two worlds once the sisters are brave enough to cross this border. It will be introduced a positive vision of borders based on the interpretation of Cooper and Rumford in which “the border is a prime site for connecting individuals to the world, bringing them into contact with Others and causing them to reassess their relations with the (multiple) communities to which they may or may not belong” (2011, 262).

The movie could be seen as a mirror of our real world, where physical differences, such as race and ethnicity, are the cause to erect new borders between human beings. In the movie, we see how it is possible to break with these differences, and cohabit equally. At the end, the movie shows “Pixie Hollow” in harmony and the inhabitants reunited thanks to an emotional attachment between them, once they have crossed the border and have learnt to respect each other’s differences.

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## Smooth Sites of Memory: Jonestown and Postcolonial Guyana in Fred D'Aguiar's *Children of Paradise*

The association of Fred D'Aguiar with memory politics is mainly based on his highly-acclaimed slavery novels, *The Longest Memory* (1994) and *Feeding the Ghosts* (1997), where he approaches history as a site of instruction for the present. His latest novel to date, *Children of Paradise* (2014), attests to the author's continuing preoccupation with sites of disturbing memory, but has not received as much critical attention as his earlier novels, perhaps because here the author is concerned with lesser known experiences of victimization.

The subject matter of *Children of Paradise* reflects D'Aguiar's "multiple geographical identities" (Ledent 2016) as a US-based, English-born writer of Guyanese descent. The novel revolves around the 1978 Jonestown mass murder-suicide, in which over 900 American citizens, one third of which were children, lost their lives in the jungle of Guyana, where they lived in a utopian community led by a San Francisco minister called Jim Jones. About 70% of the Jonestown members were African-Americans who saw in this community the opportunities for integration and egalitarianism that post-civil rights America denied them. This tragedy is the worst mass cult suicide and murder in modern history, and it was considered the largest loss of American civilian life until 9/11. And yet, the construction of a collective memory around it has been slow and fraught with problems, one of them being the reluctance of both the US and Guyana to assimilate it to their national memories: whereas the Guyanese government saw it as an American tragedy, for the U.S. it had happened elsewhere, in a remote location in the Amazonian forest. Interestingly, D'Aguiar draws a parallelism between the Jonestown commune as a totalitarian society and the government of Guyana's first president after independence, Forbes Burnham, allegedly the most authoritarian regime in the postcolonial Anglophone Caribbean.

In this paper I argue that in establishing a memory alliance (Rothberg 2009) between these two developments, and between them and more hegemonic paradigms of victimization, the author is acknowledging and enhancing the status of the Jonestown and the Guyanese people as victims, and placing them in a wider, more global, historical context, thus critically revisiting and adding new layers to the memory built around these events. The spatial metaphor (Deleuze and Guattari 1987; Tally 2013) that serves as the cue for my title is intended to underline the dynamic and malleable understanding of memory underlying D'Aguiar's text.

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## Mimesis Beheld: Toward a Theory of Fictionality After the Fall of the Great Mirror

The ancient concept of mimesis has been criticised and questioned for centuries on end. However much the ideas at its core appear to have remained an unaltered monolith behind countless aesthetic assertions throughout the history of hermeneutics, the discussion on the validity of the notion has a rich history of widely diverse corrections. In my paper, I will set out to analyse how contemporary theories, particularly those conceived in recent years, seek a departure from the tightening chains of the artistic institution that has been the mimetic paradigm as conceived by ancient Greek philosophy.

Twentieth-century scholarship saw a prolific revival of the discussion on mimesis. On the one hand, we may find unyielding defenders of the applicability of the concept of mimesis to modernist aesthetics (Gadamer, Auerbach); on the other, the deconstructive school of thought featured some theorists whose work suggested for representation and imitation as commonly conceptualised to have irremediably collapsed (Derrida). Concurrently, analytic philosophy witnessed a departure from the rigidity of early theories of meaning (Russell, Frege, Wittgenstein) to a new modal logic construed upon the belief that an infinite number of possible worlds surrounds our own (Kripke, Hintikka, Doležel). This paradigmatic change allowed for the advent of theories of reading freed from the assumption that the fictional world was intrinsically dependent on the perceptible world, liberating both artistic *poiesis* and hermeneutics from the stringency of classical mimesis.

My main objective will hence be to interrogate these new understandings of mimesis, drawing on the only too recurrent associations that construe the literary work as mirror of the world and the reflective mind as mirror of nature. If ancient mimesis is made intelligible through the constitution of a mirror-like rhetorics between the arts and the real world, the post-mimetic stances as above listed appear to be but attempts to give voice to a disruption in the looking-glass' (deceptive) reflexivity. Further, it becomes apparent that understanding the arts as being mirror-like in their functioning is a misdirected contention, as suggested by new theories claiming for the negotiation that takes place in beholding a work of art to be more a matter of *projection* than it is of *reflection* in a rigorously visual sense.

If the wide range of theories that are now encapsulated under the label "mimesis" are still to be held as valid, and the mimesis of possible worlds thus embraced, there emerges a new need for an understanding of this space beyond the mirror; this new site of what

Foucault referred to as a “mixed experience which partakes of both types of location [utopia and heterotopia]” in which confusion and fascination alike seem to have dwelled from the very advent of self-perception. The entrance into this mirrored room of Carrollian characteristics thus unfolds as also being an entrance into a new theory of fictionality in which the work of art is but a malfunctioning mirror, imprinting the projection of its beholders into an unlike, possible world beyond a surface long broken.

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### ***I gave it him in Liverpool: A Sociolinguistic analysis of the Dative Alternation in the Modern English Period***

The concept dative alternation denotes the linguistic construction in which a ditransitive verb takes a subject and two objects referring to a theme and a recipient. In itself, the phenomenon offers the possibility of the alternation between a prepositional object construction (PREP), where the recipient is encoded as a prepositional phrase (*I gave the book to the student*), a double object construction (DOC), where the recipient precedes the theme (*I gave the student the book*), and an alternative double object construction (altDOC), where the theme takes precedence over the recipient (*I gave it the student*), the latter constrained to dialectal usage.

The dative alternation may be dated back to the late Old English period, thus experimenting several transformations in its use and distribution. The topic has been extensively addressed in the literature, both considering its use in Present-day English and its origins and development in early English. The present paper, therefore, analyses the phenomenon from a historical point of view, paying attention to the distribution of the different variants in the period 1500-1900. In addition, attention will be paid to the typology of the verb and objects (nominal or pronominal) along with its sociolinguistic context as regards the age and the social class of the informants, and the informational environment where it occurs. The paper pursues the following objectives: a) a

quantitative analysis of the constructions in the period (1500-1900); b) a qualitative analysis of these forms in terms of the typology of verbs and objects in Early Modern English (1500-1700) and Late Modern English (1700-1900) along with the age and social context of the informants; and c) a classification of the constructions from an informational/pragmatic point of view. The corpora used as source of evidence are the *Parsed Corpus of Early English Correspondence* (PCEEC), containing 2.6 million words of personal correspondence from 1410 to 1681, and the *Old Bailey Corpus* (OBC), consisting of 14 million spoken words from 1720 to 1913. These two corpora include socio-biographical data about informants, thus becoming the appropriate input for the study of the sociolinguistic background of the phenomenon in Modern English.

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### Unamuno, Ortega and the "sleeping beauties intellectuals" in Pre-Revolutionary Spain: Travelling Accounts in *Spanish Prelude* (1937)

In "The Awakening to Rebellion", first chapter of Mangini González's book (*Memories of Resistance: Women's Voices from the Spanish Civil War*, 1995), the author describes the eclipse of Primo de Rivera's dictatorship pointing out at the many male and female intellectual voices that became key elements in that period, in a mixture of conservative, liberal and vanguardist viewpoints. Those years before the proclamation of the Second Republic, which Barbara Probst Solomon (2007) has named "the final halcyon days of Primo de Rivera's 'benevolent dictatorship'", were carefully registered in a peculiar travel book by the writer Jenny Ballou. A Russian-born America writer, Ballou recalls her four-year stay in Spain registering -among many other aspects- the tense calmness of daily life in the Guadarrama mountains, Madrid, Barcelona or Seville. Her view of the intellectual arena foregrounds critically the passivity and inaction of thinkers who, in her view, were

responsible for a polite and courteous revolution, unaware of the dramatic future that was leading Spain to a Civil War.

This paper describes Ballou's contribution to the representation of Pre-revolutionary Spain in the decade of the 1930s taking into account her gallery of shrewd and skilful portraits of Madrid's cultural atmosphere. Framing Spanish Prelude within the travel writing tradition and defining its literary traces within a life-writing narrative, the analysis contrasts the representation of male and female intellectuals and their attitudes before the proclamation of the Republic and finds links to other committed female travel writers as Nancy Johnstone and Anna Strong.

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## The Role of Women in Global Linguistic Tendencies: Evidence from World Englishes

The study of language and gender is generally approached from two different perspectives, namely (i) the identification and removal of sexism in language, and (ii) the role played by women in language change. The first of these perspectives attempts to eliminate androcentricism in language by introducing gender-neutral terms, such as *fire-fighter* instead of *fireman* (e.g. Ehrlich and King 1994). The second perspective constitutes a landmark in variationist sociolinguistics from Labov (1990) onwards, according to which females are found to be leaders of linguistic change. Although inner-circle varieties of English (Kachru 1985) have been variously studied in both of these respects, outer-circle varieties remain largely underexplored. Notable exceptions are Wagner (2018), as for the identification of sexist language, who shows that gender-neutral terms are mostly used

to refer to females in outer-circle varieties and, therefore, remain sexist; and also Bernaisch (2017), with differing results regarding genderlectal differences in World Englishes. The aim of this paper is to contribute to filling this gap by focusing on the study of the second of the perspectives mentioned above, namely, the role played by women in language change, with a special focus on global linguistic tendencies such as colloquialization (Mair 2006) and democratization (Farrelly and Seoane 2012), because these have been claimed to have affected both British and American English in the second half of the twentieth century (Leech et al. 2009). For this reason, two outer-circle varieties, Hong Kong (HK) and India (IND), will be considered by exploring the private conversations in the corresponding ICE corpora (*International Corpus of English* project). Making use of the available metadata that accompany each corpus (see a full description in Hansen 2018, to appear), I study the variables gender and age in order to identify ongoing changes from an apparent-time perspective, with a focus on genderlectal differences. The markers of colloquialization selected for this study are: (i) future marker *will* vs. *be going to*; (ii) *no* negation vs. *not* negation and (iii) contractions. The markers of democratization include: (iv) use of gender-neutral pronouns (*they* and *he or she*) vs. generic *he*, (v) use of (alleged) gender neutral professional terms and (vi) modal verbs of obligation (*must* vs. semi-modals). Preliminary findings suggest that HK, in general, exhibits more colloquial and democratic features than IND, which patterns with extra-territorial conservatism. Nonetheless, the apparent-time approach combined with a genderlectal perspective shows that language change is actually taking place in IND and women are leading it, while the situation appears to be stuck in HK.

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### “Friendlesse verse”: Chapman’s *A Coronet to His Mistresse Philosophie*

George Chapman’s “A Coronet to His Mistresse Philosophie” is a collection of ten sonnets written in the tradition of the ‘corona’, a brief cycle whose thematic unity is guaranteed by the repetition of the last line of the preceding sonnet as the first line of the next, with the last line of the final sonnet recapturing the first line of the opening one. Included in Chapman’s second poetry volume, *Ovids Banquet of Sence* (1595), and appended to the opening titular piece, ‘A Coronet’ inaugurates in England a form later rehearsed by poets like John Donne or Lady Mary Wroth. Traditionally neglected for its obscurity, interest in ‘A Coronet’ has been often constrained to the internal evidence it might contain in relation to Chapman’s identity as the rival poet of Shakespeare’s *Sonnets* (Chapman, ed. Bartlett 1941: 433).

The present paper proposes a full reassessment of Chapman’s ‘A Coronet’: drawing on important studies by Weaver (2014), who reads the other major poem in Chapman’s volume, “Ovids Banquet of Sence”, as a critique of the epyllion tradition, and Waddington (1983), who sees Chapman’s volume as a well-crafted and organized ‘extended poem’, where all the parts refer rhetorically and thematically to the others, I read Chapman’s “Coronet”, also in line with MacLure’s suggestions (1966: 59), as both a recantation of the sensualist tone of its companion narrative piece and as a critical reflection upon the vogue for the amatory lyric in the England of the 1580s and 1590s. By adopting a methodology that combines close reading, philological attention to Chapman’s lexicon and intertextual interest in sources, analogues and contemporary works, I interpret “A Coronet” as an implicit practical poetics invoking both a reluctant dependence on a tradition of Ovidian and Petrarchan amatory models and an unrealizable personal venture with obvious Platonist tints. My starting point is the concluding couplet of Sonnet 9: “And neuer shall my friendlesse verse enuie / Muses that Fames loose feathers beautifie”. Chapman’s labelling of his own poetry as ‘friendlesse’—a term used several times in his works—reveals a number of thematic and aesthetic options in his poetry. In propounding the absence of a flesh-and-blood “friend” or mistress—the expected addressee of the Renaissance amatory lyric—“A Coronet” relishes a sense of chosen self-isolation that differentiates its solipsistic poetic project from the persuasion- and empathy-seeking tendency of the sonnet tradition, usually designed for courting a second-person beloved’s favour—a “thou” that is obliterated in Chapman. But “friendless” also signals a stylistic choice, a deliberate search for obscurity based on what Rosemond Tuve described as a fondness for “introducing an unexpected logical complication into an image” (1947: 267). It also points at the self-containment of the coronet’s circular structure, which depersonalizes the poems’ addressee by making each sonnet interpellate the former sonnet through the abovementioned procedure of line repetitions. “Friendlesse verse” emblemizes Chapman’s personal poetic project, an aesthetics that rejects traditions and conventions at the expense of sacrificing the love lyric’s potential for responsive and empathic interaction.

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### Secrecy during the Second World War: Sarah Waters' *The Night Watch*

The growing interest in the revision or rewriting of the past in the light of the present in contemporary historical literature is reflected in the large number of critical works dealing with it, such as Elodie Rousselot's *Exoticising the Past in Contemporary Neo-Historical Fiction* (2014). Because both history and fiction are narratives and hence we cannot assert there is just one truth, the past is being rewritten "to open it up to the present, to prevent it from being conclusive" (Hutcheon 110). When it comes to the First and Second World War, Margaret Higonnet points out that the term *war* is itself a highly gendered one, and so definitions of war often draw a gendered boundary, opposing the battlefield to the home front, and the public to the private (145). In *The Second World War in Contemporary British Fiction* (2011), Victoria Stewart analyses the importance of secrecy both as a theme and a structural device in contemporary British fiction dealing with the Second World War. Drawing on this author's statement that "any apparent freedom comes at the price of an intensified surveillance of private life" (127) during those war years, I will explore how secrecy in the home front, a term coined during the Great War to refer to the involvement of civilians and women in the war effort (Rae Cohen 3), ambivalently gave more freedom to women than ever before while it controlled and repressed them at the same time. For that purpose, I will focus on Sarah Waters' *The Night Watch* (2011), as being a novel that not only pays attention to secrets but also to women's roles during the war and gives voice to concealed stories such as those of the lesbians that were not recalled in traditional historical accounts. After commenting on the novel's narrative structure, which is also related to secrets and revealing, and the opposition of the public to the private, I will discuss how secrecy can act both as empowerment for women and as oppression. This had some consequences upon them, since their situation at the home front during the war years required them to be active and take masculine roles, while society expected them to continue with their usual feminine roles in the private sphere. Moreover, women who were lesbian could not live with their couples or show them affection overtly, as heterosexual couples, and their

concealing that enabled them to live their sexuality freely is also addressed here. To conclude, I will address the ethical implications these revisions of the past and the fact of giving voice to “hidden” stories such as those of women in the war effort, the lesbians, or even the prison inmates, may have for contemporary literature and contemporary readers.

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## About Junkie Mothers and Feisty Daughters: Enduring Precariousness with Octavia Butler’s *Earthseed*

Patriarchal utopias have traditionally conveyed an ideal of woman confined in the masculine/feminine dualism of the western philosophy. Among all the cultural constructs presented in such dichotomy, one of the most distinctive, but contentious, attributes for women is motherhood, as the first entry of ‘female’ in the *OED* suggests: “a person of the sex that can bear offspring; a woman or a girl”. As a reflection of our society, the conceptualization of such utopias has elevated motherhood by means of religion and technoscience, having as a result the figure the virgin-mother. The creation of the first feminist utopias, such as Charlotte Perkins Gilman’s *Herland*, supposed an advance to prove the condition of woman beyond mere weakness and vanity, and yet, virgin-motherhood was conceived as an unquestionable feature, the essence of women. In the late 20<sup>th</sup> century, several feminist writers have counterattacked the imagery of the first feminist utopias by fighting patriarchy *from within*, and by means of the appropriation of its technology (Melzer 2006, 21), and also its religion, they are able to create a site of resistance for alternative active female identities. However, the fine line between mothering and the patriarchal institution of motherhood (O’Reilly 2004, 2) still supposed a problem when feminism and sci-fi tried to come into terms with the mother.

Octavia Butler’s *Parable* series presents an apocalyptic vision of the aftermath of a patriarchal utopia, where women are depicted as the most vulnerable characters. In this nightmarish scenario, biological mothering breaks away from the idealistic altruism of the mythical virgin-mother: “Everybody’s mama took drugs – and whored to pay for them. And had babies all the time, and threw them away like trash when they died” (Butler 1993, 196). The author expounds the precariousness of mothering inside real patriarchal

societies. Nonetheless, she also sets forth how to withstand. The young Lauren Olamina has a better plan for the future, to found Earthseed. By creating a new religion where “God is Change”, the writer presents the resilience of women to patriarchal destructive limitations and the need of creating a new space for fluidity.

Indeed, Butler’s works are an amalgam of intricate references that reflect the singularity of women depending on their race, sexuality, and many other contextual factors. Hence, it is essential to understand feminism as a transversal topic to be combined with theories such as Post-Colonialism, and more particularly, Afrofuturism, where science fiction becomes a tool to analyse the history of black culture and its possible futures (Womack 2013, 9). This way, by understanding the general position of women, the exegesis of Lauren’s rite of passage enables us discern the previous tensions between biological mothers and other motherly figures, as well as between mothers and daughters. In fact, mothering become one of the main issues during her journey, emphasizing the need to solve the quandary about motherhood/mothering. With Earthseed, Butler fights back the old constraints upon woman in the patriarchal utopia, and presents a religion which “deals with ongoing reality, not with supernatural authority figures” (Butler, 224).

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### **Renewing Patriarchy: Bringing Nuclear Warfare Home in Pat Frank’s *Alas, Babylon* (1959)**

Focusing on Pat Frank’s novel *Alas, Babylon* (1959), the paper examines the process by which post-World War II American SF writers started representing US citizens as victims of nuclear warfare, rather than examine America’s role as perpetrator of the first and only nuclear attack in History. Although *Alas, Babylon* is a popular novel—always cited in the lists of best post-apocalyptic fiction and often taught in American high schools—its popularity has not been truly examined in depth.

I approach it here by considering, to begin with, why, despite the impact of the report by American journalist John Hersey of the aftermath of the Hiroshima bombing in his non-fiction book of the same title (1946), there is not a single comparison in Frank’s novel

between the situation of the Japanese real-life survivors and his own fictional Florida survivors in the small town of Fort Repose. The Soviet Union's first successful nuclear weapon test (August 1949) transformed America into a target for total destruction, and forced Americans to accept, as Frank argues in his novel, that nuclear warfare is self-defeating, even when won. Yet, while 1950s fiction soon brought home the horrors of nuclear post-apocalypse, it still celebrated, as Frank does, American resilience by focusing on the application of pragmatic recipes for survival in what is clearly a patriarchal discourse aimed at American men.

Thus, although *Alas, Babylon* appears to be ahead of its time in defending, for instance, the idea that the aftermath of nuclear war will require the end of racial segregation (the novel often insists on the wrongness of the South's racism), it is also insensitive toward Japan and blatantly sexist. Frank fails to enhance sympathy for the Japanese victims and survivors of Hiroshima and Nagasaki, spares no thought for other civilian victims around the world (including Soviet citizens) and, most importantly, neglects to examine in depth the US role in starting the Cold War and its nuclear weapons race. *Alas, Babylon* stresses, instead, the risks of not keeping up adequately with the Soviet enemy. Frank is pessimistic about how far back American civilization can be set in the aftermath of nuclear warfare but paradoxically optimistic about the solidarity among the survivors, re-organized by ex-Korean War veteran Randy Bragg using a militaristic style of leadership. This is a positive message (hence the novel's popularity) but also an incomplete picture of disaster, insufficient to bring home the full horrors endured by the actual victims of nuclear warfare and, in the end, a call to renew patriarchy, hypocritically presented under the idealized disguise of Frank's anti-nuclear critique.

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Spaces of Healing in Women's Artistic Manifestations: Some Study Cases

In this paper we aim to revise a number of XXth and XXIth century women's artistic creations in different fields (photography, painting, sculpture and borderline cases such as Louise Bourgeois and Yayoi Kusama's installations) that make reference to "spaces of hostility". The reasons why these women build these artistic spaces vary: in some cases it is a way to break their confinement in order to claim their own physical, social and psychological sphere. This is the case of Lalla Essaydi, who explains: "Traditionally, the presence of men has defined public spaces: the streets, the meeting places, the places of work. Women, on the other hand, have been confined to private spaces, the architecture of the home" (<http://lallaessaydi.com/>).

In other instances, the artists seek to show their own obsessions (Bourgeois, Kusama) in an attempt to exorcize their demons and look for their own inner cure. For Bourgeois architectural forms are visual evocations of memory while for Kusama they are the framework to show her own neurosis. Once and again, Bourgeois builds cells and other works that recall her childhood while Kusama works frantically in spaces full of colourful dots in an effort to escape from insanity and sorrow.

Bourgeois's works suggest that "she felt both, trapped and exposed by the domestic responsibilities that consumed her life as she wrestled with finding her artistic voice" (*The Art Story*, accessed online on June 2<sup>nd</sup>, 2017), while in the case of the Japanese artist, she still works nonstop to fight insanity and free her own inner devils.

In any case these artists do not stay within their personal sphere but leave it behind to rebel in their own way against the social and political situation at their time: in such a way, some of Bourgeois' works reflect her sympathy for the civil rights and anti-war movements and expresses her solidarity with those dying in Vietnam ("Noir Veine", 1968 and "Colonnata", 1968, are examples of it). Meanwhile, Essaydi questions the barriers imposed on Arab women, challenging Western stereotypes, and Kusama apologizes to China for Japan's aggression and invasion during wartime. In so doing personal trauma becomes also political.

Shirley Ardener reminds us that space defines the people in it and that, conversely, people define space. Our proposal is to study some relevant examples in order to determine the relationship between the political sphere, personal lives and artistic production in the artists, and also to analyse what type of imaginary spaces they construct to express their traumas and make peace with the surrounding world.

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### (Neo)Victorian Globalisation and Sino-Indian Relations in Amitav Ghosh's *River of Smoke* (2011)

A number of scholars have recently re-read the nineteenth century as an earlier stage of contemporary globalisation. Lauren Goodlad, for instance, has valorised "Victorian geopolitics . . . as the precursor to our own globalizing moment: the scene of multifarious world perspectives, democratic projects, heterogeneous publics, and transnational encounters" (Goodlad 2010: 400). Similarly Meghnad Desai has claimed that "globalisation is a phase of capitalism, but not so much a new phenomenon as a revival or resumption of a similar phase in the late 19th century" (Desai 2010: 16). In light of this renewed perspective on Victorian global politics and international relations, this paper provides a close reading of Amitav Ghosh's *River of Smoke* (2011). Set in 1839, this second instalment in the so-called *Ibis* trilogy portrays the trade of opium in early nineteenth-century Canton (today's Guangzhou) and the Pearl River, casting a variety of characters into the waterways of Victorian imperial exploits right in the prelude to the First Opium War (1839-1842). The close reading provided in this paper pursues two objectives. Firstly, I analyse Ghosh's neo-Victorian novel as marked by parallels between its narration of the prelude to the First Opium War as a crux in the history of nineteenth-century global trade and current political conflicts arising out of neo-liberal policies and globalisation, including Western military interventions under gunboat diplomacy. In this sense, I follow Sneha Kar Chaudhuri's suggestion that the novel presages "twentieth- and twenty-first-century diaspora, globalisation, multiculturalism and their attendant dangers, such as drug-trafficking, continuing economic exploitation, and armed conflict over resources" (Chaudhuri 2011: 142). Secondly, I argue that the novel's reconstruction of India's involvement in nineteenth-century opium trade in China provides renewed perspectives on Sino-Indians relations in the Victorian period and today. In particular I argue that *River of Smoke* reconstructs a nineteenth-century Pan-Asian perspective on Indian Ocean relations by illustrating idioms, relations and spaces which escaped the control and hegemony of Victorian imperialism. Ultimately this paper concludes by suggesting that the novel reveals the continuities of the rhetorics of Free Trade and Victorian imperialism in the ideology of neo-liberalism and globalisation today, revealing the Opium Wars as a conflict which determined to a great extent current West-East relations. Additionally I argue that Ghosh, in his depiction of non-Anglocentric trade and love relations between

Indians and Chinese, is promoting further south-south collaboration between India and China as emerging superpowers in the global politics at play in the neo-liberal present.

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## **Gender Effects in the L3 English Production of Language Related Episodes in Primary Education**

The study of gender in second language (L2) acquisition has been analyzed mainly in terms of linguistic outcomes and attitudes shown by males and females (Pavlenko and Piller, 2008). The role of gender in L2 interaction has been scarcely looked into, and in particular, to our knowledge, just four studies have explored males' and females' behaviour working in mixed and matched gender dyads (see Azkarai, 2015; Azkarai and García-Mayo, 2012; Ross-Feldman, 2005, 2007). In addition, all these studies have targeted adult learners in English as a second language (ESL) and English as a foreign language (EFL) contexts, and no investigations have been conducted with children in a Content and Language Integrated Learning (CLIL) context in this respect.

This article will try to fill these gaps by analyzing the oral interaction of young EFL learners immersed in a CLIL programme on the basis of their gender and the language learning opportunities (operationalized as Language Related Episodes (LREs)) available to them during task-based interaction. In particular, this paper aims to study gender differences in the occurrence, nature and outcome of LREs on the basis of Azkarai (2015). More specifically, whether there are any differences between same-gender dyads (male-male vs female-female) and between same-gender and gender-mismatched dyads.

The participants in the study were 59 (23 females, 36 males) child EFL learners, aged 10-12, attending 5th and 6th year of primary education in the Basque Autonomous Community, in Spain. Children were paired into 25 dyads and 3 triads (6 gender mismatched, 8 female-female (FF) (one was a triad) and 15 male-male (MM) dyads (2 were triads)). They were asked to order a set of pictures before narrating the events depicted in story mode. The interactions were video-recorded and transcribed before LREs were identified and classified on the basis of their nature (meaning vs form) and outcome (resolved vs unresolved). Resolved LREs were further categorized as correctly solved or incorrectly solved (Azkarai 2015; Ross-Feldman 2005, 2007).

The non-parametric statistical analyses revealed marginally significant differences among the three gender-matched dyads in the total number of LREs and the total number of meaning related LREs and a statistically significant difference in the number of target-like resolved meaning related LREs. However, these differences emerged only when comparing mixed-gender dyads with the MM and the FF dyads but not between same-gender dyads. More specifically, the mixed-gender dyads produced fewer LREs than MM and FF dyads, fewer meaning-related LREs, fewer resolved meaning-related LREs and fewer target-like resolved meaning-related LREs than FF dyads.

Within group comparisons indicated that all three types of dyads produced more meaning-related LREs than form-related LREs. However, while further differences were observed between meaning and form LREs in both same-gender dyads, no such differences emerged in the mixed-gender dyads.

These results show that like in L1 acquisition studies (Maltz and Borker, 1982; Tannen, 1994), in L2 interactions children seem to work better in same-gender dyads than in mixed-gender dyads in that they produce more LREs. This finding will be discussed with respect to its pedagogical implications.

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### ***Nola esaten da alfombra? A Pseudolongitudinal Study of the Use of Previously Known Languages by L3 English Young CLIL Learners***

The use of previously known languages when performing communicative tasks in English has recently been the focus of attention of several studies conducted in Content and

Language Integrated Learning (CLIL) settings. Most investigations have compared CLIL learners to NON-CLIL learners (i.e. García-Mayo and Lázaro-Ibarrola 2015; Lázaro-Ibarrola 2016; Martínez-Adrián in press; Martínez-Adrián and Gutiérrez-Mangado 2015), but (pseudo)longitudinal studies, which could shed more light on the development of strategy use, are still few in number in CLIL settings, and even more limited with young learners (i.e. García-Mayo and Hidalgo, in press; García-Mayo and Imaz-Agirre, 2017; Pladevall-Ballester and Vraciu 2017). In addition, a more detailed analysis of the different functions and patterns of both previously known languages and target language use is needed.

Thus, this article will try to fill these gaps by examining the use of previously known languages (Basque and Spanish) and the target language (English) in appeals for assistance, clarification requests, metacomments, discourse markers and off-task talk in two different age/proficiency groups of primary school learners (grade 5 and 6) immersed in a CLIL context, while performing a communicative task in pairs. All participants starting learning English at the age of 4 and were enrolled in a CLIL programme at the age of 8. At the moment of data gathering 5<sup>th</sup> year learners had received 714 hours of exposure, and 6<sup>th</sup> graders 884 hours. As for their English proficiency, 5<sup>th</sup> year learners were in A2-, and 6<sup>th</sup> year ones in the A2 level (CEFR; Council of Europe, 2001).

Students paired up to narrate a story in English with visual support provided by a series of wordless pictures. These vignettes belong to the story 'Aladdin' and were adapted from the Disney movie. As for the procedure followed, first of all, participants had to describe the pictures, which had been randomly presented. Then, they had to order them and finally they had to tell the story.

The intergroup analysis showed a greater use of previously known languages in grade 6 learners, especially in less cooperative and more external to the task strategies (metacomments, discourse markers and off-task talk), a result in line with other studies carried out in a CLIL context (Arratibel-Irazusta and Martínez-Adrián, in press; García-Mayo and Hidalgo, in press; García-Mayo and Imaz-Agirre, 2017; García-Mayo and Lázaro-Ibarrola, 2015). No statistically significant differences were obtained in more cooperative strategies (appeals for assistance and clarification requests). As regards the use of English in the same strategies analyzed, both groups performed in a similar way.

The intragroup analysis indicated that in both groups learners resorted to the L1 more frequently than to English in the categories examined. Likewise, metacomments, discourse markers and appeals for assistance were the categories most commonly served by previously known languages. These results are consistent with previous CLIL research with primary and secondary school learners (Arratibel-Irazusta and Martínez-Adrián, in press; Lázaro-Ibarrola, 2016; Martínez-Adrián, in press) in which previously known languages are still used for self-regulatory purposes and to scaffold L3 production.

The Memory-Life of Cities: Seduction and Forgetting Foot bridges buckle under the locks affixed to them, declarations of eternal fidelity, bound to inflame deceit. Restaurants and cafés embark on assignations, waiters conspiring with wine bottles to inflame expectations. The glowing windows of corner flats boasting wrought iron balconies promise a chair before a fire, a generous footstool, and a snifter of vanity. The market

square wafts coffee and silken pepper, the burn of toasted cheese. And the lines of laundry sunning themselves against ochre walls declare the memory-life of erasure and nettoyage, lavandería en casa. We traverse cities looking for their mnemonic retrievals of home, how they promise reassurance and consolation, the vigilance of oneiric recollections. And dreaming a memory, we memorize a dreaming. We perform the urban as our own theatre of seduction and forgetting, imagining that we traverse streets that will remember us, that will record our passage as significant, that stones will measure our transit, and that we cast a shadow against the tumid and measuring air.

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### Louise Erdrich's Future Home of the Living God: Native American Dystopia and the Politics of Uncertainty

According to Jill Lepore, the abundance of dystopian novels being published in the last few years is a sign of contemporary pessimism. To her, this is a literature of political desperation, and while "[d]ystopia used to be a fiction of resistance[,] it's become a fiction of submission." Erdrich's new speculative novel *Future Home of the Living God*—a dystopia which has been compared to Atwood's *The Handmaid's Tale*—contradicts Lepore's view, for it is far from being a novel of resignation. In it, Erdrich sends a message from an unspecified near future which is meant to make us react in the face of climate change and the current vulnerability of women's rights.

The protagonist, Cedar Hawk Songmaker, is a 26-year-old pregnant Ojibwa woman adopted by Minneapolis white liberals. She is writing a diary for a baby who may or may not be viable, for evolution has mysteriously stopped and seems to be reversing itself: women are giving birth to primitive babies, most pregnancies are fatal, and animal and vegetable species are changing in strange, scary ways. The Church of the New Constitution, which replaces the government, controls reproduction by rounding up pregnant women and forcefully recruits womb volunteers to try to sustain procreation. To escape control, people go underground, find ways to hide pregnant women and take them North, they reject cell phones and screens and go back to more traditional and reliable means of communication.

Although some reviewers criticize the novel on the grounds that it lacks more detailed context to explain what is happening (Charles), it is my contention that, by constantly emphasizing the impossibility of knowing, Erdrich is making a point of theorizing uncertainty as a way to denounce the vulnerability of the rights of women, who do not even own their own bodies. Starting from this basic assumption, this paper will also examine how the novel questions the foundations of the idea of progress, subverting stereotypes of civilization and savagism. The novel reflects on Native American resurgence (Simpson), for indigenous people respond by adapting, recovering their lost lands and finding a new power to confront settler colonialism. The faith and respect in the natural world in the novel has resonances of Native traditions as well as Transcendentalism, and relevant figures in Cedar's search for connection are her Ojibwe grandmother, as well as Christian figures like Saint Kateri Tekakwitha or Hildegard of Bingen. Thus, the novel unsettles preconceptions of biological race and culture, and it offers an alternative relational identity instead (Simpson; Rodríguez Magda; Ateljevic; Moraru).

In one particularly moving scene, Cedar remembers the last snow they had in Minnesota, where winter does not exist anymore. With this use of the future anterior or future perfect tense, Erdrich becomes part of a literary trend which Craps associates with recent calls for memory studies to become more future-oriented instead of focused on the past (486). This proleptic mourning thus becomes a potent political practice that shows us, once again, the activist impulse often found in Native literature.

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## Strategic Empathy in Activists' TED Talks

Human rights activists make use of various media at their disposal to disseminate their message, usually of an urgent socio-political import. In the context of human rights violations, first-person narrators who have suffered and/or witnessed those traumatic events may eventually become advocates for larger social justice claims when they present their life narratives in front of a global audience (Schaffer and Smith 2004, 1). Within this framework, digital platforms offer, thanks to technological affordances such as immediacy and reach, a radical new means to testify. In *Life Narratives and Youth Culture: Representation, Agency, and Participation*, Kate Douglas and Anna Poletti (2016) highlight current trends for young people to narrate themselves online, deploying the digital paradigm for witnessing purposes.

This paper looks at TED talks as an example of human rights life narrative that has deserved little attention so far (Martínez García 2017). I focus on two particular TED talks that, though produced offline some years ago, have recently become viral phenomena online. Thus, Hyeonseon Lee's TED talk (2013) amasses 10,925,235 views on TED.com, while Yeonmi Park's TEDx talk (2014), delivered at an independent event, has 72,040 views on YouTube. The reason why these narratives are so popular is, I argue, inextricably linked to the nature of social media, these two activists' memoirs (Lee and John 2015; Park 2015), and the emotional and political currency of the topic – North Korean girls who escaped the country and, having relocated elsewhere, speak for those without a voice, namely North Koreans still living in the DPRK.

I analyze these talks through the lens of Suzanne Keen's theory of strategic narrative empathy applied to life narratives (2016). I explore the specific discursive strategies the victim-turned-survivor narrators employ in shaping their texts, embedding them in existing frames aimed at capturing "the interest, empathy, and political responsiveness of readers" (Schaffer and Smith 2004, 27). Further, Lee (2013) and Park (2014) problematize the ethics of testimonial practices, since they convey the plight of a community, however emphasizing their own personal journey. Ultimately, their careful choice of words renegotiates the boundaries of the personal and the political.

My conclusion will shed light on the mechanisms by which TED talks are constructed as both self-presentation and witnessing acts. It will also showcase how their strategically devised discourse manages to garner support for their cause, illuminating the ways the regime controls its population and transgresses international covenants and agreements. What these two life narratives reveal is an empowering, productive dialogue between a marked emphasis on the uniqueness of their individual as well as collective

suffering and an array of human emotions that is key to engaging empathetic witnessing publics and to their lasting impact.

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### Listening to the Resonance of What Is: Jan Zwicky's *Thirty-seven Small Songs and Thirteen Silences*

"Listen: even now, behind this / you can hear faint music, / the lilt of voices / in some other tongue" (2005, 41), reads a handful of memorable verse lines in "Small song for the sky in spring", one of the poems collected in Canadian award-winning poet, philosopher and musician Jan Zwicky's *Thirty-seven Small Songs and Thirteen Silences* (2005). The poems in this collection are miniature odes and lyric apostrophes to elements of the green world and domestic objects, human emotions and music, shades of light and currents of air, sounds and scents. There appears to be a form of rapt attention at work in all of them, with Zwicky capturing the subtle interconnections, uniqueness and losability of what-is through the music of words. Time and again, she looks at the tiniest details of the world and cannot help feeling overwhelmed by the grandeur of everything that is. As Darren Bifford rightly observes, a central premise of Zwicky's lyrical and philosophical project is that "in order to think truly about the world, we must be attentive and responsive to the *specifics* of the world – to its complexity and integrity" (2010, 192). Zwicky herself expresses it masterfully in *Wisdom & Metaphor*: "Ontological attention is a response to particularity: *this porch, this laundry basket, this day...* It is the antithesis of the attitude that regards things as "resources," mere means to human ends. In perceiving *thisness*, we respond to having been addressed" (2003, L52). Thus, empathetically resonating with the deep structure of the universe, she comes up with verse lines of philosophical texture and deep thinking: "The sky today: a single / perfect sound, an open / throat, the *now* / that's everywhere and all there is / of time" (2005, 16), sings the poet in "Small Song: Blue". An ontology of utter humility and respect (for self and other) is what ultimately flourishes in her poetry, punctuated by moments of actual resonance.

Resonating with the world leads to wisdom, which is “thought that lives itself out as attuned to the flux of the world” (2010, 160), as Sue Sinclair claims.

This paper explores how the poems in Zwicky’s collection are her way of responding to the fullness of the world with a maximum of intensity. Her lyric awareness of what-is prompts her to try to capture the evanescence of every little thing as mindfully as possible. In their conciseness and gnomic quality, these poems testify to what Jonathan Culler identifies in *Theory of the Lyric* (2015) as the main features of the lyric, which is not “the fictional imitation of an ordinary speech act” but rather “a linguistic event of another type” (2015, 109), and which remains largely a non-mimetic enterprise offering statements or truths about the world, praise or blame, “urging us what to value [...] in memorable apothegms” (2015, 36) through *the lyric present*. In short, at Zwicky’s hands poems are lyrical and philosophical apostrophes to the universe with which she resonates.

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### **Orientalism, Catholicism and Nationalism: The Spanish Translations of Thomas Moore’s *Lalla Rookh***

Although nowadays Thomas Moore (1779-1852) is mostly remembered for having played an active role in the burning of Byron’s unpublished memoirs, he was one of the most popular poets of his time. His fame and commercial success in Britain was only rivalled by those of Byron and Scott and, in Chandler’s words, the Irish poet “was arguably the most visible” British writer of his day after these two authors (1998, 267). Moore’s poetry also enjoyed a wide popularity in Europe and America, and a number of Spanish translations of *Lalla Rookh*, *The Epicurean*, and the *Irish Melodies* were published throughout the nineteenth century and in the first decades of the twentieth. However, although Moore’s presence in the Hispanic world is well attested by these translations and the references to him in the press of the time, his reception in the Hispanophone nations on both sides of the Atlantic has received virtually no scholarly attention. In order to shed some light on such reception and, more particularly, on the study of the translation of Moore’s *Lalla Rookh* into Spanish, my paper analyses the six partial Spanish translations of this poem that were published between the 1830s and the 1910s.

*Lalla Rookh* was first translated into Spanish in 1836, when William Casey produced a prose translation of the first part of the poem—"The Veiled Prophet of Khorassan"—and published it in Barcelona as *El falso profeta de Corassan: romance histórico oriental*. This is not the only prose translation of Moore's poem; a prose version of the second part of *Lalla Rookh*—"The Paradise and the Peri"—was published by Cecilia Böhl de Faber in *Semanario Pintoresco Español* in 1850, although the text had been probably translated by her mother, Francisca Larrea. Three years before, Juan Valera had already published a translation in verse of "The Paradise and the Peri" in the weekly magazine *El Artista*. Later Spanish renditions of *Lalla Rookh* include Miguel Sánchez Pesquera's *El velado profeta del Korassan* (1892) and Sebastián Gomila's *La entrada del Paraíso* (1913). Finally, although lost and unpublished, the translation of *Lalla Rookh* by the Cuban writer and politician José Martí also deserves to be considered. In the 1880s he completed a blank-verse translation of this poem, as illustrated by the brief surviving passages identified by Flores (2005).

The analysis of these six Spanish versions of *Lalla Rookh* certainly reveals different approaches and interpretations. Following what Venuti (1995) would consider strategies of domestication, the translators made their texts conform to prevailing generic and stylistic conventions in Hispanic literatures and placed the focus on particular aspects of the poem: its Orientalism (Casey, Valera), its Catholic themes (Böhl de Faber), or its nationalism (Martí). Their translations thus illustrate their desires to accommodate Moore's poem to their own literary and political agendas.

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## Based on True Events: The Spanish Revolution of 1820 on the British Romantic Stage

Spain figured prominently in Romantic Britain. The reappraisal of Spanish culture in European Romanticism together with the interest aroused by the eventful political situation in the Iberian Peninsula in the first decades of the nineteenth century gave way

to new figurations of Spain in British Romantic literature, as extensively studied by Saglia (2000) or, more recently, by Saglia and Haywood (2018), among others. The Peninsular War (1808-1814), which certainly played a key role in the redefinition of the (often problematic) relations between Spain and Great Britain, served as source of inspiration for British poets and novelists (Coletes and Laspra 2013; Dendle 1991) and had an effect on the British stage too (Valladares 2015). To a lesser extent, later events, such as the establishment of a constitutional regime in Spain in 1820 and its collapse in 1823, were also followed with interest in Britain and became the subject-matter of a series of fiction and non-fiction English works, most of which have received little scholarly attention. This is the case of *Ferdinand the Seventh; or, A Dramatic Sketch of the Recent Revolution in Spain* (1823), a play published in London that recreates the victory of the constitutional cause in 1820. The purpose of my paper is to explore this play paying special attention to the way in which Spain and the liberal revolution are depicted.

According to its title page, *Ferdinand the Seventh*, which was never staged, is the English anonymous translation of a Spanish manuscript by Don Manuel Sarratea. The text does not provide any further information on the authorship, but this Manuel Sarratea might be the Argentine politician with this name who lived between 1774 and 1849. Nevertheless, the story of the manuscript could be just a literary device and, in any case, the anonymous English translator did rewrite some passages of the original text, as he admits in the “Advertisement” and the notes. Definitely, the work seems to have been written by a foreigner who had some knowledge about Spanish affairs, but recreated them using the stereotypes and images that prevailed in the Romantic representations of Spain in Britain. In addition, the text is in tune with the vision of the political situation in Spain that dominated public opinion in Britain, which sympathized with the Spanish liberals, even if the Tory cabinet and the conservative sectors of British society always regarded the constitutional regime with suspicion. The author supports the liberal cause and portrays Ferdinand VII as a weak and changeable individual, who misguided by his evil counsellors tries to repress the rebellion, but eventually proclaims the Constitution of 1812. The play thus fictionalizes the triumph of the revolution and shows that the recent events in Spain were imaginatively fruitful in British Romantic print culture.

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BELÉN MÉNDEZ NAYA & MARÍA JOSÉ LÓPEZ COUSO (University of Santiago de Compostela, Spain):  
*Chances are*: Enlarging the catalogue of epistemic adverbial expressions in English. See  
López Couso.



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### From Bliss to Entrapment? Reassessing the Imparadised Woman in Dante Gabriel Rossetti's *The Blessed Damozel*

This paper takes an interdisciplinary approach to analyze the seemingly disruptive effect that contradictory afterlife experience has on the core female character in Rossetti's *The Blessed Damozel*. Although originally conceived as a response to Poe's *The Raven* (1845), so as to "give utterance to the yearning of the loved one in Heaven" (Marsh 1999, 23), the resulting poem was far from plainly derivative and went beyond a mere change of viewpoint (Rees 1981, 63). Owing to Rossetti's usual eclecticism, the features and attitude of this—supposedly—'blessed' damozel may indeed remind readers of a stilnovist lady, "an enthroned Madonna" (McGann 2000, 1555), or Patmore's angelic ideal, but this initial impression does not appear too consistent with her evolution in the poem: her function as guide comes to fruition only within a reverie, and her soul mate—still on earth—declares his disbelief in the possibility of a future reunion in Heaven. Our analysis will therefore suggest that, instead of the "empowering transition from humanity to beatitude" (Auerbach 1982, 40) perceived in Rossetti's takes on Dante's Beatrice or Boccaccio's Fiammetta, this imparadised woman experiences a disintegrating identity crisis: she does not stand on the threshold of Divine Contemplation, but on the verge of spiritual regression, due to her feelings of incompleteness, her uncertainty about the future and the painful indifference of her guardian angels. Her final gesture—that of sticking her arms out of the gilded bars of Heaven—indeed reinforces her powerlessness and stresses the gap between the past she longs for and her disappointing present. And yet, the poem seems to cancel its own meaning: neither does her mediatory role fail to yield fruit, nor is her plight exclusively—or unequivocally—aimed at stressing female dependence on male affection. On the one hand, she is an artifact cleverly positioned within "a mental image summoned by her—male—lover" (Piasecka 2014, 74), and the latter is also a part of the painter-poet's vision which, fuelled by a fantasy of romantic rescue and filled with Swedenborgian overtones, is mainly aimed at exorcising Rossetti's own fears of disembodiment. The focus is not as much on the feelings between the couple or the contrast between "Heaven attainable and Heaven imagined" (Treuerherz, Prettejohn & Becker 2003, 126) as on overcoming the dichotomous dualism that the artist perceives between body and soul. The answer provided by the double work does not stem merely from their harmonious alignment—a fusion of opposites (Bornay 1990, 128)—but from the sacralization of human love. It is not by chance that the companion paintings should resemble the atmosphere and compositional structure of devotional art. Hence, the damsel ultimately stands out both as 'martyr' and 'proper object of

veneration' in Rossetti's appropriation of religious discourse, which leads to the aestheticization of heavenly experience, "the transfiguration of the erotic through the mystical" (Armstrong 1993, 247) and, above all, the subjection of God's Love to the expression of Human Love, which stands out as a precondition to attain Divine Contemplation.

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**RUTH MILLA & M. JUNCAL GUTIÉRREZ-MANGADO** (University of the Basque Country UPV/EHU):  
The Effect of L1-L2 Dominance in the L3 Use of Communication Strategies by Primary School Children. See **Gutiérrez-Mangado**.



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### **Late Style and the Experience of Ageing into Old Age in Lorna Crozier's *What the Soul Doesn't Want* (2017)**

Canadian poet Lorna Crozier, born in Swift Current, Saskatchewan seventy years ago, has first-hand experience of different life circumstances inherent in the ageing process and, specifically, in ageing into old age. Such experiences, like the passing away of her parents, have often permeated her oeuvre. Although Crozier's engagement with the experience of growing older is present in nearly all her poetry collections, each collection formerly contained only a relatively small number of poems about the ageing process. However, in Crozier's latest collection, *What the Soul Doesn't Want* (2017), the ageing experience has gained a dominant presence, with half of the poems having this as a thematic concern. Such a significant increase in the number of poems devoted to the ageing experience accounts for a change in focus in Crozier's oeuvre, which is concomitant with

Crozier's own entering into old age. It is my contention that Crozier's new emphasis on the poetic treatment of feelings and circumstances experienced in later life can be explained through theories of late style. Building on Edward Said's (2006) and Anne M. Wyatt-Brown's (1993) respective theories on late style, this paper will explore Crozier's depiction of later life in her poems in comparison with her previous works. In particular, this paper argues that Crozier's late style is characterised by some changes in subject matter, namely the poems about the persona's closeness to death, and the experience of age-related sensorial impairment, which may reflect Crozier's own anxieties about older age. Nevertheless, continuities also remain, namely the feeling of grief, which is often associated to the mother figure, and the balanced portrayal of the ageing experience. Therefore, I claim that Crozier's late style is defined by an enlargement of theme, which results in a renewed source of creativity. In order to gain greater insight into Crozier's continuities and discontinuities in her portrayal of ageing into old age, theories of late style will be used in combination with Linn Sandberg's theory of Affirmative Old Age (2013) as well as different studies on parental loss and filial bereavement. The paper will conclude by contending that Crozier's oeuvre, and especially the poetry collection entitled *What the Soul Doesn't Want*, offers a literary meditation on the process of moving into later life which suggests the possibility to balance the physical and mental losses characteristic of the last stage of the life course with the emotional stability that the feeling of love may grant couples at any age. This is in line with psychological and sociological research on intimacy in its relation to psychological well-being, which suggests that love safeguards (ageing) individuals from feelings of depression and anxiety (Traumpmann and Hatfield 1981).

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### Early Irish Picaresque: Richard Head's *The English Rogue* and *The Miss Display'd*

A number of modern critics such as Kayman, Knight and Ascari have to a greater or lesser degree rejected the unique status of the Poe/Holmes tradition in crime fiction, a tradition which had privileged the rational, post-enlightenment nature of the genre and its perceived origins. Noting that aspects of crime narratives from the late twentieth and

early twenty-first centuries rely on aspects such as the materiality of the body, the importance of bodily fluids, the predominance of physical violence, it is now suggested that these fictions have their roots in an alternative lineage, one rooted in the popular narratives of the seventeenth, eighteenth and nineteenth centuries, in the picaresque, in the rogue tales, in the broadsheets and Newgate Calendars, in the Gothic and in sensation fiction (Ascari 2007: 1). Early Irish crime writing was heavily influenced by all of these forms, and indeed, in the adaptation of the continental picaresque narrative into the English-language rogue tale, Irish writers can be considered to be in the vanguard.

It is with Antrim-born Richard Head's *The English Rogue* (1665) that the picaresque narrative in English starts to take shape, creating a model that would be used by numerous English-language writers, including his countrymen William Chaigneaux and Charles Lever. This paper will study *The English Rogue* and *The Miss Display'd* (1675) and the influence of the Iberian picaresque within the context of early Irish narratives in English, focusing on the author's manipulation of gender roles and the unacknowledged roots of Irish crime writing. While the first of these works reveals the direct influence of Iberian models, it also presents for the first time, a homegrown adaptation of the norms of Spanish rogue tales and, in a narrative which looks back towards oral 'coney-catching' narratives and forward towards the novels of the next century, Head skillfully manipulates his readers' perceptions of right and wrong, of good and bad, in a way comparable to few writers of his age. *The Mis Display'd*, on the other hand, anticipates Defoe's *Moll Flanders* in a narrative which embraces issues of gender, class and morality.

Richard Head is a writer whose work deserves greater critical approval, and although much of existing writing on the author centres around biographical or bibliographical curiosities, his position as an important pioneer in crime writing is worthy of wider acclaim. In regarding Head as the heir to an important oral tradition and the precursor of a new type of narrative, through careful examination of his sources and techniques we will attempt to justify the author's relevance as an early purveyor of crime fiction.

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## 'Distinctive' Ways: Women and the Entertainment Industry in Victorian London

There are numerous ways of mapping the cultural reminiscences of the Classics from Greece and Rome in Victorian London. By way of an example, *The Victorians and Ancient Greece* by Frank M. Turner (1980) and *The Victorians and Ancient Rome* (1997) by Norman Vance are two foundational monographs published on the topic. Traditionally, studies have focused on the architecture of the city, its art exhibitions and various forms of entertainment with a preeminence of cultural products reminiscent of a glorious and celebrated foreign past culture mostly recreated by men. Yet on the streets and on the printed culture of the period, the trajectory of Greek and Roman mythological imagery in Victorian London also reveals countless micro-histories where women as creators, as agents of this revival of the classics played an essential role (Prins 2017).

Women as transmitters of the classics have long been forgotten by the academia (Wyles & Hall 2016). A major cause for this exclusion is the gendering of classical studies as masculine in the long nineteenth century. This, nevertheless, should not be a hindrance to an approach to the transmission and reception of the classics in the entertainment industry of the nineteenth century because, as Hurst explains 'the ways in which they [women] encountered the ancient languages, in varied environments with different access to texts and languages [I may add, if any] and tuition, made women's responses to the classics *distinctive*' (2).

The lens through which I propose to read the city of London in this paper spans the entertainment industry of the last two decades of the nineteenth century and has women as transmitters of the classics in the theatrical industry as its focus. The variety of genres they covered is inevitably linked with a variety of performing spaces. Therefore, in this paper I aim to scrutinize the theatrical industry of London in the nineteenth century focusing on the venues where modern refigurations and adaptations of Greek and Roman texts written by women were put on stage. For this paper, I have only selected the plays and shows which were publicly performed in the city of London regardless their relation with the classical hypotext. I have also narrowed my time span to the late decades of the nineteenth century, from the 1880s to 1900, which coincide in time with an increase of the engagement of women with the Classics at universities and the emergence of the New Woman.

The resulting theatrical map provides a new and challenging view of the reception of the Classics in Victorian England. Considering the association of women as cultural agents and the Classics as the associational pattern of this new cartography also challenges the notion of classical repertoire and the boundaries between the popular and the legitimate which permeates the study of classical reception in the nineteenth century.

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### A Lost Restoration Play Found

Harbage's *Annals* (1964) for the year 1687 included a lost play called *Woman Rules*, on which no information appeared to be available, not even the auspices under which it might have been produced. In their study of the lost plays of Restoration England, Milhous and Hume (1977) traced this mysterious title back to the 1812 edition of Baker's *Biographia Dramatica*, which notes that it "was advertised in a list of plays printed for Richard Bentley and M. Magnes in 1687" (3: 418), but that nothing else was known about it. Milhous and Hume consulted a series of works published by Bentley that year, but were unable to locate such a list. However, they found a similar catalogue advertising books sold by these stationers at the back of the 1690 edition of Nathaniel Lee's *The Massacre of Paris*. This catalogue made no mention of *Woman Rules*, but included two titles which sounded similar: *Woman Bully* (i.e., the anonymous comedy *The Woman Turn'd Bully*, published by Thomas Dring in 1675) and *Woman Captain* (Shadwell's *The Woman Captain*, published by Samuel Carr in 1680). They therefore concluded that *Woman Rules* was "evidently an error for one of these plays" (1977: 25). Their hypothesis was adopted by Sylvia Wagonheim in her revision of the *Annals* (1989).

The present paper will offer evidence that Milhous and Hume were right on their first guess, and that *Woman Rules* is indeed an error for *The Woman Turn'd Bully*. As Giles Mandelbrote (1997) has argued, Bentley, who had begun his career as an apprentice for James Magnes and had eventually become partner first to his widow Mary and then to his daughter Susanna, was an enterprising bookseller. In the 1680s he entered into *ad hoc* partnerships with other stationers and made use of innovative marketing strategies, like filling up blank pages in his publications with lists of plays and novels he had in stock, often arranged in a numbered series (1997: 57). An examination of several such catalogues appearing in books published by Bentley in the years 1684–1685, beginning with the first quarto of Lee's *Constantine the Great*, shows that *Woman Rules* repeatedly makes #61, following *Amorous Prince* and *Dutch Lovers* [sic]. However, in the lists printed in 1686 and 1687, the title that appears as #61, preceded by the same two comedies by Behn, is emended to *Woman Bully*. The fact that Behn's *The Amorous Prince* and *The Dutch Lover* had originally been printed by Dring, like *The Woman Turn'd Bully*, explains the fact that the three plays should be listed consecutively and suggests that Bentley must have bought them together. All this provides clear proof that *Woman Rules* is nothing but a ghost title for *The Woman Turn'd Bully*.

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## What has The Man Booker Prize to do with Romance Fiction Genre? Jhumpa Lahiri's *The Lowland*

Romance fiction industry is nowadays a natural leader worth \$1.08 billion dollars a year, as the Romance Writers Association underlines. This is about the size of the mystery novel genre and science fiction genre markets combined. It first took off in the 1980s, when it expanded from the archetypal dreamlike historical novels to include contemporary, plot-driven stories with characters drawn from real life. In 2009, more than 9,000 titles were published, generating \$1.36 billion in sales, and becoming the largest share of the trade book market. On the other hand, the prestigious Man Booker Prize is a high-profile literary award, greeted with great anticipation, and guarantees highbrow international recognition, unlike the Romance Fiction genre, and a huge increase in sales for authors even to be selected for the shortlist or even to be nominated for the longlist. As the Man Booker Prize webpage announces, "12,466 physical copies of Marlon James' *A Brief History of Seven Killings* were sold in the week following his 2016 win, a 933% increase on the week before."

Romance fiction genre industry and The Man Booker Prize are profitable spin-offs, but they are not as distantly connected as they may seem. It is my purpose to prove that Jhumpa Lahiri's *The Lowland* (2013), shortlisted for the Man Booker Prize in 2013, links highbrow and lowbrow genres since the novel is an example of how prestigious literature has become widely embrace amongst middlebrow cultural circuits—from Booker to Book Clubs. The novel functions in multiple ways at once, becoming a mixture of politics and romance and offering a formula readers are familiar with, that of the historical romance. Thus, Lahiri breaks with the Booker rubric of avant-garde experimentation. Janice Radway, in her study of romance readership, underlines that "nearly every reader informed me that the novels teach them about faraway places and times and instruct them in the customs of other countries" (1991, 107). *The Lowland* portrays a generational drift with no singular trajectory, diluted by political and historical moments, all of them

anchored by a love story in two settings: India and the U.S. There is a parallelism in this literary template and the romance fiction genre. Not only does Lahiri provide a timeframe and setting, but also a hero, Subhash, and a tone where at times the sexual explicitness is demurely warm to sizzling: “She allowed him to touch the slack skin of her belly, the coarse mound, darker than her hair, between her legs ... He felt her fingers clasp his erection, positioning it, drawing him near” (87); “The smell of her, the sculptural plainness of her body as the clothes were removed ... The sensation of Lorna’s mouth on her groin” (286). The novel presents a fast-paced narrative, a riveting plot and a hopeful future, such as what genre fiction does. Literature versus genre war rumbles and *The Lowland* proves to be a good example of it.

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### **‘Depiction is not Endorsement’: Kathryn Bigelow’s *The Hurt Locker* (2010) and *Zero Dark Thirty* (2012)**

“Borders are not self-evident,” Minna Rainio states, “and do not exist naturally” (129). Such a statement may seem obvious, but it comes in useful in order to understand the way in which both individuals and communities define their identities in relation to spatial, ideological and social frontiers. The present century has witnessed how national borders have become progressively more and more permeable while individual subjects have won a mobility that has allowed them to cross those borders more often than not. Nowicka & Rovisco, for their part, argue that cosmopolitanism is a mode of self-transformation that takes place when individuals and/or groups become conscious of their experience of otherness as a consequence of their engagement in protecting a common humanity. Indeed, they understand cosmopolitanism as a suitable ethico-political idea to address global challenges and problems. And so, if Delanty highlights the *cosmopolitan moment*, a moment of openness to the other that brings about reflexive transformation (2006), they argue that cosmopolitanism is a mode of self-transformation that takes place when individuals and/or groups become conscious of their experience of otherness as a consequence of their engagement in protecting a common humanity.

This paper seeks to contribute to the critical discussion on cosmopolitanism by focusing on an area that the previously mentioned authors have not explored in much detail, namely, the relations between women and cosmopolitanism, through the analysis of two

films by Kathryn Bigelow, namely *The Hurt Locker* (2010) and *Zero Dark Thirty* (2012). The paper will argue about the extent to which Bigelow breaks with gender conventions in her films by presenting characters that may be argued to escape traditional categorization, and will generally discuss the problematic stand of the two films in relation to the conflictive situations depicted in each of them, paying special attention to the question of whether *Zero Dark Thirty* actually promoted the use of torture by depicting its use in the hunt for bin Laden. All in all, the paper will focus specifically on the ideological underpinnings of these two films, exploring whether they may be defined as feminist films as well as the extent to which they may be argued to participate of a cosmopolitan political agenda as a consequence of their involvement with border conflicts.

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### Trauma and Domesticity in *We Have Always Lived in the Castle*

*We Have Always Lived in the Castle*, published by Shirley Jackson in 1962, is a novella that generically, belongs to and draws from the gothic novel, in its contemporary reconfiguration. If the gothic "has always been a barometer of the anxieties plaguing a certain culture at a particular moment in history" (Bruhm 2002, 260), or has to be "historicized" and read within its historical moment and context (Goddu 1997, 2), Jackson demonstrated her talent to translate "the stock devices and settings of the gothic form in order to skillfully reflect contemporary fears and anxieties" (Murphy 2005, 5). Jackson's female gothic—written by a woman—is particularly concerned with the "horror of domesticity" (Smith 2009, 155), that is, the horror set in everyday life. The novel shows Merricat's trauma through her thoughts and feelings towards the rest of the world and, as the story unfolds, her alienation from reality and presumable insanity—which led her to the murder of her family when she was only twelve—is brought to the surface. Merricat and her sister spend most of their time enclosed in the kitchen focused on the daily routine of preparing foods. The kitchen and the preparation of meals in a patriarchal society have been traditionally women's exclusive space and responsibility. However, in the novel, food becomes much more than that: it is omnipresent and even central in the climatic moments. As Sceats rightly points out, "in women's writing . . . food and eating themselves convey much of the meaning of the novels" (2000, 6). A great dose of suspense and mystery surrounding *Castle* is born from the fact that the only information given stems from a highly unreliable narrator that, in addition, is a traumatized, psychotic

and paranoid woman. In an attempt to expand the information given and understand the protagonists' motivations, this paper explores how the highly symbolic meanings of food conveyed in the novel can be interpreted through an interdisciplinary approach, thus becoming the most reliable vehicle to infer the complementary insane identities shared by Constance and Mary-Kate/Merricat Blackwood. Furthermore, the characters' relationship with food and the domestic space of the kitchen mark their power position, anxieties, fears and desires within and outside the family. This working hypothesis has been developed and tested through close reading of the novel and analysis of the psychological portrayal of Mrs. Blackwood, Merricat and Constance as well as of the relationship of these women with food and its symbolic and social meanings in Western societies.

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## An Analysis of the Hipster (Sub)Culture and Its Reflection in HBO's TV Series *Girls*

Seeking—Hipster Types: male and female, 18-30s, all ethnicities, all types, specifically seeking people with tattoos, piercings, colored hair, and unique looks. Young Adult (ages 18-29), Thirties (ages 30-39). Caucasian/White, African-American/Black, Latin/Hispanic/South American, Asian, Native American, European, Middle Eastern, Indian/South Asian, Other. (*Huffington Post*)

According to this casting call posted by Lena Dunham and her crew at *Backstage.com*, one feels tempted to classify the TV series *Girls* as a hipster show automatically. In fact, this is what its creators and producers have been trying to do since its premiere on April 15, 2012, until its conclusion on April 16, 2017. This association with this alternative subculture (or counter-culture, post-subculture, scene... depending on the theorist, as Bjørn Schiermer explains) was also emphasized by the differences that the new program presented with respect to what many critics consider its profitable predecessor, HBO's *Sex in the City* (1998-2004). In contrast to the four overtly snob protagonists of this outstandingly famous show, the female major characters in *Girls* are designed to give the impression of sharing most of the characteristics that are normally considered essential

in hipsters, both according to popular media communicators and specialized scholars, as I will demonstrate in my paper. Thus, Hannah Horvath, the protagonist, proclaims herself as “the voice of her generation” in the pilot; and its creators, especially Lena Dunham, try hard to give that voice hipster-like tones.

However, as Michael Scott clearly asserts (in line with the opinion of other salient scholars such as Wes Hill, Janna Michael, Mark Greif, or Bjørn Schiermer), “‘hipster’ and ‘hipsterism’ are notoriously difficult to define”. Notwithstanding this complexity and, in connection with the methodology that I follow in this work, it is my aim to use a solid theoretical background to analyze, first, the features present in *Girls* that might be connected to its hipster nature; then, I will study their authenticity (or lack of it), with the objective of reflecting also on the reasons why those elements might have been used by its creators, to see if they are connected -paradoxically, in this hipster context- to capitalist economic interests, which is one of my hypotheses. In this research process, I will apply core concepts present in relevant academic works of scholars specialized in the study of hipsterism, such as “authenticity,” “individualization,” “nostalgia,” “reconversion strategies,” “(anti-)trendiness,” and “irony,” among others.

The conclusions of this paper will show the results of the above mentioned analysis. As there are not many academic studies on the hipster and the hipster culture as relevant specialists recognise (e.g.: Schiermer 168), the analysis that I propose here is quite original and necessary. Even more so, if we take into account the fact that most definitions of hipsters are centered on male ones, but little attention is given to female hipsters. Lena Dunham helps to eliminate this stereotype as well as others connected to this type of alternative people (not without controversy), such as their lack of political implications (because of her supposed support of feminism or particular political parties), or hipsters’ tendency to focus on white citizens.

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## The Loathly Lady in two Irish and three English Medieval Texts: A Study on the Grotesque

This paper aims to analyze the grotesque elements in the character of the Loathly Lady as represented in two Irish sovereignty tales (“Carn Máil” in *The Adventures of Daire’s Sons*, and *The Adventures of Eochaidh’s Sons*, also known as *Echtra Mac Echach Muigmedóin*), and three Middle English narratives (Geoffrey Chaucer’s *The Wife of Bath’s Tale*, John Gower’s “The Tale of Florent,” and the anonymous *Wedding of Sir Gawain and Dame Ragnelle*).

This study sheds light on the folktale motif of the loathly damsel in two different cultures (Irish and English), providing a comparison among the five Loathly Ladies. This paper demonstrates that the aesthetic category of the grotesque functions differently depending on the hag in question. Each Loathly Lady showcases distinctive grotesque features. Some are described in detail, and some others are only briefly depicted (if at all), but all of them have in common their grotesque portrayal. This paper also shows that the degree of grotesqueness that characterizes the Loathly Ladies is much less evident in the English texts (with the exception of *Wedding*) than in the Irish ones.

The character of the Loathly Lady has been studied by a vast number of scholars. However, only a few have looked at her in the light of the grotesque. Edward Vasta has studied the English Loathly Ladies in the context of Mikhail Bakhtin’s view on medieval carnival grotesquery and of the concept of anti-official culture ideology. Amy Eichhorn-Mulligan repeatedly employs the term “grotesque” to refer to the Irish crones’ haggish appearance. This study expands Vasta and Eichhorn-Mulligan’s views on the Loathly Ladies following Geoffrey Halt Harpham’s approach to the grotesque, which is certainly needed if we are to read the Loathly Lady rightly: as a hybrid of a human and non-human attributes. The present paper concludes with a differentiation between the Irish and the English hags, arguing that the Irish poets employed more grotesque depictions of the crones than the English poets did.

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## Mediatizing Gender in Chile: An Analysis of How the Media Has Covered Feminist Marches in 2018

Chilean feminism seems to be a trending topic at the moment, the world is looking their way, television news and social media in general seem to be taken by their demonstrations, where women strip naked and march down the streets with torches against gender-based violence.

Although these feminist actions are not new, since they started back in 1990s, the current sensationalism of their parades, women's nakedness, their openness to charge against, gender based abuse of all kind, seem to have caught the attention of the media, putting back in their agenda issues to do with feminism, hypersexualization, and micro sexism. This brings back to the public attention gender identities and their representations.

Nonetheless, it is also important to bear in mind that representations, whether they are individual's self-representations or collective ones are a social construct, and as such they are dependent, not only on individuals and their own constructions of their self, but also on the social constraints that individuals and/or groups of individuals may choose, consciously or not, to abide by, in order to be accepted or recognized. Thus, by considering gender performativity as the social construct it is (Butler 2004, 2006, 2011), it is possible to shed light onto the assumptions that inform these constructions and the way they are received, embraced and contested or not. In doing so, it is also possible to analyze the way in which media, is not only a means by which to '

Thus, in this paper, the aim is that of closely analyzing the way the media in Chile reports these events and to try to discern to what extent, these professionals resort to any kind of gender literacy awareness. Consequently, the analysis will be twofold. On the one hand, I will focus on the coverage of these feminist public demonstrations, the way the texts are constructed and articulated in the media, whether they are linguistic, visual or audiovisual, or any combination of the three. By analyzing these texts' selections of images, the words chosen to describe and inform the general public about events, it will be possible to shed some light onto the shared feelings and understandings of society in general in relations to gender issues. The way in which the public responds to news with their comments online, will also be object of analysis in order to provide a fuller picture of society's attitudes and understanding of gender related issues (Brennen 2013). On the other hand, an analysis of the study plans for journalists at some of the most popular and prestigious Chilean universities will be carried out, in order to find out whether their awareness, or lack of it, on gender performativity is due to a lack within the educational system, or whether it could be a marketing strategy to produce more sensationalist pieces of news in the detriment of perhaps more eye opening and challenging ones. Added to this, some interviews will be carried out to some journalist teaching professionals in order to find out what their views are on the matter.

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## Raping the Nation: Abject Bodies and Fallen Women in Bapsi Sidhwa's *Cracking India*

The partition narratives of South Asian authors are testimony to the fact that women of all ethnic and religious backgrounds were the greatest victims of the newly created border between India and Pakistan in 1947. Women's bodies were abducted, stripped naked, raped, mutilated (their breasts cut off), carved with religious symbols and murdered to be sent in train wagons to the "other" side of the border. Taking Bapsi Sidhwa's novel *Cracking India* (1988) as a narrative example of the importance of women's point of view and as central figures of the violent conflict, we will examine the symbol of the female breasts, following Judith Butler's and Michel Foucault's theories on power and governmentality, framed in the rhetoric of Mother India, as the violence inflicted upon women was equivalent to a sacrilege against one's religion, family and country. Therefore, we will examine the passage of sacks of mutilated breasts as a terrifying testimonio about Partition history fictionally recalled, but also as a metaphor of the border crossing which threatens the stability of the nation. In the light of Julia Kristen's theory on the abjection, we will interpret the female corpses with mutilated breasts as objects which blur the limits of a normative society, displaying its fragility. We will conclude by asserting that the novel discussed in this paper can be read as a harsh indictment of both a violent de/colonial process and local misogynist corruption (lessons from History) as well as a weapon of feminist resistance (doing Herstory). Women's mutilated bodies are uncovered by authors such as Bapsi Sidhwa in order to expose the tragedy and trauma so that the history/body dialectic (a tale of the violation of women's rights) can be, as a consequence, also uncovered.

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## Old English Adjectival Compounds. Form, Meaning, Frequency

This paper deals with the word-formation of Old English and, to be more precise, the compounding of adjectives. Previous work in this area focuses on nouns, thus Carr (1939) and Gardner (1968), or offers a very schematic account, like Kastovksy (1992). For this reason, this paper concentrates on adjectival compounding and carries out an exhaustive analysis of this phenomenon with the information retrieved from the lexical database of Old English *Nerthus*, which comprises around 30,000 lexical items, of which 1,489 are adjectival compounds. Compounds are analysed from three perspectives, including morphology, semantics and textual frequency. The ultimate aim of the analysis is to correlate form, meaning and frequency. From the morphological point of view, compounds are classified with respect to the lexical categories and process combinations that they entail. From the angle of semantics, a taxonomy is proposed of semantic relations holding between the base (rightmost element) and the adjunct (leftmost element). This taxonomy draws on the semantic roles and semantic relations adopted by Role and Reference Grammar (Van Valin and LaPolla 1997; Van Valin 2005; Van Valin 2014). Textual frequency is assessed with the *Dictionary of Old English Corpus*. The assessment of textual frequency turns out not only *hapax legomena* and *dislegomena*, but also a list of compounds that are not attested with the spelling adopted by the dictionaries of Old English, including Sweet, Clark Hall-Merritt and Bosworth-Toller; and of compounds that are not attested at all. Conclusions are expected along the following lines: (i) the preference for endocentric formations in which one of the elements is an adjective; (ii) the preference for a lexical primitive as base of the compound; (iii) the preference for non-recursive compounding; (iv) the existence of approximately one half of *hapaxes*; (v) the existence of numerous instances with divergent spellings, as well as ghost entries to dictionaries.

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### ***Planets and stars: Binomials in Late Modern English Astronomy Texts***

'Binomials', also known as 'twin-formulae', 'doublets' and 'conjoined phrases' (cf. Sauer 2014; Sauer & Schwan 2017) are sequences "of two words pertaining to the same form-class, placed on an identical level of syntactic hierarchy, and ordinarily connected by some kind of lexical link" (Malkiel, 1959: 113; cf. also Bhatia, 1993: 108), and also presenting some sort of semantic relation, e.g. *morning or evening, quick and swift, rise and fall, before or after*, etc. Such structures are said to be very productive in Old and especially in Late Middle English, and continue to be relatively common in contemporary English, particularly when they involve two coordinated nouns, e.g. *king and queen*.

The aim of this paper is to contribute to the history of English binomials by providing a preliminary account of their use in astronomy texts in Late Modern English (1700-1900), a period in which the study of binomials has been somewhat neglected (cf., however, Tyrkkö 2017). For this purpose, the *Corpus of English Texts on Astronomy* (CETA; cf. Moskowich & Crespo 2012), a sub-corpus of the *Coruña Corpus of English Scientific Writing* (CC), has been used.

The analysis of binomials focuses on (i) their frequency and distribution in astronomy texts; (ii) some formal aspects (e.g. word class and the connection of the elements comprising these pairs); (iii) their semantic structure. Other parameters also briefly discussed include function, flexibility or formulaicity/fixedness, and etymologic structure.

Findings show that binomials are a frequent linguistic phenomenon, used by different authors writing on a range of scientific topics, including astronomy, which makes them ideal candidates for research. Most of these pairs occur only once (*hapax legomena*) or twice, but many others are attested far more frequently, thus becoming recurring, sometimes even fixed, patterns. The majority of the examples retrieved from the corpus are cases of nominal binomials, these followed by adjectival and verbal combinations, and far less frequently by adverbial and prepositional pairs. Finally, and from a semantic standpoint, synonymy, antonymy and complementarity illustrate the typical relations established between the members of the doublets; complementarity involves pairs that are neither clearly synonymous nor clearly antonymous but which are somehow related, showing special semantic links such as cause-effect, effect-cause, or co-hyponymy, among others.

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## Female (Hetero)Sexual Awakening versus Patriarchy: Six Short Stories by Women Writers

Feminism has historically striven against stereotypes which relegate women to the status of non-human. Despite this long fight, when it comes to (hetero)sexuality, there still is a double standard concerning women and men. Clearly put, if a (heterosexual) man has many female lovers, he is admired and considered a role model; however, if a (heterosexual) woman acts in a similar way, she is insulted and even ostracized. In this state of affairs, it seems surprising that so many world women enjoy reading literature that endorses sexist stereotypes regarding sexuality—*Fifty Shades of Grey* (2011) being an example. One of the possible reasons for this is the sexual frustrations experienced by women in heteropatriarchy. While some women can drown their disappointment by means of reading, others have suffered (and continue suffering) the consequences of patriarchal control in a lethal manner—such as Tiziana Cantone, an Italian youngster who was driven to suicide in 2016. Till when must women stand being reduced to a debasing idea about their bodies that considers them a source of guilt and even crime?

In an attempt to understand the described phenomena, this paper examines short fictions by women writers concerning female (hetero)erotic awakening and development in patriarchal societies. More concretely, I focus on six texts: "The Girl" by Meridel Le Sueur (1936), "The Blank Page" by Karen Dinesen Blixen (1957), "Rape Fantasies" by Margaret Atwood (1977), "Girl" by Jamaica Kincaid (1978), "The Kiss" by Julia Alvarez (1991), and "Virgin" by April Ayers Lawson (2016). By means of a comparative close-reading of the pieces, I comment upon how women living in different times and places—Antigua, Canada, Portugal, United States, etc.—must strive against patriarchal laws constraining their sexual freedom. The mentioned writers employ elaborate stylistic techniques—*mise en abyme*, stream of consciousness, irony, and humor, among others—to denounce several problems concerning women's eroticism—the myth of virginity, parental tyranny, heterosexual inappetence, and sexual abuse, to name a few.

Therefore, my critical framework revolves around studies on sexuality, from feminism—e.g. Cornell (1993)—and anthropology—e.g. Moore (2007)—to posthumanism—e.g. Grosz (2017). The conclusions reached throw some light on women's situation as (hetero)sexual beings, when viewed from an academic perspective that includes literary and theoretical sources. Finally, not only women's frustrations but also their aspirations—and even (partial) achievements—are discussed in a critical essay not lacking in hope.

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### Entering the Traumatic Divide: Sunanda Sikdar's *A Life Long Ago* and Sorayya Khan's *Noor*

In this paper I shall explore the partition of Bengal through two texts that historically span the second partition of Bengal and the founding of Bangladesh respectively. As Khan (2006) assures in her introduction to *Noor*, on the contrary to India and Pakistan who define nationhood vis-à-vis the anti-colonial struggle and the subsequent act of Partition, Bangladeshis view their foundational eschatology through the lens of the 1971 war with West Pakistan. Certainly, rather than deal with the traumatic outcomes of partition, all new nation states on the subcontinent have focused upon a triumphalist narrative that celebrates independence from colonial rule. Although this historical background shall be present in my paper, my principal aim is to show how imaginative texts provide alternative readings of these historical events and, thus, serve to contest the dominant discourses of national historiography. In the case of Sunanda Sikdar's *Dayamoyeer Katha* (translated into English as *A Life Long Ago*) I shall evidence how the text constructions alternative visions of belonging that contest the grand narratives of nation. In this light, Sikdar gives testimony to the conviviality that existed between Hindu and Muslim populations whilst not denying the incommensurable nature of border existences. Here, I shall evidence the ways in which her narrative opens up new nodes of understanding as regards how caste, gender, religion, and capital inform human relationships in complex ways. Of particular interest is how the microcosm of local East Bengali identity becomes enmeshed with the pragmatics of those emerging political identities, forged under the shadow of colonialism. Sorayya Khan's *Noor* offers us a distinct historical perspective that serves to bridge the formative moments of East Pakistan present in *A Life Long Ago* with the founding of Bangladesh as a separate entity. From a Pakistani perspective, *Noor* examines how the advent of Bangladeshi independence has come to be interpreted as a

scene of national shame and, as such, has been simplified or simply silenced within Pakistani historiography. *Noor* thus examines this shame through the concept of trauma and examines how trauma can be passed down through the generations in uncanny ways. The novel's central character Noor (a name that has its origin from the Qur'an and means "wise" or "radiant") develops a series of abstract paints, and it is through the other character's interpretation of her drawings that the text develops the theme of post-traumatic incubation and the latency period of psychic elaboration. That the book's characters access forgotten or repressed memories through Noor's paintings shows us that there exists an inter-generational connection as regards the violence of the 1971 war. Here, I have applied a theory developed by Cathy Caruths (1995) which states that trauma experienced by one generation can be mimetically transmitted to another. Caruths (1995) assures that we "receive" a trauma we have never directly experienced (a mechanism also applicable to the therapist dealing with trauma patients). On the contrary to *Noor* which deals with trauma through the topos of "infection", *A Life Long Ago* employs the genre of life writing as a means to access suppressed traumatic experiences. In this respect, both texts offer alternative ways of reading trauma.

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## Ecotones and Postcolonial Materialism: Rewriting Border Theory

Much has been written about the problematic condition of living in-between socio-political and cultural frontiers for transnationals, exiles, emigrants and expatriates, especially when these are in permanent conflict due to economic, racial or religious confrontation (i.e. American-Mexican, Indian-Pakistani, Israeli-Palestinian, North vs South Korean borders, to name just a few). Thus, already stated border theories, such as liminality (Aguirre), "third space" (Bhabha), interstices (Said), or in-betweenness (Giesen), among others, prove that hybridization and multiculturalism is core to understand the postcolonial discourse in nowadays literature. Furthermore, 'transnationalism' and 'transculturalism' (and seemingly 'interculturalism' and 'glocality') show a twist in the debate that leads to a *mestizo* conscience of contemporary identity and identification.

The bastardization of culture in the post-truth reality produces more and more analyses of the frailty of the self as a monolithic and 'pure' construct.

This paper, consequently, tries to further into the study of dividing zones by using a new concept that comes from the Material Ecocriticism School: that of the 'ecotones.' Originally deriving from biological regions, an 'ecotone' is a zone of ecological tension between two biomes, that is, two bio-communities that are in tension because of their allegedly diverse identity. It is especially relevant that the more opposite they show, the more active they can become an 'ecocline,' or transition zone between two contact biomes (or 'ecotypes'). One can easily see similarities with the 'third spaces,' 'contact zones' and 'interstices' aforementioned, but in this case a focus on physicality is highlighted, leading into material concepts such as 'viscous porosity' of being (Tuana, Alaimo), or 'animality' and 'sustainability,' that were insignificant or invisible to prior studies. Also, the division between what is 'human' and what is not, is blurred or brought into question by the 'Cyborg' theory (Haraway) and other studies about the transition to degrowth societies (Riechmann), and the end of Humanism as such, or so to say, as a binary, dichotomic reality of human and other biological species confronted and in subaltern position.

To this purpose, a comparative analysis of some eco-poems that use frontiers and dividing lines as metaphors of fragmented realities and identities will be undergone to show the death rattles of the Anthropocene era (Crutzen). Among them stand "On A Cape May Warbler Who Flew Against My Window" by Eamon Grennan, "Evening falls..." by Jibanananda Das, "From the Frontier of Writing" by Seamus Heaney, "Divided Bengal" by Taslima Nasreen, or "At the Border" by Alokeranjan Dasgupta.

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What Ever Happened to Vito Corleone? Neoliberalism in *American Gangster*

The gangster is a key underpinning in American film as well as one of the most indispensable popular culture figures to examine individualism, the ethos of success, and the overarching image of the American dream. The vast and decades-long scholarly engagement with the gangster film attests to its centrality in both popular imagination and academic discussion as a means to address fundamental conflicts and themes concerning the American self. The most recent A-list Hollywood production featuring the gangster prominently is Ridley Scott's *American Gangster* (2007), a film that certainly merits a close analysis from the standpoint of cultural and film studies.

I argue that Scott's film is a particularly rich and discursively complex cultural text that develops conflicts and tropes typical of the gangster film while bringing in the staples of the so called "flexible accumulation paradigm" or, as it has come to be known, neoliberalism. Much as *American Gangster* is undoubtedly influenced by seminal classics of the subgenre and their political and cultural backgrounds –Francis Ford Coppola's and Martin Scorsese's gangster epics loom large–, the film incorporates the vocabularies of individualism, dynamism, and entrepreneurship in a characteristically neoliberal fashion, blending the hegemonic signifiers of neoliberalism with classical American values of individualism and work ethics.

The protagonist of *American Gangster* –African-American Harlem crime boss Frank Lucas– can be seen as an embodiment of neoliberal principles as applied to gangster life. In the film Frank outperforms their competitors by consistently embracing the ideal of the global free market and its constitutive elements: competitiveness, maximum efficiency, streamlining of the productive exchanges, and a refusal to view collective action and group cohesion as a beneficial mode of economic organization. Neoliberalism is thus equated with a liberation process of the individual through his prowess and dexterity at market exchanges, as opposed to the tightly controlled, unfair, and uncompetitive crony capitalism practiced by the old gangster patriarchs.

Throughout my analysis I draw on two different theoretical frameworks. I will briefly survey the main iconographies and archetypes of the American gangster film (Grieverson 2015; Schatz 1981; Shadoian 1977; Warshow 1948; Wilson 2015) so as to establish a manageable set of conflicting discourses historically and culturally associated to the genre –a call for unfettered if not violent individualism, an oftentimes critical view of the alleged classlessness of American society, the romanticization of lawlessness, or the notion of community and assimilation. As a theoretical companion to that film studies framework, I define neoliberalism along the critiques of authors such as David Harvey (1990; 2005), Jamie Peck (2010), Pierre Dardot and Christian Laval (2014), and Wendy Brown (2016), who have mapped out the main common-sense arguments of neoliberalism as a replacement of post-WWII Fordist-Keynesian capitalism: deregulated free markets as being tantamount to personal freedom, the enshrining of entrepreneurship and dynamism, and the overall praise of unrestrained global markets.

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### Romantic Comedy Today: A Genre in Crisis?

Romantic comedy is a genre in a permanent state of crisis. In its long history as one of Hollywood's oldest genres, it has gone through countless "deaths" and "rebirths". This has not changed with the turn of the millennium: the 21st century inaugurated a new period of turmoil for romantic comedy, with a steady decline in the number of rom-coms being produced by Hollywood as the decade of the 2000s went by. This paper argues that, far from being dead, the genre finds itself in an exciting moment of transformation. In a context characterized by a cynical self-awareness about the workings of romance, the traditional rom-com has become increasingly unrelatable for media-savvy millennials, so the genre has to re-invent itself to remain relevant. This essay uses Rick Altman's theory on the evolution of film genre (1999), as well as Lauren Berlant's conception of crisis as "process" (2011) and Beck and Beck-Gernsheim's theory of individualization (2004) as framework to outline some of the paths taken by romantic comedy in a moment of crisis that can also be understood as a moment of regeneration, providing examples from both the mainstream and the independent sector.

This paper analyzes four main tendencies in contemporary romantic comedy. These include, firstly, unusual genre mixing: conventions from genres such as horror, science fiction, and fantasy are increasingly deployed to create unlikely romantic scenarios and "parallel universes" in which love can blossom believably; secondly, an increased emphasis on both cross-sex and same-sex friendship rather than on heterosexual romance as a preferable alternative to the traditional happily ever after, which dovetails with a cultural context that no longer seems to believe in the possibility of everlasting love and perceives friendship as the only kind of reliable long-term relationship available for the individual; thirdly, the preponderance of what I have termed "the self-centered rom-com", a tendency in current romantic comedy in which the focus moves from the couple onto the individual as a reflection of the millennial navel-gazing culture; and fourthly, a growing interest in older protagonists, which seems to confirm the idea that

genuine romance may only be plausible once certain personal goals have been achieved and the individual's "project of the self" is complete.

The paper concludes that all these generic twists can be read as the genre's attempts to stay in tune with a context anxious about the future of romantic love in an increasingly jaded and individualistic society fueled by a neo-liberal ethos that throws the shared project of the traditional heterosexual couple offcenter. Romantic comedy's response to these circumstances constitute – yet again – a new beginning for the genre, not its end.

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## The Other Side of Partition: Transgenerational Traumas after the Partition in India, Second Generation Bengali Narratives

The Partition of the Indian subcontinent was one of the crucial moments marking the transition between the colonial and postcolonial era. Partition has become ever since a long-term process that continues to elicit political, cultural and emotional contexts in South Asia.

The creation of Pakistan as a homeland for South Asian Muslims involved the division of Bengal and Punjab along religious lines and while the celebratory narratives of decolonization and nationhood marked the official historiographies of 1947, trauma, loss and displacement were not part of the narrative. According to revisionist historians such as Urvashi Butalia in *The Other Side of Silence* (1998), Partition displaced about twelve million people; countless homes were abandoned or destroyed; properties, families, and cultures were divided as new national borders were drawn over older ethnic, linguistic and cultural identities. Large-scale violence, female abduction, malnutrition, contagious diseases, refugee Camps accompanied these movements.

It was not until the 1980s that Partition received discursive space in official historiography or memory. In the 1990s and the first decade of the 21st century revisionist historiographical, sociological and cultural scholarship on the Partition was developed. Feminist historians such as Butalia, Ritu Menon and historians such as Gyanendra Pandey among many others, reopened the Partition to scholarly analysis and silence and forgetting were unraveled to be forms of memory. In the decades since then, Partition Studies has established itself as a significant field of inquiry.

Although the focus was first on testimonial narratives, oral histories, and empirical studies, since they developed out of the social sciences, more recent historiography of Partition has tended to open its archival scope and rely on literary texts as artifacts that catalyse untold memories. However, this widening of scope still takes for granted the absence of Eastern voices and so the lack of Bengali literary sources.

The following essay questions the traces of the conjuncture of past and present, especially in remembering traumatic events/histories by focusing on the idea of the “aesthetics of remembering” as an umbrella concept within which to (re)consider the aftermath of a traumatic event. By doing so, the following paper aims to explore second-generation life narratives of members of the Bengali community, which can be representative of transgenerational traumas after the Partition of India.

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## From Theory to Practice. The Results of a Survey on the Methods of Data Collection in (English) Empirical Linguistics

Most handbooks on research in (English) linguistics (Tagliamonte 2006, Wray & Bloomer 2006, Sealey 2010, Litosseliti 2010, Krug & Schlüter 2013) advise that in conducting any kind of research-based study, an appropriate choice in the method of data collection is

essential, and that this should be in keeping with the purpose of the research itself. However, the truth is that we often find studies into language, even in the most prestigious journals, that pay very little attention to this central element of research, or that fail to justify or explain their methods clearly here.

It is my aim in this paper to make a number of reflections on this issue, based mainly on a survey carried out to identify the most common methods of data collection currently in use in (English) empirical linguistics. For this purpose, the abstracts of over 1,100 papers published in 2017 from 33 international and high-impact journals were consulted. These journals were grouped according to the following subdisciplines in (English) linguistics: Historical Linguistics; Dialects and Varieties; Language Contact, Language Typology and Anthropological Linguistics; Sociolinguistics; Grammar, Discourse and Pragmatics; Psycholinguistics, and First and Second Language Acquisition. Such a division was made in order to see the extent to which there was a correlation between the method of data collection used and the nature of the linguistic subdiscipline in question.

The general findings were broadly as expected, and also in keeping with previous research (Krug & Schlüter 2013). Experimental studies were the most prevalent, followed by corpus analysis, interviews, questionnaires, case studies, ethnographic projects, computer-mediated communication (blogs, twitter, forums, Facebook, etc.), observation and grammaticality judgement tests. In a third of all the studies considered it was not clear what method of data collection had been used, or there was no specific indication of it. The data also show that there was a correspondence between the linguistic subdiscipline and the particular method of data collection used. Thus, for example, corpus analysis was the most common method in studies on Historical Linguistics, Dialects/Varieties and Grammar, Discourse and Pragmatics. In contrast, experimental studies were far more frequent in Psycholinguistics, Neurolinguistics and First and Second Language Acquisition. In the case of Sociolinguistics we found a wider spectrum of methods, with corpus analysis and ethnographic studies ranked first, followed by sociolinguistic interviews, questionnaires and case studies. It is also curious to see how grammaticality judgement tests are only found in studies in the area of Grammar and First/Second Language Acquisition. Contrary to what was expected, the combination of several research methods was rather infrequent, even in those cases where this would have been advisable or even necessary given the nature of the study. The analysis also includes results for each of the journals sampled, illustrating notable differences between these, even within the same subdiscipline, indicating that a particular journal might perhaps promote or favour a specific methodology regarding data collection.

In the light of these findings, we can conclude that (English) language research today follows general research traditions, although new methods of data collection are also being introduced, such as materials or samples extracted from computer mediated communication genres and the use of more sophisticated tools and experiments reflecting advances in new and developing technologies.

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### **Contradictory Home Politics: How the Clash between Roosevelt's *Rosie the Riveter* and the 50's *Suburbia* Awoke the Creature of the Evil House**

When in 1941 the United States joined World War II, the government struggled to convince women to leave their homes and take up the jobs that men were leaving behind. To this end, Roosevelt's team created the character *Rosie the Riveter*, making American women respond to the call by the million and increasing female labour by 50%. Wages for men and women were equaled, and facilities for child care and communal domestic support were provided. However, when World War II ended, the American government urged women to go back home to their domestic duties. The demands presented a psychological 180-degree-turn that was not easy to digest: many women continued working, some bearing the stigma of the bad mother or the *parasite*. The Women Bureau reported that 80% of women wanted to keep working, to which the government responded by taking forceful measures such as closing down childcare centres (Riley 1987, 116). Cunningly, it also developed a family-oriented urban design: Suburbia, with the consequent lonely and claustrophobic conditions it created for the housewife (Ogden 1986, 179). Furthermore, at the time of the Red Scare, McCarthyism declared that treating women as mothers rather than as manpower was what separated America from the Communist world, targeting women's organisations as suspected of communism. When in 1959 the Soviet Union celebrated the education and productivity of Russian women, Republican vice-president Nixon pointed out the increase of domestic appliances in the American home, adding: "What we want is to make easier the life of our housewives". The Department of Labour was even more explicit: "The highest calling of a woman's sex is the home" (Hartmann 1994, 86). Women who aimed to leave the home were now not only bad mothers and wives: they were traitors to the nation. Alarming signs of disturbance appeared: female alcoholism, divorce and drug taking increased dramatically in the fifties. The use of tranquillisers went from 0 pounds in 1955 to 1.15 million pounds weight in 1959 (Riley 1987,125; Metzl 2003, 241). The idea of homemaking had become a heavily loaded pressure point.

It is in the sociocultural context that Shirley Jackson, a housewife mother-of-four, journalist and writer, wrote *The Haunting of Hill House*. In this, the pressures of homemaking and the overwhelming presence of the notion of home collide in a narrative that openly places the building as the interactive antagonist. What makes Hill House frightening are the psychological processes it triggers around the idea of home and belonging, rather than the imprint of a past tragedy. Jackson's book is, one would argue,

the first narrative of sentience in which the house truly plays a center-stage intelligent role, being this sentience the product of increasing sociocultural tensions revolving around gender negotiations of physical space, which reached their climax in the abrupt return to domesticity in the 1950s.

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## Semantic Shift in Compositional Cospecification: Qualia Structure in the English Middle Construction

In this paper, we analyse how the semantic shift of qualia structure in the process of compositional cospecification behaves differently along the semantic typology of middles presented by Heyvaert (2001, 2003) and Davidse and Heyvaert (2007).

On the lexicalist approach advocated by authors like Levin (1993) and Fagan (1992), it is possible to identify a set of middle-forming verbs just because of their lexical and aspectual properties. However, according to Yoshimura (1998: 118), the semantics of the middle construction is found in the formula [X (by virtue of some property P) ENABLES ACT].

Following Yoshimura (1998) and Yoshimura and Taylor (2004), and also along the lines of Heyvaert (2001, 2003) and Davidse and Heyvaert (2007), in this paper, we will concentrate on those internal and discourse-pragmatic factors that could legitimise the acceptability of middle expressions through the compositional analysis of its elements, paying special attention to the semantic relationship existing between the nominal and the verb, and the semantic correlation of them with the adjunct, in other words, the process of compositional cospecification.

We will focus on Pustejovsky's (1991, 1995) theory of qualia structure to discuss the conceptualization of nominal referents in the middle construction, and we will put forward a new and more detailed definition of the concept of artifact Subject referent in order to assess compositional cospecification process in the middle formation, as we have found certain inconsistencies in Yoshimura's (1998) understanding and exploration of the concept of artifact Subject referent in the middle construction.

This project is based on a corpus study of contextualised examples to examine how the semantic and discourse-pragmatic aspects influence the adscription of verbal predicates, nominal referents and adjuncts to the middle construction through the process of compositional cospecification. As well as examples already analysed in the literature, mainly by Yoshimura (1998), we will also use linguistic corpora like the Corpus of Contemporary American English (COCA), and some online resources like the Linguee Online Dictionary and the WebCorp.

The results of this paper allow us to refine Yoshimura's (1998) conceptualization of the process of compositional cospecification. More specifically, we will discuss the following aspects: (i) the lack of shift in semantic importance from Qt to Qc in Destiny-oriented middles (as in *The purpose of the device is to alert deer of your approach, not the other way round. It is a little whistle that attaches to your car with self-adhesive tape* [Heyvaert 2001: 292]); (ii) the case of non-prototypical middles with other than artifact Subject referents and their different analysis (such as the case of Subject referents fulfilling the role of Means, as in *This music dances better than the other one* [Heyvaert 2003: 129]); and (iii) the possibility of finding other combinations in semantic shift in compositional cospecification in the English middle construction (such as the case of middles undergoing a shift of semantic importance from Qt to Qa, as in *If they wanted to do Eliot, why didn't they do The Magi? It's narrative, it reads well* [Heyvaert 2003: 133]).

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### James Dickey's *Deliverance* (1970): The Scary Side of Poor Whites

*Deliverance* has been defined by Dickey himself, as a "story of how decent men kill" (Glenday 1984). In such statement resides the paradoxical terms on which the story will

unfold. If 'decent' implies living according to values of self-worth in which killing has no place, 'kill' evokes an act of primitivism and savagery in which violence takes center stage. A narrative saturated with symbolic and metaphysical content, *Deliverance* is presented to the reader as a quest for survival and renewal in a highly capitalist, commodified, tediously monotonous white middle-class male world. On the surface, the narrative deals with the story of four city slickers who endeavor in a journey to conquer their uncivilized side. A journey, however, in which being in contact with Nature turns into having to defend themselves from Nature itself. At a deeper level, what the novel manages to transmit is a feeling of eeriness and fear for what is not conceived upon 'civilized,' the hillbillies that the protagonists encounter and fight against to gain their sense of self-worth. Invisible to society, the figure of the violent, unruly frontier man, cracker or poor white is to serve as opposite to the middle-class, civilized, common man of the seventies. In the end, as the four travel companions fight for survival, the struggle is not only about city vs. country living; or civilization vs. primitivism, but also intelligence vs. consanguinity; education vs. degeneracy; reason vs. brute force; and, above all, superior vs. inferior whites. The following paper focuses on the social stigmatizing of the low-class whites depicted as the most fearful type, a hyperbolized composite of social stereotyping that has been taking place since colonial times. The rural type portrayed in *Deliverance* exhibits a combination of passed-on traits of the worst type as they embody the primal instinct to kill, hate, and resent while, supposedly, lacking intelligence, dexterity, aesthetics, morals and values. In so doing, an attitudinal approach to the 'hillbilly' stigmatype is drawn from the perspective of the middle-class white male embodied in the figure of Ed Gentry, one of the protagonists of the story, whose narrative voice also compares and contrasts the different personality aspects of each of the four companions; next, the analysis centers on the symbols and signs foreseeing the inevitable conflict to, thirdly, explore the intricacies lying beneath civilization and primitivism, such as violence, humiliation, rape, murder, mockery and struggle for survival in order to, lastly, come to the realization that civilization is made primitive for self-preservation.

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**BARRY PENNOCK-SPECK & BEGOÑA CLAVEL-ARROITIA** (Universitat de València, Spain): Analysing Lingua Franca Partnerships in Telecollaboration among Primary Education Students. See Clavel-Arroitia



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### **Invisible Women: Female Slaves as Silent Subalterns in Zadie Smith’s “The Embassy of Cambodia”**

Britain’s weak anti-trafficking laws not only harm disempowered populations but also help to re-create colonial-era inequity and oppression between the state and its former colonies. Postcolonial people become trafficked into areas like London due to the North’s demand for inexpensive labour. Once they cross national borders, these individuals lose their rights and are exploited by the shadow economy. While Britain’s shadow economy is less profitable than other European countries like Spain and Italy, the Global North receives its illicit products through the same underground market. The commodities exchanged in these international transactions are not limited to manufactured products. In fact, enslaved people are often included within the shadow economy’s supply chain. Developing nations—which include postcolonial countries—in the Global South often supply the human commodities the North demands. Today’s slaves look to the state for asylum or citizenship to help them escape their bondage and commodification. Unfortunately, the human trafficking issue in Britain is set to become far more complicated because of the Brexit fallout.

Originally published in *The New Yorker* (2013), Zadie Smith’s “The Embassy of Cambodia” is a penetrating account of the isolated existence of an immigrant domestic worker from the Ivory Coast, a young woman called Fatou, exploited by a Pakistani family she serves—without wages—in the multicultural neighborhood of Willesden in north-west London. Smith’s story explores migrant experience and human suffering, and the network of invisibility and confinement constitutive of new forms of slavery in Britain. Divided into twenty-one sections, the story is scored like a badminton game (0-21) with its intermittent “Pock, smash. Pock, smash,” indicating that Fatou’s life, like the game, has a constant struggle between a plunge forward and a thrust back. “The Embassy of Cambodia” illustrates how disempowered African women are mistreated and exploited not only in the post-imperial city but also in their native countries. This line of inquiry also delves into matters about gender, representation, and marginality that are explored in Gayatri Spivak’s investigations of the subaltern (Morris 2010).

This paper focuses on the institutional spectralization of today’s undocumented migrants as silent subalterns, who, as Pietro Deandrea notes, are often referred to as “invisibles,” “ghosts,” or “unpersons” (2015, 491). Drawing on Deandrea’s concept of the “concentrationary archipelago,” this paper argues that in order to comprehend the

imagery of this new form of enslavement, which continues to haunt into the twenty-first century, it is important to identify two recurring tropes—the ghost and the concentration camp/prison—originating from, respectively, postcolonial and Holocaust studies. Smith’s story imagines the life of just one of these spectral alterities in Britain today: “Whether back home or here, the key to surviving as a people, in Fatou’s opinion, was to make your own arrangements” (2013, 5). By depicting how female bodies are sites of gendered violence and abuse, Zadie Smith shows how this disempowered population becomes vulnerable to the economic demands of the global slave trade.

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## Cross-Linguistic Differences in the Structural Encoding of Emotions between the English and Spanish Languages

Emotion, a key element in human communication, is approached in linguistics from two perspectives: (1) its conceptualisation and (2) its expression (Foolen 2015). As to lexis, speakers use both *emotions words*, which refer to affective states and name feelings and *emotion-laden words*, that is, expressive words signalling emotions and expressing certain emotional effects (Pavlenko 2008). Both emotion word types vary enormously across languages and cultures; emotion terms in one language may not have an exact equivalent in another; and similarly, the emotional connotations of words may change from language to language and across individuals, depending on social norms and world views (Pavlenko 2014; Wierzbicka 1999). As regards conceptualisation, Pavlenko has fully demonstrated that emotion lexicons in different languages may differ in their structural and conceptual organisation. For instance, while Russian favours verbs, English prefers the adjectival pattern in emotion encoding (Dewaele and Pavlenko 2002; Pavlenko 2008b).

This study aims to investigate cross-linguistic differences in structural encoding between English and Spanish emotions. To address this issue, it appeals to narrative analysis and contrastive corpus analysis (Pavlenko 2008c; Granger 2015). The participants will be two groups of L1 users: (1) English L1 users and (2) Spanish L1 users, similar in age, gender, and socioeducational background. They will complete a brief biographical form and will write a fictional narrative based on a short film which targets emotion vocabulary. This task will serve to collect linguistic material where participants describe emotions of people in the film (third-person narratives). Both L1 corpora will be manually tagged by

two Spanish-English bilingual researchers in order to identify lexical words (i.e., nouns, verbs, adjectives, and adverbs) as well as fixed expressions functioning as emotion words and conceptualising feelings in both languages. Quantitative analyses of the data will focus on distribution of emotion words across morphosyntactic categories in order to uncover a possible structural non-equivalence between English and Spanish. Statistical analyses will be carried out to find significant effects of speaking group. Qualitative analyses will compare lexical choices made by both groups. The findings will provide valuable information on word categories favoured by Spanish speakers, which may differ from those of English speakers who commonly prefer adjectives (Pavlenko 2014). Investigating cross-linguistic variation in emotion communication between L1 Spanish and L1 English is a first step to develop research on the way Spanish-English bilinguals express emotions in L2 English and difficulties caused by influence of L1 on L2 or vice versa.

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MARÍA PÉREZ LÓPEZ DE HEREDIA & CRISTINA GÓMEZ CASTRO (Universidad del País Vasco, Universidad de León): Translating (and Censoring) *West Side Story*: The Arrival of Latino Women in Franco's Spain. See Gómez Castro.



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### ***Wuthering Heights* in the Contemporary Translation Publishing Industry: The Case of Juan González-Blanco De Luaces and Heathcliff**

*Wuthering Heights* (Brontë, 1847) has been translated into Spanish on more than one hundred occasions from an early date, although, prior to the academic and institutional

development of translation studies around the midseventies, the translators faced a series of problems mainly due to lack of proper instruction and resources. In 1921 (74 years after its first publication in England), Athenea publishes the first translation of *Wuthering Heights* by Cebriá de Montoliu. Later, after the end of the Civil War, no new translations were recorded in the Catalogue of the National Library until 1942. G. De Luaces (Luanco, 1906–Barcelona, 1963) was one of many Spanish intellectuals whose professional career was sidelined by the outbreak of the Spanish Civil War and the victory of the “national” side. The imposition of the Franco’s dictatorship and the subsequent censorship forced him to put aside his work as a writer to devote himself body and soul to the trade of translation, thus, support his family. The translator tried on several occasions to flee from Spain. In one of these failed attempts, he was arrested and spent a few months in prison.

The translation by G. De Luaces (1942), republished by Aldevara in (2010), is a paradigmatic example of these kinds of translations published during the Post Civil-war Period in which the translator did not have any specific training or access to specialised monographs. In the text, we are witness to the translator’s intervention, something that we can observe in the omissions, errors and examples of interpretative translation. His translation features omissions and simplifications, which may be due to the fact that he had to work on many translation commissions at the same time in order to survive. In our opinion, the convergence of the use of amplification, reduction and omission techniques indicates a certain complexity in their methodology because he uses different techniques. At first sight the simplification procedure might seem like a professional fault of the translator. However, it is not the conclusion that we draw from it since G. De Luaces was working to survive and may suffer from limitations of time imposed by editorial imperatives. At this time (1942) access to sources of information, specialized monographs and dictionaries was much more limited than in later stages.

In this paper, we will analyze how the Spanish target reader understands Heathcliff’s revenge. Emily Brontë was aware of the conflicts and interests exposed by different social groups in Victorian period. According to Davies “Emily Brontë undoubtedly recognized the permanent antipathy of interests between the ruling classes, each tribe, sect, party and gender struggling for power within the violent natural and social orders” (1994: 240). This explanation is useful to interpret *Wuthering Heights* as a social criticism, where the behavior of Heathcliff is a reflection of the reality lived in those years.



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**Making Sense of Zadie Smith’s *NW* through Borges’s *A Universal History of Infamy*: Mapping Fact, Fiction, and the Dissolution of the Self**

Published in 2012, *NW* so far remains Smith's most complex novel. The level of intertextuality and referencing, ranging from Amy Winehouse, Nirvana, or The Jam to Luis Buñuel, Francis Fukuyama, or Søren Kierkegaard may be deemed excessive. Just as characters are easily lost in the postcolonial time and space of London, so readers can become lost in the text. With numerous references to real events and fictional worlds, Zadie Smith's writing calls for attentive readers. In one of the last chapters, "Crossing", the narrator makes a reference to Arthur Orton, known as the Tichborne claimant. Orton changed his name and identity and claimed to be the long-lost son of the Tichborne family in order to inherit their wealth. Originally from London, Orton first travelled to Chile, where he re-named himself Tom Castro, and then to Australia. From there, he travelled back to England as Roger Tichborne accompanied by an ex-slave from Jamaica and valet named Bogle. This historical event is fictionalised by Jorge Luis Borges in "El Impostor Inverosímil Tom Castro", a short story from the collection *Historia Universal de la Infamia*. Given Smith's repeated allusions to Borges, I believe that this intertext could shed some light in our understanding of two of the novel's protagonists, Natalie Blake and Nathan Bogle. Born as Keisha Blake to a working-class family of Jamaican descent, she gives herself a new name and fashions another self better adapted to the white, upper-class environments she inhabits at university and as a lawyer. Having moved out of Caldwell, Natalie makes an effort to forget her past. While Natalie managed to escape Caldwell, Nathan Bogle, a neighbour and old classmate, remained in the same area of their origin and became a drug dealer, pimp, and suspect of murder. Their paths split but they are reunited in "Crossing". Natalie runs away from her home and back to Caldwell, where Nathan is apparently running away from the police. As they move through their old estate, they approach a cemetery where Natalie had often walked and sought the grave of Arthur Orton.

The aim of this paper is thus to consider how this intertextuality changes our perception of Natalie as a fiction, and even as an imposter, and the role of Nathan in her narrative. In addition, I will focus on Borges's belief of the self as illusory, his suspicion on identity and his ideas on "La nadería de la personalidad". By establishing this relationship between a Latin-American text and a black-British one, I also hope to bring to the fore a decolonial connection that moves towards the liberation from identity as deterministic and/or forged and towards understanding, as Jenckes proposes, infamy as a disruption of dominant discourses.

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## Danger and Disability: The Female Body of Miniature in Neo-Victorian Fiction

Neo-Victorian freak-show novels repeat the very same discourses they aim to alter and often draw on the same staging techniques and promoting strategies as the nineteenth-century freak show did. A major challenge for neo-Victorian reimaginations of the freak is that authors simultaneously repeat and reject the binaries of normalcy and deviance to criticise the exploitative and objectifying conventions of nineteenth-century enfreakment practices. This fluctuation between sameness and difference calls for new critical approaches to freak-show characters that relocate the disabled body outside rigid frames of binary thinking. This paper explores the potential of Gilles Deleuze's notion of "difference and repetition" as an apt critical tool to analyse neo-Victorian repetitions of Victorian cultures of displaying disabled people. In the volume *Difference and Repetition* (1968), the philosopher moves the concept of identity beyond the positive and the negative, to explore the relationship between identity and difference, identity and repetition, arguing that difference "must be understood in the pronominal; we must find the Self of repetition, the singularity within that which repeats" (2014: 28). Taking this as starting point, I set out to explore how the disabled body emerges positively and productively within the shifts and flows of enfreakment practises in neo-Victorian literature.

The novel under analysis is Melanie Benjamin's *The Autobiography of Mrs. Tom Thumb* (2011) – a fictional account of the life of Lavinia Warren (1842-1919) who was promoted as Charles Stratton's (1838-1883), alias General Tom Thumb, wife during her professional career as a human display. I will explore the subjective experience and desire of Lavinia Warren (or Minnie) with a special interest in the singularities of both the presentation of her as a miniature woman and her subjective experience of life as a little person. I will focus on the desire, sexuality and power (or lack thereof) of the female freak with a twofold-purpose in mind. On the one hand, I hope to demonstrate how the novel mirrors contemporary concerns regarding sexuality and disability in conjunction, exploring how the sexualised disabled woman is embedded within discourses of danger. On the other hand, by approaching the freak subject through the lens of Deleuze's difference and repetition, I aim to further the debate on the disabled subject beyond the limits of a social constructivist approach by situating the neo-Victorian body in a constant process of becoming.

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## Modeling the Choice of Near-synonyms in the Recent History of American English: The Case of *Fragrant*, *Perfumed*, and *Scented*

Near-synonyms, linguistic constructions with similar yet not completely identical meanings, denote the same concept but contrast in nuances of denotational meaning, or in other dimensions such as style, connotation, and/or collocation. Notwithstanding its omnipresence in language, near-synonymy has not received the attention it deserves. The need for more research in this field has led to the recent emergence of studies focusing on the semantic structure of groups of near-synonyms, including synonymous verbs (e.g. Divjak and Gries 2006), nouns (e.g. Liu 2013), adjectives (e.g. Gries and Otani 2010), and adverbs (e.g. Liu and Espino 2012). However, these studies have all considered the semantic structure of near-synonyms from a synchronic viewpoint, disregarding their diachronic development. The analysis reported on in this paper aims at partially filling this gap by examining the attributive uses of three adjectival near-synonyms in Late Modern and Present-day American English, *fragrant*, *perfumed*, and *scented*, which denote the concept sweet-smelling:

- (1)[...] Mr. Minturn had to sip the generous and fragrant beverage slowly (COHA, FIC, 1892, TakenAlive)
- (2)When Kilo buys scented soap she likes to have it really scented (COHA, FIC, 1907, KiloBeingLoveStory)
- (3)When he raised himself out of the water he placed perfumed oil on his body (COHA, FIC, 1999, EightSacrament)

This is done by drawing on data from the *Corpus of Historical American English* and by carrying out a multinomial logistic regression analysis (Levshina 2015, 277) to determine the effect of two predictors, 'period' and 'semantic category', on the dependent variable 'synonym' (i.e. *fragrant*, *perfumed*, and *scented*). 'Period' has four levels, namely four 50-year periods: 1810-1859, 1860-1909, 1910-1959, and 1960-2009, while 'semantic category' refers to the semantic types of the nouns the synonymous adjectives modify, since several scholars (e.g. Gries 2003) have proven head nouns to be useful in revealing fine-grained shades of meaning of adjectives. The modified nouns are here categorized into nine semantic categories (e.g. plants & flowers, aesthetics, cleaning) by employing the semantic classification of the *Historical Thesaurus of the Oxford English Dictionary*.

Findings ascertain that both predictors are statistically significant for the choice between the three synonyms. First, while *fragrant* typically accompanies nouns that refer to entities with a natural pleasant smell (e.g. nouns in the category food & drink), *perfumed* and *scented* modify nouns denoting man-made, artificial objects (e.g. those in aesthetics, cleaning). Second, the results show that *scented* is gaining ground at the expense of *fragrant* in the 20<sup>th</sup> century. This replacement might be explained by the fact that the concept sweet-smelling undergoes a notable change throughout the period analyzed, with nouns denoting a natural smell being modified significantly less frequently in the second half of the 20<sup>th</sup> century, and those designating an artificial smell becoming much more frequent. This might suggest that speakers nowadays need to refer to *artificially*

scented soaps and oils much more than a century ago which, in turn, could reflect a change to a modernized society characterized by mass-production and commercialism.

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### **"Prefer not, eh?": Re-Scribing the Lives of the Great War Poets in Contemporary British Historical Fiction**

Although the First World War has become history by now, it should also be acknowledged that the memory of the war has been repeatedly fictionalised: retrospectively inspired narratives have been treated, in Graham Galer's words, as "valid means, perhaps even more than history, of approaching the 'truth' of the past" (30). Yet, memory is creatively selective and perspectival, reflecting a highly-conflicted process of sifting and discerning exactly what should be remembered, forgotten, neglected, or amplified from the stream of experience. In his book about Pat Barker, Mark Rawlinson argues that "historical fiction has been transformed in the post-war period by the way writers have exploited the porous and unstable demarcation between fiction and no fiction, stories and history" (14). Geoff Akers's *Beating for the Light: The Story of Isaac Rosenberg* (2005), Robert Edric's *In Zodiac Light* (2008), and Jill Dawson's *The Great Lover* (2009) have not reached the popularity of Barker's *Regeneration* trilogy; yet, like Barker, they represent the predominant commemorative drift in contemporary British fiction about the Great War. Not only do these authors provide valuable insights into the understanding of one of the most devastating and transformative conflicts of the twentieth century, they have also turned to real people and real events to craft their stories. While Barker chose to write about the often-anthologised Wilfred Owen and Siegfried Sassoon, Akers, Edric and Dawson base their narratives on the writings, and lives, of Isaac Rosenberg, Rupert Brooke and Ivor Gurney respectively.

My discussion of Akers, Edric and Dawson's novels will explore the various ways in which the past can be accessed and interpreted from the present and represented in fiction. The selected authors arguably make choices as to what historical instances to highlight

and what interpretation to place upon them, which are not just important for their individual interest but because they may improve our understanding of history and, perhaps uncover new stances or positioning that might otherwise go unnoticed. Drawing on Linda Hutcheon's theory of "historiographic metafiction" (1988), I will be exploring the following issues: the dominant frameworks and cultural conditions within which the Great War is narrated (the propagation of either patriotic or protest readings) and, finally, the new approaches, opportunities and ethical implications of using war poetry for fictional purposes and of transforming the iconic war poets into the protagonists of their novels.

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### **Loveable Monsters, Redeemable Men: The Lonely Voice of Oscar Wilde**

Fin de siècle author and celebrity figure Oscar Wilde (1854-1900) is normally discussed as an aesthete critic, poet, philosopher and playwright, but never as a writer of modern short stories. Wilde's short fiction, however, importantly launched his career and inaugurated a period of formal experimentations with different types of short prose writings. It includes forms such as the tale in *The Happy Prince and Other Tales* (1888), the essay in *Intentions* (1891), or the sketch in *Lord Arthur Savile's Crime and Other Stories* (1891), which each have different narrative styles and publishing strategies. Moreover, they were written alongside, are similar to, and thus potentially inform Wilde's more often discussed story *The Portrait of Mr. W.H.* (1890), his controversial novella *The Portrait of Dorian Gray*, the scandalous biblical tragedy *Salome* (1891, 1894), and even his first comedy of manners *Lady Windermere's Fan* (1892).

The cultural relevance of Wilde's trial and conviction for 'acts of gross indecency' with other men in 1895 has caused a tendency to scrutinize his works for (homoerotic) desire over any other psychological forces. Such analyses privilege substance over matter, and consequently, his fairy tales and crime stories, for example, have mostly been deemed conservative because of their form and subversive because of their content, yet never the other way around. This gender and genre myopia negate the possibility of a conflicted psychological interiority, or the possibility that Wilde's short stories refract these internal tensions more fully than his better-known writings.

This paper, however, argues that Wilde's short stories are distinctively modern tales of redemption about loneliness and the necessity of affective relationships. As a case in

point, I consider three narratives in which ethics and aesthetics converge to express the journey to salvation of ‘monstrous’ masculinities. Using the conceptual framework of ‘liminality’ (Thomassen 2014), I first illustrate how “The Selfish Giant” in *The Happy Prince and Other Tales*, “The Canterville Ghost” in *Lord Arthur Savile’s Crime and Other Stories*, and “The Star Child” in *A House of Pomegranates* (1891), respectively, trace the emotional, metaphysical, and moral transformation of their eponymous protagonists. In these stories, a giant, a ghost, and a changeling undergo pivotal experiences in symbolic places which require them to sacrifice (parts of) their selfhood in order to transcend their monstrosity and be redeemed. The de/re-constructions of these folkloric subjectivities necessitate a more generous interpretation which integrates the potential homoerotic undertones of Wilde’s stories into a more holistic socio-affective framework. Secondly, I argue that the reader, too, undergoes a liminal experience when reading the stories. As the stories constitute a third space in which narrative projection and conceptual blending modify readers’ expectations and influence their interpretations beyond the textual boundaries (Brosch 2015). Wilde’s short stories, then, are tales designed to make the reader rethink totalising narratives and received ideas about love and monstrosity, redemption and relationships, masculinities and femininities. They are, I conclude, idiosyncratic instances of *écriture masculine*.

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### “The Effect of Echoes” - Don DeLillo’s *Americana* and the Films of Jean-Luc Godard

The statements made by Don DeLillo on his first novel *Americana*, unsurprisingly throw up an apparent, and intriguing, contradiction. When asked by the critic Tom LeClair: “Of your six novels, which one is closest to your experience?”, DeLillo replies: “*Americana* probably, in the sense that I drew material more directly from people and situations I knew firsthand.” He goes on to explain, with more than a hint of self-criticism, that he, “thought first novels ... ought to be novels in which great chunks of experience are hurled at the page” (LeClair, p4). Later, in the same interview, when he is asked the question he describes as “the great bar mitzvah question”: “Would you name some writers with whom you have affinities?”, he replies: “Probably the movies of Jean-Luc Godard had a more

immediate effect on my early work than anything I'd ever read" (LeClair, p9). These statements paint apparently contradictory pictures of what *Americana* is. It is, on the one hand, a *Bildungsroman*, a novel drawn from personal experience, a typically autobiographical first novel. However, it is also a *Kunstslerroman*, a work of art referring to and drawing upon other works of art, a novel described by Mark Osteen as "a pastiche of the styles and techniques of previous filmmakers ... that reveals nothing so much as the impossibility of complete artistic originality" (Osteen, p17).

The contradiction is merely "apparent", because to call DeLillo's assessment of his novel contradictory would be to assume a simple distinction between the "real" world of the novelist's life outside culture and the "unreal" world of the novelist's engagement with other cultural forms, like novels, films, advertising, and so on. In short, it would imply a simple distinction between mediated and unmediated experience. With *Americana* DeLillo does not assume this simple distinction, but instead explores, through the journey of his protagonist David Bell, the way in which what we call our "real" lives (and "real" selves) are constructed in large part from the cultural material that is all around us. We can assume, therefore, that when DeLillo talks about "great chunks of experience" he is referring to the movies as much as he is referring to relationships he has had, people he has interacted with, things he has seen in the city that surrounds him.

In *Americana*, the movies feed into the real lives of its characters in a similar way to how the movies of Jean-Luc Godard have clearly fed into the writing of DeLillo's novel. Later in his interview with Le Clair, DeLillo explains how: "Movies in general may be the not-so-hidden influence on a lot of modern writing ... The strong image, the short ambiguous scene, the dream sense of some movies, the artificiality, the arbitrary choices of some directors, the cutting and editing" (LeClair, p9). In this paper, the six aspects of cinema that DeLillo lists as being influential on modern writing will be explored with reference to his first novel, *Americana* and three films by Jean-Luc Godard, *Breathless*, *Masculin/Feminin* and *Pierre le fou*.

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## A Space of Her Own: The Actress and Female Identity in Nineteenth-Century England

Feminism as a socio-political movement gained strength in Britain during the mid-nineteenth-century, with the formation of the iconic Langham Place in the 1850s or the organized campaigns demanding female education, culminating in the 1870 Education

Act. Meanwhile, the creation of new social clubs and debating societies exclusively for women granted them a physical space of their own, away from their confined domestic familial spheres. If feminism offered women the opportunity to step away from the era's constraining domestic ideologies, working in the theatre and participating actively as actresses, managers, or playwrights, endowed a few women with a sense of freedom in the theatrical space. In this context, in this paper I aim to scrutinize the nineteenth-century actress as agent of change in female identity, conquering the public space and transforming it into her own. However, the theatrical space could be a double-edged sword: on one hand, women could exert their power over men, exceptionally. With the rise of celebrities, a lower-class actress could climb the social ladder and enjoy the favour of the elite, working and sustaining herself outside the prefixed domestic setting of a heteronormative family. On the other hand, entering a theatrical space could mean the entrapment of women in yet another "home". Theatrical families, similarly to real families, patronized the 'specifically patriarchal formations of female identity' (Newey 1999: 199). By being born into a theatrical family, the young actress worked under the management of her father; by marrying a manager, the seasoned actress could obtain a new position of lady in the (theatrical) house, and thus work as co-manager herself or personal assistant. Furthermore, being the manageress of the theatre and/or the wife of the manager, allowed actresses to actively select their roles in upcoming plays, thus being able to actively select their identity on show.

In conclusion, the objective of this paper is to show the ways in which mid-Victorian actresses paved the way for the feminist movement in Britain, earlier than the rise of the fin-de-siècle's New Woman. Their success and thriving work in the Victorian theatrical sphere (a blatantly masculinist club) make of these actresses unknown pioneers in the campaigning for women's rights.

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## Whiteness out of Place. The Colonial Body in M.G. Vassanji's *The Book of Secrets* (1994) and Abdulrazak Gurnah's *Desertion* (2005)

For the white man, for authority, for order -they are the same thing here.  
*The Book of Secrets*, M.G. Vassanji

The interconnection between empire and whiteness has been amply discussed in critical works such as Richard Dyer's *White* (1997) and Bill Schwarz's more recent *The White Man's World* (2011). Dyer's cultural studies approach and Schwarz's merging of the historical and literary point towards the same conclusion, that is to say, the crucial role played by empire in both the construction and propagation of whiteness. Dyer's affirmation that "race and gender are ineluctably intertwined" (Dyer 1997, 30) alongside Vron Ware's (Ware 1992) thorough examination of the racist undercurrents in the formation of femininities corroborate the gendered operation of empire that race theory and feminism already detected. Thus, works such as Anne McClintock's *Imperial Leather*, Robert C. Young's *Colonial Desire* and Mary Louise Pratt's *Imperial Eyes* delineate the interdependence between whiteness and maleness that stands at the core of empire's rhetoric. In an attempt to explore further how whiteness is contingent upon maleness and to apprehend imperial expansion as a ferocious patriarchal performance, I propose an analysis of two colonial masculinities as embodied by Martin Pearce, the orientalist in Abdulrazak Gurnah's *Desertion* and Richard Gregory, the homosexual poet and teacher in M.G. Vassanji's *The Book of Secrets*, respectively.

Vassanji's *The Book of Secrets* and Gurnah's *Desertion* counteract the ideal imperial masculinity elicited by colonial literature by de-stabilizing the imperial dyad of whiteness and maleness. Following Dyer's powerful assertion that "whiteness needs to be made strange" (Dyer 1997, 10), I contend that in *The Book of Secrets* and *Desertion*, not only is whiteness made strange but so is maleness. Sara Ahmed's phenomenological approach to whiteness allows me to probe into the ambivalences and ambiguities of the colonial (white and male) body. This is a body forged within patriarchal discourse which, despite its normative and authoritative whiteness and maleness, is doomed to remain a body-out-of-place. This is a white body that, in phenomenological jargon, ceases to be what "trails behind" (Ahmed 2007, 156); this is a white body that is made visible, in other words, a body which is no longer the norm, a body whose whiteness goes noticed, a body that gets stressed, a body that is ruthlessly displayed against a space not orchestrated by whiteness. Henceforth, it is empire's own creation of the colonial body that which ultimately dislocates it. Displacement is what assails the Englishman Martin Pearce from *Desertion*, whose romantic involvement with the native woman, Rehana, perilously both un-whitens and un-males his colonial body and yet, I claim that it is the body of Gregory, the homosexual poet and teacher of English literature from *The Book of Secrets*, the recipient of the most acute ambivalences and contradictions of whiteness. Gregory's body resists colonial embodiment. In his dismissal of whiteness and maleness, Gregory experiences the crudest manifestation of displacement but this is precisely what permits him to negotiate a subjectivity beyond the phallogocentric framework of imperialism.

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### African feminism in Ayesha Harrunah Attah's *Saturday's Shadows's* female characters

Our aim in this paper is to analyse *Saturday's Shadows*, a novel written by the Ghanaian Ayesha Harrunah Attah under the theoretical framework of African Feminism. We will briefly develop the different manifestations of feminism in Africa, paying attention to the fluid character of these movements. We will depart from a common concern to African feminisms, to seek female agency and autonomy. In "Theorizing African Feminisms", Pinkie Mekgwe finds common to African Feminisms the fact that they emerge as activist movements and share the necessity of a positive change in society where women are full citizens.

As a method, we will trace African Feminism from, to name a few, Filomea Steady who in 1981 addressed female autonomy and co-operation; Buchi Emecheta about the importance of activism for African women; Ogundipe Leslie's STIWANISM, Obioma Nnameka's Nego-Feminism based on negotiation and cooperation, to Ecofeminism connected to Wangari Maathai's Green Belt Movement who advocates for women in rural communities putting forward their genuine voice speaking out for their human, environmental, civil and political rights.

From this starting point, we will discuss central issues in African Feminisms which will be exemplified by Ayesha Harrunah Attah's novel to show the way two generations of women get together in action to change the fixed structures which do not allow them to rule their lives.

Zahra Avoka, the main character in *Saturday's Shadows*, works for Duell and Co., a company which provides women farmers with training, capital and equipment and to find markets with a commission of the earnings. She has been suffering from severe migraines, nausea and blurred vision for a while but it worsens when she is doing her Christmas shopping. Her husband, Theo Avoka is a civil servant under Doctor Saturday's military dictatorship. They have got an adolescent son attending a private school whose fees are causing them troubles. Atsu, the housemaid plays a vital role together with

Zahra's mother and Auntie Adisa, a farmer whom Zahra ends up working for. The struggles that Zahra and Atsu undergo in a violent run down city throughout the novel contrasts with "paradise", as Zahra describes Auntie Adisa's farm, a cooperative of literate women who have chosen to work the soil being respectful to nature.

This paper will show the way women speak out for their rights. Furthermore, Zahra Avoka praises the role of their mothers and grandmothers fighting for the chance for the younger generations to take advantage of education. On their part, the older women agree on the way Zahra envisions the future, who in the middle of personal turmoil, realizes that she has to go ahead to continue her mother's struggle.

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**ANTONIO RAIGÓN RODRÍGUEZ & ÁNGELA LARREA ESPINAR** (Universidad de Córdoba, Spain): Culture in Sitcoms: A Pedagogical Proposal. **See Larrea Espinar.**



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### **Social and Political Critique in Let Them Call It Mischief's *Jekyll and Hyde***

The nineteenth century gave birth to some of the most famous monsters in the history of literature and popular culture. However, Robert Louis Stevenson's Mr Hyde from *The Strange Case of Dr Jekyll and Mr Hyde* (1886) may be the scariest of them all for his psychological dimension, as he is not a paranormal or created monster as it could be the case for Dracula and Frankenstein's Monster, but a monster that resides inside all of us.

Both *Frankenstein* (1818) and *Dracula* (1897) did not escape the nineteenth-century fashion towards adaptation (Hutcheon & O'Flynn 2013: xiii). Although this fashion was not of the liking of authors such as Charles Dickens and Charlotte Brontë, who often saw their works being adapted to the stage while awaiting completion, or feared that they would be staged with a considerable lack of taste (Laird 2015: 20-21, 78-79), other authors embraced it. That was the case for instance of Mary Shelley, who attended to the performance of Richard Brinsley Peake's *Presumption; or, The Fate of Frankenstein* (1823), the first melodramatic adaptation of Shelley's masterpiece (Hoeveler 2016: 176); Bram Stoker submitted his own adaptation of *Dracula* himself to the Lord's Chamberlain

office in 1897 (Buzwell 2014); and Wilkie Collins adapted *The Woman in White* (1860) for the stage in 1871 (Laird 2015: 148-149).

As inheritors of the nineteenth-century tendency towards adaptation, our fascination with monsters seems to be also pervasive. Jekyll and Hyde's story has been widely adapted to different mediums—Stevenson's novella was adapted for the stage for the first time in 1887 (Lebeau 2017)—, and in each adaptation Hyde's character has been approached differently and given a different dimension. It is no different for Danny Wainwright and Daniel Hallissey's 2017 production *Jekyll and Hyde*. In their comical approach to Stevenson's original novella, Wainwright and Hallissey show a more contemporary monster: politics. Wainwright and Hallissey use the water crisis that persisted during the Victorian era and which was the cause for important outbreaks of cholera that affected mainly London's poor population (Cordulack 2003), to discuss political corruption and abuse of power, while drawing parallelisms with the shortage of courgettes that the UK underwent last year 2017.

By analysing both the script and the performance in this paper, I will seek not only to discern how this production revises Stevenson's classic, but also to analyse the ways in which the audience is engaged and responds to comicality. Also, I will determine how Wainwright and Hallissey use laughter to carry out a contemporary critique of the political and social systems.

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**When You Grow Up Your Heart Dies: The Lengthening Road to Adulthood in  
*The Breakfast Club* (John Hughes, 1985) and *Clerks* (Kevin Smith, 1994)**

The road to adulthood has undergone considerable changes in the past twenty-five years. Due to socio-economic changes in post-industrial societies, the rites of passage that traditionally marked the transition from adolescence to young adulthood—marriage, children, a job for life—have lost their significance. It is now common for young people to spend longer in higher education, have multiple sexual and romantic partners before settling down, live with friends well into their thirties, change jobs often, favour cohabitation to marriage and delay parenthood. This lengthening of the transition to adulthood has given rise to emerging adulthood (Arnett 2000), an in-between stage during which individuals are no longer teenagers but have not reached adulthood proper.

The rise of emerging adulthood as a life stage coincides with the popularisation of a new type of movie that mirrors this new in-between phase; the emerging adult film. These films feature characters in their twenties and early thirties who are trying to figure out who they are, and the narratives revolve around the process of growing up and becoming an adult. As emerging adulthood has become more the norm than the exception in post-industrialised societies, narratives of emerging adulthood have become more widespread.

Despite their popularity, these narratives have received little academic attention. They have been analysed together with teen films (Driscoll 2011) or as generational texts belonging to either Generation X or the Millennial generation (Lee 2010, Kaklamanidou and Tally 2014). Nevertheless, an analysis of emerging adult films reveals that they possess a set of narrative and aesthetic generic conventions that differ from those of the teen film and cut across the generational divide, which I argue warrants for their consideration as a separate genre.

This paper aims to pinpoint the generic conventions that set emerging adult films apart from teen films. In order to do that, I will perform a comparative analysis of *The Breakfast Club* (John Hughes, 1985) and *Clerks* (Kevin Smith, 1994). Both films take place during a single day in which the protagonists are somewhere they would rather not be. The teenagers of *The Breakfast Club* have to spend Saturday in detention, whereas 22-year-old Dante has to cover somebody's shift on his day off. The fact that both films explore the same concept (the loss of a day off) making a similar use of space and time, serves to emphasise the similarities and differences between both genres, which makes them a good starting point for the study of the emerging adult film.

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## Literacy and Multimodal Resources in English Language Teaching

Learning challenges as well as teaching methods must evolve to match the current and ever-changing educational needs of foreign language students in the 21st century. This paper presents the processes and findings of the innovation project “Literacy and Multimodal resources in the English class” carried out both with pre-service teachers in the Department of Language and Literature Education at the University of Valencia, and with 3<sup>rd</sup> and 4<sup>th</sup> year Primary students in an urban public school. To do so, the training approach that we propose stems from Kern’s notion of literacy and foreign language learning, first, “as a process of creating and transforming knowledge” (2000, 29), and second, “as a matter of engaging in the ever-developing process of using reading and writing as tools for thinking and learning, in order to expand one’s understanding of oneself and the world” (2000, 40). This involves paying attention to language, but also to developing a critical awareness of the relationships between texts, images, discourse conventions and sociocultural contexts. To this aim, as will be shown, picture books are a highly effective resource. The combination of the words and images that they display constitute a multimodal reading that offers readers a context, a topic and an organized path that in this case allow pre-service teachers to design lessons through which students in primary education can use the language to think, imagine, learn and above all, begin to build their agency as readers.

The final objective is twofold: first, that teachers of English become meaning makers themselves who experience the three dimensions of literacy established by Kucer (2014) as they actively engaged in building their knowledge on theoretical and practical teaching foundations; and second, that this experience and this knowledge enable them to develop a sound understanding of literacy so that they can implement a literacy-based approach in their lessons as foreign language teachers in Primary schools. The first line of the project was implemented during the 2016-2017 academic year at the University of Valencia and the second one, from October 2017 to January 2018 at the public Primary school, once pre-service teachers had already finished their Teaching degree. As it will be discussed, a variety of qualitative strategies such as classroom observations, teaching journals, recordings, group reflections, one-on-one-student interviews, open-response questionnaires, etc., were used to assess its effectiveness. Evidence showed that the project succeeded in fostering both pre-service teachers and primary students’ ability to analyze, interpret and construct meaning individually and in groups. Most importantly, it was proved that all three dimensions of literacy generated positive results as most students not only developed positive emotions towards learning English but also some kind of aesthetic connection to the readings and the topics addressed in class.

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### **Tradition as Freedom: Jorge Luis Borges and the Identity of Irish Writing**

At a time when "identity politics" has come under critical scrutiny and when we are witnessing a recrudescence of right-wing intolerance and the growth of insularity, it is important to re-think matters of identity and tradition. In this respect, a consideration of Anglophone literature and its links to issues of national tradition becomes crucial, since this allows us to gain a better understanding of the nature of communities and of what it means for social and cultural links to be established and maintained. One interesting exemplar of this process is Ireland, a postcolonial country characterised by a strong and influential cultural tradition, and one that presents us with important keys for comprehending what it means to "belong" and how artistic and aesthetic expression can help re-define identity. These aspects of Irish culture and identity were commented on insightfully by the great Argentinean writer, Jorge Luis Borges, who drew parallels between the links between Irish writers and the English language, on the one hand, and the connections between writers from his own country and the Spanish language. His conclusions in relation to the questions of insularity and the desirability of universalism in both of these geographical contexts not only cast light on the work of authors such as Joyce, Shaw and Wilde, but also serve to probe questions relating to identity that are central issues in the contemporary world. Such matters concern notions about "core" and "peripheral" countries and cultures, the relationships between writers and the nations from which they emerge, and the need for a greater understanding of how people generally define their "place in the world". In this paper, I will examine some of Borges's key statements on Ireland, Irish culture and Irish writers, taking as my starting point Borges's 1953 essay on "The Argentine Writer and Tradition", where he expounded on the idea of "tradition as freedom", citing Irish writing as an instance of how this can work. It is appropriate that we should focus on this understudied dimension of Borges's work, as it can enlighten us on important questions about identity that are of relevance to our times, but it is also particularly apt that we should examine these questions now, in the light of work in this area carried out by specialists who have addressed the links between literature and space/place in recent decades. The latter include scholars such as Franco Moretti (1998), who attempts to set out the ways in which literature reflects questions about what core and periphery, and Bertrand Westphal (2007; 2016), who stresses the

need to re-imagine, via cultural means, the ways in which the planet on which we exist may be conceived. Drawing on the work of writers such as these, as well as on that of Doreen Massey (2005), Edward Soja (1996) and Robert Tally (2012), this paper will offer an account of the key questions raised by this topic and will relate such matters to some of the most important dilemmas of our times.

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### **The Role Chooses the Wizard: Asperger's Drama Bibliotherapy through *Fantastic Beasts and Where to Find Them: The Original Screenplay***

The aim of this paper is to discuss the bibliotherapeutic possibilities of *Fantastic Beasts and Where to Find Them: The Original Screenplay* (2016), the drama script written by J.K. Rowling which stands behind the scenes of the homonymous film. Particularly, this contemporary juvenile literary piece will be explored for its dramatic potential to aid young adolescents suffering from Asperger syndrome. The contribution seeks to revitalize drama bibliotherapy through the incorporation of contemporary forms of literature, as well as through clinical conditions of great current interest for psychotherapists and practitioners at large. Lack of empathic abilities, Asperger's most evident sociological outcome, remains disturbingly treatment-resistant (Krebs et al., 2016). Current neuromedical efforts in the field of Asperger's are being targeted at exploring viable therapies based on crafting cognitive paths which are empathy inducing (Zaki and Ochsner 2012). Apart from medical treatment involving transcranial magnetic stimulation (TMS, a standardized clinical form of brain-rewiring) like in the well-known case of John Elder Robinson (WBUR 2016), insights from cognitive literary studies are shedding light in vitally less invasive ways. Studies performed by Raymond Mar and colleagues are proving in an ongoing fashion "how the reading of fiction can improve empathy and other social abilities, and prompt changes in personality" (Mar et al. 2008). Specifically, data shows that engaging with contemporary fictional literature provides an entryway into simulations of social interactions rich in possibilities for changing pervasive personality traits, including lack of empathy and of social abilities. Following the early drama bibliotherapy proposal of Landy (1992), it is argued that not only reading but performing an empathic protagonist within the context of group bibliotherapy can assist

social abilities improvement of young adolescents with Asperger's syndrome. In particular, performing a role character like Newt Scamander, the protagonist of *Fantastic Beasts*, caters for so doing. An analysis of his personality traits has been conducted following Landy's character identification procedures, as well as close-reading techniques, supported by a role media performance survey of the character in the film. Upon due examination, Newt Scamander proves a valuable role model of care for the "Other" whose own social awkwardness difficulties do not prevent him from acting driven by empathy at all times. Hence, his resolution of the quest of caring for peers—both animal and human—stands as an example of identification for young readers with social difficulties, as well as proof of alternative ways of becoming a male hero.

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### Questioning American Mobility: Willy Vlautin's *The Motel Life* (2006)

The present paper explores the representation of the archetypal American mobility in Willy Vlautin's novel *The Motel Life* (2006), addressing the tension between resident idiosyncrasy and transient mentality as epitomized by the main setting of the novel, Reno (Nevada) and its motels. The paper emphasizes place and geography as useful analytical and critical categories to approach Vlautin's novel and, in particular, to discuss what William Lombardi calls "postwestern displacement" (2013, 147). It is argued that Reno is portrayed in the novel as a site of conflicted loyalties, as a place to escape from, but also as a city that provides the main characters (Jerry Lee and Frank Flannigan) with a certain degree of local identity. Reno becomes a complex city, where centripetal and centrifugal forces coexist in a hybrid space. It is worth mentioning that the city motels in the novel challenge the archetypal dichotomy between attachment to a place and mobility. Certainly, the choice of Reno motels as the main setting of the novel may be understood as a symbol of Vlautin's affection for car culture and road stories. However, we should reject a one-dimensional interpretation of Vlautin's focus on motels because these places in the novel also embody a resident mentality. Most of them, though originally designed for motorists, are occupied by long-term low-class residents, like the Flannigans.

Particular attention should be paid to the way in which *The Motel Life* questions traditional American mobility, reinterpreting archetypal views about the relationship between mobility and freedom. In fact, mobility is not only regarded by the Flannigan brothers as a negative alternative to their confinement in Reno, but it also fails to offer them a meaningful frontier adventure. Their sense of placelessness beyond city limits questions stereotypical western patterns linked to frontier mythology, as exemplified by their uneasiness with the wilderness or with a potential future life in the woods. Vlautin's main characters seem to idealize car culture as a quintessential American feature, but this culture does not become a source of gratification or relief for them. Instead, disaster is exemplified by a hit-and-run car accident and the main characters are "on the move, always in search of home, but [...] seemingly comfortable nowhere" (Chisum 2018, 122). Therefore, it may be reasonable to conclude that true escapism from an unpleasant reality is only achieved in Vlautin's novel through imaginary places, becoming the power of the hopes and dreams of its protagonists a successful replacement for physical landscapes.

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## Drawing on the Figure of the Spectator in African Diasporic Dance: Dancing to and for Any-Body

This paper is devoted to analyze the figure of the spectator, both on stage and online, in African diasporic performances by Alesandra Seutin and the Uchenna Dance Company (UDC). Following the pedagogical nature of African dance directed to transform the damaging connotations associated with Africa in terms of race and culture (Sawyer 2006, 205), Seutin and UDC aim at dismantling stereotypes related to African diasporic subjects. Their shows challenge western perceptions of dance as mere entertainment as well as misconceptions linked to African dance. In their diasporic dimension, the variety displayed by African dances causes "audiences to unlearn many of the biases they once held about African dance" (Templeton 2017, 49). Against this background, we seek to explore the key role of the audience(s) in Seutin's and UDC's performances, becoming essential for dancers to project the herstories they seek to consolidate. We aim to reflect about how, during the performance, the spectators witness a contrast between active and passive actions carried out by dancers. Such a contrast echoes the struggle of diasporic subjects to move from impositions and forced attachments, characteristic of diasporic and hegemonic intimacies, to the voluntary connections and fantasy

identifications that Lauren Berlant's minor intimacies allow. We shall argue that both Seutin and UDC escape the expected correspondence between physicality and cultural identity present in validated discourses by means of sharing their everyday life experiences with the audience(s), thus developing alternative plots based on their own narratives.

In correspondence with what will be defined as the 3E that typify contemporary African diasporic dance (i.e. educate, entertain, empower), Seutin's and UDC's performances contain implicit a deeper meaning informally teaching both on stage and YouTube audience(s) to embrace hybridity. We shall delve into how on stage performances satisfy the need of those who find pleasure in intimacy and closeness whereas YouTube caters to both types of desired self/other relations for those who pursue interaction and celebration of diasporic roots. It will be argued that YouTube offers distance from the dancer and the performance *per se* to those who do not find comfort in proximity. On the other hand, YouTube will be presented as enabling the same pleasure in intimacy and closeness that the stage guarantees through granting the possibility of posting and sharing comments between dancers and/or other users. The display of these performances in YouTube may lead to "productive tensions" between different forms of intimacy (Ahmed 2004; Ponzanesi 2014, 3) inasmuch as uploading and sharing them can be seen as a process of commodification that alters their original meaning. Ultimately, we will attempt to unravel to what extent the engagement, participation, and interaction with the audience(s) manifest differently in YouTube and on stage. In this context the use of silence to get the public involved will become object of analysis so as to reflect the different weight it acquires on stage and in YouTube when it comes to leave room for audience(s)'s participation.

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## The Preservation of Medical Entries in Eighteenth-century Abridged Dictionaries: The Case of John Kersey's *Dictionary Anglo Britannicum*

The eighteenth century is not only characterised by technological and scientific advances, but also by the efforts to make science accessible to the general public through comprehensive works that compiled articles on diverse fields, i.e. mathematics, geometry, botany, medicine, etc. In this sense, although the most salient product of the Enlightenment was the encyclopedia, dictionaries also played an important role as agents of popularisation of science by including entries with scientific and technological information (Yeo 1991: 26; Yeo 2003: 63-64; McIntosh 1998). This paper focuses on a particular type of scientific entries, the medical terms, included in John Kersey's *Dictionary Anglo-Britannicum* (1708), an abridged version of Kersey's revision of Edward Phillips's *The New World of Words* (1706), also known as Kersey-Phillips's dictionary. Kersey's revision featured the inclusion of a high number of scientific and technical terms from John Harris's *Lexicon Technicum*, in fact almost half of the total vocabulary (Starnes & Noyes 1991: 85). But whereas Kersey-Phillips's large dictionary was intended for "reference use by the better educated" (Starnes & Noyes 1991: 91), in the abridgement, Kersey had to make editorial decisions to shorten this massive work but still include scientific entries that could be of interest to common readers (Hayashi 1978: 83). In this paper, I will focus on the medical material retained in the shortened version. Therefore, the aims of this paper can be summarised as follows:

- To discover the methods of abridgement adopted by Kersey in his shortened version of the Kersey-Phillips
- To assess the importance given to medical terminology in portable volumes of this kind by comparing Kersey's (1708) *Dictionary* with the *Glossographia* (1707), two very similar dictionaries in many aspects, as shown in this work.

The comparative analysis of the medical terms contained in the letters A and S of the Kersey-Phillips and Kersey's *Dictionary* has revealed that, despite the size difference between the original folio and the octavo abridgement, Kersey decided not to sacrifice the high number of medical headwords that had been incorporated into the Kersey-Phillips. In this way, he gave credit to the merits he had assigned to his abridged version in the preface to his dictionary: completeness and inclusiveness. But although the reduction of the dictionary did not affect the number of entries, it did necessarily affect the extension of the definitions in order to achieve the intended conciseness. Kersey adopted different strategies to prune and remodel the definitions, a practice which allowed him to retain a large number of medical entries in a limited space.

The comparison of the *Dictionary* with another short dictionary published just one year earlier, the *Glossographia Anglicana Nova*, revealed that they both shared the same target readership, the same purposes and the same emphasis on scientific terminology. The analysis of their medical entries confirmed that medical terminology awakened a great interest among contemporary readers, so much so that even short dictionaries devoted considerable space to this type of contents.

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### Social Networks: A Source of Lexical Innovation and Creativity in Contemporary Peninsular Spanish

There are two unquestionable facts in our present globalised world and era that seem to suggest that Crystal's (2001) hypothesis about the socio-linguistic revolution brought along with the birth of the Internet holds true. The first one is the development of new means of digital communication, as a consequence of the quick evolution and expansion of the Internet around the world, in which the different direct and indirect social networks, like *Facebook*, *Instagram*, *Twitter*, blogs and posts, among others, play a crucial role (cf. Manovich, 2001; Vaqueiro Romero, 2012). The second one is the impact of English, as the unanimously recognised lingua franca of the World Wide Web, on the other world languages (Edwards, 1994; Cronin, 2003; Hjarvard, 2004; Schmidt and Diemer, 2015). Due to the interrelationship between these two facts, it is not surprising that social networks, as well as the activities carried out in them, have become nowadays a very productive source of lexical innovation in English and in other world languages. This paper deals, specifically, with the recent entrance and use of this kind of neologisms in Peninsular Spanish. In order to demonstrate that social networks are the basic origin of a wide array of new "patent" Anglicisms (cf. Pratt, 1980; Lorenzo, 1996) in this specific variety of contemporary Spanish, we will offer the most important findings of the preliminary corpus-based analysis of the words *Facebook*, *Instagram*, *Twitter*, *blog* and *post* carried out in two different Spanish corpora: the Spanish Royal Academy *Corpus del español del siglo XXI*, known as *CORPES XXI*, and Davies' (2016) *Corpus del español*. Our study will focus, especially, on the following topics: (i) the lexical categories which the new terms belong to; mainly verbs, like *facebookear*, *instagramear*, *twittear*, *postear* and *bloguear*, created by adding the Spanish verbal suffix *-(e)ar* to the English root, and derived agentive nouns that, maintaining their original English form ending in *-er* unchanged in Spanish (*facebooker*, *instagrammer*, *twitter* and *blogger*), have to be considered cases of raw Anglicisms (cf. Lorenzo 1996) or foreign words (cf. Alfaro 1948), or combine the English root at issue with the Spanish suffixes *-ero* (*facebookero*, *instagramero*, *twitero*, *bloguero*) and *-ista* (*bloguista*), thus constituting clear examples of assimilated Anglicisms (cf. Lorenzo 1996) or barbarisms (cf. Alfaro 1948); (ii) the different and diverse spellings attested nowadays in both corpora for each of the lexical items analysed in Peninsular Spanish, which have to be considered as a clear sign of their

novelty and, consequently, of their non-standardisation; (iii) their date of introduction to the language; (iv) and finally, the frequencies of occurrence of the orthographic forms which these five terms have in Peninsular Spanish.

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### 'Make visible': Paul Klee's Dictum and Wallace Stevens's Decreation

It is my contention that Klee's work, both essayistic and pictorial, worked as recognition of intuitions for Stevens. Through the reading and contemplation of Klee's work he gave existence to an important part of his poetic insights. Klee thus functioned not as an influence but as a Socratic master who helped him find his path. I want to explore what issues Klee helped them discover that were important for their poetry. For that purpose I will take as my starting point Klee's axiom: "art does not reproduce the visible but makes visible" (2013: 76). It is this dictum that Stevens explored somewhat in his essay "The Relations Between Poetry and Painting". I focus on this essay since it provides a theoretical foundation that may be expanded later to his poetry.

Paul Klee wrote in Creative Credo his famous dictum: "art does not reproduce the visible but makes visible" (2013: 76), which was, as Werckmeister explains, derived from Theodor Däubler's maxim: No escape from reality, but a visualization of the transcendent" (210). Thus, Klee's theoretical axiom intends to use art to explore the reality that transcends the factual world to reveal it to the spectator or reader. For him to make visible was an exploration of the possibilities of abstract art, since this artistic mode, unsuited to the realistic representation of visible things, in Klee's words (2013: 76), may help reveal the visible by putting the emphasis on the formal elements (2013: 76).

In a letter Stevens wrote to Paule Vidal in 1948 he writes about Tal Coat, and mentions the metaphysical as a result of painting abstractly. This metaphysical painting is modern in sense, according to Stevens, who then mentions Klee for whom he has “the greatest liking” (L 595). The he explains the sense of ‘modern painting’ for him: “the work of a man of intelligence sincerely seeking to satisfy the needs of his sensibility” (L 595). Klee is a modern painter who, through abstraction, has conveyed a metaphysical painting. As Ragg has argued, Stevens knew that painters such as Klee thought that abstraction was the pathway towards the spiritual domain (212). Stevens may have thought of metaphysical as related to Simone Weil’s ‘decreation’. Her use of decreation, which has a religious reading, is interpreted by Stevens as a poetic concept. To pass from the created to the uncreated is to pass from reality to abstraction, in the first step of creation in which nothingness stands as a prerequisite of poetic creation. Thus Stevens associates decreation with abstraction in the sense that it permits to make visible facets of reality that had not been visible until that moment.

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## The Contention for Jollity and Gloom: Hospitality in Nathaniel Hawthorne's Historical Short Fiction

Nathaniel Hawthorne deals with inhospitable places in several of his short stories. His use of history in his fiction always problematizes the role of British during the Colonial Period, as can be seen in “My Kinsman, Major Molineux”, “The Gentle Boy” and “The May-Pole of Merry Mount.” It is my intention to explore the role that places play in these stories. Though they have been variously analyzed, most of the times in symbolic terms, I want to investigate how these places become inhospitable for some characters.

In “My Kinsman, Major Molineux”, Major Molineux himself has to suffer the attacks of the colonists, in “The May-Pole of Merry Mount” the native inhabitants have to suffer the Puritan rule and abandon their pagan traditions. Finally, “The Gentle Boy” deals with the way in which Puritans tried to forbid the Quakers settling in New England. It is my view that Hawthorne wanted to deal with the issue of religion in Salem and the consequences

that religious bigotry had in the inhabitants of the town, both native and colonists. For that purpose he created fictional places that would suit his purpose.

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NIEVES RODRÍGUEZ LEDESMA & JULIA FERNÁNDEZ CUESTA (Universidad de Sevilla, Spain): *Accusative/Dative Syncretism in Old Northumbrian*. See Fernández Cuesta.



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### Louise de Kéroualle, Duchess of Portsmouth: Charles II's Mistress and Patroness of Drama

Louise de Kéroualle, Charles's primary mistress in the early 1670s, stands out as an eminent patroness of drama. Besides supporting the theatre by commissioning a performance of Dryden's *The Indian Emperor*—which was acted by the Duchess of Portsmouth's servants, a temporary troupe created for acting private performances—, the most contested of the royal mistresses was among the women who received more dedications during the reign of King Charles, together with the Duchess of Monmouth and the second duchess of York. In total, Kéroualle was the recipient of four dedications, all of which were presented between the mid-1670s and the early 1680s: Lee's *Sophonisba* and *Gloriana* (1676), Crowne's *The Destruction of Jerusalem* (1677) and Otway's *Venice Preserved* (1682).

Kéroualle resorted to sponsoring playwrights because of the aristocratic appeal of drama, as well as its traditional use as a propaganda tool. Kéroualle's privileged position was precarious and even at times contested by different sectors of society, which accounts for her need to strengthen her position at court. King Charles was an inveterate womaniser (Kéroualle was but one of his many mistresses), and part of his subjects did not approve of his sexual promiscuity, and his keeping a French mistress that was suspected to spy for Louis XIV. All these dedications were offered to Kéroualle after her

love affair with the King had passed its first effusive phase, which indicates both her long-lasting power over the monarch, as well as her will to reinforce her status.

At the time of the publication of these texts, the duchess had already been granted honours, but her pre-eminence had been challenged either by a female rival or critics. By 1676, the year in which Nathaniel Lee addressed two dedications to Kéroualle, the arrival of Hortense Mancini in December 1675 was jeopardising her position. After Kéroualle's failed involvement with the exclusionists and the severe criticism received, the duchess's renewed favour with the King was confirmed by the appointments of their son as a Knight of the Garter in 1681 and as Master of the Horse in 1682, the same year in which Thomas Otway dedicated to her *Venice Preserved*.

In this paper, I will argue that the rhetoric of these dedicatory epistles not only suited Kéroualle's aim of enhancing her status, but also the authors' need of securing the prestige of their works. In exchange for her patronage, authors paid homage to Kéroualle in the most complimentary manner, adopting the resources of Neoplatonic literature, which in turn fulfilled her need to strengthen her social position. The praise of the dedicatee established the author's own merit and thus, the greater the renown of the patroness, the greater the worthiness of the author and of his play. Additionally, the Neoplatonic rhetoric allowed playwrights to dignify their profession and even use it as a means to express unease about their position in the theatrical field or even about the patronage system itself.

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***It is ordered a subpoena be awarded to the defendant vs. I order today the grant of a new tenancy in pursuance of this Act: On the Active/Passive Alternation in Law Reports***

This paper examines the alternation between active and passive verbs in *A Corpus of Historical English Law Reports, 1535-1999* (Rodríguez-Puente et al. 2016), a half-million-

word diachronic corpus of law reports: records of judicial decisions which interpret and fill the gaps where there is no statute law (Kearns 2007: 9; Rodríguez-Puente 2011; Fanego et al. 2017). Law reports constitute a specific type of legal document with a complex nature, one which fulfils both prescriptive (normative) and descriptive (non-normative) functions and hence contains both objective and subjective linguistic features (see Šarčević 2000: 11; Tiersma 1999: 139-141; Williams 2007: 28-29).

In spite of their peculiarities, research on the linguistic features of law reports is scarce, so that this paper aims to fill part of this gap by investigating the alternation between active and passive verbs here. Passives are typically associated with formal academic prose, as markers of a detached, impersonal style (Biber 1988: 228; Biber et al. 1999: 476; Seoane 2006a, 2006b, 2013) and, as a formal written type of discourse, legal English makes extensive use of passive structures (Hiltunen 1990: 76-77; Tiersma 1999: 74-77; Williams (2004, 2007: 35-36). However, law reports also portray the judges' opinions, including their positions, beliefs, interpretations of laws and precedents, as well as their decisions. Thus, the use of first person pronouns accompanied by active verbs is not infrequent in law reports, as it confers on the judges the authority for their decisions and judgments, and asserts their claim to speak as an authority (see Hyland 2002: 1091; Mazzi 2014; Rahimivand & Kuhl 2014: 1493; Rodríguez-Puente forthcoming). Considering the foregoing, this paper focuses on two main research questions. First, it compares the usage and frequency of active vs. passive structures in law reports, with the aim of determining their degree of subjectivity/objectivity in comparison with other formal written documents. Second, the paper examines the diachronic development of active and passive constructions in law reports, in order to ascertain whether legal written documents are indeed resistant to change (Görlach 1999: 145; Tiersma 1999: 135; Görlach 2001: 205; Williams 2013: 353) or whether they actually display variation in the use of particular linguistic features over time. Initial results suggest that the active and passive voice alternate in law reports in accordance to several intra-linguistic factors; however, a notable decrease in the use of the passive voice is perceived in the most recent reports, a change which may respond to developments in the writing conventions of this particular text type.

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### **"I'd Like to Go Back Home": The Ambivalent Nature of Domesticity in Raymond Carver's "They're Not Your Husband" and "The Ducks"**

The home as a physical space has often been regarded as a place of tranquility, standing in contrast to the often-threatening outside world (Felski 2000; DeGarmo 2001). In the United States, due to their isolated location, the suburbs have proven to be the perfect place where domesticity can thrive (Miller 1995).

Nevertheless, family togetherness does not equate with healthy domesticity. The simple geography of the suburbs forces the family together because they have nowhere else to go. Suburbia fosters mobility only where economic profit is involved. It offers couples a sense of belonging without investing in spaces that might encourage socialization; any attempt to connect with the Other (Han 2017) is therefore each individual's responsibility.

Consequently, suburban domesticity has begun to feel increasingly contrived by its very own secluded nature and the weight of realized familiarity might prove a burden for its inhabitants. In this sense, protection is no longer guaranteed.

Furthermore, homes purport to keep their inhabitants safe from the inhospitable outside world but the threat can come from within. When families grow apart, the security and comfort provided by the home are no longer assured. It is no wonder that the concept of domesticity has slowly come to be mistrusted by many (Felski 2000; Bauman 2003; Spigel 1992). Nowadays, it is the room and not the house itself that acts as a protective place where individuals can lock themselves in and build walls to avoid invasions from the strangers that dwell in their own home.

In the stories of Raymond Carver, the characters sense how oppressive domesticity is but any inclination to relieve it by journeying outside remains mostly unfulfilled or offers little solace. This subject, despite being an essential part of the author's work, remains largely understudied. Some scholars have noted its negative connotations (Nesset 1995), while others have focused on women (Éigeartaigh 2009) but, so far, no critics have paid attention to the role that the house itself plays in the stories of Carver.

The present paper seeks to study the nature of the home in Raymond Carver's short stories "They're Not Your Husband" and "The Ducks", collected in *Will You Please Be Quiet, Please?* (1976) and to explore how it informs the ways the couples communicate. The aim is to suggest that the home, both as a physical and a metaphorical space, can not only protect and provide comfort, but also become intimidating and menacing. Through close textual analysis, the paper intends to show how, in the first story, the home is manifested as several locations where ownership and autonomy change hands and where it provides the characters with a heightened sense of confidence and security; in the second, walls, reflections or thresholds offer relief and protection while the characters attempt to communicate.

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## 'It's *much too late* and I'm dead on my feet': On the Intensification of *too* in *The Corpus of Historical American English*

Degree modifiers could be defined as “linguistic elements that convey the degree or the exact value of the quality expressed by the item they modify” (Huddleston & Pullum 2002, 585). Within the typology of degree modifiers, the meaning of an adjective or adverb can be totally or partially intensified (*maximizers* and *boosters*, respectively), as well as slightly or strongly attenuated (*aproximators/moderators* and *diminishers*, respectively) (Quirk et al. 1985, 445–446; Paradis 1997, 27). In addition to the groups intensifier + adjective or intensifier + adverb, we can also find instances such as *much too large* (intensifier + intensifier + adjective), where an adjective is intensified by a booster that is being intensified by a precedent booster. In terms of distribution, the occurrence of intensifiers is “generally subject to a markedly emotional function depending on the speaker’s need of expressivity and, for that reason, it is a category which constantly undergoes a process of innovation and semantic change” (Calle Martín 2014, 401; see also Hopper and Traugott 2003, 122; Lorenz 2002, 143–144). Consequently, processes of grammaticalization pave the way for the emergence of new intensifiers whenever the use of the already-existing ones decreases or becomes old-fashioned, i.e. it is not as expressive as it used to be.

All this considered, the present paper focuses on the intensification of the booster *too* in the period 1810s-2000s, American English, with the following objectives: 1) to analyse the distribution of the construction [intensifier + *too* + adjective/adverb] in the period abovementioned; 2) to compare the distributions of the different boosters intensifying *too*; 3) to ascertain whether this kind of construction is more prone to occur with adjectives or adverbs; 4) to classify the retrieved instances according to the text type in which they are found; and 5) to study the grammaticalization paths by means of which the first words in the series has become a degree word. The source of evidence comes from *The Corpus of Historical American English (COHA)*, a 400-million-word corpus textually divided into fiction, popular magazines, newspapers and academic.

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## The Pragmatic Function of Double Negation: A Corpus Study

Negation is a complex phenomenon and it should not be treated as if it always represented a necessarily binary opposition between true and false. Things are not always black or white. Quite often they are gray. As discussed in the literature (Colston 1999; Fraenkel and Schul 2008; Giora 2006; Horn, 1984, 1989, 1991, 2002, 2010, 2017, among others.), we need to distinguish between contradictory opposition, where the terms are mutually incompatible and they exclude any middle ground (i.e. *dead/alive*, where *not dead* means *alive*) and contrary opposition, where the terms, albeit mutually incompatible do not exclude a middle ground that is neither A nor B, (i.e. *happy/unhappy* where *not happy* is not necessary *unhappy* as one could be neither happy nor unhappy.) However, in certain circumstances, the negation of a contrary term may be interpreted in different ways: as strengthening the value of the positive term, as a mitigator, as denial, as a presupposition, etc. (Horn 1984; 1991, Neuhaus 2016). In these instances, therefore, a pragmatic interpretation of the negative expression takes place.

The pragmatic function of these double negatives has been analyzed from a general linguistic perspective, but there are not many studies that analyze the specific functions that this linguistic resource may have depending of discursive genres (see, for instance, Osmankadić 2005.) This paper aims to contribute to the current research on the pragmatic functions of double negation, in particular of negated adjectives, by analyzing how this resource is used in written texts, comparing the language of the media with the language of academia in American English. The data has been selected from the COCA corpus (newspapers and academic sections). The study is limited to instances of the negation of affixal negated adjectives (e.g. not uncommon, not illegal, not disproportionate, not impossible), and it takes into account frequency, collocations and discourse function.

The results show that the negation of negated adjectives is not an uncommon resource and it is, in fact, most prevalent in the language of the media and of academia. Given that these two genres share, to a certain extent, the characteristic of being factual, objective uses of language there are some differences in the use of this linguistic resource. In academic language negative adjectives appear most often as a stance marker to indicate that the writer is unable or unwilling to felicitously make a stronger statement, whereas in the language of the media negated adjectives tend to presuppose the strengthening of the affirmative.

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## Heroism and Military Masculinities: Media Representations of the Falklands War

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

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

The article argues that the discourse of the British national press for the anniversary of war reinvented and reinforced the figure of the masculine hero. The newspaper discourse mainly conforms to the prototypical patterns of the war hero. This Falklands hero is portrayed as physically and mentally strong (able to cope with limit situations), brave and courageous in battle, skilled soldiers who were able to win the war notwithstanding the difficulties such as the lack of arms, a well-equipped enemy and freezing temperatures. These soldiers were to be above all, obedient to the nation, proud of their mission and committed to the cause. These national heroes also possess high moral standards and are examples to follow in many aspects: they are generous comrades, family men with supportive and committed wives. Apart from this appraisal, there are, however, a few instances that could be interpreted as a challenge to the norm. These are the examples that portrayed the soldiers who suffered from PTSD (Post Traumatic Stress Disorder) and who were left alone to deal with the traumas of war.

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### Looking at the Enregisterment of Late Modern Lancashire English: A Preliminary Study with Special Reference to Spelling

Over the past few years, studies in language variation have witnessed an increasing interest in the framework of *enregisterment*, which, as is known, refers to "the processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms" (Agha 2003: 231-2). Whilst modern varieties of English have earned considerable scholarly attention in light of Agha's framework (see Johnstone 2011, 2013; Johnstone et al. 2006), little research has been undertaken in order to explore the enregisterment of older varieties of English: Picone (2013) and Amador- Moreno & McCafferty (2015), for example, have addressed these processes in US and Irish Englishes, whereas Beal (2009, 2012, 2016), Ruano-García (2012), Cooper (2013), and Beal & Cooper (2015) have explored the enregisterment of northern varieties of British English during the Early / Late Modern periods. They have examined different types of discourse, namely dictionaries, correspondence, and especially dialect writing, which, because it relies consciously on regional speech forms, Clark (2013: 261) underlines, "may not only be an intentional act, but an act of enregisterment". Indeed, the self-conscious choice of a set of linguistic features suggests that they may have been

salient enough to be recognised as characteristic of the dialect and its speaker attributes from within and beyond the speech community. In this sense, Honeybone and Watson (2013)'s study of contemporary Scouse literature defends that an analysis of an author's respellings offers fertile ground "to shed light on which particular linguistic features are salient to the speakers of a given community, perhaps even to the extent that this leads to, or at least reflects, those features being "enregistered" in the dialect".

This study places literary representations of Lancashire English into the context of enregisterment and the sociolinguistics of spelling (Androutsopoulos 2000; Sebba 2007, 2009; Lillis 2013). Drawing on *The Salamanca Corpus*, I examine Lancashire dialect writings published between 1700-1900 representative of both dialect literature (DL) and literary dialect (LD). I undertake a quantitative analysis of the data to determine, firstly, the repertoire of forms that were circulated in representations of the dialect and the values they indexed. Secondly, this paper engages with current research that sees orthography as "a social practice. . . which involves members of a community in making meaningful choices" (Sebba 2007: 31). As such, the paper attempts to identify the respellings employed in the Lancashire data so as to ascertain which phonological features may have been salient at the time. To do so, I follow Honeybone and Watson (2013)'s methodological framework in which respellings are treated as linguistic variables and quantified to measure the relative salience of the phonological features they represent. This study looks at three of the most frequent traits found in the corpus, namely the MOUTH, GOAT, and PRICE diphthongs, trying to determine if they were respelt to the same degree across time and type of representation. The results reveal important consistency concerning the respellings used—mostly <eau/w>, <o(o)a>, <ee>, <oi/y>—, yet interesting differences are observed when examining their relative salience across time in cases of DL and LD. With this, there is hope that this paper may contribute to recent research on enregisterment and the historical sociolinguistics of spelling (Evans 2012; Villa & Vosters 2015), which has not been explored in relation to older Lancashire speech nor other regional dialects.

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### The Effects of the Old English Prefixes *ā-* and *ge-* on Transitivity

The present paper is part of an ongoing project centred on the study of the valence of Old English morphological causatives and their non-causative counterparts. More specifically, focus is laid on 13 *-jan* pairs such as *hweorfan* 'to turn, change (intransitive)' and *hwyrfan* 'to turn, change (causative)' in which at least one of the members can function as transitive or intransitive with no morphological marking, i.e. they are labile, according to García García (2012). As is common with many Old English verbs, these verbs usually occur preceded by prefixes. This paper concentrates on the two most widespread verbal prefixes in Old English, namely *ā-* and *ge-*. These prefixes are often associated with certain parameters of transitivity in the cardinal sense as described by Hopper and Thompson (1980), such as participants, aspect or affectedness of the object as pointed out by De la Cruz (1975), Hiltunen (1983) or Brinton (1988). The main objective of this study is to analyse the effects that these prefixes have on the verbs they are attached to and the way they interact with the notion of causativity. In order to carry out this objective, more than 2000 clauses including verbs with the aforementioned prefixes and their unprefixed counterparts have been analysed under the scope of a modified version of the cardinal transitivity scale included in Hopper and Thompson (1980), with special emphasis on the parameters related to number of participants, telicity and affectedness of the object as well as on transitivity as a whole, i.e. the transitivity score obtained when

all different parameters are taken into account. The results of the analysis of the clauses including prefixes have been compared to those of their unprefixed counterparts using the statistical method of the t-test for significance in order to establish whether the differences between the two groups of data present relevant differences or not on statistical grounds. Results show that the prefixes *ā-* and *ge-* present important effects on the parameters under analysis even though these effects do not always coincide with what is put forth in the literature. Both prefixes have clear effects on participants which indicates that they are assuming functions related to the causative formation, already blurred in the Old English period. The relationship of these two prefixes with telicity is also clear since verbs to which they are attached appear in telic clauses in a statistically significant higher number than their unprefixed counterparts. Concerning affectedness, however, no effects could be detected. Lastly, the analysis of total transitivity reveals that the prefixes under study do have an impact on transitivity when all different parameters are taken into consideration.

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### **'No Escape' Across Borders: Reimagining Family Melodrama in Contemporary Cinema**

Cinema has emerged as a relevant arena for the discussion of contradictory definitions of cosmopolitanism as an ideal and a set of attitudes and practices to deal with cultural otherness (Eleftheriotis 2016). From a more purely aesthetic perspective, cinema can be said to articulate encounters performed in imagined social spaces between the self, the other or the stranger, thus providing fertile ground for contemporary debates on the intersections between film studies and cosmopolitan theory (Mulvey, Rascaroli and Saldanha 2017). In this paper, I intend to explore cinematic representations of hostile, violent cross-cultural encounters, what Jackie Stacey (2015) has labelled "uneasy cosmopolitanism", against the background of global capitalist corporate culture and transnational family patterns. John Erick Dowdle's *No Escape* (2015), a film located at a generic crossroads between the action-horror thriller and the family melodrama, will be considered as a case study to analyse how the cinematic generic universe of family

melodrama can be redefined in the light of a cosmopolitan agenda by turning the Western nuclear family into the target of attack across borders.

The global circulation of capital and labour fostered by international corporations to maximise profits in their operations in third world countries is said to result in *No Escape* in family expatriation, as well as in exploitation rather than in appreciation of the host communities. At the same time, the film's visual and narrative focus on a visceral desire for revenge on the part of the exploited communities seems to obscure the corporate and political responsibilities for such anti-cosmopolitan practices. Through a particularly violent narration of the dramatic vicissitudes the Dwyer family must go through in an unnamed Asian country, including impending death, *No Escape*, I will conclude, draws on clashing views of cosmopolitanism as fuel of xenophobic feelings contrasted with occasional moments in which it is possible to envision a cosmopolitan ideal of coexistence and positive engagement with cultural difference. Capitalising on the terrifying unpredictability of violence, the film reimagines its central family melodrama of forced domestic relocation and cross-cultural anxiety as the tragedy of a menacing global world that is disconnected by ignorance and fear of the Other.

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### Focalisation/Topicalisation in Polar Questions

Goal: My goal is to analyze the differences between English and Spanish with respect to the application of the operation of Polar questions with a fronted focus/topic to main clauses and its possible extension to subordinate clauses. This task will help us find out the reasons that explain the parametric variation detected in the two languages in light of the different syntactic positions that the languages use for the locative elements.

Proposal: We propose that discourse movement implies different landing-sites in English and Spanish. Consequently, both languages interact with polar questions featuring the fronting of a focal/topic constituent in a different way. To be more precise, discourse movement is more constrained in English polar questions than in Spanish ones. This restriction is due to intervention effects and the distinct syntactic positions used in each language.

Data: Polar questions resist Focalisation/Topicalisation in English while remaining compatible with discourse movement in Spanish. This asymmetry follows from intervention. More specifically, in English the priority is that the subject receives nominative case in [Spec, T]. Thus, the specifier of TP is not an available landing site for discourse constituents. Instead, adopting Rizzi's (1997) cartographic system, we suggest that topic/focus elements have to move to CP since discourse features are not lowered from C to T. However, in their way to CP, such elements would have to move across an operator. This movement would cause intervention. Hence, discourse movement in English polar questions is illicit.

On the contrary, in Spanish since the subject agrees with the verb, and there is no movement, discourse elements can move into the specifier of TP. In this way, the operator is higher up and discourse constituents do not have to move across it. Therefore, we claim that Focalisation/Topicalisation is possible in Spanish polar questions since these discourse constituents do not create intervention effects and the resulting sentence would be grammatical.

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## Some Get Stranded in a Border Zone: Permanent Liminality in Black British Short Stories

The connection between liminality and the short story is one of the most salient developments in recent approaches to the genre. This association is determined in part by the short form's basic features of "brevity and episodic structure, which privilege the depiction of processes of transition, threshold situations, and fleeting moments of crisis and decision" (Achilles 2015: 41). Short fiction renders liminal situations or states in ways different to longer narrative forms owing to its greater concentration (in formal terms), incisiveness (in terms of its effect on the reader) and immediacy (in terms of production, publication and rapidity of response to historical context). While stating that postcolonial reality is not more aptly rendered in short stories than it is in novels, Adrian Hunter nevertheless points out that "the short story is, and always has been, disproportionately represented in the literatures of colonial and postcolonial cultures" and refers to critical claims that affirm that short fiction "is particularly suited to the representation of liminal or problematized identities" (2007: 138). Indeed, postcolonial subjects could be defined as "threshold people", borrowing the phrase from anthropologist Victor Turner (1966: 95). In terms of identity, postcolonial, migrant or diasporic subjects inhabit a space between heterogenous and often conflicting cultures, traditions, ethnicities, nations, and, in many cases, races which interpellate them in ways they are forced to negotiate. As postcolonial criticism has repeatedly pointed out (Cuder-Domínguez 2005; Wilson 2015), these negotiations frequently develop in fiction as processes of homecoming and acquisition of a sense of belonging, of finding out who they are and where they fit into. Yet, while the protagonists' identitary vicissitudes progress towards some point of resolution in novels, in short stories this is seldom the case as in the latter the focus is placed on particular moments in the characters' liminal predicament. In this paper I will concentrate on three stories by black British writers in which characters' sense of dislocation and unbelonging is particularly acute and their conflicts remain unsolved: they get stranded in a painful state of permanent liminality, incapable of going across border zones. In Valda Jackson's "An Age of Reason (Coming Here)" (2015), the unexpected origin of the traumatic failure of a woman painter to negotiate the tension between identity poles is located in an early family scene where she is portrayed as the victim of intergenerational discrimination inside the realm of the home. Pete Kalu's "Getting Home: A Black Urban Myth (The Proofreader's Sigh)" (2015) presents a series of episodes of racial prejudice suffered by a Mancunian protagonist as he walks home at night. His initial daydreams of future public recognition (he is about to have his poems published) clash with the present torments of his nightly pilgrimage "home". Finally, Koye Oyedepi's "Home: The Place Where You Belong (Memoirs of a Modern-Day Slave)" (2000) features a black female protagonist who would neither feel at home back in "Africa" (a place she had never really been to), nor "here", where her daily experience is one of alienation and discrimination.

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### The Compositional Technique of the Corpus Christi *Physiologus*

Cambridge, Corpus Christi College, MS. 448 offers the only complete Latin version of the *Physiologus* that has come down to us from the Anglo-Saxon period. The work is made of three chapters offering three zoological motifs (lion, unicorn, and panther), which were clearly meant to be read as interconnected entries. The detailed analysis of the imagery, the structure of the chapters and the allegorical role of the three animals all suggest a particular compositional technique. Our study shows that the three animals are linked on the basis of their physical features or behavioral attitudes. Thus, the unicorn and the panther are clearly connected by their visual attractiveness, which is negatively portrayed in the case of the unicorn being fatally lured by the virgin's beauty and positively described in the panther's sweet breath and voice capable of gathering multitudes. In turn, the sense of smell connects the lion and the panther: the lion is not discovered by the hunter thanks to his smell and the panther's odor powerfully attracts other animals. From an allegorical perspective, the three chapters involve animals that symbolize Christ's Resurrection (lion), his Incarnation (unicorn) and, again, his Resurrection (panther). The fact that the latter episode is allegorically implied both at the beginning and the ending is meaningful and clearly responds to the author's "editorial" decision manifested in the choice of these three animals. Being well-known symbols of Christ's Resurrection, the lion and the panther clearly endow this *Physiologus* with a circular design.

The choice of these particular animals is also determined by encyclopedic principles. Not only do the lion, the unicorn and the panther typify exotic or fabulous four-footed animals of land included in Isidore's chapter 2 (*De bestiis*) of the *Etymologiae*, but they also are selected on the basis of their unclean character and size. The preference for unclean creatures, that is, inedible animals, seems to be appropriate for a monastic environment

subject to food restrictions. As concerns size, an alternating scheme (big-small-big creatures) underlies the text. In sum, our analysis of the Cambridge *Physiologus* demonstrates that this text abounds in recurrent thematic patterns interconnecting the three zoological motifs. The allegorical reading of the three episodes in turn defines a circular structure that suggests the author's deliberate plan. As a whole, this work denotes the use of a culling method based on Isidorean zoological taxonomy, as revealed from the choice of three unclean exotic land quadrupeds and the alternating size pattern. The compositional technique of the Corpus Christi *Physiologus* therefore has much in common with that offered in the Old English version contained in the Exeter Book, a fact that had not yet been considered by scholars so far.

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### **A Family Feud: Unearthing Past Memories in Seamus Deane's *Reading in the Dark***

How do we approach the matter of history? Or rather, how does history affect us? Are we, as Fitzgerald argues in *The Great Gatsby*, "borne back ceaselessly into the past," or are we driven "irresistibly into the future," with our sight turned to the past as Benjamin and the traditional African symbol of the Sankofa suggest? I argue that both postures are equally valid and, in fact, interrelated. With its characteristic pendulous movement, history tends to repeat itself to the point that it would seem that our progress towards the future is but a procession leading to one repetition or another of something that has already occurred, thus being essentially borne back to the past once and again. On the other hand, and despite the ineffability of history, it is part of our human nature to look back to the past in order to learn from it and apply that knowledge unto the present and future, thus moving forwards with our sight in what we leave behind.

Thus, we observe a bi-directional motion: history and the events occurred in the past shape our present lives and identities while our active revisiting of history from our own present vantage point helps us work towards the future. We have a moral responsibility towards the future generations to embark in a recovery of the past in order to extract

from it the necessary knowledge to make a better world in the years to come, which becomes especially significant whenever that past has been previously silenced.

The act of recovering one's past, therefore, becomes an avenue towards the building of a person's identity and sense of self. Sometimes, individuals may need to recover their families' or their communities' hidden past in order to reconnect with their roots and better understand their origins and therefore their own selves. A new process of identity formation then takes place, and the individual has to re-learn to see the world according to the events unveiled. Such process of identity re-formation mirrors the process that formerly oppressed and silenced communities must undergo when the truth about their past and the sufferings of their ancestors are finally out in the wake of historical memory.

Published in 1996—right in the middle of the Northern Ireland peace process—Seamus Deane's *Reading in the Dark* embarks upon such a process of recovery of past memories. In this paper we will see how, through the unnamed protagonist's quest to unearth a family secret, Deane recovers and puts out in the open a history of the Northern Ireland conflict from 1922 to 1971. Utilizing previous scholars' takes on history, memory and identity formation such as Paul Ricoeur's or Nicola King's, together with notions of trauma and the utilities of the recovery of hidden traumatic memories such as the ones posited by Richard McNally, among others, this paper will illustrate how, by placing his protagonist's quest for historical truth in the midst of his community's troubled past, Deane is embarking in a similar, illuminating quest for the future of his community.

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**Reverting the Stereotype: Race and Hospitality in the Experience of Irish Migrants to the U.S.**

When dealing with notions of immigration and hospitality, there is a third concept that often unavoidably follows suit: that of ‘the Other’. Usually identified with what is different, what is not understood as equal to the self and/or its inherent cultural, linguistic or racial identity, ‘the Other’ is perceived as an outsider, someone—or something—that, due to its difference, is often feared and most of the times not welcome into the domain/territory of the self. In the words of Levinas, “[t]he other’s entire being is constituted by its exteriority, or rather, its alterity” (1987, 76). Likewise, the concept of race is also unmistakably linked to that of ‘the Other,’ as the former embodies what can perhaps be conceived as the most obvious and identifiable of differences, a visible mark of otherness that is, by definition, inextricably engrained within the alien individual.

Certain past—and present—discourses on migration have capitalized on the relation between notions of otherness, race, and the migrant as an intruder as well as a perceived need of self-preservation—what Derrida called the laws of hospitality—in order to reinforce and implement several anti-immigration policies, which are, in turn, often paralleled in the society’s rejecting attitude towards those immigrants. In the case of the U.S., instances of such practices against the racialized immigrant have been evident in the Asian Immigration Ban implemented during a good part of the twentieth century, or the Anti-immigration rants that President Trump frequently directs towards Mexicans, among other examples.

One of those other examples is the attitude towards the Irish Immigrants that arrived in the U.S. from the seventeenth century onwards. Even though there are apparently little linguistic and racial differences between the Irish and the white population of the U.S., the whiteness of the Irish was by no means taken for granted during the better part of that period. And yet, unlike other racialized groups of immigrants—as well as other ‘resident’ collectives like the African Americans or the Native Americans—the Irish were able to achieve the recognition of whiteness that they had been previously denied.

In this paper, Derridean concepts such as the host/guest binary and the clash between his notion of the law of (unconditional) hospitality and the laws of (preservative) hospitality, together with the Levinasian interpretation of ‘the Other,’ will be read against the perspective of racial theorist Noel Ignatiev in his work *How the Irish Became White* in order to trace the Irish trip towards whiteness in the U.S. and the efforts of its individuals across generations to achieve it and revert the inhospitable discourse and attitude that ‘welcomed’ them to their host country. To illustrate this process, examples of its representation in novels depicting the Irish-American experience such as Frank McCourt’s (1930-2009) autobiographical novel *Tis* (1999), Irish-descended American novelist Mary Gordon’s (1949-) *The Other Side* (1989), and best-seller author and immigrant herself Taylor Caldwell’s (1900-1985) *Captains and the Kings*, will be employed.

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## Headspace and the Architectural Fantastic in the Work of Lord Dunsany

The work produced by the Anglo-Irish writer Lord Dunsany is characterized by an impeding duality regarding issues of Empire, colonialism and identity. His fiction was both praised and condemned by the leading figures of the Irish revival, and its universal quality was later admired by writers, such as J.L. Borges. Dunsany's fluctuating identity is reflected in the construction of ambiguous fictional spaces whose ontological and epistemological nature is constantly shifting and being rewritten. These spaces are built upon a stratigraphic modelling of space based on previous narratives and discourses rather than on real referents. These spaces, however, exhibit characteristics of the real world that reflect the effects of the modern urban space on the individual. Architectural psychology has proven to be quite revealing in the study of these urban spaces and the meanings of the spatial arrangement of the home, the significance of the objects of a room or the role of nature in buildings and social spaces. The aim of this paper is to examine the role of architectural psychology in relation to current methodologies for the study of fictional spaces—such as Geocriticism (Westphal 2011)—in Dunsany's literary conception of space. The fiction penned by the Anglo-Irish writer features narrative space as the ground for physicalizing alternative realities—all of which chime with the writer's polemical identities. The fantastic is introduced in this context as a fruitful mechanism that shapes the physical spaces of the narrative world (i.e. cities, forests, castles, rooms, doors, windows, etc.) as well as the structural organization of the text itself. The examination of the fantastic "biographical texture" (2017) of buildings in its tension with the natural spaces provides an insight into ethical and ecological questions related to animal exploitation, trade of bodies, the destruction of nature, the implications of hunting, or even the dangers of technological advancement and AI. His early novel *Don Rodriguez: Chronicles of Shadow Valley* (1922) and his late novel *The Strange Journeys of Colonel Polders* (1950) display conflicting meta-discourses that reflect on a range of issues related to colonialism and anti-colonialism, orientalism and anti-orientalism. These questions are explored through the sense of place of a set of characters, who are subject to the uncertainty provoked by the quality of the fantastic to alter the perception of

space. The focus of this paper will be Dunsany's spatial exploration of traditional and non-traditional discourses of the self and the other and how he managed to use the space of the fantastic to achieve a literary representation of opposing views and ideas in the novels mentioned above. This will hopefully provide a comprehensive analysis of Dunsany's early eco-mentality and successful construction of a heterotopic "postmodern plural space" (2011), while exploring the potential of specific concepts of architectural psychology for the analysis of literary space.

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### ***Of postman, bloodwork and food porn: A Reassessment of the Concept of Semi-Suffixation in Present-Day English***

The nature of 'semi-suffixes' (SSs), e.g. *-monger*, *-like*, *-friendly*, has been traditionally described as "halfway between second words and suffixes" (Marchand 1969, 210) or "morphemes which look like parts of compounds, and do occur as lexemes, but have a specific and more restricted meaning when used as part of a compound" (Booij 2009, 208). This notion is based on two major features: their morphological structure and their productivity. However, most authors seem to agree on the fact that the understanding of these units should be necessarily linked with 'marginal morphology' (cf. Dressler 2000; Lipka 2002; Mattiello 2008) and the extension or 'gradation of meaning' (Bauer, Lieber and Plag 2015, 441). In other words, the varied, and sometimes imprecise, classification and definition of semi-suffixes calls for a more in-depth reassessment of their morphosemantic traits. Although the label 'semi-suffix' is not entirely accurate, it has been adopted to conform to prior research works. Thus, this paper is intended to examine the semantic and syntactic features of the so-called semi-suffixes by establishing relation-based models (cf. Marchand 1967; Levi 1978; Schäfer 2018), which are aimed at sketching the 'relational balance' of constituents on the levels of morphology and semantics. Also, the words under scrutiny are semantically decomposed to explore what linguistic (and also cognitive) factors are involved in the gain of this combinatory value; and why "certain lexemes lend themselves easily to combinations in which they are

specified via a co-constituent” (cf. Lieber and Štekauer 2014, 31). To do so, three types of noun-forming morphemes have been used in the study: *-work* (*bloodwork*), *-man* (*postman*), *-porn* (*food porn*). These nominal SSs have been examined according to the following criteria: (i) lexical frequency and productivity (cf. Bauer 2001), (ii) semantic adaptation of SSs, (iii) syntactic shift of lexemes, and (iv) morpho-semantic features of co-constituents (‘determinants’).

The compilation of examples is based on two main sources: corpora (Davies 2013) and dictionaries (OED 3; MWD 11). These sources have confirmed that these morphemes have lost full connection with their corresponding lexemes, similarly to the diachronic changes undergone by *-ful* (< *full*). Their combinatory value is related to the features of ‘semantic salience’, ‘lexical opacity’, ‘productivity’ and ‘polysemy’. Such value is also characterized by a gradation, i.e. not all these words possess the same degree of combinability and lexical opacity. The findings have also shown that ‘determinants’ have gained more semantic salience than their attached SSs. Stated differently, these rightmost morphemes are characterized by a transitional state in which their ‘headhood’ (they may substitute the whole: *porn* → *torture porn*) is no longer identified by language users, which explains why they are not seen in isolation. Then, the headhood of these compounds moves leftwards, and the SSs are merely expected to retain both functional or grammatical categories (noun-forming, countable vs. uncountable, etc.) and a specific semantic component. This component is still related to their lexemes, but their degree of specialization is so high that their SS-related meanings have never been attested outside a composite structure.

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MARÍA JESÚS SÁNCHEZ MANZANO & ELISA PÉREZ GARCÍA (Universidad de Salamanca, Spain): Cross-linguistic Differences in Structural Encoding of Emotions between English and Spanish Languages. See Pérez García.



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### Caryl Phillips's *The Lost Child* (2015): Re-imagining Emily Brontë's "unquiet slumbers"

2018 Bicentenary of Emily Brontë's birth is a good opportunity to revisit her legacy in Caryl Phillips's postcolonial adaptation of *Wuthering Heights*. *The Lost Child* (2015) is a modern tale of migration, displacement and unbelonging that offers an intertextual dialogue with Brontë's masterpiece by re-imagining Heathcliff's pre-history and connecting his experience of outcastness with the multicultural realities of post-Windrush Britain.

If, as E. O'Callaghan suggests, in trying to elucidate the traumas of West Indian past (especially those related to slavery and colonialism), "Phillips has chosen to explore the voids, gaps between cultures, races and sexes" (40), then we can infer that in his attempt to shed light on literary pasts too, he addresses one of the major gaps in *Wuthering Heights* that has elicited abundant scholarly speculation: the possibility that Heathcliff was the bastard son of Mr. Earnshaw and mix-race by-product of his involvement in Liverpool's prolific slave trade. Through his conjuring of Brontë's "unquiet slumbers" (almost a metafictional pledge of her novel's afterlife), Phillips addresses the melancholic subjectivities of the Victorian text (Heathcliff and Earnshaw) and pre-text (Emily, Charlotte and Branwell Brontë) and relates them to those of the modern text (Monica Johnson and her son Ben). To analyse them I will draw on the postcolonial expansion of the notion of melancholia as a quality inherent to diasporic subjects as theorized by Cheng (1997) and Hall (1993).

The narrative fragmentation of *The Lost Child* (2015) evokes the split families and alienated individuals whose voices interact polyphonically and whose experiences move from past to present, between England, Africa and the Caribbean in order to contest the linear and dominant narratives of imperial discourse. Their testimonies overlap and switch back and forth between temporal and spatial dimensions, thus appealing to non-essentialist approaches to the complex relationships among black cultures across the Atlantic that will be also considered in this paper (Gilroy 1992). It is no coincidence that, in the last section of the novel, when Ben remembers the pop songs along with the pain from his miserable childhood, much of the forgiveness and atonement is achieved through interracial music (which for Gilroy is a counterdiscourse implying both fulfilment and utopia).

I will finally explore how the novel's emphasis on orphanhood and lostness is counteracted by Phillips's appeal to literary "maternity", since, against other patrilineal models of affiliation, it is mainly through female precursors (Brontë, Rhys, Condé) that he confronts an intricate literary inheritance.

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### Wording Derbyshire: Lexical Enregisterment of Dialect in the 19<sup>th</sup> Century

Over the past years, *enregisterment*, — i.e. the “processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms” (Agha 2003: 231) — has become an increasingly popular framework in the study of the mechanisms whereby linguistic varieties acquire and index sociocultural meaning. This link between language and ideology endows varieties with legitimacy since it makes speakers perceive linguistic repertoires as stable and unique, which leads to their preservation “across time and region via metapragmatic practices that reiterate [their] value (...) and [their] link to social status and correctness” (Johnstone et al. 2006: 80). Whilst modern artefacts such as interviews, T-shirts, folk dictionaries and the Internet have proved useful sources of non-standard discourse for the study of enregisterment in modern varieties (see Johnstone et al. (2006) and Johnstone (2009, 2013), for instance), the research conducted by Beal (2009), Ruano-García (2012), Cooper (2013, 2016), and Beal & Cooper (2015) has demonstrated how the survey of literary texts representing dialect is crucial to understand the discursive processes behind the enregisterment of historical linguistic varieties. In fact, these works reflect social awareness about dialects and promote “the connection between linguistic features and local meaning”, becoming a vehicle through which “ideas about language [are] spread” (Honeybone & Watson 2013: 335).

Drawing on instances of dialect literature and literary dialect extracted from *The Salamanca Corpus*, this study takes a preliminary approach to the enregisterment of the dialect spoken in 19<sup>th</sup>-century Derbyshire. The textual material in the corpus bears witness to dialectal awareness in this county and provides evidence of the dialect most salient linguistic traits, including not only semiphonetic spellings suggestive of non-standard pronunciation and dialectal morphology, but also lexis. The aim of this paper is to explore literary instances of the Derbyshire dialect from a lexicographic point of view in order to (1) ascertain whether there was a particular set of lexical items associated

with this variety in the public imagination and (2) determine the role of literary representations of dialect in the process of recognition, categorization and enregisterment of this variety. To do so, a corpus-based quantitative linguistic analysis of the data has been performed by means of which a fairly stable lexical repertoire of Derbyshire forms has been identified. This repertoire is in line with data found in both contemporary non-literary accounts of the dialect and modern lexicographic evidence provided by the *Oxford English Dictionary (OED)* and the *English Dialect Dictionary (EDD)*, which points to the validity and reliability of literary works as a reflection of 19<sup>th</sup>-century linguistic ideas about the dialect. Thus, it will be claimed that dialect writing did indeed contribute to the acknowledgement, circulation and spread of a specific set of lexical items which were associated with the Derbyshire dialect in 19<sup>th</sup>-century England, leading to its legitimation and enregisterment in the period considered.

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## Self-Corrections in Late Modern English Letter Writing

This paper investigates self-corrections in Late Modern English epistolary writing. It seems appropriate to study these corrections because private letters are known to represent an informal and unconscious kind of language, while self-corrections reflect awareness of language usage. This is particularly relevant in the context of the eighteenth century, a period characterised by the influence of prescriptivism.

The term self-corrections refers to the alterations made by writers in their own text in which the original words are deleted and usually corrected by another word, usually for reconsideration of what is written or clarification of the contents towards the audience. Self-corrections are a characteristic of the letter-writing process (Tieken 2014, 85) and previous studies (e.g. Auer 2004; Gardner 2016) have proved that the study of these corrections can yield evidence on the writers' awareness of norms. Auer's (2004) study suggests that these corrections can show the direct influence of the writers' level of education.

This paper analyses self-corrections in two collections of letters: (I) the *Mary Hamilton Papers* (ca. 1750 – ca. 1820), a corpus of private letters addressed to Mary Hamilton (1756–1816) and (II) *A corpus of Late Eighteenth-Century Prose* (ca. 1761 – 1790), a collection of letters addressed to Richard Orford, the two sets of correspondence representing different social ranks.

This feature is examined in a selection of letters from both corpora matching the same time-span (1761 to 1790) and length (ca. 74,000 words). The aim of this paper is firstly to classify self-corrections by type, adapting Gardner's (2016) classification - (1) 'mechanical alterations', including deletion of repeated words; (2) 'orthographic corrections'; (3) 'grammatical corrections'; (4) 'alterations for content'; (5) 'omission'; and (6) 'style' - and also by part of speech, such as noun, adjective, etc. The second aim is to attest the importance of prescriptivism in those corpora by analysing the rules laid down by a selection of 35 grammars and letter writing manuals. Parallel to this, this linguistic feature is examined first from a linguistic and sociolinguistic perspective, considering extralinguistic factors such as sex and participants' relationship (friends/family).

The results indicate that this type of corrections occur more in the *Mary Hamilton Papers*, probably because this corpus belonged mostly to upper-middle classes and high ranks of society. Self-corrections are barely discussed in the analysed prescriptive works, therefore it is not possible to reach safe conclusions on the effect of their rules. Regarding the extralinguistic factors, the participants' relationship analysis shows that letters classified under terms of kin relationships have higher instances of these corrections, whereas the analysis of the variable sex reveals there is a greater use of these alterations on female letter writers. However, these results are not revealing in the *Corpus of Late Eighteenth Century Prose*.

All in all, showing similar trends to previous studies on self-corrections, my analysis contributes to research on the field of historical sociolinguistic and the effects of prescriptivism in epistolary writing.

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### **Analysis on the Contribution of the Nouns *Unionism* and *Solidarity* in the formation of democratic trade unionism in England, and its Use in the Novel by Charlotte Brontë, *Shirley***

For the development of this analysis, we start from the thesis that the Agrarian Revolution and the Industrial Revolution were two concomitant phenomena that produced the paradigm shift of the British economy, and the proletarianization of peasants, artisans and skilled workers.

On the other hand, our study also focuses on the effects produced by linguistic changes from the formation of workers' culture during the Industrial Revolution and its reflection in the Victorian literature produced by Charlotte Brontë. Specifically, our analysis is based on the parallelism established by that British novelist between the values that lie behind the nouns such as *unionism* and *solidarity*, against traditional social conventions in a changing world, reflected in the novel, *Shirley*.

In this sense, we analyze the linguistic changes as a result of the Industrial Revolution, since as Raymond Williams underlines in *Culture and Society* (1958), nouns that now identify concepts of capital importance such as *industry*, *democracy*, *class*, *art*, and *culture* passed to be part of the English language for the first time during the process of industrialization in England. The word *industry* is the one that most identifies with the cultural change that occurred in the workplace, and in its use is encompassed both those who managed the means of production and capital and the proletariat.

On the other hand, along with these five nouns they also became common in the language of the British the nouns *unionism* and *solidarity*. Nouns that acquired an important relevance in the trade union field since they represent the most meaningful statement that proves the change of paradigm that took place in the culture and the ideological discourse of artisans and skill workers, inasmuch in this statement take shape two of the fundamental values that held the integration of the democratic union perspective within the Luddite Movement.

In fact, the democratic values that derive from the substantives *unionism* and *solidarity* were an inspiration to Charlotte Brontë to provide cohesion and coherence to the plot of the novel, *Shirley*. Brontë ideological discourse in this novel minimizes the class difference between two young women: Shirley, an independent aristocratic heiress, and Caroline, an orphan forced to accept all the decisions of her tutor, an Anglican clergy. With this, Brontë achieves that the difference in class is not an obstacle for both women to live and feel together the positive effects that unity and solidarity bring them, since both were aware that it was more what united them than what separated them from men and social

conventions regarding marriage, faithfully protected both by Anglican religious dogma and by the rationalist ideas of politicians, aristocrats and businessmen with scant scruples. In this way, Brontë manages to string together the feelings of freedom of the woman in front of social conventions with the values of unity and solidarity that she introduces into the consciousness of Shirley and Caroline.

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### “Mad People in the Attic”?: African *Queer* Bodies in the Short Stories of Chinelo Okparanta, Arinze Ifeakandu and Troy Onyango

Being a homosexual, a lesbian or a transgender individual in contemporary Africa is out of the question. Homoerotic and transerotic relationships among African people are forbidden by law in a heterosexist society that despises those non-normative notions of gender and sexual orientation that may arise within. A very distinctive example of this discrimination and criminalisation of LGBTQI individuals can be found in the so-called *Same-Sex Marriage Prohibition Act* passed in 2014 in Nigeria by president Goodluck Jonathan in which he prohibited these non-prescriptive unions (considered un-African or imported by Europeans in colonial times) imprisoning people who dare to come out and express their homo-/transsexuality; or, in some parts of Africa, they can even be assassinated. This conception of same-sex desire lays bare the precariousness and insecurity, the stigmatisation and the constant violation of human rights along with the persecution LGBTQI individuals experience on a daily basis. This (mis)conception of *queer(ness)* leads these minority groups to flee their countries and seek asylum in a different continent where they can express their gender identities and sexual preferences without being demonised or persecuted.

Fortunately, artists and activists (from different fields such as literature, cinema, sculpture, photography and journalism) belonging to the new generation of Africans have emerged to represent and discuss these alternative subjectivities that have been

traditionally otherised and to proactively encourage a move from old-fashioned mindsets and conceptions of the self. This paper aims to analyse how different subjectivities in terms of gender and sexuality are expressed and handled in different parts of Africa making use of a number of short stories written by three contemporary African writers. The Nigerian author Chinelo Okparanta deals with the figure of the *lesbian in the closet* in her short story “Grace” (2013); the Nigerian Arinze Ifeakandu writes about the love story between two homosexual young adults in his short story “God’s Children Are Little Broken Things” (2013) and finally, the Kenyan author Troy Onyango addresses the transgender experience in Africa and tells us how it is to live as a transgender woman in a society that systematically rejects transgressive gender expressions in his short story “The Transfiguration” (2016). I will explore how these works expose an old reality from a fresh, new perspective aiming to make the diversity of identity and sexual options visible, to humanise, to empower and to build a licit space for those people traditionally absent from the dominant discourse. To that purpose, I will draw on theorists belonging to the field of (Black) Queer/Gender Studies such as Judith Butler, Adrienne Rich, Unoma N. Azuah, Lindsay Green-Simms or Asante L. Mtenje among many others to address the notion of Afroqueerness. The fact that these writers, scholars and critics show and discuss diverse manifestations of homoerotic and transerotic desire entails a (re)emergence of this reality to the collective African imaginary so that a new awareness can rise and a new freedom and acceptance of the difference can be granted to these individuals.

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## Evidential and Mirative *as*-Parentheticals with Raising Verbs in the Recent History of English

Evidential and mirative raising verbs in Present-day English (e.g. evidential *seem*, mirative *turn out*) share a number of core features, including the fact that they can be used in parenthetical constructions. These can take different forms (e.g. *it seems* vs.  $\emptyset$  *turns out*);

however, most can appear in the *as it v* construction [*as it v*], illustrated in examples (1)-(3):

- (1) [Solomonov's] flagship restaurant is called Zahav, [...]. **As it happens**, Zahav is only a few blocks from WHYY, which gave our contributor Dave Davies the chance to take an enviable research trip. (COCA:SPOK:2017)
- (2) The goal of the document, **as it appears**, is to integrate language learners to the American mainstream language and culture (COCA:ACAD:2005)
- (3) But we put the movie together, and [...] the entree into the world just wasn't working. And it wasn't because of the scene, **as it turned out**. It was because of everything that was around it. (COCA:SPOK:2017)

Such parentheticals, also known as “adverbial parentheticals” (see López-Couso and Méndez-Naya 2014, 298–99), feature an adverbial element *as* that refers anaphorically to its anchor clause. As parentheticals, these expressions are syntactically and prosodically independent from the utterance in which they are linearly integrated, and thus can occupy different positions in the sentence: initial (1), medial (2) or final (3). As regards their meaning, they convey evidential and/or mirative nuances, i.e., mirative overtones of surprise and counterexpectation in (1) and (3), and reasoning or inferential evidential meaning in (2).

The LModE period appears to be especially fruitful for the recruitment of evidential and mirative raising verbs, as it was during this period that mirative *turn out*, *end up*, and *wind up* emerged and joined this incipient category, which already included well-established members such as *appear*, *happen*, *prove* and *seem*. Over the course of time, all of these verbs have clustered together as a budding constellation of evidential and mirative raising verbs, since they share not only similar meanings, but also a similar constructional behavior, i.e., generally, they can take part in both impersonal (e.g. *it seems that she has arrived*) and raised subject constructions (e.g. *she appears to have arrived*) and in parenthetical constructions such as the ones illustrated in (1)-(3). English shows an apparent tendency to push evidential and mirative meanings towards the clause periphery. Thus, throughout the history of English, evidential and mirative raising verbs have often developed functions similar to those of comment clauses and have even been grammaticalized into parenthetical expressions (López-Couso and Méndez-Naya 2014; Kaltenböck 2015; Serrano-Losada 2017).

In this light, the present paper sets out to examine the development of evidential and mirative [*as it v*] parentheticals from the Late Modern English period onwards, focusing on the oftentimes disputed role of analogy in language change. It argues that the development of these parentheticals is the result of both concrete and structural analogical modeling (see Fischer 2008) and that it arises from a number of constructional changes parallel to those experienced by preexisting members of the emerging paradigm of evidential and mirative verb constructions. Data for this paper have been drawn from CLMET3.0, COHA and COCA, among others.

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### Mythological Retelling upon Contemporary Gender Inequality in Aarthi Parthasarathy's Webcomic *The Royal Existentials*

*Hindutva* is a political project in India, which creates a discourse that subordinates women. Its rhetoric visualizes the resurrection of the Arian imperial power while arousing feelings of nostalgia for the glories of the Arian Empire, feelings of respect for the ancestors and intensifying these feelings with Hindu faith. As a result, there have been a series of contemporary independent Indian artists who have responded against this dominant discourse.

The aim of this paper is to reveal the gendered structure and functioning of the contemporary authoritarianism of *Hindutva* in the cultural sphere. This paper will focus on the discursive and visual constructions in the alternative responses in selected gender inequality scenes of the webcomic *The Royal Existentials* by the feminist Indian author Aarthi Parthasarathy.

The objective of the paper is to discuss the construct counter-current femininities and masculinities presented in the current popular Indian cultural webcomic *The Royal Existentials* against the dominant discourse in which women have been historically represented in India.

Focusing in the theoretical framework, with the purpose of analysing the messages and intention of the Indian feminist scenes in the webcomic *The Royal Existentials*, it would be remarkable to make a brief revision the condition of the woman in the Indian timeline as the role of women has been into an inequality towards the man and their freedom was critically limited to the point that they spent the majority of time at home even considered as a possession of the man.

This is an interdisciplinary paper, as it uses several disciplines such as history, anthropology, sociology, political science, visual studies, and literature. Therefore, methodology includes the feminist theory of gender violence which approaches: vulnerability, resilience, resistance, memory, healing. Textual and visual analysis will be conducted in order to show the complexities of the use of history in constructing feminine and masculine identities that will serve the patriarchal state authority.

Fundamentally, *The Royal Existentials* webcomic modifies Victorian art with humorous ironic speech balloons. To this extend the paper will be based on the analysis of the literary messages related to the visual discourses which retells famous mythological Indian scenes in art pointing out the contemporary political situation concerning gender inequality.

Conclusions show the persistence of her weekly online publications has come up to reconsider how urban Indian society is changing. Sarcastic humorous feminist scenes claim to smash the dominant patriarchal discourse of *Hindutva* that subordinates women and they also request to speculate the socio-political edge.

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## The Linguistic Realization of Disagreements by EFL Egyptian Speakers

The study of pragmatic competence, “that is, the ability to use language according to the cultural norms of the target language society” (Kreutel, 2007), is an important aspect in exploring speech acts. Hence, in order to effectively “do things with words” (Austin, 1962); that is, to perform speech acts like invitations, requests, refusals, and so forth, a speaker cannot rely solely on linguistic competence, but also pragmatic competence. This is why a variety of speech acts have been extensively studied so as to reach a better understanding of native-speaker L1 production. Nevertheless, the speech act of disagreement has not received as much attention in the literature as other speech acts, such as requests or compliments (Maíz, 2014), particularly in relation to computer-mediated communication. More specifically, no studies have investigated the speech act of disagreement in social network sites like Facebook or in relation to Egyptian participants.

The aim of this paper is to analyze naturally occurring disagreements by 38 Egyptian participants with an advanced level of English, in the social networking site Facebook. Their Facebook interactions from sixteen different statuses were gathered and analyzed by examining the frequency in which each strategy was used as well as identifying the type of disagreement strategy used in each turn. Afterwards, the 38 participants were administered a Discourse Completion Task (DCT) to look into the possible differences in the disagreement strategies used depending on the method of data collection, namely the naturally occurring instances in Facebook versus a DCT. A t-test was carried out to examine the possible differences between them. The t-test was performed after norming the figures to ensure that the number of times a certain strategy was used is equivalent in both the natural data, with a total of 102 turns and the DCT, with a total of 138.

Although the quantitative analysis of the data did not provide statistically significant differences between the two methods of data collection, the qualitative analysis highlights a number of significant differences which shed light on the fact that DCTs may not exactly correspond to naturally occurring data. The findings have also shown that, contrary to previous studies, non-native speakers of English do not necessarily employ simplistic and unmitigated disagreement strategies. In fact, their disagreements tended to be structured in the form of a “sandwich pattern”. This form had been referred to in the literature as a native-speaker characteristic (Kreutel, 2007). Based on these results, this paper offers a number of teaching implications to help learners avoid possible “dissonances” (Zamborlin, 2007).

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### **“The Waste of the Empire”: Neocolonialism and Environmental Justice in Merlinda Bobis’s “The Long Siesta as a Language Primer”**

This paper interrogates the politics of “waste” in both the environmental and the socio-economic senses of the word, with a special attention to the outsourcing of toxicity and the “wastification” of disposable, residual bodies. Both toxic discourse (Buell, Deitering) and environmental justice, in particular Nixon’s elucidation of the representational challenges posed by slow violence, will help me forge a specific approach, Waste Theory, for the subsequent analysis of “The Long Siesta as a Language Primer” (1999), a short story where Merlinda Bobis grapples with the dirty politics of waste.

In the postcolonial framework in which the early publications of the Filipino/ Australian writer are generally placed, allegory has often been invoked as a potent literary instrument in the service of new national projects. At the same time, there is a noticeable danger in attempting to read postcolonial literature as first and foremost a national allegory, a thesis famously advanced by Fredric Jameson in 1986, and later contested or at least qualified by critics like Stephen Slemon (1987), Aijaz Ahmad (1987), or Robert Bennett (2000). I contend that the allegorical mode, despite the pitfalls rightly noted in the aforementioned critiques, continues to hold currency in postcolonial and transnational studies. Deprived from its initial restrictive use and deployed in a more flexible manner, allegory can prove highly instrumental in exposing the radical inequalities that continue to exist in the era of globalization. In our present historical circumstances, the allegorical mode can be redeployed by writers from both the global North and the global South in order to serve multifarious causes, not necessarily national(ist) ones. In fact, Bobis's "The Long Siesta" is a good example of a narrative that can be read not so much as a national allegory as an allegory of the new global dispensation, where the local and the global, the national and the transnational incessantly interweave and crisscross each other.

With these caveats in mind, in this paper I will approach Bobis's narrative as constituting a neocolonial allegory that proves to be particularly amenable to Waste Theory, for it allows critics to tease out the ways in which toxic environments act in conjunction—and collusion with—the toxic configurations of power that transform human beings into literal or figurative waste, "the waste of the empire." In particular, I will argue that in "The Long Siesta" Bobis manages to encode "the slow violence inflicted by globalizing forces" (Nixon 2011, 30) by exposing and reverting the "dissociational dynamics" thanks to which the global North, often invoking a conservationist agenda, "uncouples" its privilege—including its wasteful lifestyle—from the "environmental devastation, externalized abroad, in which it is implicated" (21--22). If the author, Bobis, links environmental and economic neocolonialism in an ingenious representational strategy, the critic, by applying the scalpel of Waste Theory, closes the circle and brings to light the conjoined "wastification" of the natural environment and of those people who, like the protagonist of "The Long Siesta," have become faceless and "residual."

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## **Be Variation in San Andresan Creole**

This paper presents an investigation into San Andresan Creole (SAC), a Caribbean English-lexifier creole spoken in the islands of San Andrés, Providencia and Santa Catalina (Colombia), which developed in the 18th century after the transportation of slaves from other Caribbean Isles, West Africa and Jamaica. One of the most widely studied features in Caribbean creoles is the variable use of the verb *be*, as a copulative, intransitive and auxiliary verb (Winford 1993; Hackert 2004; Deuber 2014, etc.). According to eWAVE (Kortmann & Lunkenheimer 2013), deletion of *be*, frequently occurs in creoles as a copulative verb before NPs (feature 176), AdjPs (feature 177) and as an intransitive verb before locatives (feature 178). Alternatively, invariable markers may be used in contexts where *be* is used in PDE as an auxiliary (features 140, 141, 142), usually associated to the characteristic TMA system of creoles (Winford 1993; Bakker, Post, Van der Voort 2004). Deletion of copulative *be* has been reported before NPs and AdjPs in APICs for SAC (features 73 and 74, Bartens 2003) but not for locatives (feature 75, Bartens 2003). Analyzing data from the saga *Anaansi Liv!*, this paper aims at establishing the linguistic as well as social determinants of the observable variation in the copula system of SAC. For this study, we will primarily look into (i) *be* presence (*dei waz der an di fishin graun* ‘they were there at the fishing ground’) vs *be* deletion (*shi veri hongri* ‘she (was) very hungry’, *dat fi paas di warm* ‘that (is) to eliminate worms’), (ii) the distribution of present and past *be* levelling, both in terms of number (*wen wi waz children* ‘when we were children’) and tense (*wentaim di las gurl iz autsaid* ‘once the last girl was outside’) and (iii) the use of *be* as an auxiliary verb (*shi waz livin an di biich* ‘she was living on the beach’, *di warm iz torn daun in di niu muun* ‘the worm is turned down in the new moon’), coexisting with invariable particles as markers of progressive aspect. Cautious of the complex linguistic reality in Colombia and in the Caribbean, i.e., the coexistence and prolonged interplay of this local creole with Spanish, the highly influential American English, and other Caribbean creoles, these preliminary findings will bring to light a more complete view of variation in the use of *be* in SAC and will additionally offer valuable evidence regarding the vitality of this creole, its unity and heterogeneity with respect to other Caribbean creoles, and ultimately on the sociohistorical development and the current sociolinguistic situation of Colombia.

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### Translating the Drama of John Dryden into Spanish: *All for Love* and *The Conquest of Granada*

In 1996 Ángel Luis Pujante and Keith Gregor lamented that Restoration drama remained for the most part untranslated in Spain. More recently, and particularly discussing the production of John Dryden, Felicity Rosslyn (2001, 29) remarked that although Dryden is arguably one of the greatest translators of the second half of seventeenth-century England, 'he is not translated' into other European languages. Indeed, despite being poet laureate, historiographer royal, and a key figure in the history of Restoration drama, Dryden (1631-1700) has rarely been rendered into Spanish. From 1663 and until his death, he wrote and adapted single-handedly, or in collaboration with other authors, circa thirty dramas of dissimilar nature: comedies and tragedies, texts for operas and a masque. This paper analyses the only existing translations into Spanish of dramatic texts by Dryden, namely, José Luis Martínez-Dueñas' rendering of *The Conquest of Granada by the Spaniards* (*La conquista de Granada por los españoles*, Editorial Universidad de Granada, 2010), and Rocío G. Sumillera's translation of *All for Love, Or the World Well Lost* (*Todo por amor, o el mundo bien perdido*, Asociación de Directores de Escena, 2018). Specifically two aspects of these translations will be discussed: on the one hand, the question of metrical translation; on the other, the various resources employed, in Martínez-Dueñas' words, to infuse the text in Spanish with the 'poetic echo' of Dryden's verse ('el eco poético del verso', p. 27), as well as with the distinctive flavour of the language of seventeenth-century drama in English. If the analysis of the translation of Dryden's well-known heroic drama in two parts *The Conquest of Granada* (first performed in 1670 and printed in 1672) illustrates how his characteristic heroic couplets have been rendered into Spanish as free verse, that of *All for Love* (first performed in 1677 and printed in 1678) implies considering the rendering of Dryden's experiment with blank verse into Spanish alexandrines.

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## Structural and System Complexity in Indian English, Singapore English, and British English: The Case of Subject Pronoun Deletion

The beginning of the twenty-first century has seen a proliferation of metrics that attempt to measure grammatical complexity in an empirical manner (cf. Miestamo et al. 2008). Since an exhaustive description of complexity has not yet been achieved, most metrics postulated so far focus on specific grammatical domains or features from a particular perspective. However, there is one important distinction that has been largely ignored in the literature: *structural* versus *system* complexity (Dahl 2004: 43-44). System complexity pertains to the grammatical rules that produce the structures used by speakers: the more rules/constraints mediating between meanings and their formal expression, the more complex the grammar (Nichols 2009: 112; Davydova 2011: 103). Structural complexity, on the other hand, focuses on the outputs of those rules: generally, the fewer forms in a structure, the simpler it is (Hawkins 2004: 31-61).

The aim of the present paper is to compare the structural and system complexity of Indian English (IndE), Singapore English (SgE), and British English (BrE) with respect to one grammatical feature, subject pronoun deletion:

- (1) [...] *philosophy<sub>i</sub>* is good general background for all sorts of things  
*∅<sub>i</sub>* Doesn't give one skill like many of the courses here. (ICE-GB:S1A-033 #38-39:A)

Subject pronoun deletion minimises the structural complexity of utterances by decreasing the number of forms they contain. Therefore, in a structurally simple language this type of constructions would be frequent. Nevertheless, the alternation between overtly expressed and deleted subject pronouns is not random, that is, it depends on several grammatical constraints, which means that in a systemically simple language a low number of constraints would determine the choice between the two variants. To measure the complexity of IndE, SgE, and BrE in this grammatical domain, instances of overt and deleted subject pronouns were retrieved from the Indian, Singaporean, and British components of the *International Corpus of English*, and annotated for several language-internal and language-external factors, including, among others, referent accessibility (cf. Ariel 1994), person and number of the pronoun, register, and medium of production. The data was then analysed by means of binary mixed-effects logistic regression and conditional random forest analyses to ascertain which variables have a significant effect in each variety and measure their explanatory power.

Preliminary results reveal that SgE shows a higher percentage of deleted subject pronouns than BrE and IndE. However, the number of factors that constrain the alternation between overt and omitted subjects is higher in SgE than in IndE, with BrE

occupying an intermediate position. These findings suggest that SgE is structurally simpler but systemically more complex, meaning that SgE speakers produce simpler structures at the expense of a more complex grammar. IndE speakers, on the other hand, opt for a smaller set of grammatical rules at the cost of producing heavier structures, which is in line with the fact that English is mostly a L2 in India and a simpler grammar is easier to acquire and use.

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## Screening the Crisis and Crisis-ing the Screen: Film and Cultural Production in an Age of Crisis

This paper is concerned with the position film studies can occupy in the present sociopolitical context in which the interrelated, ever-changing forces of globalism, neoliberalism, and nationalism are gaining worldwide protagonism and threaten to further disrupt social coexistence. Put bluntly, my intention is to examine cinema's political dimension. I shall therefore focus on our role as researchers and voice my concern respecting traditional, discipline-based modes of knowledge production within academic communities. Indeed, as I shall be arguing, compartmentalized knowledge acquisition leaves us ill equipped to cope with the diverse and complex issues that have emerged on so many fronts during the last decades and, more importantly, unable to identify, reframe, and redefine those fronts and those issues. My paper is thus an attempt at self-reflection that urges, first, the need to rethink our ways of engaging with the challenges that affect our societies in the short and long term (instead of relishing the illusion of knowledge and significance created by the present dynamics of academia) and secondly, to reconsider how new conversations that would advance liberal social programs could be set up. In other words, my purpose is to emphasize the importance of re-valuing stylistic analysis and interpretation in a way that would enable us to embrace complexity and imagine new realities. As I shall be contending, this can only be achieved within a framework of knowledge-production (as opposed to knowledge-as-description or to the fetishization of style) that can instruct people and social groups in ways that empower them to participate in social processes and thus make a difference in society. By mobilizing Stuart Hall's concepts of articulation and conjuncture I will argue for a

practice that “inserts” the filmic text into its contexts in ways that provide us with a more complex awareness of the world and, more particularly, that reveal the connections which allow processes like globalism and neoliberalism to advance, even though these forces contravene the interests of the majorities.

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## Machine Translation: a practical study of Skype Translator

Skype is a free software of Microsoft that allows two or more users to communicate by calling, videocalling or sending text messages through a chat. This tool, which was created in 2003, entailed a significant progress within the world of communication. However, the existent linguistic barriers between users of different languages or who simply do not know the foreign language can limit its use. For this reason, in 2015, Skype incorporated the translator of Microsoft: Skype Translator, which is used for translating both written and spoken text. This last functionality was added in 2016.

Skype Translator uses two Machine Translation technologies. On the one hand, Statistical Machine Translation, based on the statistical analysis of the text according to a determined context. On the other hand, Machine Learning based on Artificial Neural Networks<sup>11</sup>.

Statistical Machine Translation uses parallel corpora made of texts translated by humans along with the original text, and combines them with statistical techniques and algorithms (Lavid, 2005: 235-240). In this way, the machine can establish the correspondence between the original text and its translation in order to find the most accurate translation for the input text considering the immediate context that encloses each word of the text.

Machine Translation based on Artificial Neural Networks is a considerable technological step forward (Bahdanau et al., 2015). Neural Networks, as used in Artificial Intelligence, are mathematical models that try to simulate the human neural system. For these

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<sup>11</sup> <https://www.microsoft.com/en-us/translator/mt.aspx#nnt>

networks to function, these must be trained using human translations, that is to say, they need the original text and its translation to learn and generate a translation as similar as possible to the one of a human being. This mode takes into account the context of all the sentence and not only the immediate context of each word, as it happens in SMT.

Our aim is to study how Skype Translator behaves in Spanish and English outcomes within the context of formal conversations in professional contexts simulated between users. So far, some tests have been carried out with English and Mandarin Chinese<sup>12</sup>, but the results have not been analysed systematically. In this study, we will analyse several linguistic aspects (grammar, vocabulary, etc.) on the bases of the error list of automatic errors proposed by Costa et al. (2015). The analysis will be carried out in both directions for determining the adequacy and precision of the translations with this tool. The hypothesis is that the formal register of the conversations will entail difficulties for this Machine Translation system and those will be different from those found in a previous study of informal conversations. Our intention is to evaluate the linguistic aspects that will have more errors in each direction, trying to explain the reasons, and linking them with Skype software.

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## Assessing the Transparency of Old English Noun Compounds: Morphological, Semantic and Lexicographical Issues

Traditional studies on the English language as a whole (Williams 1981) and on Old English in particular (Martín Arista and Veá Escarza 2016) have remarked the stable character of word formation processes in this language, as well as the fixed manner in which morphological and semantic features are incorporated into the derived lexeme from its internal constituents, thus depicting a scenario with a strong predominance of the rightmost constituent. Against this background, this paper engages in the analysis of Old English noun compounds and aims at assessing the semantic transparency of these compounds and the structural projection of features. In so doing, the paper aims at

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<sup>12</sup> <https://qz.com/526019/how-good-is-skypes-instant-translation-we-put-it-to-the-chinese-stress-test/>

shedding some light on the potential implications that a high degree of semantic opacity would have for lexicography.

Thus, this paper analyses a corpus of study comprised by over 8,000 lexemes retrieved from the database *Nerthus*, which files lexemes from three lexicographical sources, namely Hall's (1996) *A Concise Anglo-Saxon Dictionary*, Bosworth and Toller's (1973) *An Anglo-Saxon dictionary* and Sweet's (1976) *The student's dictionary of Anglo-Saxon*. Additional information has been taken from Healey's (2016) *The Dictionary of Old English in Electronic Form A-H* and Healey et al.'s (2012) *The Dictionary of Old English Corpus in Electronic Form* when needed. The methodology used implies the decomposition of the compounds into their lexical constituents (adjunct and base), whose morphological and semantic features are noted, and the application of two transparency principles, a Formal Transparency Principle (FTP), and a Semantic Transparency Principle (STP), to each lexeme. The FTP states that the features of the base relevant to morphology project onto the compound, whereas the STP states that the morphological features of the compound relevant to morphology are present in the compound constituents.

The analysis shows that a vast majority of compounds comply with both principles, but also that both principles are violated in two different directions. On the one hand, violations of the FTP imply that both gender and grammatical features of compounds percolate from the adjunct constituent, and not from the rightmost constituent. On the other, violations of the STP imply that grammatical gender and grammatical class features of a compound are not found within its constituents and are thus assigned exocentrically.

The paper throws conclusions on two different levels. On the semantic side, despite the existence of lexemes that violate the transparency principles put forward in this study, their occurrence is limited and occasional, which indicates that Old English is clearly placed close to the transparent pole in the transparency ~ opacity continuum. On the lexicographical side, the paper concludes that the findings might be relevant and meaningful *per se*. The findings suggest that the information displayed in the dictionaries must be contrasted to corpus-based data, and that corpus linguistics may contribute to improve traditional lexicographical methodologies.

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## Just Friends: The Motif of the Friend Zone in Romantic Comedy

“Friends my balls!”—that is the reaction of the male protagonist in *(500) Days of Summer* (Marc Webb, 2009) when, after dating for 259 days, Summer tells him that they are “just friends”. The main character in *Just Friends* (Roger Krumble, 2005) gets equally annoyed when the girl he likes tells him that she loves him “like a brother”. These are only two among the many examples that can be found in popular culture of a similar situation in which a man wants to enter a romantic or sexual relationship with a woman who sees him as a platonic friend and therefore is not interested in exceeding the limits of friendship. The growing popularity of the “just friends” theme has given rise to the term *friend zone* to refer to this type of unrequited love, and being *friendzoned* has become a widespread anxiety among men. This paper aims to analyse the role of cross-gender friendship in contemporary romantic comedies, paying special attention to the “just friends” and *friend zone* themes and the link between these popular motifs and a new model of masculinity known as “the nice guy” or “the other guy”.

In order to keep up with the constant transformation of intimate relationships in contemporary society, romantic comedy has started to explore other types of relationships beyond heterosexual love. These include friendships between members of the same or the opposite sex, which have started to emerge as an increasingly acceptable alternative to romantic attachments within the genre (Deleyto 2003). However, cross-sex friendship has traditionally been a problematic issue and the age-old question of whether men and women can be friends or not has over the past few decades received attention from both the social sciences and popular culture. Thus, the motif of the *friend zone* has become a recurrent element in contemporary romantic comedy and a popular way to deal with cross-gender friendship in numerous films.

Furthermore, several studies have shown that men are usually seen as having more difficulties than women in establishing cross-sex friendships and hence as more likely to find themselves in the situation of being *friendzoned* (Bleske-Rechek et al. 2012; Felmlee et al. 2012). Consequently, the motif of the *friend zone* can be connected to a new model of masculinity which subverts traditional and hegemonic ideals of masculinity. This type of man distances itself from the alpha male and is known as “the nice guy” (McDaniel 2005) or “the other guy” (Burrill 2014).

In conclusion, this paper will examine films such as *The F Word* (Michael Dowse, 2013), *Drinking Buddies* (Joe Swanberg, 2013), *Love, Rosie* (Christian Ditter, 2014), *When We First Met* (Ari Sandel, 2018), and the aforementioned *Just Friends* and *(500) Days of Summer* in order to analyse the motif of the *friend zone* and its connection with masculinity in twenty-first century romantic comedy.

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## A Polarity Puzzle: The Asymmetric Behaviour of *nothing* and *no* + DP in Object Position

Ross (1973), McCawley (1998), and Horn (1989), a.o. observe that object *nothing* can take a negative question tag or the (expected) positive question tag. However, this is not possible with *no* + DP.

(1) John saw nothing, did he? / didn't he?

(2) John read no book, did he? /\*didn't he?

Similarly, McCawley (1998: 607) reports that both *either* and *too* are possible with *nothing*, but only *either* can occur in sentences with object *no* + DP.

(3) John said nothing, and Mary said nothing, too / either.

(4) John read no book and Mary read no book, \*too / either.

Jackendoff (1972: 364) and Postal (2004: 164) extend the asymmetry to the use of *so* and *neither*, and 'expression of agreement' clauses.

(5) John contributed nothing and {so did Mary / neither did Mary}.

(6) John contributed no idea and {\*so did Mary / neither did Mary}.

(7) Karen sent nothing to them, did she? No, I guess not / Yes I guess so.

(8) John read no book yesterday. No, I guess not. / \*Yes, I guess so.

(1)-(8) raise two questions: (i) why can object *nothing* respond differently to classical sentential negation tests, and (ii) why is there a difference between *nothing* and *no* + DP as objects?

I answer (i) by exploring the multidominant nature of Negation, which is first-merged in the  $vP$ , but is free to remerge higher up. I assume that C bears a polarity feature that it can KEEP, or DONATE to T (cf. Biberauer and Roberts 2011). If such feature is DONATED to T, a Negation first-merged in the  $vP$  necessarily remerges TP-internally, but if it is KEPT in C, Negation can either remerge TP-internally or TP-externally. In the latter case object negative quantifiers such as *nothing* co-occur with negative question tags, *too*, and *so*.

Question tags are argued to be full CPs whose TP is coordinated with the TP of an antecedent clause by means of a (silent) polarity reversing conjunction *or*. When no negative feature is present in the TP (i.e. if the polarity feature of C has been KEPT and Negation remerges in the CP), *or* reverses positive polarity and the question tag is negative despite the antecedent clause being negative as well. I also follow Munn (1993) in analysing the coordinator *and* as a head that takes the first conjunct as a Specifier and the second as its complement. I assume coordination to be symmetric and to involve TPs. If Negation remerges in C, *too* rather than *either* is licensed. If negation is remerged TP-internally, *either* but not *too* is licensed.

The answer to (ii) involves exploring the internal structure of *nothing* and *no* + DP. I argue that Number is part of the syntax of *no* + DP, but not of *nothing*. Within a multidominant approach to negation, this difference in the internal structure of the two expressions predicts that *no* + DP always encodes TP-internal negation and is, therefore, incompatible with negative question tags, *too*, and *so*.

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### Sir Walter Scott, Emily Brontë and Pedro Antonio de Alarcón: Exotic and Tormented Heroes, Frustrated Love, and Tragic Ending

In this paper I would like to establish a chain of comparisons and influences that goes from Emily Brontë's *Wuthering Heights* (1848) to Pedro Antonio de Alarcón's long-forgotten novel, *El Niño de la Bola* (1880), a text which bears strong thematic similarities with Emily Brontë's novel. Although we do not have direct evidence that Alarcón read *Wuthering Heights*, I justify this seemingly uncommon pairing on the basis that both writers have undoubtedly read Sir Walter Scott's *The Bride of Lammermoor* (1819), a historical novel that genealogically connects *Wuthering Heights* and *El Niño de la Bola*. In 1834, Charlotte Brontë wrote to her friend Ellen Nussey advising her what should be read: "For fiction – read Scott alone; all novels after his are worthless" (130-31). As for Alarcón, we know that his favorite authors were Sir Walter Scott together with Alejandro Dumas,

Víctor Hugo and Honoré de Balzac. Indeed, there are evidences of Scott's influence on Alarcón in *El Niño de la Bola* since the narrator compares the passionate love of Manuel Venegas and "la Dolorosa" with the tragic love of Lucy Ashton and Edgar Ravenswood: "... reveláronse en los ojos y en el corazón del huérfano... los poderosos gérmenes de aquel amor fatal e inevitable.... del amor de Romeo a Julieta y de Edgardo a Lucía" (171). The foreign appearance and ethnic otherness of these heroes is frequently stressed. Thus, Edgar Ravenswood looks like "a Spanish grandee" (318) since his features are "dark, regular, and full of majestic, though somewhat sullen, expression" (318) and Heathcliff is described by Lockwood as a "dark-skinned gipsy in aspect, in dress and manners a gentleman" (3) and by Nelly as "sullen boy" who never repaid Mr. Earnshaw's "indulgence by any sign of gratitude" (37). Similarly, Manuel Venegas is described as an exotic bandit: "un capitán de bandidos de primera clase" (126) with wide African eyes (127). Both Heathcliff and Manuel are constantly associated to the Devil. Like Edgar Ravenswood, they are dispossessed orphans who seek revenge against their dispossessors: "I'm trying to settle how I shall pay Hindley back" (60), says Heathcliff whereas Manuel disturbs the domestic order of Caifás, his creditor, by spending hours in his frontdoor: "... parecía ir allí en demanda de su hacienda... y mucho debió de asustar a las mujeres de la casa el verle sentado en aquel poyo horas y horas, como un pleito mudo, como una acusación viva, o como una protesta perenne, anuncio de inevitables venganzas" (166). But it is in the expression of a primitive and passionate love that these novels resemble more, as we can see in the passionate embrace that nearly ends with Catherine's life in *Wuthering Heights* and that finally kills Soledad in *El Niño de la Bola*. Thus, the strong intertextuality between *Wuthering Heights* and *El Niño de la Bola* shows that they are deeply in debt with British Romanticism in general and with Scott's *The Bride of Lammermoor* in particular.

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### **"Have you been for a Solider?" Overcoming Areas of Shadow in *Wuthering Heights***

According to Macherey, "the recognition of the area of shadow in or around the work is the initial moment of criticism" (Macherey 82). *Wuthering Heights* is one of those canonical novels or classics that still today appeals to critics and readers enormously and maybe one of the reasons for this is because it contains so many shadows and unresolvable questions. There are still events "beyond the pale" of the ideological framework of the novel and which need interpretation. In this paper I want to

reformulate Fredrich Jameson's powerful statement that Heathcliff is "the locus of history" in the novel and to state that Heathcliff is indeed the displaced locus of *infrastructure* (Jameson 114). His condition of outsider grants him the capacity to integrate at least three different types of infrastructural alterities in the novel: the proletarian, the colonial subject and –the one which interests me here – the soldier. Although what Heathcliff does in his three-years-absence is shrouded by mystery and speculation, Nelly's question to Heathcliff –"Have you been for a soldier?" (93) and her remark that: "[h]is upright carriage suggested the idea of his having been in the army" (95) suggests that Heathcliff might have become a soldier in the colonies. Nelly's question is an insidious one [*Hinterfrage*], a question "which comes from behind, held in reverse, lying in wait, snares" (Macherey 87). Of course, I cannot provide an answer to this question but I will try to overcome this silence and to read Heathcliff's untold story as that of a "docile body" (Foucault) repressed by the social structure. I think it is convenient and legitimate to ask of every text what it quietly implies and what it does not say, "for in order to say anything, there are other things *which must not be said*" (Macherey 85). To this purpose, I will employ the picaresque novel by William Thackeray, *Barry Lyndon* (1844) as the core text that best deals with the figure of the soldier. Heathcliff's new façade and "dignified manner" implies that his body, like Barry Lyndon's, has been "manipulated, shaped, and trained to obey and respond" (Foucault 136), and his new skills in gambling and card playing might have been mastered in the military brotherhoods which are so thoroughly described in Thackeray's novel. Like Becky Sharp and Henry Esmond later, Barry Lyndon and Heathcliff are two housebreakers that disturb domestic peace with political or libidinal energy (Jiménez Heffernan 201). My conclusion is that the importance of Heathcliff's potential under-plot as soldier to the global meaning of *Wuthering Heights* should not go unnoticed, since his domestic violence might be analyzed as a translation of political/historical compulsion.

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**'If Wolverine can regenerate, if you cut him an arm ...' On External Possession in Old English Verbs of Cutting and Breaking**

In an external-possession construction (Vergnaud and Zubizarreta 1992), the possessive modifier does not depend on any Noun Phrase but rather operates Noun Phrase-externally, as just another constituent of the clause and mostly irrespective of any marking (Deal 2013):

Chloe        lui        a cassé    le bras        à deux endroits.  
Chloe.NOM him.DAT has broken the.arm.ACC in two.  
'Chloe tore his arm in two.' (Google search)

This type of construction is characterized as showing dative case marking on the external possessor and, in Haspelmath's terms (1999: 110), a fairly strict affectedness condition. Areally, Dative External Possessors are characterized by the same author as being prototypically European, appearing in languages like French (see quotation above), Spanish, Russian, Greek and German, for instance. However, this construction is absent from some modern northern Germanic languages (Norwegian, Swedish, Icelandic) and from Modern English (Haspelmath 1999: 116) despite a few rare quotations like the sentence in our title above.

In a previous paper (Author 1 and Author 2 forthcoming; Baðdal 2007: 09-30), we have already attested the existence of Dative External Possessors in our reconstruction of the ditransitive construction for Proto-Germanic, a reconstruction which we have obtained through a systematic comparison of the data appearing in Gothic (East Germanic), Old English (West Germanic) and Old Norse-Icelandic (North Germanic). In these three early Germanic languages, it is relatively easy to find ditransitives like the following:

Sum monn    [...] **gesnaþ him    ða earelipprica.**  
Sum.man.NOM    cut        him.DAT the ear.ACC  
'And one of them [drew a sword and smote a servant of the high priest,  
and] cut off his ear.'        (Mark 14: 47)

The aim of this paper is twofold. Firstly, we will undertake a systematic analysis of Old English verbs of cutting and breaking in order to verify if the presence of Dative External Possessors in the Old English ditransitive construction is, as we assume, frequent. Secondly, we will quantify the malefactive and benefactive weight of the units and occurrences involved in order to verify in Old English if the External Possession Construction actually displays an intermediate position between the Malefactive Source Construction and the Patient Beneficiary Construction as propounded by Malchukov, Haspelmath and Comrie (2007: 51) in their semantic map for the English ditransitive construction. Although external possession in Old English is more frequent in the malefactive space, our findings bear out their semantic map proposal diachronically.

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### Graham Greene's First Holidays in Spain

It is well known that Graham Greene spent several summer holidays in the 1970s and 80s travelling around Spain and Portugal in the company of his friend Leopoldo Durán, a Spanish academic and priest. Most readers of Greene are also aware that these yearly holidays provided inspiration for his novel *Monsignor Quixote* (1982), a minor masterpiece featuring several discussions on faith and belief, friendship and commitment, based on their long chats and mutual confessions along the Iberian roads. During these travels Durán got to know Greene very well and became one of his closest friends in the later years of his life, and even stood by his deathbed and gave him the last sacraments. Soon after Greene's death in 1991 Durán wrote a memoir entitled *Graham Greene, Friend and Brother* providing insights into their special friendship. The basic sources used were Durán's personal diaries, 16 notebooks from 1976 recording all their meetings and telephone conversations. Although he kept very precise, day-by-day annotations, in *Friend and Brother* he didn't give a straightforward account of each of the journeys, and remained rather hazy about their chronology. Furthermore, a textual analysis of the memoir reveals internal contradictions and some patent mistakes.

Other Greene biographers have conducted very little additional research on his Spanish journeys. Indeed, Norman Sherry just drew on a few occasional references from Durán's memoir in his authorised biography, adding a mistimed interview with the Count of Creixell, an aristocrat who founded the ill-fated Graham Greene Foundation in Spain. The other (unauthorised) biographers –Shelden and Mockler– did even less. So *Friend and Brother* has until now remained the only published account of Greene's travels around Spain, even though it remains quite obscure in many respects and offers a highly subjective and occasionally biased tale of their "summer jaunts", with no reference to their number, duration, stages or chronology.

As an advance of my ongoing research on Greene's fifteen travels to Spain as Durán's guest, the present paper discusses their genesis, Greene's first visit in the summer of 1976. Besides an unprecedented discussion on his real motives to accept the priest's invitation (which involves unpublished material about his links with the British

intelligence service), my paper details the preparations, itinerary, relevant anecdotes, topics of conversation, people they met, etc. as a basis for understanding the relevance of these episodes in Greene's life and work.

My research has drawn on a close analysis of Durán's diaries kept in Georgetown University Library, reading between lines to make out what he reproduced in his memoir, what he omitted, and why. But other sources have been necessary to get a fuller picture of the events: letters from Greene to Durán or to other friends, letters from Durán to Greene, Greene's notebook entries, or even the testimony of their various companions and drivers. The result, thus, provides a new angle on the author's personality and highlights the impact of his friendship with Durán on his work –notably *Monsignor Quixote*– and his life.

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## The Meanings of The Seraglio in Restoration Oriental Novellas

Short novellas with an oriental setting proliferated during the Restoration. Most of them were originally written in French and then immediately translated into English. They did not only address pressing anxieties about gender, ethnic and religious otherness at stake at the time as a result of the encounter with the East, but some of these stories could even be interpreted in the light of English politics and society, like *Hattige, or the Amours of the King of Tamaran* (1680), loosely based on the relationship between Charles II and the Duchess of Cleveland. I will concentrate on three novellas which choose the East, in particular the territories of Turkey and the Ottoman Tunis, as setting to deal with political, social and gender issues. More specifically, I will focus on the motif of the seraglio and its different meanings, as it is depicted not only in *Hattige*, but also in *Homais, the Queen of Tunis* (1681) and *The Happy Slave* (1677) by Gabriel de Brémond, translated into English and published by Richard Bentley. Brémond constructs the seraglio as liminal space of power negotiation and as the ideal space for identity transformation, changes which, as Ros Ballaster has argued, responded to the shape-shifting nature of the novel in its origins, "to the extent that the Orient could be perceived as a species of fiction itself: a hybrid and manufactured product of imaginative investments on the part of the West" (2005: 21). As the novel becomes the chosen vehicle to disseminate narratives of the East, the seraglio turns in these novels into a space of creation, a source of possibilities--political and identity-based, mostly--.

In *Hattige*, *Homais* and *The Happy Slave* the seraglio is the most recurrent space for illicit amorous encounter, not only a place of women's seclusion for the recreation of the king, and sanctioned by Islamic culture, but quite often a site of female empowerment and alternative authority. Absolute kings and despots are powerless within the frame of the seraglio, exposed to the charms and the wit of their favourites, as in *Hattige* and *Homais*. Lusty monarchs, like the Bassa in *The Happy Slave*, visit the seraglio in search of adulterous sexual encounters and are ironically deceived by their senses, inflamed and mistaken at the same time by the enchanting atmosphere of the Otan. Seraglios are usually guarded by eunuchs, figures in between who are meant to preserve the king's mistresses from contact with other men. They are also figures of transition, creatures of desire and imagination, whose existence is regulated within the boundaries of the seraglio. Kings and lovers use their help or their disguise to escape detection and penetrate their walls, looking for illicit encounter or for debunking an adulterous wife. Insatiable and ambitious women like Hattige and Homais, and neglected wives like the Sultanness in *The Happy Slave*, exert their volatile authority in the seraglio, making the most of their privacy to fulfil their desires. Finally, in these narratives an external character, belonging to a different culture and most times a Christian, acts as the privileged observer of difference: the Knight of Malta in *Hattige*, or Laura and Count Alexander in *The Happy Slave*, either remain faithful to the strict morality of the west as in the former two cases, or become subdued to the erotic nature of the seraglio as in the latter example.

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### **Bremónd's *The Double Cuckold* (1678) and Marmion's *A Fine Companion* (1633): A Revision of The Literary Sources of Durfey's *Sir Barnaby Whigg* (1681)**

Even though he was a very prolific playwright, Thomas Durfey remains a largely neglected author and his work has attracted little critical attention (McVeagh). His comedy *Sir Barnaby Whigg* (1681) was produced at the time of the political turmoil which dominated

England during the Exclusion Crisis (1678-1682), and has traditionally been seen through the prism of a reaction to Shadwell's *The Lancashire Witches* (1681) and as a Tory satire on the Whigs (Owen 194). This paper will focus instead on the literary sources of Dufey's comedy in order to shed new light on the construction of the play.

In *An Account of the English Dramatick Poets* (1691), the dramatic cataloguer and writer Gerard Langbaine (1656-1692) traces the sources of Thomas Dufey's *Sir Barnaby Whigg* (1681): "This play is founded on a Novel of Monsieur S. Bremond, call'd *The Double Cuckold*; and part of the Humor of Captain Porpuss is borrow'd from a Play called *The Fine Companion*." Although Dufey himself does not make any allusions to his sources in *Sir Barnaby Whigg*, the path followed to shape his work does not leave scope for doubt. For the plot, he based a substantial part on *The Double Cuckold* (1678), the English version made by James Morgan of Brémond's original French *Le Double cocu* (1678). For the characterization of Captain Porpuss, Dufey in all likelihood found inspiration in Captain Whibble, a character taken from Shakerly Marmion's pre-civil war drama *A Fine Companion* (1633).

When subjected to close examination, the similarities between Dufey's play and *The Double Cuckold* come to the surface almost immediately. At least in four of the five acts of *Sir Barnaby Whigg* the plot runs parallel to that of its alleged source, only deviating at the end with the inclusion of different characters (Grobe 178-87). For the literary construction of Captain Porpuss, however, Dufey adopted and adapted features from Whibble. On the one hand, he took some of the defining traits in Marmion's sailor and extended them to his own character, resulting in "A Blunt Tarpawlin, Captain, and one that uses his Sea-phrases and terms upon all occasions," as described in the dramatis personae. On the other hand, Dufey also incorporated other traits not present in Whibble's characterization, such as the fact of making Porpuss a married man, to name but a significant instance. All of these features combine to create an unmistakably comical character modelled on a type that was becoming popular on the Restoration stage: the blunt sailor (Watson 139-44).

As this paper will show, Dufey's combination of literary ingredients in *Sir Barnaby Whigg* is in harmony with the common Restoration practice of mixing literary material from several sources. Somehow, playwrights felt that drawing their inspiration from one single piece afforded insufficient diversion to their audience, and therefore they took the liberty to search within a literary network that encompassed output of diverse nature and provenance (Mora).

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### Looking Very Old Age in the Eye: A Nuanced Approach to the Fourth Age in Jennifer Johnston's *Truth or Fiction* and *Naming the Stars*

Critical attention on Jennifer Johnston's work has greatly focused on her contribution to the Big House novel, a categorisation to which Johnston herself has expressed certain ambivalence. It is only in his introduction to *The Essential Jennifer Johnston* (1999) that Irish author Sebastian Barry first identifies ageing as one of Johnston's compelling identity themes in her writing. This theme has been present since her early works in various forms, and particularly the midlife development of female characters is purportedly traceable throughout her writing. However, since the publication of *Two Moons* (1998), old characters, mostly female, have gained a greater presence in her fictional work. The development of this perspectival change in her writing is concomitant with the increasing preoccupation with population ageing and its effects both in Ireland, north and south, as well as globally. In recent years, greater scholarly attention has been paid to the oldest old and the manner in which associations of young old age with the successful ageing paradigm have contributed to relegating negatively perceived aspects of ageing, particularly relating to physical, psychosocial and mental decline, to very old age. This has prompted the formation of what Higgs and Gilleard (2015) have called the social imaginary of the fourth age, which they aim to re-examine within the framework of what they refer to as fourth age studies. A crucial aspect in this re-examination is the need to pay special attention to the diversity of ageing experiences amongst the oldest old. In this sense, literature is in a privileged position to contribute individual narratives of ageing to this area of gerontological studies. Thus, the main aim of this paper is to analyse Irish writer Jennifer Johnston's later fiction, particularly focusing on *Truth or Fiction* (2009) and *Naming the Stars* (2015), and the manner in which these texts can be examined as case studies which, through the narrativisation of individual ageing experiences of the oldest-old in the contemporary Irish context, provide a more nuanced understanding of very old age, and thus contribute to the re-examination of the social imaginary of the fourth age. This analysis also aims to contribute to the development of Irish Studies through the analysis of the literary articulation of a crucial aspect of current socio-cultural transformations in the Irish and the global contexts.

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# **ABSTRACTS**

# **ROUND TABLES**



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### **Home Front Turmoil: Reconfigurations of the Home after the 1970s**

The anniversary of May 68 this year becomes a good opportunity to revise the legacy of the counterculture and the Civil Rights movements. As a result of the different social, political, and cultural fights that unfolded in the United States in the 1960s and 1970s, groups that had traditionally been made invisible became pervasively present in the streets and in the media and those discourses that had been silenced were shouted out in the streets; the country was faced with an inevitable change in the way it looked at itself. The fight for the rights of so-called minorities gave a say —heretofore unprecedented— to segments of the population that had never been considered necessary in the formulation of a discourse on national identity. White, patriarchal, militarist America found out that the Unum in their “Et Pluribus Unum” was not exactly the way they had imagined it. *Guess Who Is Coming to Dinner* indeed. The members of those “minorities” —African-Americans, Chicanos, Native-Americans but also Women Rights advocates and Gay and Lesbian Rights advocates, to name a few—were knocking on the doors of the American homes where the traditional nuclear family dwelled, and they were changing radically the way those homes looked. “Under the self-contained orderly home lies the anarchy of imperial conquest” wrote Amy Klapan in her 2002 *The Anarchy of Empire in the Making of US Culture*. And the revolutionary, counter-cultural movements of the 60s and 70s emerged to disrupt that order and shake the grounds of empire.

It comes as no surprise that one of the literary tropes that has been most often used to explore issues of belonging and exclusion to the national / cultural discourses after the Civil Rights movements has been the house / home. The relationship between the American self and the domestic space had been troubled and the nature of those changes revealed a lot about the unique relationship between self and belonging in the American experience. This round table aims at exploring the way different post-1970s texts address the issue of the domestic space and its reconfigurations after the changes in the home front brought about by the Civil Rights movements and the protests against the war in Vietnam. The first contribution will deal with the difficult process of coming back home

for Vietnam veterans and how Tim O'Brien addresses that in his 1985 *The Nuclear Age* by offering an unexpected and problematic re-definition of the home both as prison and as place dreamt of. The second contribution will address the way Toni Morrison's 2003 *Love* brings together two central tropes in Morrison's presentation of homes: that of the home as the location where violence generates, on the one hand, and that of the home as the place where female characters re-inscribe communal norms. The third contribution will explore the search for a home, understood as a place of female creativity, away from the shadows of normative / authoritarian discourses coming both from white America and from patriarchal Mexican culture, in the work of Sandra Cisneros, in particular in her 2015 *A House of My Own*. All three contributions present authors who, in their re-figurations of the home, provide clues as to how the changes that have unfolded in the country since the 1960s put an end to the belief that the national home was the home of white, patriarchal, nuclear-family America.

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## 1

### Homes and Holes in the Ground: Tim O'Brien's "poetics of uprootedness" in *The Nuclear Age* (1985)

In Tim O'Brien's 1985 novel, *The Nuclear Age*, William Cowling, an anti-war, under-cover warrior in his youth who, at the time the novel starts, is attempting —not very successfully— to live the life of the stereotypical head of a hetero-normative family, keeps his wife and daughter prisoners in their own home-turned-prison, while he digs a hole in the garden for shelter, "a place to ride out the bad times" (149). The house has become the location of fear and anxiety where the nuclear family is, literally and metaphorically, entrapped; the hole on the ground, which so much resembles a grave, becomes the only, though unlikely, space of comfort. This freak displacement of the scenarios of love/life and hate/death offers us a hermeneutic key to re-evaluate both the houses and the places identified as home in O'Brien's fiction. From his first novel — *Northern Lights* (1975)— O'Brien has insistently narrativized the destruction which lurks behind dreams of love and domesticity and suggested the existence of redeeming "communities of care" in the most unlikely places —holes, logs, cabins, observation posts, or, simply, language games. Interestingly, all of the places he identifies as sanctuary are either structures marginal to the building that constitutes the home —the cabin, for instance— or, else, roofless and boundaryless spaces, in other words, spaces that we

conventionally associate with homelessness and marginality. Some measure of comfort can only be found in a state of total lack and barrenness that can't last forever. Home is where the heart is but also where it lashes out pushing O'Brien's characters out into the open; the outdoors can offer consolation but it is also where those characters dream of the warmth of home and the companionship of family and feel impelled to go back home where the cycle starts all over. In turn, this unsolvable tension between two locations points at the split between war self and home self in the characters enmeshed in it laying bare the link of codependency which exists between what only apparently looks like "two separate worlds —an untainted home front set apart from the ugly world of war" (Farrell, 123). This oscillation between haunted homes and desolate refuges and also between home self and war self is what I would like to call a "poetics of uprootedness", which, I contend, is what articulates the totality of O'Brien's literary project and opens a new, uncharted avenue of analysis of a literary production that has traditionally been read either from trauma studies or, else, from a very biographic, documentary, approach to the novel as a source of historical information. My contribution to the round table aims at exploring how that "poetics of uprootedness" is presented to the reader in *The Nuclear Age* and to suggest ways in which such a reading can be applied to the rest of O'Brien's novels.

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## 2

### Re-Appropriating the Unhomely in Toni Morrison's *Love*

The representation of domestic space in Toni Morrison's fiction has been studied mainly from two perspectives. On the one hand, as the gothic articulation in which the homely is turned on itself (Duncan 25, 53-54). The presence of haunted houses in Morrison's novels, from 124 Bluestone Road in *Beloved* to Vaark's manor house in *A Mercy*, is constant. So is the idea that the domestic space can also be the realm where violence originates, as seen in *The Bluest Eye*, *Sula* or *Home*. Secret recesses, garrets, attics abound in Morrison's fictional universe, as the locations where taboo may be hidden. On the other hand, the domestic space has been frequently analyzed as the realm conquered by female characters for the re-inscription of communal norms. Eva's house in *Sula* or the Convent in *Paradise* illustrate this approach most clearly, as female communities are articulated through the appropriation of the domestic realm as a space where patriarchal rule does not reach. In the context of black feminism, this strategy is particularly

important as it goes against the grain of conventional feminist understandings of the domestic as an oppressive patriarchal imposition, as argued by bell hooks (133-134)

My presentation is guided by the aim to explore how these two approaches to the domestic space in Morrison's studies may combine productively. I am particularly interested in how Morrison's fiction often complicates easy distinctions between homely-unhomely, public-private, secret-known, safety-danger, feminist-patriarchal...

In this regard, her 2003 novel *Love* seems to be a key text. It is set in a seaside resort for African Americans created in the 1940s by Bill Cosey, and it narrates its progressive decay over the course of the next decades. The novel offers an anomalous representation of the domestic, starting with the very idea of the hotel as the home for many of the main characters. The mansion built by Cosey is inhabited, at the time when the novel begins, by his granddaughter Christine and his wife Heed, each one occupying a different area within the house, haunting one another in a gothic environment. Unlike other houses in Morrison, the Cosey mansion is not a refuge from patriarchal rule, but the place where his authority imposes it, destroying the existing communal bond between Christine and Heed. My reading of this novel is guided by the notion of the crypt as the symbolic potential realm where the female characters in the novel may take refuge, understood as a cleft in the unhomely space created by Cosey: "a place comprehended within another but rigorously separate from it, isolated from general space by partitions [...] external to the interior" (Derrida xiv).

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### 3

## Sandra Cisneros's Search for A House of Her Own

The shortest story in Sandra Cisneros's coming of age novel, *The House on Mango Street* (1984), is entitled *A House of My Own*. Through Esperanza's words, the Chicana author expresses what will be a constant in her private and professional life, the search for a house / a voice of her own:

Not a flat, not an apartment in back. Not a man's house. Not a daddy's. A house all my own. With my porch and my pillow, my pretty purple petunias. My books and my stories. My two shoes waiting beside the bed. Nobody to shake a stick at. Nobody's garbage to pick up after. Only a house quiet as snow, a space for myself to go, clean as paper before the poem."

(*The House on Mango Street*, 108).

In her introduction to the 25<sup>th</sup> anniversary edition of *The House on Mango Street* (2008), Cisneros tells us about the young woman in the photograph that precedes the text, the Chicana author herself sitting in the office of her small apartment in Chicago when she

was writing the book that made her so well known: “As a girl, she dreamed about having a silent home, just to herself, the way other women dreamed of their weddings.” (*The House of Mango Street*, xii). Written from her office in Casa Xóchitl, San Antonio de Béxar, Texas, it is no coincidence that the title to the shortest story in the novel and the title to this introduction, *A House of My Own*, is the same as Cisneros’s last work, *A House of My Own* (2015), subtitled *Stories from My Life*, in which Cisneros compiles true stories and nonfiction pieces to form a jigsaw autobiography. From her Chicago small apartment to her dwelling in the area of Mexico where her ancestors lived for centuries, the Chicana author reflects on issues which range from the private, to the political, to the literary, with her search for a house of her own as the common thread. In fact, the theme of home has been of particular interest to Cisneros, since for Chicanas it can be an oppressive male-dominated place or an empowering place, where they can express themselves creatively.

The purpose of this paper is to analyse the relationship between the Chicana author self with the domestic space, and what it reveals about the unique relationship between self and belonging in the Chicana experience.

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### **The Material Configurations of Troubled Domestic Spaces in Nineteenth-Century American Literature**

The growing field of “Domestic Space Studies” (Chiara Briganti and Kathy Mezei 2012, Juhani Pallasmaa 2016, Marta Segarra 2014, Alain de Botton 2006, Bill Bryson 2010), provides exciting theoretical tools with which we attempt to contribute to an already existing corpus of analyses of the meanings and representations of the domestic space in literature in general (Julia Prewitt Brown 2008), and in American literature in particular (Marilyn R. Chandler 1991, Douglas Anderson, 1990). This round table, which focuses on the Nineteenth Century as a period when the American literary imagination was haunted by debates over “the house divided” and about the boundaries between communal space and the private sphere, will examine three canonical texts (two by Herman Melville, one by Henry James) which reveal specific American anxieties over “the domestic”. All three texts represent that anxiety through the clash of expectations between two different conceptualizations of living spaces. The first contribution will explore the discontinuity in the understanding of spatial arrangements—of both the familial and the social—between the communitarian living spaces of Native Americans, on the one hand, and the configurations of privacy of the nuclear families of bourgeois white Americans, on the other (Herman Melville’s “I and My Chimney”, 1856). The second contribution will reveal the different valences of domestic boundaries, home(land), protection, vulnerability and permeability in a whaling ship and in a United States Navy warship, (Herman Melville’s *White-Jacket*, 1850). Finally, the third contribution will explore the cultural clash between the social codes and moral values of the Old World and those of the New World concerning issues such as opacity and secrecy in relation to the domestic space (Henry James’s *The American*, 1876). All three contributions will point at the relevance of the analysis of the recurrence, in Nineteenth-Century American literature, of the connection between troubled/troubling living spaces and the equally troubled American self, unable to comfortably occupy his or her apparently potentially comfortable living space. The round table hopes to raise questions, and open up a discussion with the audience, on the pertinence and the relevance of highlighting “the domestic” as a meaningful, core, issue when reading, teaching, and researching Nineteenth-Century American literature, in

general, and Herman Melville's oeuvre, in particular, as we prepare the celebrations for his bicentennial in 2019.

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1

## Heritage (Un)Interrupted in Herman Melville's "I and My Chimney"

Herman Melville's "I and My Chimney" (1856) narrates in the first person the story of a man who strongly identifies with the massive chimney which occupies the very center of his house. His troubles begin when his wife, aided by his two daughters, starts an unflagging campaign to have the chimney removed, first trying to persuade him that the chimney may contain a secret closet with hidden treasures, and then hiring an architect and stonemason to have the chimney demolished. Alone in his refusal to have the chimney altered, the narrator will keep standing guard over that most prominent feature of his dwelling. This sketch has been interpreted as Melville's account of the examination of his mind made a few years before the story was written, at the instigation of his family (Sealts); it has received Freudian interpretations of the chimney as a phallus resisting castration by a wife who desires to take over his role (Chatfield); it has been analyzed as an allegorically accurate history of Southern slavery (Sowder); as Melville's—and Hawthorne's—privileging relics of material culture that represent a patrician and patriarchal model of individual, familial, and cultural identity (Allison); and, more recently, as a text foregrounding architecture and writing as two interrelated vulnerable semiotic systems which signify individual, familial, and national identity (Kanzler). This contribution, however, will pay attention to the story's one reference to the late builder of the house, the narrator's kinsman, a bachelor named Captain Julian Dacres, "long a ship-master and merchant in the Indian trade" (367). The narrator, we learn, did not inherit the house from him, but bought it (the house is mortgaged) from a man who was not part of the family. In my reading of the story, Melville juxtaposes, as he would also do both in "The Apple-Tree Table" (1856) and "Jimmy Rose" (1855), the house as the site of the nuclear family, reproductivity, lineage and heritage, on the one hand, with the house as the product of interrupted genealogies that offered once the possibility of creating different, alternative types of community not oriented around the reproductive family. It is relevant that, for the narrator, the bachelor builder had intentionally thought of one grand central chimney which could *orient* his guests, even when they occupied opposing chambers, "so all their faces mutually look towards each other, yea, all their feet point to one center; and when they go to sleep in their beds, they all sleep round one warm

chimney, like so many Iroquois Indians, in the woods, round their one heap of embers” (355-356). Following the work of Mark Rifkin, this contribution will use the notions of “orientation” and “genealogy” (Ahmed), “inheritance” (Halberstam), and “temporalities” (Freeman) in order to analyze this story as an illustration of how the issues of (dis)continuity, succession, and the (un)productive are ontologically bound to the figure of “the vanishing Indian” as the alternative to the “common sense” economy of the familial and the social in mid-nineteenth century New England.

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## 2

### A Jacket of One’s Own: The (Epi)Dermal Interaction between Body and Space in Herman Melville’s *White-Jacket*

Herman Melville’s maritime imagination gives account of the tension between the infinite expanse of the sea and the finite space of the ship. While the former constitutes the unreachable horizon of the indomitable, the latter represents the domestic boundaries of home(land). This poetics of closure allows for the exploration of the troubled relationship between the American self and his surroundings. In this context, Melville’s *White-Jacket* describes the life and labor routine aboard the *Neversink*, a sailing warship that provides a space of work for the exploration of the problematic relationship between a working sailor and his *self-made* garment: a well-patched, padded, and porous white jacket. In fabricating his outer covering, the working sailor—who is re-named after it—seeks to erase his secret, former life on a whaleship, protecting himself from the contact with otherness in the unfriendly realm of the United States Navy. However, his jacketed identity fails to provide a space for protection due to the vulnerable permeability of the fabric and the communal space allotted to sailors of his rank. In this paper, I want to draw critical attention to the embryonic development of the plot, arguing that the ambiguous interaction between subject and object testifies to the (un)making of a new, *self-made* subjectivity that longs for love. The etymological origin of the word “matter” allows us to link materiality with the maternal bond of belonging. Therefore, I argue that the jacket comes alive, becoming a “living space” that allows for the problematization of the self and the domestic space in the very act of loving and possessing matter. To do so, I will look at Sara Ahmed’s *Queer Phenomenology* (2006) and Cesare Casarino’s *Modernity at Sea* (2002). The former focuses on the (epi)dermal interaction between body and space; if spaces are not exterior to bodies, then they become a second skin that “unfolds in the folds of the body” (9). The latter sheds light on those spaces *in potentia* in which “one may become other than what one already is” (xxvii). In the story, a fall off the ship forces the common sailor to mutilate his garment in a desperate attempt to come (out) to the

surface and survive. In the end, his (in)organic skin stands for the liminal barrier between the self and the other in a context in which his exposition makes him vulnerable to a democratic interrogation of himself in relation to difference.

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3

### What Lurks in the Shadows: Domestic Spaces, Darkness and Artificiality in Henry James's *The American*

Christopher Newman, the American protagonist of Henry James's *The American* (1876-7), embarks on a journey to Europe after a successful rags-to-riches story. Whereas he can boast of his economic success, he lacks the cultural and social capital that only the Old World can provide. Therefore, he will travel around Europe, visit the best museums and monuments, and, finally, he will try to marry Claire de Cintré, the youngest daughter of the noble Parisian family de Bellegarde. The tragic end of the story—with Claire becoming a nun and Newman leaving Europe never to return—is not much of surprise to anyone but Newman, who fails to realize that his mission is doomed from the start. In this sense, on the *Atlantic Monthly* editor's suggestion that James could favor a happy ending, the latter expressed his surprise at such request, given "the inevitability of the *American* dénouement", and adding that "it would have been an impossible couple." (qtd. in Tick 1970, 276). As it is recurrent in many of James's novels, Newman's story serves as an excuse to explore the broader theme of the dialogue and confrontation between the social codes and moral values—as well as the cultural identities—of the Old World and the New. In this case, however, the main character of the story does not "see" the signs of this clash. That is, although he does observe and feel what goes on around him, his optimism, pragmatism and mostly uncritical thinking prevent him from looking beyond, from discerning the truth of what he is experiencing. This (lack of) vision and its consequences are made perceptible to the reader through several textual mechanisms which anticipate the end of the story. One of said mechanisms is the configuration of the domestic spaces of the novel. Taking these ideas into account, the aim of this paper is to explore—by carrying out a close reading of a selection of passages—how the material configuration of the domestic spaces in *The American* becomes one of the arenas in which the clash between "worlds" takes place. On the one hand, the Bellegardes's house is repeatedly described as obscure and dim, with plenty of shadows that reveal to the

reader a truth that Newman is not ready to see. Thus, the illumination of the house somehow betrays the character and intentions of its inhabitants, posing a challenge to Newman's inability to discern what he has in front of him and what it represents in terms of decadence and social opacity. On the other hand, the building presents another feature that escapes Newman's comprehension: its theatrical nature, which shows the artificiality and shallow nature of Europe's "finest". In sum, these two features help create an atmosphere of unfamiliarity and unhomeliness that points to the fact that the place Newman wants to marry into does not welcome his "type" or anyone, in fact, who does not share its secrets and mysteries; anyone who does not know his part in the "play".

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## **Intersections of Trauma and the Posthuman in American Fiction**

Among some other critical landmarks, the turn of the millennium brought with it the consolidation of the study of psychic trauma also from the perspectives of cultural and literary theory and practice. Some years ago, many scholars started to approach and work with a reframed perspective about the human being that was considered by some to be an actual paradigmatic shift. Now, it is sufficient to google the words “trauma paradigm” to have instant access to dozens of references and literature on the notion. Acting out, working through or resilience are terms frequently cited to disclose the existence of a collective, individual, surrogate or transgenerational trauma in this or that literary work or film. The grounds of criticism and theory have certainly added to the current understanding of Being as basically traumatized (see Buelens, Durrant and Eagleston, 2014: Preface by Michael Rothberg and Introduction by eds.).

However, along the scope of the last five or six decades we can also trace the unstoppable progress of another profound paradigmatic shift, generally addressed as the posthuman. This time it is a shift that can be defined as both physical and ideological. In theory, the “physical” changes the posthuman brought forth were motivated mostly by the quick development of science and technology, themselves becoming instrumental in WW2 for the purpose of developing more powerful weapons, a state of the field which eventually brought forth the progressive consideration of information as a vital life factor and the blurring of the traditional limits existing between person and machine. Meanwhile, changes in physical “man” were accompanied by ideological implications assimilated de facto into the umbrella-term of posthumanism. The main aim of this round table is to evaluate the ideological intersections of the paradigms of trauma and the posthuman and the reflections such intersections may have brought about in a selected corpus of American fiction.

The round table will be followed by a brief debate to clarify and contrast ideas with members of the audience on the issues and works so far discussed and will round up views by addressing the following questions:

- Can posthuman perspectives offer a valid and solid ideological alternative to current pessimism about the end of civilization and the traumatized self?
- Can fiction help in building a bridge between the two (contending?) paradigms of trauma and post-humanity? If so, in which ways can it be done?
- Does the intersection of the discourses of trauma and the posthuman have an ethical potential where it comes to bridging the gap between literature and the world?
- How may gender concerns can be profitably added to the equation in the intersection between trauma and the posthuman?

## 1

After having presented the overall aims of the panel, its chair will search for a working definition of the *posthuman* as well as for the complementary and, at times, confusing term of *transhumanism*, to see if they can fit into a combined approach with trauma studies. In this part of the panel, it will be pointed out also the existence of areas of resistance and even open rejection to the trauma paradigm which come from fiction writers who focus on the development and analysis of the posthuman. Literary examples will be drawn from the latest narrative works published by Thomas Pynchon (*Bleeding Edge*, 2013) and E. L. Doctorow (*Andrew's Brain*, 2014), while definitions of the posthuman will take into account the path-breaking work of Norbert Wiener (1954, 148–86) and his importance for the formulation of the term according to N. Katherine Hayles (1999, 4–49 & 247–91), as well as the contrasting views on the posthuman/transhuman social inscription defended by scholars like Francesca Ferrando (2013, 26–32) and the influential critic Rosi Braidotti (2013, 84–95). In the light of such contrasting definitions, this first presentation will evaluate Pynchon's response to the traumatic 9/11 events to show, mostly through a narratological analysis of his use of narrative voice and focalization, the connections the writer establishes between the two paradigms under scrutiny and his apparent authorial demand of more personal resilience to counteract the effects that new bleeding edge technologies have in the formation of a weak, traumatized posthuman entity. In contrast to the Pynchonian understanding of a bleak future for (post)humanity, Doctorow's last novel will be analyzed—again from narratological premises but also including a detailed study of the novel's impressive intertextual building—with an aim to show how it comes to an agreement with Braidotti's more optimistic views about the posthuman, thus eventually finding a way out of the traumatic existential predicament and predicting a future where art and literature may still combine to improve the progressive development of a new posthuman/transhuman being.

## 2

The second participant in the round table will explore the relationship between the strategically powerful concepts of trauma and the posthuman in contemporary American speculative fiction, focusing also on their deep investments in notions such as power, agency and embodiment. It is worth pointing out that speculative fiction has been called the quintessential posthumanist genre (Herbrechter 2013, 113) but has been completely ignored by trauma theory (see Luckhurst 2014, 159). As the presenter will discuss, the relationship between human and Other not only is a key theme of this type of fiction, but

also dominates the discourses on both trauma and the posthuman. For the former, the Other frequently represents a threat to the subject's internal equilibrium, potentially generating traumatic stress. From the perspective of the latter, human subjectivity and identity are transformed as a result of the encounter with the Other, of the assimilation of the Other within the self, leading to hybridization and the dismantling of the concept of the human. Indeed, as the second participant argues, the discourses of trauma and the posthuman are congruent in that both focus on shatterings of existing structures of self (on the fragmentation of the self). Where these theories diverge is precisely at the consequences that the aforementioned shatterings of the self are understood to have for the individual subject. In that sense, as cultural discourses, they may be read as opposed but complementary: both trauma and posthuman theories attempt to conceptualize the fragmentation of the subject and of culture which reached its peak in times of postmodernism; yet the fracture that trauma provokes is usually read as negative, and hence, the self seeks re-integration, while the fragmentation and hybridization that results from the assimilation of the posthuman is potentially liberating, and the discourse of posthumanity rejoices at the opportunities that this shattering of structures may afford the individual subject. In the light of such definitions, this second presentation will explore James Tiptree Jr.'s short story "The Girl Who Was Plugged In" (1973). The story explores a dystopian future—in its focus on oppressive consumer culture and corporate technoscience—and points back to our posthuman present through metaphoric characters that illustrate and invite comment upon the articulation of power and the construction of the embodied posthuman. The panelist contends that the main issue at play in the short story is the identification of bio-power with the traumatic appropriation of the human body and the articulation of posthuman forms of resistance to it. The analysis then leads to the conclusion that embracing posthuman embodiment may be understood as an empowering act of boundary transgression that allows bodies and selves to resist, if feebly, unequal power relations and to overcome the shattering that traumatic living conditions produce in the context of what Kirby Farrell and Mark Seltzer have suitably termed, respectively, "posttraumatic culture" (1998, 3) and "wound culture" (1997, 3). The findings will also point to SF as a mode of cultural production that has the potential to resist Western power structures and hegemonic representations of identity and subjectivity under the sign of trauma.

### 3

Then, the third participant in the round table will approach Art Spiegelman's two graphic novels to evaluate the different orientation his narration of trauma took in the second of them and how it was influenced by the posthuman ethos. Her presentation starts by addressing the question of how we can deal with trauma in a posthuman world. The 9th of September 2001 will be remembered as the day the world changed. The turn of the millennium in the Western world was signaled by this national trauma but also by the consolidation of an ideological change that very much conditioned the way in which such collective trauma was experienced and represented. This part of the presentation explores the intersection between trauma and posthumanity by comparing Art Spiegelman's *Maus* (1991) and *In the Shadow of No Towers* (2003) as they struggle to account for the Holocaust and 9/11 collective traumas respectively. While Spiegelman's former, surrogate trauma narrative already problematizes the effects of mediation on

historical and fictional representations of trauma, the latter account of the traumatic experience he suffered as first-eye witness of 9/11 signals a matching change in Spiegelman's ethical and aesthetic approach that proposes artistic mediation as an inherent element in representing and experiencing trauma. His new approach to trauma narrative in *In the Shadow of No Towers* qualifies as posthuman and posthumanist in that it both incorporates and denaturalizes the artificial to the narrative (re)construction of traumatic experience (Herbrechter 2013, 72). The result is a more accurate account of events that incorporates a self-reflective perspective. In order to accomplish his aims, Spiegelman combines graphic and narrative strategies that evidence the constructed, artificial character of traumatic experience through intertextual and intermedia devices that combine to render an account of traumatic experience as an inherently posthuman one. The critical posthumanist approach to traumatic experience that he proposes in his second graphic novel incorporates the negative aspects of traumatic fragmentation together with the positive views of transhumanist utopianism without fully giving in to either of them through redemptionist or apocalyptic solutions. The result is a multi and inter-media trauma narrative that both incorporates and resists apocalyptic and redemptive renderings of 9/11 by becoming ethically and aesthetically accountable of its literary and graphic practice.

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### **Neocolonialism in the Romantic Tourist Novel**

This round table considers the intersections between popular romance fiction, neo-historical fiction, and the so called “tourist novel” (Huggan 2001) in the light of the rapid proliferation and immense success of popular romances set in various exotic locations. As Graham Huggan argues in *The Postcolonial Exotic*, the tourist novel “not only introduces the country or countries in which it is set to an unfamiliar readership, but also displays that country or countries as object(s) of metropolitan consumption” (2001: 275). We propose to apply and expand Huggan’s definition to a selection of romantic “tourist novels” which both re/visit the past or re/present different geographical settings through a neocolonial gaze. Departing from recent studies about the commodification of the postcolonial in the global literary marketplace (Huggan 2001; Brouillette 2007; Ponzanesi 2014), this round table considers how the “production, representation and exploitation of the cultural other” (Huggan 2001, 177) is specifically conveyed through the lenses of popular romance and neo-historical fiction.

We argue, first of all, that the novels’ specific generic and thematic conventions are particularly suitable to reinforce neocolonial attitudes towards these cultures, revealing the currency of orientalist tropes which already dominated 19<sup>th</sup>-century colonial adventure novels, travel narratives and imperial romances (Teo 2016). We consider how the texts under analysis draw on well-established conventions about the (romantic) encounter with “the other”, while adjusting those tropes to the more liberal-minded nature of their protagonists and readers.

The session will also focus on the orientalist marketing strategies employed in the promotion of these novels, designed to ensure that their (mostly female) readers will indulge in various acts of escapism to remote, exciting and romanticized times and locations. Beyond the experience of reading as a form of armchair travelling, we propose that the novels might in fact participate of actual forms of tourist promotion, so that the purchase of the book, regardless of whether the country is actually visited or not,

becomes only one of many forms of consumption associated with the tourist experience and, by extension, with the marketing and consumption of both history (De Groot 2008) and romance (Illouz 1997).

Finally, we aim to discuss whether these novels may be subject to more subversive or ambivalent readings that contradict their apparent primary function as escapist and neo-orientalist texts, and whether the romantic framework, the historical material and the exotic setting may actually be revealed as a useful medium to convey alternative postcolonial or feminist readings and, even, to question the neo-orientalist agendas which appear to constitute the primary logic behind these works.

## 1

**Speaker 1** will look at romantic tourist novels set in New Zealand paying attention to two popular series: Sarah Lark's "Long White Cloud" historical saga and Rosalind James's contemporary "Escape to New Zealand" romances. I will use evidence from the first book in each series, Sarah Lark's *In the Land of the Long White Cloud* (2012) and Rosalind James's *Just This Once* (2012), both of which narrate the arrival of the western heroines to New Zealand in different historical moments. This part of the session will consider why, despite their obvious differences, these works can be categorized as examples of romantic tourist novels in terms of marketing and plot development. A brief overview of their respective promotional strategies, which in both cases explicitly evoke official tourist campaigns contributing to forge New Zealand's reputation as a "clean and green" or "100% Pure", will reveal how the novels perpetuate a neo-orientalist image of the country as a remote, exotic, beautiful and untouched land ready for western exploitation and consumption, whether by 19<sup>th</sup> century settlers or contemporary tourists, and of course an ideal setting for romance.

In this sense, the works illustrate Eva Illouz's propositions that the romantic utopia is often constructed by promising the lovers (and by extension the readers) "transgression through the consumption of leisure and Nature" (1997, 10). This part of the session will then move on to explore how this transgression becomes not only essential in the process of marketing the novels but also in how the romantic plot develops, for instance, by presenting the characters as consumers of various leisure activities in some of the country's most beautiful and iconic beautiful settings or by offering a sanitized "travel guide" version of New Zealand's post/colonial history and culture.

## 2

**Speaker 2** will focus on two romantic and neo-historical "tourist novels": Katherine Webb's *The English Girl* (2016), and Leah Fleming's *The Girl under the Olive Tree* (2013). In both cases the timeframe is war-related and the setting is exotic, whether African or European: pre-Great-War and post-WW2 Oman, and the Battle of Crete respectively. The Cretan and Omani settings facilitate the emotional encounter of the female protagonist with several Others that, contrary to romance tradition, in these novels are not necessarily exotic natives, but who nevertheless help her find "her own true self and, accordingly, her own sense of freedom" (Jarmakani 2015, 80). *The English Girl* narrates

the efforts of who would have been the first white woman to cross the legendary Empty Quarter desert in 1909 (a fictitious character based on the real pioneer explorer Gertrude Bell); *The Girl under the Olive Tree* jumps to a present-day narrative to offer a resolution to the conflict between the heroine, a Red Cross nurse, and her unlikely German love interest.

Despite both novels' accordance with many of the features of the romantic genre, I will argue that their appeal lies in the combination of these formulaic elements with transgressive characterization devices or plot twists, and an evident stress on locale. In particular *The English Girl* offers a revision of the so-called "sheik romance" by proposing a love-triangle between the English woman, her duplicitous fiancé and a third party modelled largely on Lawrence of Arabia. The desert romance is, literally, with the terrain rather than an Arabian seducer, although there are glimpses of that too. *The Girl under the Olive Tree* similarly focuses on the splendour of Crete as the true sufferer of the injustice of war. The pull on the historical repercussions of both lines of action (both World Wars and their aftermath are inexhaustible sources of literary interest in Britain, either popular or academic) is compounded by an evident interest on the part of the authors to present the settings in an appealing, "marketable" way (De Groot 2008, 181). Crete has been a favourite British tourist destination for decades, while the presentation of Oman through its dune deserts, Bedouin and mountain village traditions and lush sunsets strikes an evident chord with the reader. These readers will therefore not only reminisce nostalgically about territories with varying degrees of geopolitical attachment to the UK, but at the same time they will experience vicariously the touristic commercialization of those ethnic cultures, thereby contributing to the rich British tradition that spouses travel, tourism and literature (Teo 2012, 248).

### 3

**Speaker 3** will look at the interconnections between tourism, exoticism and neo-historicism in popular fiction set in Ireland. In particular, (s)he will examine – in a comparative framework – two texts which can be clearly defined as "tourist novels" and which revisit, in different ways, the historical tragic event of the Great Famine in 19<sup>th</sup> century Ireland: *Now and Then*, by best-selling North American novelist Jacqueline Sheehan (2009) and *Brigid*, by Irish Australian author Jill Blee (1999). These novels will be analyzed in the light of Graham Huggan's seminal study *The Postcolonial Exotic* (2001), Marita Sturken's *Tourists of History* (2007) and Elodie Rousselot's *Exoticizing the Past* (2014). In chapter 7 "Transformations of the Tourist Gaze", Huggan (2011, 177-208) examines the links between tourism and exoticism as exemplified in a series of best-selling novels in English (particularly Canadian and Australian fiction set in Asia) where cultural otherness plays an iconic role. *Now and Then* and *Brigid* follow the clichés of those "tourist novels" analysed by Huggan in their portrayal of disillusioned female protagonists (the first North American and the second Australian) who travel over to Ireland in their hope to heal previous traumas or to achieve some form of spiritual enlightenment. As Speaker 3 intends to show, cultural difference and exoticism is commodified in these novels in various ways (i.e. the portrayal of exotic romance, the use of nostalgic tropes and the reference to pastoral, idyllic landscapes). The reader becomes a "reader-cum-explorer" (Rousselot 2014, 7), engaging in a similar "travel experience" as

the female protagonists who tour around Ireland and learn about the Great Famine. By consuming this kind of neo-historical fiction, the reader also becomes a kind of “trauma tourist”, as Marita Sturken (2007, 13) would call it, witnessing past atrocities and traumatic periods in history from a rather peaceful, accommodating perspective which “demands no responsibility”.

The comparative study of these two novels is also important in order to gain some insight into the multiple ways in which Ireland and Irish history is exoticized into literary popular discourse. While *Now and Then* reinforces clearly neo-colonial paradigms and makes use of formulae and conventions of traditional popular literature to adjust to contemporary commercial demands, *Brigid* interrogates more profoundly the exotic clichés found “the tradition of the Oriental quest novel” analyzed by Huggan (2011, 182). Jill Blee, in fact, uses irony to distance herself from her narrator-protagonist, openly questioning the availability of accessing true, authentic historical knowledge and dismantling the stereotypes of the East-West encounter.

#### 4

Moving away from the exploitation of history as a form of tourism, **Speaker 4** will consider contemporary “tourist novels” to argue that in their holidaymaker protagonists’ appreciation of the landscape, local cuisine and cultural attractions lies an open invitation for the readers to visit the actual destination. With this in mind, Speaker 4 will explore romantic novels set in Mallorca and their potential for touristic promotion. Departing from the classification of these novels as “beach reads”, this part of the session will assess the term to outline what expectations underlie this marketing cue and to what extent the dominant brochure discourse is articulated in the selected novels (Carrigan 2012). In this sense, cover design and reviews offer the first glimpse of this phenomenon and set in motion a repertoire of images associated to the Mediterranean that stress its exoticism and render it as a “paradise of sea, sand, sun and sex” (Mulvey 1996, 109). Yet, the aim of this contribution is to move away from reductionist representations and read two case studies against the grain to articulate an alternative to the brochure representation of the island.

Whereas *The Vacationers* (2014) by Emma Straub presents an American family staying for a fortnight at a countryside rental home, *The Hen Party* (2017) by Emily Benet revolves around the shooting of a British reality show. Despite the differences in terms of the holiday models they present, both novels display a great range of characters with different interests and expectations and it is precisely through these contrasts that new possibilities of representation emerge. Indeed, there is an explicit quest for authenticity which “serves a paradoxical purpose: it grants the tourist the illusion of meaningful contact with the culture while maintaining a careful distance between observer and observed” (Huggan 2001, 198). It is in the eventual suspension of this distance that local concerns are voiced, and the tensions associated to mass tourism emerge.

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## **Bodies in Transit 2: African and African American Women Writers between Trauma and Healing**

Informed by feminist and intersectional perspectives, but also drawing from body and sexuality, postcolonial and diasporan studies, this workshop intends to address the recent developments in African and African American cultural production authored by women, who are carrying out a crucial project of self-definition and community-building in the face of severely adverse circumstances. Defying the current prevailing discourse of racial and gender hatred and violence that presides over contemporary US, these women writers articulate a politics of healing and regeneration that aims at re-signifying fundamental categories of humanity and interdependence. Therefore, this round table will explore issues of identity formation, and its interaction with notions of trauma and healing.

To do so, these women writers have a three-fold objective: firstly, to rewrite black people into US history by means of an intentional re-visitation of key historical periods such as the foundation of the nation, namely slavery, the 20s, the 50s, or more recently, the legacy of the civil rights movement and the contemporary African diaspora, highlighting African and African Americans' significant contributions to the making of US culture and society. Secondly, they are also intent on a search for new ways to inhabit black female bodies and their identities that question and reject long-standing demeaning stereotypical designations, and claim for self-worth and self-love to mitigate the effects of rampant racism and sexism. On the way, they also shape an alternative empowering discourse that connects to healthier and more holistic ways to understand and define blackness. Thirdly, they purposely recreate an ethics of care and healing that counteracts

blatant discrimination, which continues to codify black bodies as the non-human “Other” by offering a much-needed vision of the nurturing role of the black community and the importance of bonding among women. Sorority is enacted in these women’s cultural production precisely as a catalyst to help ensure the survival after traumatic experiences and to mobilize ideas of identity, race and gender. By these means, these women are leading a pertinent and ongoing debate on issues of resilience and agency of marginalized gender identities that enables new forms of subjectivity and community.

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### 1

## The Black Sexual Body in 19<sup>th</sup> Century Colonial North America: Susan Straight’s *A Million Nightingales*

My paper will engage in black sexual politics in 19<sup>th</sup> century colonial North America, specifically about the mixed race female body considering the codes which dictated that mixed race women were slaves and prostitutes. The paper will perform a textual analysis of Susan Straight’s novel *A Million Nightingales* (2006) written by a white author. This fact will allow me to investigate the portrayal of the tragic mulatta figure by both white and black authors, aiming at offering different approaches to hybridity, introducing the mulatta as a challenge to the ethics of slavery through the combination of narrative strategies. This study of the mulatta problematizes the idea that American and African American literature could be exclusively white or black in its subject matter, or in the historical experience, for as Barbara Johnson has argued, “cultures are not containable within boundaries,” because the terms black and white imply “complex and interlocking cultural and linguistic phenomena.” Thus, the mulatta character deflects from a conception of race that emphasizes the “either/or” approach. She represents in literature and in life itself someone who is “neither black nor white, yet both” (Sollors).

Straight can be classified within a group of white North American women authors who write about the impact of the Black experience from a gender perspective. Among these writers are Sue Monk Kidd and Kathryn, whose respective novels *The Secret Life of Bees* (2002), and *The Help* (2009) have raised a lot of controversy as movies reaching a wider audience, perhaps because of their problematic revision of the “mammie” stereotype, or perhaps because as white women they have dared to “intrude” into the world of female

blackness, writing novels concerned with the trials and triumphs of black women in North America. Not as popular, Straight has gained much attention not only for the craftsmanship of her prose, beautifully written, but for the literary representation of the inner lives of her black female protagonists. Although black scholar H. L. Gates jr. in his review of *I Been in Sorrows Kitchen* harshly criticized the Geechee protagonist, Marietta, for having too much dignity, the truth is that Straight constructs characters that defy historical considerations of black women's sexualities and bodies as deviant, as victims, as disempowered objects of society, and writing with an accurate knowledge of American history and of the history of race relations in the US.

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## 2

### *Free Angela and All Political Prisoners: The Biopic Documentary in Contemporary Black Feminist Reel-volution*

Activist, writer and educator, Angela Davis has always raised her voice in defence of the oppressed, especially the ones suffering from the subjugation exerted by the intersections of race, gender and class. She gained her popularity as an influential political author with books like *Women, Race and Class* (1981), *Women Culture and Politics* (1989), *Are Prisons Obsolete?* (2003), or the most recent, *Freedom is a Constant Struggle* (2016). Active militant of the US Communist Party, her interventions in several documentaries have crucially contributed to highlight her role as prominent Black liberation and prison abolition activist in contemporary cinema. Among them, outstanding examples are *The Black Power Mixtape 1967-1975* (2011), directed by Swedish filmmaker Goral Ölsön about the Black Power Movement, and *13<sup>th</sup>* (2016), by African American director Ava Duvernay, about the Thirteenth Amendment to the US Constitution centred on race in the US criminal justice system.

The documentary that I propose to discuss in this paper, *Free Angela and All Political Prisoners* (2012), could be attached to the biopic genre as an empowering cinematic narrative tool, increasing in popularity in the 21<sup>st</sup> century African American feminist cinema. In this documentary, Black American filmmaker Shola Lynch decides to focus her attention on a particular chapter in Angela Davis' life: the Marin County courthouse incident in 1970, which ended up with four men dead and Angela Davis put on trial in one of the most sensational court cases of its time. She had been accused of owning the weapons used in the incident. By bringing interviews with Angela Davis and other significant figures of the time, together with archival material, Shola Lynch places at the centre of the action the socio-political relevance of a Black woman "whose story has often

received short-shrift in comparison with some of her male comrades” (Neal). Thus, *Free Angela and All Political Prisoners* means to demonstrate that, within African American feminist film theory and criticism, the biopic genre functions as a counternarrative tool where African American women “own the conventional mythologizing form that once would have been used to marginalize or stigmatize them” (Bingham 18).

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3

### African Dreams of America: Gendered Diasporic Transits in Mbue, Bulawayo and Selasi

This proposal explores three African diasporic novels against the backdrop of gendered diasporic experiences, postcolonialism and racism in the United States, as portrayed in the writings of Imbolo Mbue’s *Behold the Dreamers* (2016), NoViolet Bulawayo’s *We Need New Names* (2013) and Taiye Selasi’s *Ghana Must Go* (2013). The mythic narrative of the American Dream (wealth, status and assimilation into the dominant culture) is contested by each writer. Mbue depicts the inaccessibility of the Dream for African migrants, whose dreams are “deferred” (Hughes) or wholly cancelled; Bulawayo recounts the perils of undocumented migration to the United States and the othering of a non-inclusive American Dream through a Zimbabwean girl, and Selasi addresses the tensions of how a family of Ghanaian and Nigerian descent cope with the consequences of achieving the Dream: they realize that it was not created with black people in mind, and that it is gender biased.

This essay also studies the invocation of America in Africa and the processes of mystification. In this regard, Simon Gikandi associates the constructed fantasy of the international experience while in Africa with Afropolitanism. Gikandi claims that there are two types of Afropolitans: the first can live outside of Africa in their imagination and picture themselves as Afropolitans; the second group is the elites, who have gone to schools in the West (Rask and Rahbek 2016, 49). What makes Bulawayo’s and Mbue’s narrations more complex is their representations of unprivileged Afropolitans, a designation coined by Taiye Selasi in 2005 that has been frequently associated with economic success abroad (Dabiri, Sterling). Nevertheless, Selasi’s novel complicates personal success, against the long-lasting effects of traumatic experiences related to race and belonging.

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4

### The Trope of Rape and the [African American]'s Tale of Housemaids

Afropolitan writer Taiye Selasi complains about the recurrent questions "Where Are You From"? or Where are you local?—given her African family background (her father is from Ghana, while her mother is from Nigeria), her exclusive transatlantic higher education (Cambridge University, UK) and Yale University, US), her healthy but equally expensive ways to keep a balance between body and mind (Yoga retreats in India or Sweeden), her choice of fashion designers (whether French or Italian), or her love for European cities where she not only learns the language but chooses to live—albeit for a few years (Rome and Berlin). In Selasi's writing the duality/schizophrenia of being both Afropolitan and local seems to be also present in her enthusiastically received first short story "The Sex Lives of African Girls," where she portrays a family saga where complex female characters abound, but also African men who exhibit their phalocentric power as they do with their flashy cars or golden watches.

What is striking is Selasi's unapologetic characterization of the "housemaid"—usually the daughter, or sister of a poor or uneducated relative. Forced to move from a rural setting or the crowded outskirts of a big city, the innocent girl is supposed to be embraced by the new family who would provide her with a better home, a much needed education, and the possibility of marrying in style. However, both in fiction and in real life these young girls, they are used and abused to the point of exhaustion, dehumanized and exploited not only physically but also sexually. Furthermore, the sophisticated and luminous house becomes hell for the "housemaid" who is victimized both by the licentious husband and by the jealous wife—thus, perpetuating the adulterous triangle of slavery times. Repeated brutal sexual aggressions go with the parcel as well as unwanted children or/and forced abortions. The Man of the house is rarely questioned, while the housemaid's sheer impotence and fear to disgrace her family back in the village forces her to keep quiet. The traumatized housemaid/relative/daughter's psyche will take time to heal—if ever.

The trope of rape has been a constant in African American society, both in fiction and in real life. Historically, since slavery times, black women slaves (whether house or field

slaves) were mere “semen depositories” for the slave traders/owners/overseers; during the Civil Rights Movement, the rape of either black or White female students became a political statement. Nowadays, in the ghettos of Africa or US, black teenagers are raped by their fathers, relatives or friends of the family. As Taiye Selasi completes her title, we learn that the sex lives of African girls ... begin with uncle. I will look at the trope of rape as a traumatic event in the lives of young black women, starting with Taiye Selasi’s, I will focus on the victim’s silence, and will point to what extent physical, psychological and sexual healing is possible.





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### **Thomas More and Spain. Ideological and Textual Construction** (Research project FFI-2017-83639-P)

This round table is aimed at presenting the initial findings of some of the members of the research project *Thomas More and Spain. Ideological and textual construction (Research project FFI-2017-83639-P)*, in an attempt to explore the textual and ideological portrayal that can be construed of Thomas More from 16th and 17th century English, Spanish, and Latin texts. The general thesis of the different contributions, grounded on the analysis of literary as well as historical texts, focuses on the influential role that the English humanist and statesman might have played, through his writings and thought, in the cultural and political relations between Spain and England in the early modern period.

Some relevant questions will be posed during the round table discussion, namely:

- What is the scope and depth of Thomas More's life and works in the literary and controversial texts of early modern Spain?
- What place did Spain occupy in Thomas More's personal and ideological thought?
- Which Spaniards and Spanish texts intervened in the reception of the figure of Thomas More in early modern Spain?
- What was the exact impact of *Utopia* in Spain?
- What is the connection between Thomas More and the English Jesuit colleges both in the Low Countries and in Spain?
- What is the exact relationship between Morean humanism and Spanish humanism?

- How did the circles of political power in Spain support and influence the Spanish intellectuals in their endeavour to introduce Thomas More in Spain?
- How did the anti-Erasmian prejudice in Spain distort the reception of the figure of Thomas More?
- How and up to what extent is the figure of Arias Montano instrumental in the final reception of Thomas More in early modern Spain?
- How did the homiletic bias influence the construction of the figure of Thomas More in the Spanish milieu?
- Which specific documents promoted the introduction of the figure of Thomas More in Spain?

## 1

**Author #1** will focus on More's texts and his relationship with Catherine of Aragon, Charles V, or Juan Luis Vives, among others. Furthermore, he will try to examine More's admiration for 16th-century Spain's military and political supremacy and its defense of Catholicism. In turn, the English humanist paradoxically perceived the Spaniards as belonging to an ethnic and cultural sphere different from his own. This would certainly contribute to the construction of identities by opposing the English to the Spanish. Even if it is logical to expect that More did not conceive Spain as an 'anti-culture', and much less as a 'no-culture' (as suggested by Goran Sonesson and Tzvetan Todorov), it is undeniable that he considers the Spaniards as alien to the white European and western semiosphere (in the Lotmanian sense). For this reason, an approach to these prejudices, affinities and rejections might help to delve into both the self-fashioning of More's own identity and the construction of early modern England.

## 2 and 3

**Authors #2 and #3** will deal with the second objective of this research: the analysis of the impact and reception of More in Spain, particularly after his death in 1535, not only as an author and thinker (admired, for instance, by Quevedo), but also as an icon of the political and religious resistance to English Protestantism. When More was appointed Lord Chancellor of England in 1529, the Spanish diplomats of Charles V interpreted his nomination as clear support to Catherine of Aragon (who was Charles V's aunt) against Henry VIII, who had begun to question his marriage with the Spanish Queen. Eventually, the English monarch put an end to his relation with Rome, married again and ordered More's execution. The reception of this public identity of the ex-chancellor in Spain and Spanish European possessions was clearly determined by the political and religious conflict known as the Wars of Religion. The confrontation between Catholicism and Protestantism that spread through 16th-century Europe also reverberated in Spain. In this regard, the figure of Thomas More undergoes a conspicuous process of mythification, especially useful for the purposes of the Counter-Reformation. However, besides the ideological treatment of the figure of More in 16th- and 17th-century Spain.

We would like to underscore that the appropriation of the English humanist in Spain encountered certain obstacles, among which his possible Erasmian inclinations, certain problematic passages of his *Utopia* (1516), and some obscure episodes of his life could

be listed. On the grounds of this ideological tension, it can be argued why More's writings had little impact in Spain beyond certain intellectual circles.

Lastly, we likewise attempt to probe the way in which More was progressively idealized not only in England, but also in the Low Countries, which until the Peace of Westphalia (1648) belonged to the Spanish crown. This was the place where many exiled English Catholics (among them, relatives and friends of More's) found refuge between 1540's and 1560's, and where two of the official biographies of More were composed: Nicholas Harpsfield fled to Louvain in 1550 and wrote his biography after returning to England in 1556, whereas Thomas Stapleton went to the Low Countries in 1558 and published his biography in 1588. Dozens of these exiles joined the Society of Jesus and surreptitiously returned to England to become martyrs of a mission in which religious enthusiasm and the interests of Spain seemed to converge. But the protection of the English Catholics on the continent did not last for long as the revolt in the Low Countries (1566 and 1579) forced them to cross frontiers and move to different places depending on the success or failure of the Spanish regiment. Faced with suspicion by the Catholics and with hostility by the Protestants, these refugees created their own ostracized English Catholic and anti-Tudor identity.

#### 4

**Author #4** will delve into the role that the Spanish humanist Benito Arias Montano played in the composition of Fernando de Herrera's short portrait of Thomas More titled simply *Tomás Moro*. The friendship between Montano and Herrera is well known and is substantiated in the fact that the former supplied the latter with books on his return from his travels through the Low Countries. In this regard, Arias Montano's visits to this land should be highlighted in order to discuss aspects such as the possible acquisition by Montano of the biography of Thomas More written by Thomas Stapleton, the possible meeting with John Clement, tutor to Thomas More's children, and Montano's brief biographical sketch of More in his *Virorum doctorum*, published in 1572.

#### 5

**Author #5** will discuss the present state of research concerning the relationship between Thomas More and the Spanish Jesuits. Thus, she will discuss the presence of the Spanish Jesuit Pedro de Ribadeneyra (1527-1611) in England, as he accompanied the Duke of Feria in the latter's embassy to meet María I Tudor. She will also talk about the possible personal relationship between the Englishman, Thomas Stapleton and Ribadeneyra, basing her conclusions on the well known friendship between Thomas Stapleton and Nicholas Sanders (Sheils, 2009), the patronage exerted upon Stapleton and Ribadeneyra by the aforesaid Duke of Feria, and the Ribadeneyra's stay in the Low Countries, for her apostolic mission. The relationship between Stapleton, Feria and Philip II will also be taken into consideration. Eroulla Demetriou will also address the issue of the English College at Douai, its founder, William Allen, and William Roper, More's son-in-law, and from this topic she will move to the role of the Colegios ingleses in Spain (Valladolid, Seville and Madrid) in the construction and dissemination of the figure of Thomas More in Spain.

6

**Author #6** will analyze economic dimension of *Utopia*. Although this text is full of references and observations on the nature of money, credit and commerce, economic criticism of *Utopia*, or of More's work for that matter, is very scarce. To be sure, More was not an economist, but he was certainly aware of the increasing importance of international trade, or of the relevance for England of a balanced budget, or of long-term surplus on ordinary account (which England only achieved in the early 1570s). More specifically, More's writing seems to be deeply concerned, and even disturbed, by such concepts (of a very different nature, but all of them closely linked to the so-called New Economy or nascent capitalism) as value and worth, monopolistic practices and land ownership, hoarding, the excessive disparity existing between the wealthy and the poor, and the fluctuation of coins and inflation. Interestingly, most of these problems or ideas were also troubling not only More's England or his Island of Utopia, but Charles I's Spain. Consequently, we will try to examine the ways in which these preoccupations pertaining both kingdoms are dealt with in More's work.

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## **Gendering Failure: Counterhegemonic Narratives of Refusal, Loss, and Transformation**

The theoretical challenge to positive discourses on success and optimism has been going on in academia for some years now. Lauren Berlant's critique of "cruel optimism" (2011), or Sara Ahmed's reflections on the "happiness duty" (2010) have proven useful tools for reading hegemonic discourses of positivity as plausibly toxic and normative. Jack Halberstam's contribution to this debate is certainly enriching; in his defense of failure as a way "to escape the punishing norms that discipline behaviour and manage human development" (2011, 3), he warns that the common belief that success depends upon one's attitude neglects the fact that it is "the outcome of the tilted scales of race, class, and gender" (2011, 3). Thus, he proposes "practicing failure" (2011, 120) as a way to confront prevailing social norms in general and, more specifically, those that monitor gender identities. He adapts Stuart Hall's term, "low theory," in order "to explore alternatives and to look for a way out of the usual traps and impasses of binary formulations," with the aim of finding ways to counter hegemony in "the realm of critique and refusal" (2011, 2). In the contemporary world, many subjects find themselves at a loss, failing to completely fulfil either side of the gender binary, or even rejecting it altogether; fixed, heteronormative impositions can be challenged in narratives that question the very formulation of the binary, thus opening a transformative space that allows for representations of varied gender identities. For Halberstam, the queer art of failure "quietly loses" and "in losing it imagines other goals for life, for love, for art, and for being" (2011, 88). It is in this light that narratives of subjects who either refuse or fail to fit gender and/or other social norms become worthy of analysis.

The aim of this round table is to provide a forum for the discussion of the unexpected effects of failure when specifically applied to gender norms and categories, as presented in different contemporary narratives. The novels and films under analysis "practice failure" in varied ways, and they will allow for reflections on the construction of gender identities, at their intersection with other social categories. The expected outcome is that

all the contributions to the round table will encourage participation from the audience on topics such as the rigid gender norms that we live by, the political content that both success and failure entail, or the transformative potential of embracing failure.

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1

Junot Díaz's novel, *The Brief Wondrous Life of Oscar Wao*, tells the story of overweight nerd Óscar de León. Living in a ghetto with his Dominican family, Óscar sets off in a romantic quest for true love. The present analysis focuses on the exploration of the narrative construction of heteronormative masculinity (Aronson, Kimmel) by looking at Óscar's trip from his American childhood to his Dominican adulthood. To do so, I draw critical attention to the way in which Yunior—Óscar's unfaithful brother-in-law, friend, and mentor—gives account of the last events of the story: "The Final Voyage" and "The Final Letter." While the former recounts Óscar's street fight for his crush, Ybón, the latter overshadows the protagonist's pathetic defeat by providing a celebration of his first and last sexual experience. In this context, the narrator gives a romantically biased account of these final scenes because he wants to grant manhood to Óscar, whose definitive loss of virginity provides a "happy" ending to the story. The aim of this paper is to demonstrate that this end becomes a normalizing tool that equates Yunior's conception of masculinity with social success, perpetuating toxic masculine traits. The discussion is divided into two main sections: a) the identification between tragic heroism and hegemonic masculinity, and b) the (sexual) climax of the story as a masculine redemption. On the one hand, Yunior describes the protagonist as a fallen hero by means of a narrative crescendo that shows the common features of epic literature. On the other hand, Yunior's final letter shows his effort to equate the loss of Óscar's virginity with his successful teachings. In refusing to accept his failed mentorship, Yunior does not hold himself accountable for the tragedy; rather, he perpetuates toxic gender roles. Eventually, Yunior's incapacity to accept Óscar the way he is—that is, shy, sensitive, and bookish—lies at the very heart of his incapacity to imagine a different way of being a man. But what if Yunior could accept failure? I argue here that the romantic *manipulation* of Óscar's final days testifies to his incapacity to accept failure; yet, the impossibility of being accepted in the competitive and toxic realm of manhood could actually give room for other queer alternatives (Halberstam). In the end, the failure to be a man might help us to find out where toxic masculinity comes from, how it works and, ultimately, how it is constructed.

2

This contribution intends to examine the interrelation between masculinities, different modes of capitalism, and their representation in American film through two contemporary cultural texts: *The Assassination of Richard Nixon* (Niels Muller, 2004) and *American Gangster* (Ridley Scott, 2007). My overarching argument is that both films can be gauged as reflections on failure and success vis-à-vis prevailing discourses on hegemonic masculinities. This proposal will hopefully widen the scope of the round table by paying attention to the way different capitalisms may engender antagonistic forms of masculinity. This contribution draws theoretically, on the one hand, on the analysis of capitalism by David Harvey, Jamie Peck, Christian Laval, and Pierre Dardot and, on the other, is informed by notions such as hegemonic masculinity and female masculinity as authored by J. Halberstam and Raewyn Connell.

It is my contention that *The Assassination of Richard Nixon* focuses on a “crisis of masculinity” stemming from the transformations undergone by capitalism in the early 1970s in its transition from the postwar Keynesian-Fordist paradigm to the so-called flexible accumulation regime or neoliberalism. The film offers a set of discourses casting its antihero as a “loser” or as the “forgotten man” in the midst of capitalism’s latest reformulation. *American Gangster*, conversely, ponders on a form of masculinity firmly anchored in the discursive staples of neoliberalism: economic libertarianism, competitiveness, globalization, rugged individualism, and a refusal to view economic and political organizations as functional bodies in social life. Masculinity is therefore reinvigorated in *American Gangster* by merging together manliness, Americanism, the ethics of success, and deregulated and undiluted forms of free market.

By placing particular emphasis on the way masculinity and different forms of capitalisms are largely dependent on each other, this contribution aims to shed light and open up a discussion on the nature of masculinity as an economically and politically determined condition.

### 3

Sally Potter’s *The Party* (2017) effectively opens in a flash forward movement with Janet, the protagonist of the party the title alludes to, pointing out a gun to the camera. She has just been appointed as a shadow health minister for an unnamed political party and she is launching a gathering of rather dissimilar middle class all-white leftist friends and family whose lives are to be revealed in this party even before the actual soiree starts. A comedy- among other things- on gender failure, *The Party* forces us to witness the collapse of certainties in relation to gender, love, desire, relationships, and identities which are all constantly contrasted in a contingency that hopes for new modes of expression of timeless narratives of success, frustration, and identity crisis, metaphorically exposed in the film within a space which becomes at once both public and private. With Halberstam in mind, *The Party* may be seen as an “end of the normal” (Halberstam 2012,67) movie in which resistance to “normality” is a result, to use Sara Ahmed’s words, “of how we inhabit spaces as well as “who” or “what” we inhabit spaces with” (Ahmed 2006, 1). *The Party*, in this sense, epitomizes the cruel optimism of a present that turns out to be rather gloomy in its ordinary dynamics.

*Refuse* (2009), by U.S. author Elliott DeLine, is a novel that combines the critique of capitalism with the uncovering of transgender experiences, whose dark side is especially highlighted. Dean, the female-to-male protagonist of the story, is presented as a self-loathing, antisocial guy, reluctant to be part of the transgender community. Amongst other things, he rejects the “unbearably positivist and progressive understanding of the queer” (Halberstam 2011, 98), embracing the political negativity that Halberstam describes when he considers the antisocial turn (2011, 110). The antagonists of the story are, in fact, transgender individuals who have successfully transitioned and yet fail to support more vulnerable transgender subjects, immersed as they are in performing heteronormativity –to which must be added their ready acceptance of the neoliberal machine. For my analysis of the novel, I will rely upon J. Halberstam’s understanding of failure, as opposed to success, as a creative, transformative concept that responds to heteronormative and neoliberal postulates. The author’s refusal to create an exclusively positive archive of transgender experiences also seems to be in tune with Halberstam’s rejection of success stories (2011, 23), as his artistic project goes beyond the mere positive, celebratory, or marketable representations of transgender lives. My contention is that DeLine’s narrative proves Halberstam’s argument that failure provides the opportunity to use negative affects “to poke holes in the toxic positivity of contemporary life” (2011, 3), -an idea which will be read together with Lauren Berlant’s reflections on “cruel optimism.”

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### **‘Go West, Young Prof!’: Teaching the ‘American West’ in Spanish Universities Today**

Paraphrasing Oscar Wilde, it could be argued that teaching remains “the subject that dare not speak its name” in Spanish academia, years after the Bologna process suddenly greatly altered our pedagogical practices—at least, in theory. In the field of English Studies, the teaching of literary, cultural and historical texts in classrooms all over Spain remains largely undiscussed and untheorized as well; it is a topic largely ignored and sometimes looked down upon, which merits discussion in cafeterias and similar places but not in a conference panel.

Meanwhile, the critical debate about pedagogical issues in the United States has been in a healthy condition ever since the ‘culture wars’ took campuses by storm in the late 1980s and early 1990s: every year the MLA Conference includes a solid number of panels on the teaching of specific authors or texts; the MLA Series ‘Approaches to Teaching World Literature’, which began in 1980, now includes 131 different titles, and volumes on Victor Hugo’s *Les Misérables*, Amiri Baraka’s *Dutchman* or the works of Gertrude Stein have been added to the collection in 2018; the journal *Pedagogy. Critical Approaches to Teaching Literature, Language, Composition and Culture* was founded in 2001; last but not least, leading scholars like Gerald Graff, bell hooks, Elaine Showalter or the late Robert Scholes have written insightful books on the pedagogy of cultural texts. Likewise, in 2006 Palgrave Macmillan began publishing ‘Teaching the New English’, a series that so far includes twenty volumes “simultaneously concerned with addressing exciting new areas that have developed in the curriculum in recent years and those more traditional areas that have reformed in new contexts...largely concerned with the practicalities of the curriculum’s manifestation in the classroom”.

Such dynamic critical thinking is largely absent in leading Spanish academic journals such as *Atlantis* or *Miscelánea*. Similarly, it is nowhere to be found among practitioners of US Studies in Spain, not even in the conferences of SAAS (Spanish Association of American

Studies) or the journal of this association, *Revista de Estudios Norteamericanos*. However, in 2002 Carme Manuel Cuenca edited a groundbreaking essay collection, *Teaching American Literature in Spanish Universities*, since with the Bolonia process she rightly contended that “sería ilógico e incluso descabellado que el profesorado universitario de literatura (sea cual sea) no tuviese en cuenta las consecuencias que de estas transformaciones se derivarán para nuestra praxis diaria.” Surprisingly, the changes that the much-debated Bolonia process has introduced in our daily teaching practice has not generated a major critical debate in Spanish academic circles.

The study of the so-called ‘American West’ is one of the most recent additions to the growing field of U.S. Studies in Spain, as academic conferences and essay collections such as *The Neglected West: Contemporary Approaches to Western American Literature* have clearly demonstrated over the last decade. Therefore, such a specific area of study can function as a perfect testing ground to discuss and to share challenges and experiences about how to teach literary, cultural, and historical texts to our students, who are now immersed in a sociocultural framework deeply shaped by audiovisual materials of many kinds (including social networks). Moreover, it is also a highly dynamic field since the concept of the ‘Old West’, normatively white, male and heterosexual, and disseminated around the world by innumerable Western films like John Ford’s *The Searchers* (1956), has been replaced in recent times by the more plural, diverse and hybrid ‘New West’, in which former categories of race, class and gender have become much more fluid and open to critical scrutiny. The previously silenced voice(s) of Native Americans, Chican@s, women, homosexuals, and other marginal(ized) groups have suddenly come to the fore and, consequently, should be heard in classrooms all over Spain. Annie Proulx’s rewriting of the classic Western narrative in her story “Brokeback Mountain” (1997) and Ang Lee’s highly successful film adaptation (2005) do reveal the idiosyncrasy of the ‘new West’.

The goal of this roundtable is to have three leading scholars of the ‘American West’ present and discuss in public their insights--on both the theoretical and practical implications--on what it means for them to teach this subject to Spanish students in 2018. Ideally, this roundtable will generate a fruitful atmosphere in order to engage in a productive academic exchange about what texts and/or authors best represent the west of the United States nowadays, what theoretical approaches seem more valid to teach such multifaceted subject, or which pedagogical practices can best help our students grasp the fascinating reality of the new ‘American West’.

Author 1 will discuss her experience teaching a course on ‘other literatures’ in which she challenges the national myth of ‘the conquest of West’ and deconstructs the interaction between Native Americans and white colonizers. She claims that both groups “have been subject to abundant stereotypation and essentialization”, mostly from Hollywood discourse. Author 1 focuses her teaching on Jim Jarmusch’s postmodern Western in black and white, *Dead Man* (1995), in order to “guide the students into a personal and academic reflection on the relevance of cinema...for the creation of the ideology...encompassed in the notions of the ‘Conquest of the West’ and ‘Manifest Destiny’.”

Author 2 will deal with one aspect of the 'American West' which should obviously be more appealing to Spanish students than to U.S. ones: the migration of thousands of Basques to western states like Nevada and Idaho. Her teaching explores the gradual assimilation of these immigrants into U.S. culture, using *Sweet Promised Land* (1957), by Basque-American novelist Robert Laxalt, as a core text. Author 2 complements her classroom work with texts as diverse as music, dance, and interviews.

Author 3 will explore his experiences teaching a course on history and culture of English-speaking countries for a Translation Studies Degree. He will illustrate his contention that "the American West functions as a perfect pedagogical scenario" of national values by analyzing the film *True Grit* (2010), the Coen brothers' remake of a John Wayne western directed by Henry Hathaway in 1969. This author claims that teaching this recent film makes "students travel from the specific to the universal, from the local to the global."

## 1

### ***Dead Man* (Jim Jarmusch, 1995), or Learning about AnOTHER West**

This paper is conceived as a personal/academic reflection on my experience as a teacher of the 4<sup>th</sup> year English Studies class "Other Literatures" (previously called "Literature and Minorities") at the University of the Basque Country. The main aim of the class is to offer the students an overview of the literature produced by writers of US ethnic communities who have long been considered "Other" within the social arrangement of the country, and the US literary/artistic canon. Among different issues, the class deals with a revision of concepts such as "The Conquest of the West" and the White-Native relationship, paying a special attention to the role of ethnic stereotyping in the construction of contemporary US ethnic relationships. Regardless of the fact that we mostly deal and analyze the literary production of communities which have been considered "Other," movies and other artistic manifestations are included in the syllabus.

As an example, and starting from the premise that the West and its inhabitants (both Whites and Natives) have been subject to abundant stereotyping and essentialization, mostly by the effect of the Western cinematographic genre, I propose the analysis of *Dead Man* (Jim Jarmusch, 1995), together with a selection of Native American literary texts and theoretical approaches to the concept of the "ethnic stereotype," as a means of encouraging a critical debate among the students on this issue.

It is a movie whose "power is impossible to extrapolate from its commentary on history and society. One cannot overlook its acknowledgment of environmental degradation associated with progress, its depiction of an indigenous people's ambivalence to whites and their encroachment, and its nuanced grasp of violence, particularly gun violence" (Campbell). Thus, *Dead Man* helps me guide the students into a personal and academic reflection on the relevance of cinema in general, and the Western genre, in particular, for the creation of the ideology that was encompassed in the notions of the "Conquest of the West" and Manifest Destiny. In this paper, I intend to expose the way the students are guided towards the accomplishment of their own critical revision of the American

West in general, and the cinematographic and literary representation of the Native American community, in particular.

## 2

### Lessons from the Basque-American West

Many Basques were forced to leave their homes and head for America because of diverse reasons. Pull and push factors, as well as chain migration, were also common to the Basque experience. Many were obliged to leave their homeland until the death of the dictator Franco in 1975 and the improvement of salaries in the 1970s. Both events clearly influenced the decrease of Basque emigration into the U.S. The thousands of Basques that left their homeland conceive the current community of the Basque diaspora in American West.

Many second-generation Basques never visited their parents' homeland. Most Basques, or *Basco*, as often derisively called in the American West, chose to assimilate and blend themselves into the Anglo-Saxon mainstream. They were raised in a Basque environment but were Americanized into the mainstream. They were Basque at home and American outside of it (Bieter and Bieter 2000).

Robert Laxalt favoured the integration of Basques in the West since his *Sweet Promised Land* (1957) was written at a time when Basques were still not popular in America. *Sweet Promised Land* was the impulse that Basques had longed for to publicly manifest their ethnic pride. Then the celebration of the first Western Basque Festival came, celebrated in Sparks in 1959, and many other public manifestations that have moulded and shaped the current Basque-American identity/ies and their stories and unique biographies.

The experience of the Basque diaspora in the American West is valid for the contemporary University students and the community in general so as to be able to grasp and embrace the contemporary Basque Country. Currently the Basque Autonomous Community has a 9,4% of immigrant population (data for May 2018) and the trend seems to be increasing.

Basque diaspora of the American West makes students aware of our own history and biography and of what it means to become an immigrant and a member of a diaspora in a foreign country. Literature, music, dance, and interviews are the core material to try to engage students in understanding migration phenomena. Going West is thus a means to come "home" and try to discover who we are and what we are in the world.

## 3

### *True Grit* and Great Truth: The American West and Teaching about the States

The following proposal is based on my professional expertise and experience as a teacher of a subject dealing with the history and culture of English speaking countries for the

Translation Studies degree. In the last five years, the American West (and its culture) has been used as the backbone to propose an exploration of the foundational values and specific characteristics (the ideology and politics beyond it) forming what we could call the American identity. Through the Westward movement I have been able to sketch a lesson plan that travels from the thirteen colonies, all through the trails, to the West Coast; in a movement that implies both a geographical and a chronological displacement.

This presentation will offer a general overview of this specific teaching unit from a practical perspective. In connection to the general spirit of this round table I will focus on cultural items and specifically on my use of *True Grit* (Coen Brothers, 2010) as a teaching strategy to discuss on different historical, cultural, social, ideological and political topics related to the American West and the United States at large. I will explain the structure and goals of this unit, commenting, for instance, how before we tackle the screening and analysis of the aforementioned movie, I first provide a contextualization on Western films as a genre and on recent scholarship on film studies and the representation of the American West on films.

It is my belief that the American West functions as a perfect pedagogical scenario to debate on topics that help to unfold the nature and qualities of American identity. I also believe that culture and cultural products do provide a successful paradigm for critical thinking in the classroom. My experience while teaching this unit on the American West has convinced me that it is an effective exercise to get the engagement of students and complicate, for good, the examination of certain topics, themes and teaching items. Students travel from the specific to the universal, from the local to the global, from them to us, from the West back to their turf and it all happens in class.

### Questions to discuss with panelists and the audience

- What relevance does the 'American West' as a physical and metaphorical space have for Spanish student nowadays?
- Is there a 'Western' canon of cultural texts? If so, what authors/texts best help Spanish students to understand the complexity of the West today?
- Are some literary genres better suited to teach the West today? What role do drama and poetry play in defining the West?
- In such a visual age, are films the best pedagogical tool to teach the 'American West'?
- What role does popular music play in teaching the West nowadays?
- Are the urban and the rural equally relevant when teaching the West in our classrooms today?
- Is the West perceived in the same way as in the United States, or do Spanish students require a different perspective?
- Are classic films with figures like John Wayne or John Ford celebrating the 'Old West' still relevant in class? If so, how should they be taught?
- Can a film like *Brokeback Mountain* contribute to question gendered preconceptions about the West, or is it too challenging for our students?
- Do Chicano cultural texts appeal more to our students, given the strong historical, cultural, and linguistic links with Spain?

- Should be also teach Spanish approaches to the 'American West' like Bernardo Atxaga's novel *Días de Nevada* (2014)? And other foreign approaches?
- In such a visual age, are films the best pedagogical tool to teach the 'American West'?
- Should be include authors like Raymond Carver in courses about the West?
- How can we enhance in class the African-American presence in narratives of the West? And the female one?
- Are some literary genres better suited to teach the West today?
- What role does popular music play in bringing the West closer to our students?
- Is a recent theoretical discourse like Ecofeminism especially fruitful to explore 'the New West'?
- In the age of 'Metoo', should an author marked by allegations of sexual harassment like Sherman Alexie be taught differently?
- In the days of "Make America Great Again", should we stop using loaded terms like "America(n)", "discovery" or "New World" in our teaching and also in our research?

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## Up for Debate: English Tests in the Spanish University Entrance Exams

Despite the series of acts on education<sup>13</sup> and university entrance regulations<sup>14</sup> enacted in Spain over the last two decades, English tests in the Spanish University Entrance Exams (UEE) have not changed much since the 1980s. For instance, they have usually ignored the assessment of oral skills, focusing mainly on reading comprehension, grammar, vocabulary and writing. Paradoxically enough, the curricula for the Bachillerato level have traditionally included objectives for developing listening and speaking skills as the foundation of oral communication. Much research has been done on the qualities and weaknesses of these tests;<sup>15</sup> however, with the recent Order ECD/1941/2016, which defines the characteristics and the contents of the current university entrance exams, this issue is becoming more and more topical. Therefore, some questions could be raised about the way English is being assessed in Spain: What are the main obstacles standing in the way of assessing our students' level of English in the Spanish UEE? How can we improve their reliability and the consistency of the results obtained? What are the teachers' and students' views on the existing situation? To what extent is it possible to include oral skills in these English tests? What are the difficulties involved for teachers, universities or education administrations? How does the distribution of powers between the central state and the autonomous communities affect these English tests? What

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<sup>13</sup>Since the end of the 20th century the legislative framework of the Spanish Education System has included the Ley Orgánica de Ordenación General del Sistema Educativo (LOGSE, 1990), the Ley Orgánica de Calidad de la Educación (LOCE, 2002) the Ley Orgánica de Educación (LOE, 2006) and the Ley Orgánica para la Mejora de la Calidad Educativa (LOMCE, 2013).

<sup>14</sup> See, *Real Decreto 1640/1999* and *Real Decreto 1892/2008*, which was modified by *Real Decreto 961/2012* and *Real Decreto 534/2013*.

<sup>15</sup>See, for instance, Sanz, 1999; Amengual Pizarro, 2009; Amengual & Méndez García, 2012; Fernández Álvarez, 2007; and Herrera Soler & García Laborda, 2005.

solutions can be feasibly implemented? These will be some of the issues discussed in the round table and will serve as open questions to engage with the audience.

## 1

### **English University Entrance Tests in Andalucía and other parts of Spain**

Recently, there has been intense debate over how the UEE should test foreign languages (Diéz-Bedmar, 2011). The foreign language curricula in primary and secondary schools foster a communicative approach, but the English university entrance test has mainly focused on reading and written skills. A recent Order (ECD/1941/2016) dictates that oral production and comprehension in English should also be included as assessable learning standards, but the decision to include an oral component in this test has been postponed. Another issue that raises a hot controversy is that English tests are different for each autonomous community. In this presentation I will analyse the characteristics and the contents of the current UEE for English in Andalucía, and offer a brief comparative analysis with English tests used in other parts of Spain.

## 2

### **Hearing the Teachers' and Students' Voices. How Can we Implement the Existing Test?**

Hearing the teachers' and students' voices is extremely important to have an overview of the problem since they cannot be ignored when introducing any innovation in the educational system. Thus, the results obtained from the analysis of the data provided by two questionnaires administered to a sample of Bachillerato teachers and learners will be briefly presented and discussed. Special attention will be paid to the difficulties detected by both teachers and learners in their preparation for this exam. It will also be interesting to know up to what extent they feel their teaching and learning are directly conditioned by this test. If time, a number of suggestions will be made on how the existing exam can be implemented, including here the possibility of introducing an oral component (Roca-Varela & Palacios, 2013; Suárez et al., 2014).

## 3

### **Promoting the Positive Washback Effect of the English University Entrance Test**

The influence that language tests, especially high-stakes tests, exert on teaching and learning referred to as "washback" cannot be denied. Numerous research studies (Sanz, 1999; Amengual-Pizarro, 2009) suggest that the English Test in the Spanish UEE is clearly affecting classroom tasks and activities, which are largely geared in the direction of the test, restricting the range of the curriculum to only those aspects or skills featured in the test. Since the current test format in the UEE does not include a speaking component, this test also seems to have a negative washback effect on teaching methodology and the

promotion of students' oral skills, contradicting most teachers' communicative teaching approaches so as to ensure students get fully prepared to pass the test. Although the introduction of a speaking component in the design of the English test appears to be a very welcome initiative, it is important to highlight the importance of providing valid and reliable measurements of students' performance. Therefore, in this presentation, some suggestions will be made in order to increase rater reliability in measuring students' productive skills so as to promote the positive washback effect of the English test.

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### **Intersections: Gender and Identity in the Short Fiction of Contemporary British Women Writers**

As the first country to leave the European Union after its “Brexit” vote, the United Kingdom has to redefine its shared sense of identity. The multicultural model is being questioned more than ever before, forcing the erection of physical and invisible borders which further aggravate women’s feeling of exclusion as Other, as doubly subaltern (Spivak 1988). The convenor of this round table departs from a critical consideration of the ideological repercussions of this political panorama in order to critically examine the intersections among mutually reinforcing vectors of ethnicity, gender and identity as articulated in contemporary short stories by British women writers. The choice of the short story genre as our major focus of critical attention is largely motivated by our consideration of recent criticism of the genre, which identifies the short story as “particularly suited to the representation of liminal or problematized identities”, as speaking “directly to and about those whose sense of self, region, state or nation is insecure” (Hunter 2007: 138). Similarly, in their enlightening approach to the short story (which questions received notions of the genre as the expression of a “submerged population group”, as Frank O’Connor famously declared [1962]), Achilles and Bergmann (2015) have argued that the short story’s liminal nature, characterised by fluidity and generic hybridity, makes of the genre a particularly apt vehicle to challenge received identity assumptions. The liminal nature of the short story thus allows for the “liminal cognitive, emotional and critical reflection” to take place by opening up a “third space” (2015: 12) which may entail subversive possibilities for the articulation of an emancipatory discourse.

The short story’s brevity and flexibility of format enables it to respond in a more immediate and urgent manner to topical issues by offering a sharp answer to social and political conflicts, such as those posed by the complex intersections which ethnic integration, gender and national identity entail. For the purposes of this round table, we

will be examining how such issues are explored from the collective perspective of women short story writers with a multi-cultural and multi-ethnic background, which will be addressed from a theoretical perspective by the round table's convenor. These assets will be further approached by the other participants of this round table, who will be addressing the relevance of multi-authored authors in fostering a sense of collectivity (speaker two), to be followed by case studies on the short fiction of Qaisra Shahraz (speaker three) and Roshi Fernando (speaker four), which all illustrate the intersections among genre, gender, ethnicity and identity.

It is our contention that these collections provide a foil to the current cultural and political situation through the literary articulation of problematic intersections of gender, ethnicity and identity, while being the expression of a collectivity serving the purpose of political resistance and subversion of fixed identitary categories. Adopting a diachronic perspective, the second speaker will examine the ways in which the short-story genre has been used to address intersections of gender, ethnicity and cultural identity in Britain since the post-war period. Vis-à-vis its American counterpart, the British short story is said to have been less frequently concerned with issues of cultural and national identity (Vannatta, 1985). Without denying these arguments altogether, this intervention emphasises, nonetheless, the need to rectify certain critical myopias inherited from the past and to map a historicised cartography of the multi-ethnic short story in Britain – a critical endeavour that, some contributions notwithstanding (Korte, 1997; Ward, 2016), is as yet to be carried out. To this end, the speaker will begin by discussing two landmark anthologies of British Asian women's writing, *Right of Way* (1988) and *A Flaming Spirit* (1994), and she will then move into a discussion of new-millennium short story writing with an interest in gender, ethnicity and their intersections. As she argues, in addition to new works by consecrated women short story writers such as Jackie Kay (2002, 2006, 2012), Zadie Smith (2015, 2016, 2017) and Ahdaf Soueif (2007), the twenty-first century has witnessed authors such as Roshi Fernando (2012) making a successful debut in the British short story landscape, as well as a number of established novelist turning back to the short-story genre, Leila Aboulela (2001), Andrea Levy (2014), Qaisra Shahraz (2013, 2017) and Helen Oyeyemi (2016), being just some representative examples. Even more significantly, the new millennium attests to the forging of new synergies that have favoured the appearance of a comparatively enormous number of short-story anthologies devoted to BAME writers: *Whispers in the Walls: New Black and Asian Voices from Birmingham* (2001), *Kin: New Fictions by Black and Asian Women* (2003), *Walking a Tightrope: New Writing from Asian Britain* (2004), *Story-Wallah: Short Fiction from South Asian Writers* (2004), *Too Asian, not Asian Enough: Fiction from the New Generation* (2011) and *The Things I Would Tell You: British Muslim Women* (2017), amongst many others. This prodigious body of short story writing, whose existence is shaped by changes in the reception of multi-ethnic voices, does not simply prove that, nowadays, the short-story form is being increasingly used to articulate liminality at the intersections of gender and ethnicity. It also shows that multi-authored short-fiction anthologies have become a vehicle of collective expression, allowing writers that belong to specific ethnic groups to explore, protest against and subvert processes of othering and/or hegemonic "outsider" representations.

In order to further illustrate the complex intersections between ethnicity, gender and identity speaker number three and speaker number four will be examining two particular short stories as case studies by Qaisra Shahraz and Roshi Fernando, respectively, which question hegemonic representations from their identitary liminal positions. In this sense, speaker number three will focus on Qaisra Shahraz, one of the main English-writing voices of the Pakistani diaspora, whose fiction attempts to build cultural bridges between the different spheres that configure her and her characters' identity as Pakistani, British, and Muslim women. While her three novels *The Holy Woman* (2001), *Typhoon* (2003) and *Revolt* (2014) focus mostly on the idiosyncrasies of Pakistani rural society and the raising of awareness about Islam, it is in her short fiction where the migrant experience, the concepts of home and belonging, and the cross-cultural conflicts within the immigrant family are most poignantly represented. Her most renowned story, "A Pair of Jeans" (first published in the UK in 1988), and collected, among others, in the volume *And The World Changed: Contemporary Stories by Pakistani Women*, edited by Muneeza Shamsie in 2008, has become a paradigmatic example of the cultural clash between first- and second-generation immigrants, of the threshold between Eastern traditional mores and Westernized customs on which Shahraz's female protagonists find themselves. Once collected in the homonymous volume *A Pair of Jeans and Other Stories* in 2013, this story was brought together with two other texts that delve further into the same issues but offer a different, more sombre perspective. In the stories "The Elopement" and "The Discovery" we can find the description of similar crises in which the *izzat*, or honour, of a whole family is at stake because of the rebellious behaviour of one of the acculturated young daughters; yet the interlocking of their plots ("The Discovery" being a sequel to "The Elopement") brings up some questions that problematize the kinder reading that "A Pair of Jeans" puts forward. It is the aim of this intervention to carry out a revision of the stories by Qaisra Shahraz "A Pair of Jeans," "The Elopement," and "The Discovery," and to establish a dialogue both among these three texts and between them and their later re-editions in the recent collection *The Concubine and the Slave-Catcher* (2017). Considering the different versions of the same story and reading them against each other will offer enriching insights as to how Shahraz, defined by critics as a "faith-based" (Zaidi 2012: 218) or "Islamic" feminist (Siddiqui 2014: 219), depicts the liminal state of her defiant women who, like herself, strike a difficult balance in "leading two lives – one within home and one outside – walking in and out of the two cultures of being British and a Pakistani Muslim" (Siddiqui 2014: 217).

Speaker number four explores Victoria Hislop's women's short fiction anthology *The Story. Love, Loss & The Lives of Women* (2013), which includes Roshi Fernando's "The Turtle" as one of the stories on love. This narrative depicts the experiences of a multi-ethnic family in Oman, during a stay that gradually reveals the intricacies and secrets of the family until the epiphanic conclusion. The story explores the question of identity in a transcultural context mainly through the perspective of the female protagonist, Jenny, who resists her contact with the Omani culture, fearing a return to Islam and to the Eastern world after her immersion into British life: "Jenny does not see the new culture, the new life. She sees a turtle, in a hole, flapping its back flippers to bury its eggs, [...] She sees the lady on the next table, her hijab-ed head nodding this way and that" (Fernando, "Turtle" 269). Herself a Sri Lankan living in Britain, the character of Jenny brings to the fore the theme of belonging, and so "The Turtle" becomes emblematic of the volume in

which it was first published, *Homesick* (2012). This composite novel, containing the successful “The Fluorescent Jacket” (shortlisted for the 2011 The Sunday Times EFG Private Bank Short Story Award), comprises a series of interlinked short stories about a group of Sri Lankan immigrants in Britain, and it addresses the implications of contemporary multi-ethnicity from the generic perspective of the liminal quality of the short story and its advantages of “the freedom, the ellipsis, the depth, the protraction” (Davies n.p.), as Fernando has put it. Roshi Fernando, born in London with Sri Lankan origins, was awarded the 2009 Impress Prize for New Writers, and she has been celebrated as “a powerful new voice of the Asian immigrant experience” (Sanai n.p.). Her short fiction approaches the dimensions of Britishness in the contemporary transcultural context of East-West migration by exploring different aspects of immigrant life, such as children’s formation of their identities, the consequences of religious differences, or “the desire for belonging that legitimate work gives you” (Davies n.p.). This theme of belonging in Fernando’s short fiction will be the focus of the present contribution to the roundtable, which aims at analysing the intersection of gender and ethnicity in the development of the characters’ transcultural identities and in their relationship with Britishness. In order to do so, the contribution will examine “The Turtle” as a case in point, paying special attention to the questions of belonging and alienation, and the confluence of individual, family, and cultural identity, in the light of the portrayal of immigrant experience in the stories collected in *Homesick*.

Finally, the four speakers in this round table will be offering some provisional conclusions pertaining to how intersections among gender, genre, ethnicity and identity here intersperse, while also engaging the audience by fostering a critical debate which would address questions such as the following: How solid or fluid are the borders that mark life in the twenty-first century? How does the fluidity or solidity of such borders intersect in the individual experiences that a story depicts? How do stories respond to the cultural/national differences within the United Kingdom and “the Continent”? How do they address issues of social and economic inequality, migration and the experience of migrant communities? How do gender and ethnicity intersect with such issues? And how are such negotiations expressed with the short story genre’s formal means?

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### **Secrecy and Community in Contemporary Narrative in English**

The main aim of this round table is to discuss the role of the secret in contemporary narrative in English, in particular as regards the articulation of the relation between the individual and community. Our working hypothesis is that the secret may work in three main ways, often in dialectical confrontation. First, as the essence or substance (purity, sacrifice/violence, the sacred, political conspiracy) upon which the exclusive and excluding character of the community is built. Second, secrecy – manifested as silence, interruption, marginality, alterity or death – may emerge as the space and language of illicit social bonds, forbidden identities and peripheral voices in the face of normative and essentialised forms of community and their discursive codification. Finally, we find communities of secrecy that do not respond to traditional and conventional collective forms based upon national identity, social class, ethnicity/race, gender or sexuality. The secret articulates the disembedding from totalitarian communities, such as the patriarchal state, heteronormative relationships, the colonial empire, or the ethnically/racially pure nation, and the emergence of new relationships and spaces of freedom, based on a secret sharing of love, friendship, or other non-homogenising communitarian bonds, perpetually open to the difference of the other.

In order to carry out our analysis, we are following the communitarian thought of Jean-Luc Nancy, Maurice Blanchot and Jacques Derrida, the three of whom have argued against immanent communities, through an ethico-political gesture that puts the emphasis on collective forms characterised by irreducible singularity, secrecy and otherness. We also find inspiration in the work of other critics and theorists such as Matei Calinescu and Frank Kermode, who have examined the relation between secrecy and narrative sequence, in Nicolas Abraham and Maria Torok's concepts of the "crypt" and the "transgenerational phantom" and in Esther Rashkin's psychoanalytic reading of literary secrets in relation to cultural studies and ideological analysis.

In the presentation of the round table, the chair will also establish connections with the research carried out in the framework of previous research projects, the first one focused

on community on 20th century writers, and the second one on community and the individual in British modernist fiction. Individual presentations will focus on the particular writer each researcher is working on, while also pointing to common concerns and strategies in these writers. We expect to engage in a discussion with the audience that will address the concern with secrecy and community to be found in other contemporary writers in English.

## 1

### Secrecy in Jeanette Winterson

Storytelling is an essential concept for the understanding of Jeanette Winterson's narrative. From *Oranges Are Not the Only Fruit* to *The Daylight Gate*, storytelling is made implicit in several of her novels, providing a framework that the writer uses to re-tell historical events, to release controlled information to the reader or to give voice to the marginal characters that populate her writings.

Secrecy is intimately connected with storytelling at several levels. First of all, storytelling, as an act of revealing information, is closely linked with Calinescu's theory of the secret. The management of information that Winterson develops in her novels provokes a sense of ambiguity in several of her characters, such as Alice Nutter in *The Daylight Gate*, or Henri and Villanelle, the two protagonists in *The Passion*. In the case of Nutter, Winterson releases facts about Nutter's story in such a way that the reader will hesitate around the real nature of the woman –is she a witch? Does she really have magical knowledge?–. In the case of Henri and Villanelle, the revealing of secrets will be connected to the reliability of the two characters as narrators of the story. It is not until the plot is well advanced that we know about Henri being confined in an asylum –can we trust an insane narrator?–, and Villanelle's pet phrase, "I'm telling you stories, trust me", will create a sense of distrust towards her testimony. The metaliterary game of information disclosure is also a cornerstone in *The Stone Gods*, where Winterson plays with a very postmodern structure in which self-reference, repetition of events and sense of incompleteness fulfill this science-fictional text.

At the same time, secrecy is many times what glues most of the minimal, elective communities to be found in Winterson's oeuvre. The community of lovers, which is present in several of her tales, is based on the idea of secret love, due to the queer/outsider/forbidden nature of the couple, "a withdrawal from society and even transgression of limits" (Delanty 137). The writer creates those minimal communities that will challenge their immanent communities and their historical contexts, and these communities of lovers are in constant danger of being dissolved if their secret nature is revealed.

In a nutshell, Winterson's novels can be read in terms of secrecy at several levels: that of the metatextual release of information, that bias the reliability of the narrators –and the events narrated–; and that of the communitarian approach, in which secrets shape relationships between characters, creating minimal communities that hold these secrets as the kernel of their status as a transgressive cell within the immanent community.

2

## Secrecy in Alice Munro

Secrets lie at the very core of Alice Munro's stories, where they acquire different degrees of relevance and prominence. This contribution to the round table will focus on one of Alice Munro's short story collections, which already carries the word in its title: *Open Secrets*. The oxymoronic phrase "open secrets" itself is highly representative of what Munro's fiction often does: focusing on aspects of everyday life that are acknowledged but not articulated. Thereby, her stories continuously underscore the patriarchal character of Canadian society and its manifestations in the ordinary lives of women. As Hunter explains, "Munro uses the interrogative short form in order to open up those dimensions of character and experience that ideological appraisal overlooks or misrepresents" (233).

Taking Frank Kermode's work on literature and secrecy as a departing point, it will analyse how secrets interfere with what he calls the 'narrative sequence' in these stories. In addition, it will attempt to render a classification of the different elements that can cause secrets to appear in this work and the consequences they carry with them. For example, secrets can create or break complicity between two characters and with the reader, or between the narrator and the reader. What is unknown may be the origin of a secret that may trigger mistrust, fear or simply reflect naïveté. If a lie is the cause of a secret, deceit will be its most probable consequence. When a secret hides some immoral behaviour it may simply conceal evil. The most disturbing category of secrets, however, arises in the cases in which the reason for the secret is unknown. It will be argued that these instances are the ones that produce Munro's characteristic uncanniness and that best render the ordinary extraordinary, thus calling attention upon itself.

Consequently, these open secrets create new spaces, which allow for the creation of domestic tales of temporary liberation from the everyday. To a certain extent, they may be considered as the realization of that communitarian space Blanchot envisaged at the end of *The Unavowable Community* (1988: 56): the one that is not ascribed to the totalitarian, essentialised and transcendental substance of the working community – *oeuvre* –, nor to the unavowable and ultimately impossible character of the unworked community – *désoeuvrement*.

3

## Secrecy in Zoë Wicomb

This presentation will deal with the South African-Scottish writer Zoë Wicomb, in particular with her novel *Playing in the Light* (2006). Against the background of the new democratic South Africa and the TRC hearings, this novel tells the story of Marion, a well-off white Capetonian, who discovers her parents' past as play-whites. In my approach to this narrative, I would like to focus on how, throughout Marion's process of self-discovery, secrecy emerges in the form of fragmented images and traces that she must decipher in order to access her past and construct a sense of personal and family history.

Marion is depicted as an interpreter of signs and decipherer of secrets. Reality is presented to her in the form of distorted clues, with no stable point of anchorage or origin, but all of which in one way or another connect with her parents' process of immersion into whiteness as a metaphorical immersion into blankness, conceived as the absence of colour, marks and images, and hence of meaning, history and identity. In the face of such blankness, dreams, paintings and photographs work in the novel as signifying materialities whose meaning remains elusive, leading Marion to an experience of loss and absence. At the same time it is only through this encounter with elusive and enigmatic visual traces that Marion may go from blankness to postmemory, that is, that she may at least partly recover the family history that her coloured parents, in their zealously to pass as whites, effectively erased. Secrecy thus emerges as a key dimension in the relation between the individual and the community, in connection with issues such as the intricacies of race construction in apartheid and post-apartheid times and the importance of the narration of memory for personal and national identity formation.

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## **Film and Crisis: Social Change and Representation in Contemporary Cinema**

The purpose of this round table is to present a research project in which all of the speakers are involved and that proposes to explore the impact on US American and British cinema of those changes that have defined western societies in the early 21st century. On one hand we aim to study the consequences of the several 21st century crises for aesthetics and modes of representation, on the other we will map the filmic presence of the social and cultural transformations associated to those crises. Our methodology combines film studies and cultural studies, as we understand that crises experience a continual process of construction produced by complex relations and interrelated forces.

The financial crisis and ensuing Great Recession of 2008 have brought to the surface a discomfort that preceded it and which has revealed what Reinhart Koselleck called an “all-embracing crisis” (2002), a crisis that holds other crises at its core. The economic crisis has been studied as the consequence of an exacerbated neoliberalism but also as essential ingredient of the capitalist system that contributes to its maintenance, and which should thus not be understood as an extraordinary or isolated phenomenon (Cadzyn, 2007). In its turn, the more general sense of crisis has been conceptualized as a fracture of society (Bauman & Bordoni, 2014), most visible in the crisis of the welfare state and the response of such movements as Indignados (Spain), Anti-austerity (Portugal) or Occupy Wall Street (United States). This social dissolution has affected all areas of human life, from the most intimate to the environmental (Beck & Beck-Gernsheim, 2014; Brereton, 2016).

While cultural studies and sociology have already produced analyses of this crisis of the new millennium (Gest, 2016), film studies has yet to provide more approaches to it as an economic, and certainly as a social, phenomenon. A few books and articles have been published on the topic (Boyle & Mrozowski, 2013; Negra & Tasker, 2014; Parejo Giménez y Sánchez-Escalonilla, 2016) but our project aims to explore the field more exhaustively, particularly by paying special attention to the several social crises of today.

The round table will progress through several interventions that will serve as introductions to the main ideas offered for debate: firstly a general introduction to the project, secondly a slightly more theoretical discussion of the concept of crisis and its more recent re-elaborations, thirdly a brief consideration of the cinema that has engaged with the economic crisis, and finally two short introductions to films that illustrate personal and environmental crises.

Possible questions to initiate the debate: Does the term “crisis” mobilize meanings associated to specific narratives today (political, economic, cultural)? To what extent does the use of certain film generic conventions and modes of representation reinforce or subvert the dominant discourses of the Great Recession? How do economic-crisis films engage with other crises in terms of class, gender, sexuality, ethnicity and cultural identity?

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## 1

### Discussing Critical Theories of Crisis for the Study of Films

This contribution to the “Film and Crisis” round-table focuses on the theories that have studied the phenomenon of crisis with the purpose of assessing their usefulness as conceptual frameworks guiding the analysis of contemporary films, or cycles of films, that deal with this phenomenon in its various manifestations. The emergence of the phenomenon of crisis is commonly linked to the breakthrough of modernity in the latter half of the eighteenth century, but in the last few decades this term has gained a new salience, as it has become the ubiquitous qualifier of contemporary historical situations. Omnipresent in contemporary global imaginary, the notion of crisis has in fact been used

to refer to many different crises, to all kinds of social breakdowns that affect our everyday and immediate lives. The term itself has become so overburdened, describing a wide variety of different political, social and cultural phenomena, that has prompted a scholarly interest in untangling its manifold meanings from various disciplines and contexts, resulting in interesting reconceptualizations of the crisis phenomenon.

Most recent 'crises' literature has centred on the financial crisis of 2008 and the crisis of democracy derived from the threats posed by global neoliberalism. This presentation will delineate some of the most pertinent interdisciplinary critical theories of crisis deriving from the field of conceptual history, and the more recent revisions of Reinhart Koselleck's pioneering work on the notion of crisis, and the latest social and political thought produced on both the U.S. and Europe. Koselleck's account of the concept of crisis, its historical development and its resulting ambiguities have been revisited to examine the evolution of the concept in the twenty-first century. These new revisions have centred on the notion of crisis as a historical concept and the problems related to the time frames established to make sense of crises in their different societal and historical contexts. Equal attention has received the political dimension in the notion of crisis as a crucial turning point holding some hope for political change to examine its political possibilities in today's established democracies (Runciman 2016). More central to our critical interests is the use of 'crisis' as a rhetorical device inscribed in specific discourses and imaginations. From various disciplines, scholars have recently interrogated how the term 'crisis' works in certain narrative and discursive forms, mainly asking the central question of "what is at stake with crisis" that can make the blind spot in these narratives visible (Roitman 2016). This scholarly interest in narrations of crises has also focused on the central role of crisis imaginary in contemporary political consciousness as well as on the contradictory emotions attached to it. The affects involved in contemporary manifold crises have been studied by cultural theorists like Laurent Berlant (2011) and Elizabeth R. Anker (2014), who have claimed the coexistence of impasse and melodrama as popular genres of national politics in the U.S.

This presentation will conclude by referring to some films, or cycle of films, that deal, in some way or another, with some of the theoretical aspects on crisis mentioned above. This tentative outline may help identify other cinematic forms that can also contribute to our understanding of contemporary crises and the participation of cinema in their discursive circulation.

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2

## Representing the Global Financial Crisis and the Great Recession in Cinema

One of the most frequent contexts in which the term "crisis" has been used during the last decade has been that of the economy. The fall of Lehman Brothers in September 2008 formally inaugurated the "Global Financial Crisis" that spread across the main financial centres of the supposedly "stable" economies of the Western world. The crash in the financial markets brought about a long period of socio-economic instability labelled as Great Recession. This time of precarity has witnessed an increasing gap between a transnational overclass, whose wealth and power has risen considerably, and a growing precariat whose rights and living conditions have been diminished. Against this background, competing discourses on "crisis" and "recession" have been voiced in the media.

Cinema soon echoed these recessionary discourses through a transnational cycle of films which has attempted to represent the causes and consequences of this economic crisis. Two groups of cinematic productions can be distinguished: Financial Crisis and Great Recession films. The former include those movies that stage the "moment of change" when the crisis hit the global financial centers, mainly Wall Street and the City of London. Apart from a long list of documentaries such as *Inside Job* (Ferguson, 2010), fiction films in this category include corporate dramas such as *The Last Days of Lehman Brothers* (Samuels, 2009), *Le Capital* (Costa-Gavras, 2012), *Margin Call* (Chandor, 2011), or *The Big Short* (McKay, 2015). The second group refers to those films in which the Great Recession plays an important part in the plot and is crucial for the development of the narrative. These type of productions range from US dramas—e.g. *99 Homes* (Bahrani, 2014)—but also other European "Austerity films" which crudely portray the culture of precarity such as, *Yesterday Never Ends* (Ayer no termina nunca, Coixet, 2012), or *I, Daniel Blake* (Loach, 2016). This heterogeneous group also embraces cinematic productions which use other generic conventions like the horror movie *Drag Me to Hell* (Raimi, 2009), comedies such as *Horrible Bosses* (Gordon, 2011), action films, for instance *Assault on Wall Street* (Boll, 2013) and science-fiction films such as *Elysium* (Blomkamp, 2013).

My purpose is to analyse the representation of the economic crisis in these films from an interdisciplinary textual and methodological approach, which combines the sociological, economic, media and film theories of Bauman, Cazdyn, Stiglitz, Meissner, Tasker and Negra, among others. In this round table, I propose to give an overview of the wide variety of films that deal with this topic and explore the ambivalent portrayal of the economic crisis in these films.

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3

## The Representation of Personal Crisis in Geronto Road Movies

This section of this round table presents an illustration of the social ramifications that this general concept of crisis may have. The main aim is to examine the filmic representation of personal crisis, mainly associated with the concept of mobility. During the last two decades the production of films depicting protagonists whose existential crisis takes them to the road has sharply increased. The protagonists' own identity destabilization or condition may have different causes: terminal disease (AIDS in *The Living End*, and *Boys on the Side*, cancer in *Homer & Eddie*, *The Sunchaser*, a mental illness in *Homer & Eddie*, *Mad Love*, *Nebraska*, *The Leisure Seeker*) or even imminent death: *The Straight Story*, *About Schmidt*, *The Bucket List*, *The Way*, *Nebraska*, and *The Leisure Seeker*. Other reasons for personal crisis might be a love child (*Broken Flowers*, *Don't Come Knocking*, and *Transamerica*), sexual identity (*Transamerica*), an addiction (*The Straight Story*), and their subsequent traumas: family estrangement, abandonment, or unknown biological origins.

Existential malaise is especially triggered at key moments in life like middle age and old age. Now that the Baby Boom generation is approaching retirement age, we observe a higher production of "narratives of decline" (Gravagne, 2013), in which aging is a central theme (Chivers, 2013). Thus, this part of our project focuses on the analysis of the filmic representation of personal crises in the specific social and generic context of "geronto road movies". Atypically, their rider is an elderly antihero, which "went against the grain in the road movie genre" (Backman Rogers). The main aim is to analyze how their existential crisis leads these characters to the road and how it affects their personal and family relationships. On the one hand, we find some commercial silver road titles like *The Bucket List*, *The Way*, *Bonneville*, and the recent: *The Leisure Seeker*. On the other, we find Payne's, Wenders's and Jarmusch's road movies, which show that the "greying" of mainstream American cinema is reaching a less commercial type of movie-making. This elderly protagonist is usually characterized by nihilism and passivity (Jarmusch, Payne), by a state of apathetic lethargy (Backman Rogers, 2016) or by "a depreciated form of life (as non-existence), or one of 'diminished expectations' (Suárez 2007:150).

All in all, this part of the project examines geronto road movies from both a theory of crisis and a theory of genre perspectives. Observing Cohan and Hark's and Laderman's conception of road movies, this section analyzes how silver road movies both follow, but at the same time, significantly deviate from generic standards. Thus, film conventions such as the choice of protagonists and of narrative structure are examined from the perspective of age and contrasted with other emblematic titles in the genre. Thus, this part of the project observes a remarkable double generic detour within the road movie

genre, firstly time-wise, with a focus on the past instead of the future and secondly family-wise, with the exaltation but also the revaluation, of a conservative institution from which the average “easy” rider used to escape.

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#### 4

### The Greening of Film Studies: Cinema and The Environmental Crisis

The purpose of this section of the round table is to give an overview of the ways in which the environmental crisis has been tackled in the area of Film Studies. Ecocritical literary studies had been around for a while before ecocriticism made an impact on the study of cinema in the 1990s, approximately. The underlying assumption in ecocritical Film Studies is the idea that the ecological crisis characterising the era of the Anthropocene cannot be surmounted without an important social shift taking place, which entails a move from an anthropocentric to a biocentric outlook on nature. That is to say, we need to look at nature as other than a mere resource and consider ourselves “a part of it” rather than stand “apart from it” (Willoquet-Maricondi, 2010: 3).

Ecocritical Film Studies is versatile and can take many shapes and forms. Thus, ecocinema may be studied from different angles and with different purposes. Areas that are worth mentioning are the direct representation of environmental problems in fictional and documentary films; the more romantically inflected studies of film landscapes; the use of specific cinematic techniques in order to represent natural elements; studies that deal with environmental justice or racism, animal rights and other forms of nature-related exploitation; the cultural and political work of environmental celebrity activists; studies that focus on the industry’s environmental impact in terms of production, distribution and exhibition; the “greenwashing” practices of the film industry, and so on. Examples of each different approach will be briefly touched upon.

Moreover, I will be dealing with labelling, i.e. those possible aspects that turn a film into an example of ecocinema. Critics do not seem to agree on this issue. While some argue that environmental problems should be a central, explicit narrative concern (as in *An Inconvenient Truth* (2006), *Avatar* (2009), *The Lorax* (2012), or *The East* (2013)) others have a broader view and argue that any film may be read ecocritically by focusing not just on what may be found on the narrative surface, but also by reading what lies beneath, i.e. what is silenced or taken for granted in environmental terms. This latter group of films forms, of course, the bulk of cinematic production, which, in essence, means that any film

may be read from an ecological standpoint. Considering this perspective, films as different as *Deliverance* (1972), *Witness* (1985), *The Secret Garden* (1993), *Finding Nemo* (2003), *Sex and the City* (2008), *Captain Phillips* (2013) and *Captain Fantastic* (2016) can and should be analysed within an ecocritical framework.

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### **Violent Empowerment: Women's Agency in Neoliberal Postfeminism**

Neoliberal postfeminism has recruited women as agentive forces in diverse ways. Its associated "postfeminist sensibility" (Gill 2007) has promoted the idea that violent women may be strong, but also sexy. In fact, we could argue that in postfeminist narratives, violence is sexy per se, given that beauty and violence are core sources of Girl Power. This round table discusses the participation of women as agents of violence in the context of globalized neoliberal necropolitics, paying attention to the ambivalent representation of violent women in diverse cultural media, too often relying on prior victimhood to justify her recourse to aggression. Moving from the analysis of postfeminist heroines in Western cultural productions to the literary representation of armed women as military and as militants, we intend to open a debate about the gendering of acts of violence in the 21<sup>st</sup> century.

We will start with a discussion, led by speaker number 1, of the violence exerted by the figure of the avenger heroine, as a postfeminist revision of the more classic patriarchal "final girl", who has been theorized as the victim-hero. This analysis will consider the double representation through text and image of the violent female protagonist in an ongoing comic book series. Our second speaker will expand this discussion by studying the adaptation to the tv screen of Marvel's heroine Jessica Jones as an exemplary case of vigilante justice at the hands of a victim of gender violence. The double status of victim and perpetrator will be contextualized in this case as being part of a larger framework of popular representations of sadistic violence against women and also by women that lean more on the representation of women's vulnerability rather than as agents of social change. Building on the preceding discussions, the third speaker will examine the participation of women in the war on terror and their ambivalent relation to violence. Considering the feminist rhetoric employed to justify armed occupation of Muslim countries immediately after 9/11, this speaker will invite us to reflect upon white women's complicity in the violence perpetrated in the name of women's freedom. Using examples from the worlds of popular culture and literature, the speaker will offer a

critique of postfeminist consumerism as a relevant ideology sustaining militarized globalization and the role of Western women within the armed forces of the 'axis of good'. Following this thread of our discussion, the final intervention will focus the scope of analysis on armed militant women in contemporary Sri Lankan literature in order to examine the high complexity of women's participation in armed conflict in a context of civil war where extreme nationalisms compete to install their antagonistic regimes of truth.

### Open Questions

The increasing representation of violent women has done little to effect material change outside of the field of representation. Women of colour, LGBTQ and women-identified individuals especially (though certainly not exclusively) are at risk for experiencing physical violence. Specifically, violent attacks (including physical, terror attacks like the recent one in Toronto) and online attacks against women who are perceived as threatening patriarchal hierarchies have become increasingly visible through internet technologies. Indeed, the fantasy of punishing the violent woman and the intersection between violence and sex – the violent woman as sexual fantasy, but also as a source of insecurity and fear – is ubiquitous. How, then, can we talk about women's violence in popular culture, how can we represent it, without falling into the trap of hyper-sexualisation as a means of making this violence less threatening? Is there a way to frame the discourse around representations of women's violence that can avoid tropes of sexualisation and/or violence-as-equality? How do popular visual representations of violent heroines (especially those in tv shows and films reaching a global audience) play with our expectations regarding gender violence? Are there alternatives to scripts where the culture of rape could be avoided? And how do race and cultural difference affect our considerations on violence and the right to exert it? To what extent is the empowerment of White Western women sustained by violence against other women? Although in theory it is possible to conceptualize armed women and violence as empowerment, in practice can we frame militancy in general and the terror it generates in particular as liberatory in polarised societies?

To engender this difficult and urgent debate, we would present the following position papers:

#### 1

### **Dying for Revenge: Death, Violence and Graphic Narrative in Kelly Sue DeConnick's *Pretty Deadly***

The trope of the final girl, as critically articulated by Carol J. Clover in "Her Body, Himself: Gender in the Slasher Film" (1987), has undergone a revision in recent years. For Clover, the violent female character was summed up as the victim-hero (4), walking a tenuous line between the one who has violence inflicted on her and the one inflicting the violence on others. Moving away from the young, virginal woman of the slasher film who operates as a psychological stand-in for the (male) teenage viewer, with the emergence of the Girl Power movement in the 1990s and well into the current century, the violence

perpetuated by the final girl is seen more as a sign of her empowerment than of her purity. As such, even the cultural space reserved for final girls has shifted, away from the realm of the B-movie slasher, into much more mainstream spaces.

Women's violence has traditionally been framed in such a way that it is reserved for either those protecting themselves from others or those who are *un*-women (either because they are mentally ill or reject their femininity) (Agra 2012). Yet, with the rise of Girl Power and postfeminist discourse in media and popular culture, violence perpetrated by women (and adolescent girls) is increasingly framed as a means of asserting independence and access to patriarchal forms of domination.

DeConnick's comic book series, *Pretty Deadly* (2014-) offers an alternative view of women's violence than that generally found in comic books and hero(ine) narratives. Rather than a celebratory articulation of violence as power and freedom, in this Western/Fantasy narrative, violence is unequivocally aligned with the mythical figure of Death. As an avenger of Death's domain, the protagonist is fuelled both by the need for revenge and by what Freud identifies as the death drive (2003). Through an analysis that considers both text and image, the interplay between the two that proves fertile ground for interrogations into representations of women and violence, this intervention aims to discuss ways of rearticulating the potential for women's access to physical violence.

## 2

### Netflix's *Jessica Jones*: Gender, Power and Victimization

For the past decades TV shows have exploited the genre of detection in its diverse formats (police-procedural, thriller, detective genre, sleuth-oriented plots, etc.) where these genres stand prominently together with the presentation alternative realities. These texts have gradually introduced female characters whose roles vary from mere companions to leading protagonists in society's fight against crime and violence. Moreover, in recent years, the focus of these visual texts has moved from general detection to specific forms of gender violence in which the institutions presented in the texts have denounced and, sometimes, tried to fight against forms of violence directed exclusively towards women, as it is the case of award-winning TV series *Law and Order: Special Victims Unit*, which premiered in 1999 and has completed nineteen seasons, among others. The popularity of shows depicting violence towards women has been analysed as an endorsement of both rape culture and women's vulnerability as well as an increasing leading female role (Chappell and Young 2017; De Tardo-Bora, 2009; Cuklanz 2007). However, the popularity of leading female characters in these shows seems to go with more sadistic forms of gender violence exerted towards the/other protagonists of some of these cultural appropriation of literary texts, such as Larssen's Millennium trilogy depicts.

This speaker will look closely to leading character Jessica Jones, from Netflix adaptation of Marvel's, and her role as both victim and aggressor. Analysing her relationship with power/lessness as both a female victim of gender violence and a female perpetrator of vigilante justice, the speaker will try to prove how forms of structural and personal

violence are present in a narrative that tries to show the complex relationship between survival and accountability as presented in the series. In fact, it is our contention that this female character's complex and "scarred" nature as both victim and hero shows a growing tendency to revert to a traditional depiction of women as vulnerable subjects incapable of preventing their roles as victims in contemporary society.

### 3

#### **Women's Participation in the Global War on Terror: Feminist Rhetoric and Postfeminist Enactments**

Immediately after the 9/11 2001 attacks in the USA, feminist rhetoric was widely coopted to support an allegedly humanitarian crusade intended to liberate the oppressed Muslim woman, first in Afghanistan, soon later in Iraq, and then globally. The so-called 'war on terror' has created a metanarrative that heavily relies on the figure of the veiled Muslim woman as an oppressed, submissive and silent victim that requires the intervention of Western armed forces. In contrast, white women in the 'axis of good' alliance appear empowered and agentive, in control of their lives and bodies. This reductionist binary will be contested by our third speaker, with recourse to diverse visual and literary texts, in order to invite open debate regarding women's participation in the violence committed in the name of women. This paper will offer an overview of women's participation in this ongoing globalized conflict: as armed combatants (in the national and transnational military forces), interpreters, spies, informants or, simply, acquiescent citizens/consumers.

### 4

#### **Armed Women in the Sri Lankan Post-War Narratives**

The increasing visibility of armed women at the forefront in violent conflicts in the modern world has unsettled conventional beliefs of inferiority, weakness, innocence, and the resultant fragility and victimhood of women. Fictional and non-fictional literary works that were published in the aftermath of Sri Lanka's war (1983-2009) seem to push the boundaries of the discourse on women, violence, and terror. The fourth contribution to this round table analyzes the representation of armed women in the Liberation Tigers of Tamil Eelam (LTTE) organization, with the assumption that the genres of auto/biography offer an alternative archive within which seemingly polarized truths entrenched in nationalist conflicts can be explored in their nuanced complexity and challenge conventional history and narratives. This discussion concentrates around the controversy arisen in feminist scholarship regarding the portrayal of armed women and its numerous implications, as the overall interpretation of female militancy seems heavily polarized: some argue that women's political violence becomes the uncomfortable black hole wherein women's agency, because violent, becomes a male patriarchal project, and therefore female militants become pawns and victims in the discourse of nationalist patriarchy; and others interpret female militancy as empowerment, with clear nationalist aspirations and articulated motives for their ethnic struggles. The primary texts selected for analysis stand alongside history, testimony, and national spectacles as texts through

which national collectivity is experienced and the past is memorialized. Auto/biography expands the boundaries of discourse by intervening with the voice of the individual narrating personal truths (life stories from a fictional point of view) that may unsettle the dominant narratives. In doing so, the discussion of these post-war texts intends to assess how literary portrayals of female militants vis-à-vis violence, empowerment, and victimhood challenge mainstream history, scholarship, hegemonic narratives of war, and social conventions and, in doing so, contribute to expand the boundaries of our understanding of women and violence in times of violent conflict.

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## **Representations of Children in the Short Stories of Saul Bellow, Joanna Russ And Ha Jin: Trauma, Fragmented Identities and Memories**

There is not a single definition of what a child is. Official institutions and governments do not agree to the skills and age a child has to be, so as to be considered a child. That is a fact that may affect the conception of children literature or multicultural literature, for example. However, how children are considered in short stories written by authors that we might think of multicultural origin? The concept of childhood and the way childhood is defined and dealt with in the shorts stories of Ha Jin (1956), Joanna Russ (1937-2011) or Saul Bellow (1915-2005) may represent that variety of perspectives in a range that goes from the conception of childhood as memory, as part of ourselves but lived in the past, never in the present as in the case of Saul Bellow to Joanna Russ's vision where fantasy and science fiction is another way to show a female identity of children with feminist touches. And even the generational and socio-political conflict in the children created by Ha Jin. The point of this round table is to analyse the way memory and identity are represented in American short story writers in the last fifty years, and the different cultural perspectives of understanding children and childhood in literature.

The first writer to be analysed is Saul Bellow.

In Bellow, it is our aim to find childhood elements and how it is treated in his short stories. We will try to search for the presence of real children characters as participants of stories in a relevant role in a present time; children ready to live and suffer. It is our purpose to try to find the existence of that childhood. In order to do that, we will focus on those Bellow's stories that are "short, almost classical tales, which often recount the events of a single day" (Wood in Bellow 2001: xvi); concentrating in "By the St. Lawrence" (1995) as representative of those few children images appearing in Bellow's tales, leaving outstanding large narratives such as "A Silver Dish" for future research. Childhood is not the most studied element in the works on Bellow, and childhood in short stories seem to rank even lower. However, for us it is a meaningful subject.

In late stories such as “By the St. Lawrence”, childhood appears in the narrative, but childhood is remembered, and it is not present. A child is because adults are. Martin Corner’s “The Patriarchal blessing: Saul Bellow’s Narratives of Childhood” wonders about “the places Bellow’s stories and episodes of childhood have in his fiction” (2000:16). These episodes feature children who are not the main characters at the time of the narrative action but, in a sense, prisoners of a thought or a flashback. Children will not be geographically or temporarily the center of the narrative as they do, for example, in Lewis Carroll’s *Alice’s Adventures in Wonderland*; the stories are not going to open their lines by talking about children (if we except “Zetland”). Children in Bellow’s short stories are not thrown into the plot and are not given any responsibility or any task to resolve. If any, it should have been solved in the time past. Children in Bellow’s, in short, are “adults-who-once-were-children”. Children are inherent to the same fact of living, as the starting point as just a mere root to explain the present.

It is as if Bellow’s children (always by memory, always based on past identities) can never find their own individual and independent story. The reason might have been given by Corner when he admits that “This is why his fiction begins from discourse, not from event” (16) and I would add that they are memories instead of present realities or models. Identity and memory brought to the short stories by Bellow using his own childhood as the main source. The scars of childhood are relevant in order to help reconstruct the essence of the character. The core is the place. Identity and memory break the story by introducing the place where the man, a child then, was born. If for Dickens was important the fact that *Oliver Twist* was born in a workhouse in Victorian England, for Bellow it is relevant to note the city or the village where the boy/man was born. The birthplace is permanently present and follows the same scheme; it is a mark, a kind of stain or even a kind of tara that defines and identifies every human being, but specially, Bellow’s characters. That is the reason why they are going to be taken to be born in Lachine or to live in Chicago, taking us to autobiographical atmospheres. It is our aim to localize and analyze those episodes of childhood in Bellow’s “By the St. Lawrence” (1995), where we are taken to Lachine (Bellow’s birthplace). “By the St. Lawrence” “revisits the close world of childhood in Canadian Jewish immigrant family” (Corner 2000:21) and “Rexler (the main character) is the young boy at the center of it” (21). Indeed, he is. His early years, as it happens with the rest of Bellow’s childhood characters, have to do with recollections, not with actions experienced by children at the real moment of the writing of the story. But memory and identity will bring peace or will provide suffering to the life of the individual and the community?

In Joanna Russ’s short stories, her feminist position is intermingled with her Jewish identity, concerning childhood. On one hand, on a strikingly radical fashion, she surpasses any societal limits and creates a theory ‘to rescue the female girl’ (Russ 1995) from the patriarchal frames, an extended issue of great concern along 1970s, during the *Second Wave of Feminism*. As Katleen Spencer (1990) points out, “rescuing”, in this type of stories, does not imply “removing the child physically from an oppressive situation but rather removing the restrictions of patriarchal culture on the possibilities of her life” (167). The female child should be safe from family and societal constraints, as Lindow (2009) states, they had better free from the social strain exercised on girls’ education, because it forced them to become faked girls and “female impersonators”.

On the other hand, as a third-generation Jewish writer and science fiction author, Russ shows her identity writing about the family, tradition and childhood, expressing discontent and unhappiness, and portraying her own experience as a child, concerning both the relationship with her parents and her sexual condition. As she defines herself, “In terms of my youth, I owed much of my sense of alienation and unhappiness to being a baby lesbian” (McCaffery 1990: 198).

The absence of boys and the unique appearance of girls in her stories is a significant aspect accompanied by the lack of affective maternal treatment that these girls receive in them. In Russ's fantasy story *Kittatiny: A Tale of Magic* (1972) the protagonist is an eight-year-old girl who escapes from her family, as it is the case of Irene Waskiewicz, the protagonist of *The Two of Them* (1978). Irene is appealed by an adult man and runs after him leaving her family to start a new life as an independent free woman far from the family limits. Likewise, in the science fiction short story, “The Second Inquisition” (1970), Russ presents an adolescent who is sexually attracted by an adult woman coming from another distant future world to rescue the girl.

In the short story “The Little Dirty Girl” (1989), however, Russ introduces an apparently neglected girl looking for a motherly figure. The adult protagonist is a University professor who fortuitously encounters the abandoned girl at a grocery shop and takes her home. She behaves as a mother wanting to feed and look after the dirty girl. From time to time, the girl vanishes and reappears. But the girl never turns up again: “My last memory of the Little Dirty Girl into one side of my bed (in my pajamas, which had to be rolled and pinned even to stay on her) and then climbing into the other side myself. The bed was wider than usual, I suppose. She said sleepily, “Can I stay?” and I (also sleepily) “Forever” (Russ 1989: 17).

Not only does the narrator and the protagonist tell the story, but also the author, who uses a fragmented identity to speak in first person as Joanna. Such a fragmented identity is made up of a difficult trinomial group. It is Joanna author the child who claims care; a fictional mother meeting the girls' needs; and a fictional mother showing regret. This intricate network demonstrates Russ's own experiences that she tells in her own personal letters to her parents. These testimonies show Joanna's rancor feeling towards her mother, and the strained relationship she maintained with her during childhood and adolescence. In addition, the love shown by the faked mother towards the ‘ghostly girl’ in “The Little Dirty Girl” is contradicted by the author's lack of appeal to children. In the letter that Joanna sent to her friend Marilyn Hacker, she confesses: “I don't like children—which is a fact I have been trying to disguise or evade for years...I find all children intensively cute and pretty and appealing for about twenty minutes... but they exhaust me very, very quickly and I have almost zilch patience with them”<sup>16</sup> She is claiming the childhood she could not live, and a caring conspiratorial daughter-mother relationship.

Finally, the third childhood perspective of this discussion concentrates on the stories of Ha Jin.

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<sup>16</sup> Letter from Joanna Russ to Marilyn Hacker, 20 October, 1977: 3.

Ha Jin's first volumens of short stories draw on events the author witnessed during his childhood. His childhood coincided with the launch of the Cultural Revolution in 1966, a period during which the Mao Zedong urged "to denounce representatives of the bourgeoisie who were out to" deceive and benumb the working people to consolidate their reactionary state power" (Dikötter 2016: ix). The Cultural Revolution, which lasted until 1976, aimed to preserve the "true" communist ideology and purge the party of Mao's rivals, who were accused of 'revisionists.' During this decade, an army of Red Guards was called for the destruction of the "Four Olds", namely, old customs, ideas, habits and culture. This movement spun out of control and spread nationwide. Apart from the general destruction of the Chinese culture and historical patrimony, this great disorder created and instilled by Mao also gave rise to persecution, torture and killing of innocent people families who saw the suicide as the final option "of many who had suffered intolerable physical and mental abuse" (MacFarquhar and Schoenhals 2006:124). A direct consequence of this ideological rearmament was the closing-down of secondary schools and universities, the purge of school teachers and the re-education of children in the ideals of the New China.

"For almost eight years our schooling was limited to copying chairman Mao's quotations and slogans", affirmed Ha Jin. "We learned revolutionary songs and even dances. We didn't learn about anything else" (Abramian 1992:121). Born in China in 1956, Ha Jin left his country to pursue doctorate studies in the U.S. His decision to return to China after the end of his studies was abruptly changed by the incident at Tiananmen Square in June 1989. As a political refugee in the U.S., Ha Jin turned to writing poetry and fiction. His earliest short stories are sprinkled with autobiographical references drawn from his childhood years during Mao's Cultural Revolution. Some characters in his stories are innocent children who had their childhood shattered by the violence perpetrated by soldiers and local authorities.

This presentation will look at stories published in *Under the Red Flag* (1999), a volume featuring narratives set in rural China. Thus, "In Broad Daylight", White Cat, the teenage narrator and leader of gang of young scoundrels, relates how Mu Ying, the village prostitute, is captured by young soldiers adept to Mao's Culture Revolution in an attempt to publicly expose her shameful sin to all villagers. Deeply influenced by the anti-capitalist and anti-bourgeois discourse of soldiers and authorities, White Cat and his gang members join the mob to harass Mu Ying while she is parading the streets of the village. In another story, "A Decade", the narrator, a young girl who has become a writer, visits Dismount Fort, the imaginary village of many of Ha Jin's stories and recalls in a flashback an incident happened a decade before, when she was a student in the fourth grade. With her classmates, the narrator denounced Wenli, a young teacher, for alleged counter-revolutionary and subversive practices. Just like many other school teachers, Wenli ended up being banished to the countryside. As Ha Jin has repeatedly affirmed in interviews, he eyewitnessed many of these incidents that were eventually incorporated into his fiction. Just like those young teenagers in Ha Jin's stories, the children of the Culture Revolution were exploited by the Maoist regime and dispossessed of their childhood and education.

As a final reflection, we should say that childhood is an essential part of our lives and, by extension, a central part of the characters and the stories. The way children and

childhood are represented and perceived define the identity and the perception of life by the authors involved. For us, the influence of childhood in the short stories of the last fifty years is evident, but what kind of childhood is told: a happy one or a dramatic one. What characters will triumph, those reflecting reality of those children flying in a fantasy? Or, finally would it not be necessary to discuss if children imagined in fantasy may be the best reivindicative tool?

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## The Spectre of Defeat

From Hastings to Antietam, from the beaches of Gallipoli to the Vietnam jungle, the shadow of defeat has been cast over soldiers and civilians alike. The guiding principle of this roundtable stems from the commonplace belief that the victors write history. They certainly write one history, but not the only one: the defeated write their own—equally if not more eloquent—version of events. Furthermore, even in moments of exultation, when victory seems inevitable, doubts (the spectre of defeat) arise. Our aim is to explore how defeat has been perceived and remembered by individuals and societies in US and UK fiction published from the late-nineteenth century onwards, including works from very recent years. The dimension specifically governing the roundtable is that defeat as a cultural phenomenon, and its character in the context of war is informed by various kinds of imaginings and memories: some private, some familial, some social, some ethnic, some gendered, some national. The experience of defeat is suffered simultaneously at the personal, social and national levels and triggers moments of crisis and transformation that are much more significant and long lasting than those elicited by victory. The instances of defeat that will be explored here have been selected from a forthcoming collection of essays entitled “The Spectre of Defeat,” which has been pursued in the context of a research project (“Rewriting war: The Paradigms of Contemporary War Fiction in English”) awarded financial support of the Spanish Ministry of Education.

We suggest that, firstly, the perception and memory of defeat provide an effective prism through which to scrutinise historical developments and, secondly, that literature is the most appropriate medium for the negotiation and imagining of defeat, particularly when history is approached “from below,” challenging the authoritative voices in the narration

of events and bringing “the losers” into the centre of the story. In discussing some literary representations of defeat, our aim is not to destabilize the authenticity of documentary writing. Rather, we argue that any account of defeat is not only a site of struggle over meaning—the meaning that originates in a particular historical event—but also it is the arena in which meaning itself becomes multifaceted, complex and even obscure. Vague language and the complexity of the individual testimony render the literary representations of defeat more problematic the closer we look. That is not a reason to look away, however, but instead, to look closer and with extreme caution, bearing in mind the need to avoid either the anxiety involved in the representation of conflict or the comforting reassurance of relying on “grand (war) narratives.” Woven through these different representations of defeat are ideas and action patterns in response to it that sometimes echo one another and thus disclose further insights altogether.

Scholars such as Carl von Clausewitz (*On War*), Wolfgang Schivelbusch (*The Culture of Defeat: On National Trauma, Mourning and Recovery*, 2003) and Michael Howard (*The Invention of Peace: Reflections on War and International Order*, 2001) have produced seminal work. These works have altered our understanding of defeat. By analysing a series of defeats from the standpoint of political, military and cultural history, they have redefined defeat as an occurrence which has shifted radically the boundaries between war and peace and demolished the distinction between civilian and military realms. Moreover, they have also traced the supporting ideas that shaped the memory of those defeats. Our discussion is a contribution towards developing these ideas. In doing so, our analysis rests on the exploration of the way in which defeat has been perceived and remembered, whether individually or collectively, by fiction. The literary texts analysed here help to mark out the distinctive contribution that literature have made, by establishing representational spaces for approaching and reconsidering defeat and by exploring ideas and issues that remain unaddressed by other disciplines. Fiction gains power through its aesthetic qualities, providing a particular account of defeat, one that grants access to the experience of the defeated, without claiming it to be true or misleading readers into believing in an arbitrary historical truth.

Defeat will be approached from three different perspectives: the experience of defeat, the memory of defeat and the post-memory of defeat. We have selected these three specific ambits as they form a comprehensive and often inter-relating network around and about which we contend that the tension between defeat and its perception is intrinsically constructed. From a theoretical perspective, these three approaches lend themselves readily and with relevance to the instances of defeat that will be discussed here, as they allow for the approach of several issues, topics and themes that are central to our understanding of the literary representation of defeat. First, “The Experience of Defeat” will explore defeat in its psychological and cultural complexity and in its various manifestations: collective trauma, bitter soul-searching, or popular condemnation and criticism. Second, “The Memory of Defeat” will explore the question of remembering defeat, how it has been perceived, analysed and commemorated, by reconsidering and reshaping the “established” narratives written by the great actors (and their associated ideas and values). Finally, “The Post-Memory of Defeat” addresses defeat transformation, reconciliation, post-traumatic testimonies and the representation of defeat in the aftermath of war. This arrangement will allow for a clearly defined theoretical framework

that can be applied transversally to US and UK fiction, and to other narratives in English. The grounding of our discussion in these three perspectives aims at redressing the imbalance of history's being written by the victors and at focusing on the other, more-shaded side of history, that is to say, on the pathos of those who apparently fail, without disregarding the ethical issues involved in the analysis of defeat and the experiential, memorial and post-memorial condition of the works under scrutiny.

Our ultimate aim is not to answer a question but to set out a series of suggestions which have a common thread: the significance of defeat as the core subtext of the literary representation of conflict. We hope that this roundtable provokes not just thoughts but meaningful discussion, as this is ultimately the aim of this exchange of ideas: in short, we are striving to make a round rather than a square table.

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## 1

### A Defeated Joy: Homecoming in Robert Graves's *Goodbye to All That*

This presentation examines Robert Graves's postwar memoir, *Goodbye to All That*, from the perspective of the literature of defeat. Written in 1929, the autobiographical account of the Great War revisits a conflict that ended in national victory. However, in essence, it constitutes an attempt to establish what glory and success means to those who, like the protagonist, came home to an alienating world. Originally conceived as a novel, the author decided to "re-translate it into history", highlighting, in the process, the intergenerational split that marked the transition to peace. As a "bitter leave-taking of England", the book is about loss of innocence, memory and disillusion. But it is also a reflection on the real possibilities of bidding farewell to one's traumatic past and the desperate hope that such an act becomes a form of liberation. The presentation focuses on the vivid depiction of life in the trenches on the Western Front and the return home of the combatants in order to explore the relationship between personal and social memory in contexts where these are felt to be totally at variance. More specifically, it seeks to stimulate discussion of the role that "homecoming" plays in accounts of armed conflict and in the expectations of, and about, the protagonists of victory. Building on Jonathan Shay's pioneering study *Odysseus in America: Combat Trauma and the Trials of Homecoming* (2003), this reading of Graves's memoir invites the audience to reconsider conventional categories of "the defeated" by posing the question of what heroism may mean to combatants who have lost all trust in their communities. An attempt will also be

made to debate the extent to which one of the main reasons for the war document's huge influence has to do with Graves's disturbing recognition that, in the modern world, true heroism can only exist where defeat has been experienced and fully acknowledged.

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2

### The Spectre of Defeat in Evelyn Waugh's *Put Out More Flags*

Evelyn Waugh was one of the first writers to deal with the Second World War in his fiction. In addition to his foreboding of a future conflict as early as 1928 (*Decline and Fall*) or his prediction of "the biggest battlefield in the history of the world" (*Vile Bodies*, 1930), in 1941 he wrote one of his most brilliant but also neglected novels, *Put Out More Flags*, in which he developed how the war altered the lives of a cast of characters already familiar to his readers. The context of its composition evidences Waugh's spectre of defeat. He was then a Royal Marine officer who had joined the newly-formed Commandos and had just witnessed the allied retreat from Crete, one of the bitterest defeats in World War II. He regarded this experience as "a military disgrace" that foretold that Britain, then fighting alone at the darkest hour, "had not the slightest hope of defeating the Germans" (Sykes: 215).

The narrative span in *Put Out More Flags* takes just one year, from the autumn of 1939 to the summer of 1940, a period known as "the Phoney War" or "the Bore War" when a delay in the military operations seemed to underplay the gravity of the German threat. The novel is an interesting exercise in which Waugh apparently displays an amusing chronicle of the outbreak of tragedy while he is overwhelmed by an acute sense of the spectre of defeat. I will, therefore, outline some strategies used to balance fiction and documentary narrative, will discuss how this novel offers a fictional transposition of a recent experience of defeat and the degree to which it could be considered a "story from below", and how representational anxiety points to the notion of "authenticity" (McLoughlin: 1219).

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3

### Who Are the Defeated, Exactly?

By most measures of victory and defeat, the British in the 1950s clearly belong in the first camp. Certainly, loss of Empire was a painful experience for many, as were the economic consequences of war on people's everyday lives. Yet the British were unoccupied and free, and Britain still played a significant role—if now more secondary—in the post-war hegemony.

If we accept the idea that the zeitgeist of the day can be detected, however indirectly, through the literature produced and read at the time, then this understanding of a victorious nation enjoying a new-found prosperity and confidence may be brought into question; at the very least, it is challenged.

In this respect, I would like to briefly consider the works of John Wyndham (1903-1969), a British science-fiction writer, and to extend this enquiry to his basic readership.

Critical acclaim for Wyndham has fallen radically due, in part, to a misconception that he wrote “cosy catastrophes” (Brian Aldiss), adapted to a conservative middle-class readership. It also corresponds to this very readership, whose literary tastes are often deemed irrelevant to ‘faculty enquiry’. It is worth recalling that Dominic Head's *Modern British Fiction 1950-2000* (2002) contains not a single reference to Wyndham, a spectacular omission.

I will argue, however, that Wyndham's major works can be read as an important and emphatic rebuttal of the view that the British public had—in Macmillan's notorious phrase of July 1957—“never had it so good”. Far from a society reaping the fruits of victory after a long and painful conflict, Wyndham's apocalyptic fiction points (I believe) to a collective pessimism about the future, one that amply foreshadows the tensions and fears of the Cold War, and which appears to question or even undermine the shared social benefits of victory.

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## John Hersey's Hiroshima: Defeat and Post-Defeat According to the Winner

The article ‘Hiroshima’ by John Hersey (August 31 1946, *The New Yorker*) made American readers finally aware of the cruelties inflicted by the atomic bombing of Japan, roughly one year after the events. Hersey and his editor William Shawn focused on the survivors, believing that their stories were fundamental to build a new public discourse in the USA. Hersey interviewed six Hiroshima victims in 1946 (and again in 1985, for an additional chapter). His report, soon published as a book, was actually written against the injunctions of the US military force of occupation in Japan, headed by General McArthur, and it was, in many senses, an immense step forward. In particular, it changed the image

of the Japanese, seen until then as the main representatives of the militaristic Yellow Peril, to present them instead as survivors that deserved American sympathy and compassion.

I wish to consider, however, some problems connected with Hiroshima. This is quite a peculiar text because neither in the 1946 original text nor in the 1985 chapter is the experience of defeat or post-defeat in war the centre of discussion. Despite scattered allusions to the hatred which some victims felt toward the American enemy, the perpetrators of this horrific attack remain incongruously elusive. A reader unacquainted with the US racist politics behind the use of atomic weaponry in Japan might totally misread the context of Hersey's book. The bomb is even presented as a sort of strange disaster, and not, directly, as an (unnecessary) act of war. Thus, although Hersey's task as transmitter of the human suffering in Hiroshima has always been praised, it is perhaps necessary to question his privilege as an American journalist to build a specific image of the horrors that America unleashed in an already defeated Japan. Hiroshima was written in a critical, anti-military spirit but it can also be read as a sign of a profound moral American duplicity, and this is what I propose that we debate.

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#### 5

### Memory and Reconciliation in Adichie's *Half of a Yellow Sun*

Some post memory writers recreate the conflicts in which their siblings took part of. Without living the struggle directly, the familiar trauma appears in their writings and voices. I will focus my attention on Chimamanda Adichie (1972- ) who will approach Nigeria-Biafra war from the perspective of three fictional characters, the protagonists of her novel *Half of a Yellow Sun* (2006). Her account reveals a portrait of memory with a multiple viewpoint as she has already supported by the necessity of avoiding single stories (Adichie, 2008). Thus, her novel depicts the conditions and the situation of Nigeria before and during the war to make the reader conscious of the complexity of the conflict. She

delves into the life of the Nigerians for a decade, splitting the events in three separated parts (The Early Sixties, the Late Sixties, and the Early Sixties). Basically, Adichie narrates a story of memory and reconciliation with her own past. Although she deepens into the past of her native country, she reconstructs the trauma of her grandparents and people. Thus, she becomes the voice of the wretched, those who could not survive or speak out.

Traumatically faced with reality, the protagonists of the story carry out different perspectives which are supportive approaches within themselves. Caught up in the middle of the conflict, the characters become direct witnesses of the defeat, but they are also part of the reconciliation represented by a new generation of Nigerian citizens. Adichie loyally addresses to the old generation of her grandparents. Not surprisingly, the book is dedicated to them: "My grandfathers ... did not survive the war; / My grandmothers ... both, did. This book is dedicated to their memories." She also makes a sign to vindicate the role played by the first generation of Nigerian writers, who suffered the traumatic experience of the war. Hence Literature and History come across in the same text.

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## **Genders, Mobilities, and Interdependencies: The Aims and Theoretical Background of Bodies in Transit**

The aim of this round table is to present an overview of the aims, research topics and theoretical framework of the new project “Bodies in Transit 2: Genders, Mobilities, and Interdependencies”. This project has connections with the previous one, “Bodies in Transit: from Conflict to Healing” in its focus on embodiment, and on how bodies are historically transformed through social relations and their technologies from feminist, queer, and posthuman theoretical approaches, but departs from it by shifting the focus from violence and healing to the body and its metamorphoses within a wider network of human and non-human actions. Rather than approaching the topic in discontinuous units, ie. one isolated example of conflict (with ensuing trauma and healing process if any) in its contemporary literary rendering, we aim to look at bodies as immersed in ever-widening circles of relations and interdependences with other natural and/or social formations. This general topic comprises four specific concepts that will be addressed in four work packages:

### 1. Embodiments.

This work cluster will look into embodiments, attempting to trace the multiple representations of lived experience and (dis)embodied perception and knowledge, with special emphasis on gender fluidity and gender transformations as well as their social construction, thinking of the body not as a given (being) but as immersed in continuous processes (becoming).

Two general research questions will be:

- How do we think about the gendered body in contemporary literatures in English? Which parts/processes of embodied experience are given attention and why?

- What social perceptions of embodiment find their way into literary representations and which ones are left out? Why?

## 2. Mobilities.

This work cluster will consider the impact of voluntary or forced mobilities on gendered bodies. This may involve: one or multiple mobilities, multidirectional or unidirectional mobilities, and one or more generations of people, goods, information, and affects. Two general research questions will be:

- What causes the original (or multiple) mobility? Are mobilities framed positively, as enabling fruitful exchanges and better lives or, on the contrary, are they seen as the cause of conflict and social unrest?
- How does the literary analysis of mobilities help us understand them in inclusive, productive terms?

## 3. Interdependencies.

Embodied experience reaches out to other beings, human or non-human. Everything we do impacts on others, for good or evil. As individuals or as members of social groupings (family, nation, party, etc.) our lives are closely knitted together. This work cluster will reflect on literary renderings of what brings us together or sets us apart. Two general research questions will be:

- How do creative and critical texts rethink the field of human/non-human relations within or without those groups?
- What lessons can we draw from them so as to bring social healing and general wellbeing? What obstacles are hinted at?

## 4. Accountability.

This work cluster will examine issues of social justice, particularly in how physical or psychological violence against gendered bodies may generate either an individual or a collective demand for the redress of harm caused or unfair situations. Two general research questions will be:

- In literary renderings of individual or collective wrongdoing, who is held accountable? Why?

What forms of social justice does this accountability generate? Which kinds of compensation are available to the victim?

Taking as a starting point the idea that in our contemporary societies, biosciences and informatics have eroded the boundaries of humanity by proposing posthuman bodies that require a remaking of the traditional concepts that have defined us, I will deal with the representation of the posthuman and its ethical overtones in filmed science fiction. The posthuman, when represented on screen, poses current ethical debates, reflecting on the historical context and the attitudes toward controversial topics such as gene mutation, cloning, transgenderism, hybridity, biological enhancement and so on. This approach to the cinematic posthuman has much to contribute to the ongoing debates over these issues and, therefore, to the overall society. The possibility of having a posthuman subjectivity is suggested in some contemporary films, opening then, a space for reflection and deconstruction of certain humanist values in the search for alternative modes of living.

Specifically, I will attempt to analyze the willingness (or lack of it) to accept responsibility or to account for the consequences carried out by posthuman bodies that transcend our (so far) known limits. For this purpose, I will look at manipulated/created bodies (ie, clones, A.I.s, genetically-modified organisms, robots, etc.) as they are depicted in contemporary popular cinema, with a focus on the ethics and moral implications of body transcendence in an attempt to answer the following research questions: Who is responsible for the (sometimes destructive, “immoral”, or sinful) behavior of these manipulated bodies? Which are the moral and ethical implications of such actions? Do these created entities have responsibilities over “our” world? What are the consequences when societies are more concerned about *what* can we transcend than about *how, why* and *at what costs*?

As a theoretical framework, this analysis of the cinematic posthuman relies on critical posthumanism, specifically on material or embodied posthumanism, as it is advocated by feminist critical thinkers Rosi Braidotti, Katherine N. Hayles, or Sherryl Vint, among others. Apart from this broad critical-ethical framework, other approaches to posthumanism and related areas of enquiry will be also taken into account in order to understand the intricacies of the posthuman body as depicted on screen. One should take into account the nature of commercial cinema. The very idea that popular science fiction films reflect contemporary concerns limits, in a way, the possibilities of the genderless and inclusive kind of posthumanism advocated by materialist feminist and other critical thinkers. In this sense, the position adopted here is that science fiction films allow us to see things differently and to think of new and more productive possibilities for our bodies and worlds. It further encourages for ethical responses and accountabilities.

Proposed corpus (films):

*Ghost in the Shell* (Dir. Rupert Sanders, 2017)

*Alien Covenant* (Dir. Ridley Scott, 2017)

*Ex-Machina* (Dir. Alex Garland, 2015)

*Transcendence* (Dir. Wally Pfister, 2014)

*Prometheus* (Dir. Ridley Scott, 2012)

*Never Let Me Go* (Dir. Mark Romanek, 2010)

*The Island* (Dir. Michael Bay, 2005)

2

## **Bodies in Transit: Children's Embodied Experience in Contemporary Irish Narrative**

In contemporary Irish narrative, we may find lots of examples of novels, short stories and biographies whose authors depict parents who alienate their children's bodies and minds by physically or psychologically imprisoning them, by forcing them to work at an early stage in their lives, by sexually abusing them, or by expecting them to accept responsibilities which do not correspond to their age. Focal attention will be given to gender/age intersectionality to discover a) the different types of abusive conditions in which children find themselves due to unquestioned cultural assumptions of obedience and submissiveness, b) the devastating effects these abusive conditions have on young boys and girls who perceive themselves as representing the devalued otherness, and c) the strategies of resilience they develop to overcome the traumatic situations they experience.

The works I will refer to are two novels: *The Elysium Testament* (1999) by Mary O'Donnell and *Room* (2007) by Emma Donoghue; and two collections of short stories: *Different Kinds of Love* (1987) by Lela Bardwell and *Walk the Blue Fields* by Claire Keegan.

From a theoretical point of view, Julia Kristeva's concept of "the abject", Judith Butler's notion of gender as a "construct", Michel Foucault's definition of "docile body", Luce Irigaray's view of "sexual difference", and Boris Cyrulnik's theory on trauma and resilience will be seen consistently applied to shed light upon the objects of my investigation, the above mentioned pieces of narrative.

3

## **Bodies in Transit: Violence and Social Justice in Benjamin Black's Quirke Series**

My contribution to the round table will be focussed on how the intersection of violence and accountability is represented in the crime fiction of Benjamin Black. With this pen name, the acclaimed Irish writer John Banville has published seven crime novels set in 1950s Dublin and featuring Quirke, a middle aged pathologist with a troubled past, an addiction to drinking and a privileged but strangled relationship with the agents of power in that period. Taken together, the series expose the submerged operations of a society where gendered bodies, or corpses, become the victimised archives of the corrupted artefacts of hegemonic control. Thus, the novels tackle most of the crimes that stemmed from the strict religious repression prevalent in mid-twentieth century Ireland, like illegal adoption, sexual exploitation, drug dealing, incest, paedophilia or clerical abuse. Their impact rests not only on the narrative articulation of atrocities that had been absent from public discourse for a long time, but also on raising awareness about the ongoing effects of such ethos of dominance upon the Irish collective psyche, as accountability has not been sufficiently purged in the present. Not surprisingly, the publication of Black's Quirke novels runs parallel with the wave of academic studies, survivor memoirs and artistic

productions that made public some of the hidden intricacies of that era in the island, demanding at the same time justice and redress for the victims.

My analysis will concentrate on the various forms of systemic violence in Ireland portrayed in the novels and how they suggest that the effects of this particular zeitgeist, where bloodshed, corporeal brutality and corruption abounded, can only recede when the impunity of the ruling class is eradicated. Thus, I contend that even when truth-seeking and alternative forms of social justice are attempted, as codified in this type of narratives, redress for such kind of violent acts is hard to attain. To that aim, the state apparatuses and the wider social community must be held accountable for their complicity in such rule of silence and wrongdoing, while also standing up for action in favour of the victims.

My approach to Black's novels will be informed, on the one hand, by the notion of "regimes of violence" prevalent in the works of philosophers like Slavoj Žižek, Pierre Bourdieu, Judith Butler, Giorgio Agamben and Willem Shinkel. On the other hand, their categorisations of the different forms of violence that permeate contemporary culture and social sciences will be considered in relation to the particularities of the crime fiction genre, in which the concepts of structural and civil responsibility after acts of violence, as described by John Scaggs, Christiana Gregoriou or Elizabeth Manion, acquire a significant dimension.

The following novels will be explored:

- Black, Benjamin. 2006. *Christine Falls*. London: Picador.
- . 2007. *The Silver Swan*. London: Picador.
- . 2010. *Elegy for April*. London: Picador.
- . 2011. *A Death in Summer*. London: Mantle.
- . 2012. *Vengeance*. London: Mantle.
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- . 2015. *Even the Dead*. London: Penguin.

## 4

### **Bodies in Transit: Migration, Sexuality, Precarity and Hybridity**

Transnational migration and its problems have the body in transit at the centre, connecting issues of global flow of people and capital. Concerns about sexuality and hybridity play a very important part in the current debate about precarity and vulnerability that proliferates in the academia. Human dignity and well-being should guide the work of private and public institutions in today's increasingly fractured world with a lot of trans-national challenges. As a consequence, people identified as "the other" because of sexual and racial differences should be given social recognition and access to justice together with dignity and agency. In this context, gender and the body in transit have a central position in the contemporary scenario as well as in literature and other cultural forms. Theories of affection and healing become essential to write back to empire and colonialism.

Following Hardt and Negri's concept of empire together with the notion of Harvey's "new imperialism", the consequences of the movement of people across borders will be analysed in the British context of the historical period after Empire and its colonial legacies, including the case of human trafficking. Thus, this new imperialism is defined as a decentred movement of power relations happening nowadays that combines political, diplomatic and military processes to ensure a politico-economic project of global power. Therefore, in the light of Cavarero's theories about the vulnerable and the helpless, Butler's ideas about precarity and mourning and Bracke's notions of resistance and resilience, a number of contemporary texts will be approached for the analysis of the exploitation of bodies in transit from both a sexual and racial perspective. Following the postcolonial neo-Victorian trend and putting the emphasis on hybridity, the focus will be placed on the re-writing of the topic of Empire beyond the British realm from a contemporary standpoint. Neo-victorianism will be approached as part of a global politics, and colonial and migrant bodies in transit will be located at the centre and not at the margin of today's new imperialism. Similarly, resistance will become a key concept in my research about bodies in transit that try to build their identities finding their own place in culture and society.

Some of the topics to be discussed are:

- Social activism and justice
- Rhetoric and performances of belonging
- Gender and colonial space
- Gender, migration, and displaced peoples
- Human trafficking and the body
- New forms of slavery
- Resistance and bodies in transit
- Bodies and Interdependance

Some of the novels to be discussed are the following:

Amitav, Ghosh, *Flood of Fire* (2016)

---, *Sea of Poppies* (2008)

---, *River of Smoke* (2012)

Grenville, Kate, *The Secret River* (2011)

O'Connor, Joseph, *Star of the Sea* (2004)

Rathbone, Julian, *The Mutiny* (2007)

## 5

### Conclusion

As can be inferred from what the participants in the round table have stated above, the body in transit becomes the centre of the discussion in contemporary cultural productions of different types, encompassing various settings and theoretical approaches. We can conclude that the final aim is to analyse how violence is exerted on a range of different forms of embodiments and subjectivities with the objective of restoring victims' identities through resistance, resilience and obtaining redress. All this has much to do with the role of structures of power both in the perpetuation of

traditional and new forms of violence and their possible contribution to the restoration and healing of the trauma and pain suffered by the victims.

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## A Comprehensive Approach to Restoration Prose Fiction

The Restoration (1660-1700) witnessed the development of prose fiction in England, mainly due to the foreign influence of other European national literatures, especially in the shape of translations from the French, but also in a lesser degree from the Spanish and the Italian, and thanks to the popularization of writers of literary stature like Rabelais, Scarron, Lope de Vega, Quevedo, Cervantes or the anonymous author of *Lazarillo*. The last four decades of the seventeenth century were in this respect a fruitful period in which not only the number of fictional texts grew exponentially but also in which the novel gradually took shape, evolving into the form that became so popular in the eighteenth century. The types of genre and literary trends novel writers experimented with were varied, including romances of different kinds, *nouvelles*, secret histories, rogue fiction, epistolary narratives, moral and religious tales, historical novels, novels of gallantry and many others, which form the kaleidoscopic nature of prose fiction during the Restoration. As with genre, the number of authors (and translators) proliferated at this time, and instead of a major canonical figure we find what Gerd Bayer has termed “a polyphonic mass of popular writers” (2016: 50). The multiplicity of both genres and authors constitutes a hallmark of Restoration fiction, characterised by its dialogism.

Though the early twentieth century saw a rise of critical interest in the novel of this period, with the invaluable contributions of Arundell Esdaile (*A List of the English Tales and Prose Romances Printed before 1740*, 1912) and later of Charles Mish (*English Prose Fiction, 1660-1700: A Chronological Checklist*, 1967), in the last few decades other critics like Robert Letellier (*The English Novel, 1660-1700: An Annotated Bibliography*, 1997) have developed the paramount task of completing a comprehensive list of the novels printed between 1660 and 1700, most of them available in digital form in EEBO. Even more recently, other efforts have been made in listing the sources, like the *Restoration Printed Fiction: A Comprehensive & Searchable Database of Fiction Printed, 1660-1700*, compiled by Martha Knaven at Texas Tech University. She counts some 394 works published in the period. As many of these works reveal, one of the great difficulties in approaching Restoration prose fiction is precisely the selection of the corpus, which

necessarily leads us to make important decisions: should only original works in English be included, or can we add novels in translation? As for the length of the narratives, which is the standard length of a novel in this period? Just four or five pages like those published in *The Gentleman's Magazine*, or more than two hundred ones like Nathaniel Noel's *The Circle*? Another question reads, should romances like *The Princess Cloria* or *Palmerin of England* be added to the list? Sometimes limits and distinctions are difficult to set.

With the purpose of solving some of these questions, a research team of four Spanish scholars and six other researchers from European and US universities, participate in a research project, which, first of all, aims at configuring the corpus of Restoration prose fiction. Secondly, another task is the edition of some relevant texts which have never been printed since their time of original publication. Thirdly, and most importantly, we will endeavour to read and analyse the fiction published between 1660 and 1700 and include the most relevant information about them in a database to make this material available for future researchers on early prose fiction in English, but also to help us study the novel of this period using a comprehensive and all-encompassing approach. In this Round Table, we will offer an overview of our recent work on these texts, from the related approaches of genre, publishing and book selling, and literary reception.

## 1

**Author 1** will focus on the enunciation of narrative in early Restoration prose-fiction. Apart from canonical authors such as Bunyan and Behn, the fiction published in English in the second half of the seventeenth century has traditionally been approached from the perspective of genre categories, usually grouped into romances and anti-romances. However, the 1660s vintage produced the last of the greatest political and allegorical romances in English, while other publications—such as the translation of La Fayette's *The Princess of Montpensier* (1666), Bunyan's spiritual autobiography *Grace Abounding* (1666), or Neville's *The Isle of Pines* (1668)—would become worthy predecessors of the novel in different ways. Such a variety of styles and forms in a period characterised by generic instability and transformation raises two major methodological problems for the study of narrative voices and story-telling. Firstly, the disparity between the corpus of texts under analysis and its status in the English literary canon challenges the scope of our research. Apart from the fact that the traditional scholarly and academic disinterest in this corpus has entailed a parallel unmarketability of modern reissues of Restoration narratives, the canon has usually considered this period's political and allegorical romances as the last manifestations of a genre bound to extinction, while the emerging new novels (mostly in translations from the French) have been viewed either as non-British productions or mere forerunners of the eighteenth-century masterpieces. Only in the last three decades, critics have engaged in examining Restoration fiction in relation to its own culture and readership. Secondly, classical narratology—the theoretical framework to be applied at this stage of our analysis—found its primary object in the novel, meaning by this those narratives in which the narrator's voice are distinctly heard as different from the author's voice in prefaces and dedications, a phenomenon which is not so evident in early Restoration fiction yet. However, classical narratology is fully equipped for the analysis of this corpus of text although it needs to be adapted or, at least, reconsidered since enunciation still responds more the demands of a particular

genre than to the requirements of individual stories as it happens in the novel. The discussion will draw attention to the more relevant items of classical narratology for the analysis of Restoration fiction and to the ways in which some of them should be adapted. This brings us the question of whether the analysis of early Restoration narrative enunciation should be carried out with a view to the novel, or rather concentrate on each work's contemporary aesthetics.

## 2

**Author 2** will be in charge of discussing the role of editors and booksellers in the development of prose fiction in the period. In particular, the speaker will focus on the figure and importance of Richard Bentley, one of the most popular editors of novels in the Restoration. He started his partnership with another prolific bookseller, Richard Magnes, in 1676 and did not conclude with Magnes's death, but he continued working in association with his wife, Susan, and his daughter, Mary. Bentley published some fifty novels between 1676 and 1693, mostly with the Magnes family, and only a few by himself. His most prolific years were the 1680s--in 1680 and 1683 he published five novels each, and six of them appeared in 1686--. Bentley was in contact with French Huguenots, like Gabriel de Brémond, whose novels he commissioned in English. In fact, most of the works he published, like any other novel editor and bookseller in the Restoration, came from French originals, particularly from the mid 1670s to the end of the 1680s. Though most of them have never been printed after his time, some were very popular and influential at the time, like *The Princess of Cleves* by Madame de La Fayette in 1679, the sequel to the Portuguese letters, the famous epistolary work of the period licensed by Roger L'Estrange in 1678, namely, *Five Love-Letters Written by a Cavalier in Answer to the Five Love Letters Written to Him by a Nun* (1683), or *The Lucky Mistake* by Aphra Behn in 1689. When looking closely to the texts published, we discover that Bentley edited and sold amorous tales mostly, but also oriental narratives (of amorous content), and other novels of gallantry. But perhaps one of his most interesting achievements in the literary marketplace was the reprint of most of the novels he had published in the 80s in twelve volumes under the catchy title of *Modern Novels*. Bentley's was the first collection of novels published in serial form. After his death, the copyright of his novels went into Richard Wellington's hands, who divided the volumes of *Modern Novels*, selecting some of Bentley's novels and including others like William Congreve's *Incognita, or Love and Duty Reconcil'd* (1692), in a new collection of the same title published in 1699. A closer look to Bentley's *Modern Novels* brings to mind a number of questions for discussion, mainly related to the experimental concept of genre, following Gerd Bayer's approach to the Restoration "archive" (2016: 52), the nature of the sources and the readers of English Restoration fiction, and also about the concept of modernity associated with the novel as suggested by the title.

## 3

**Author 3** will discuss the production and reception processes in the last decades of the seventeenth century, by focusing on the role of writers and readers. However, this debate links with some of the issues raised by the previous speaker, especially those connected with the greater or lower popularity of certain fictional genres and the effect on the readers. A significant increase of literacy in the seventeenth century has been claimed by

Hunter (1990), Spufford (1997) and Stevenson (2012), among many others; and literacy, in turn, was related to more education opportunities for people from different social and economic backgrounds. The religious, political and scientific controversies at the time also nurtured the thirst for reading, as well as writing, thus helping to the dissemination of different types of written texts. Finally, a wider selection of reading material was made available by means of translations to readers who did not master Latin or other foreign languages. As Stevenson has argued, although there are several factors that may propel someone into authorship, it is difficult to become a writer if you have not been a reader first, and to become a reader you must feel appealed to the text (2012: 346, 352). According to this author the stories made available through chapbooks were extremely important in creating many self-taught writers; at the same time, they were also a bridge between the anonymous medieval romances and the new fictional narrative written by identifiable authors that had started to be translated, mainly from French, but also written originally in English. Taking into account that many of the readers of what would be creative writing, that is, poetry, drama or fiction, were women, we would like to focus on the situation of women at the time. One aspect worth considering would be what Stevenson (2009: 217) has called the “stigma of the marketplace”, which discouraged many women from publishing their works openly. In this sense, drawing on Ezell (1999) and Stevenson (2009), we would also like to explore to what extent literary works by women circulated in manuscripts rather than in print. It is well known that this was so for poetry and pamphlets, but it could also be possible for –at least– short narrations. Another question we would like to share is to what extent printers and booksellers influenced on the readers’ literary tastes or whether it was readers who influenced on what printers published.

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# **ABSTRACTS**

# **WORKSHOPS**



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## Focus on Form in the CLIL Class - Practical Ideas for Creating Language Noticing Opportunities in Content Materials

This workshop is addressed to CLIL practitioners and researchers with an interest in how content and language can be integrated effectively in CLIL teaching-learning materials. The workshop will be contextualised in the subject of Arts and Crafts in primary education, but the strategies presented can be easily extended to other curricular areas and educational stages.

CLIL research has revealed that, despite their dual focus on content and language learning, CLIL classes are, more often than not, focused on meaning transmission and comprehension and less so on linguistic accuracy (Dalton-Puffer, 2007; Pérez-Vidal, 2007). Nonetheless, a mere focus on meaning is not enough for learners to reach proficiency in the target language and to develop productive skills (Spada, 2011). Even at low proficiency levels, when learners struggle to attend to both meaning and form at the same time (VanPatten & Williams, 2014), some awareness of the linguistic form is necessary for language learning to occur (Doughty, 2001). Therefore, from a psycholinguistic point of view, it is necessary for CLIL classes to create opportunities for language noticing embedded in content-related materials in order to foster simultaneous subject matter and foreign language learning. L2 subject and academic literacies shape learners' construction and communication of content knowledge and are, hence, essential for learning in the CLIL classroom to take place (Coyle, 2015; Meyer et al., 2015).

The purpose of the workshop is to offer participants theoretical and practical knowledge on how to develop CLIL learners' subject-specific and academic (oral and written) literacies by incorporating focus on form opportunities in their teaching materials and classroom practice. In the first part of the workshop, we are going to analyse the genres and academic language functions typically encountered in the domain of Arts and Crafts by means of a selection of materials from a primary school CLIL class in the region of Lleida (Spain). In the second part of the workshop, we will see practical examples of how we can plan a focus on form in the different stages of task design to raise learners' awareness of the linguistic forms that they need to access the content and perform the learning tasks in CLIL.

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## **Creative Writing as A Tool for Teaching Literature and Text Analysis**

This workshop is based on the idea that students learn to understand literature and write best through the practice of creative writing in the classroom. This premise derives particularly from the interest in creative writing expressed by students of English at our university, and especially from the results of the projects related to creative writing that we have developed in the last five years as university lecturers.

In 2017-2018, we have worked on the project “Creative Writing: la práctica literaria como recurso de enseñanza del inglés” (2017-2018), addressed to university students. The project aims to motivate students to discover and explore the expressive potential of the English language, as well as the value of creative writing as a didactic tool to approach the learning and study of literature. It includes a series of specifically designed creative writing activities, a critical evaluation and a final motivation questionnaire for each of the courses in which the project has been tested. In this sense, students are encouraged to transcend the purely denotative level and gain a ludic –as well as intellectual– perspective on the study of literature. The activities we have designed are based on literary readings by celebrated authors such as William Shakespeare, Mary Shelley, Virginia Woolf, Raymond Carver, and Jack Kerouac, and include a wide range of activities of cognitive disinhibition, lexical storage as well as individual and collective composition of literary texts in English.

Our workshop is supported by real and comprehensive experience; we will discuss some of the activities designed and tested in our courses as well as some examples of the outcome produced by students. Our final purpose is to share innovative materials, provide teaching tools and resources for the literature classroom at university, as well as engage in collegial discussion with other faculty members who have tried similar experiences. It is mainly targeted at lecturers and professors in literature, but ESL instructors are also welcome, as some of the ideas developed might also inspire and enrich their own approach towards the teaching of English.

Our workshop is designed for a 90 minute session that includes: 1) a brief introduction to the benefits of using creative writing in the literature classroom; 2) a sample of the practical activities used in our courses; 3) a “pilot experience” for workshop participants; 4) discussion.

There is no limit to the number of participants; attendees will be asked to carry out a series of supervised practical activities and engage in discussion over the experience at the end of the session.

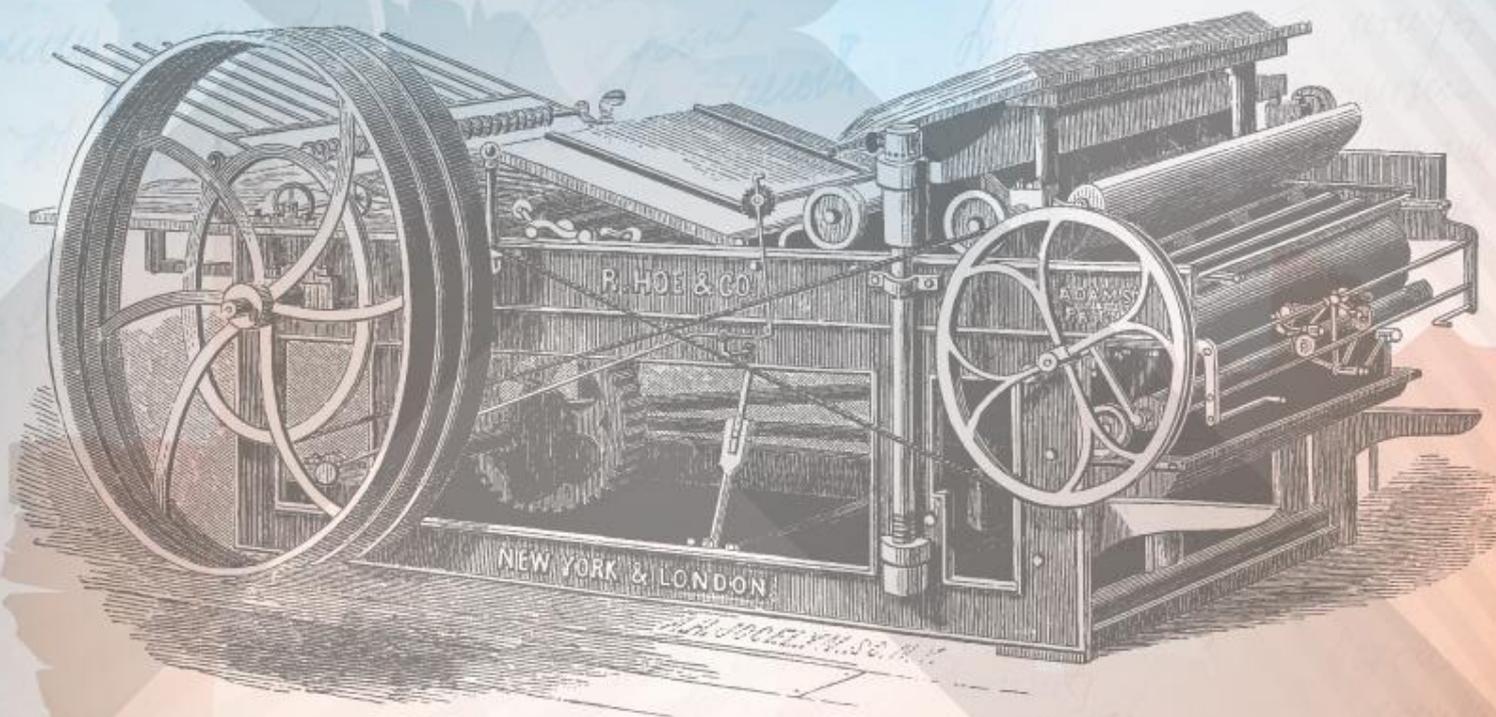
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