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BOOK OF ABSTRACTS

BRIDGES ACROSS ACADEMIA
ON SHARING KNOWLEDGE

10th ASYRAS CONFERENCE

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KEYNOTE SPEAKERS

Juan F. Belmonte Ávila is an Associate Professor at the University of Murcia, where he teaches undergraduate and postgraduate courses on Cultural Studies and New Media Studies. His research focuses on how contemporary popular culture reproduces identities, with a strong focus on Game and Queer Studies. He has been a Fulbright scholar twice, both as a PhD. student (2009-2011, Indiana University) and as a postdoctoral researcher (2020, University of Utah). He is a member of the National Research Group "PID2022-137592NB-I00: Queer Memory on the Margins of Contemporary Anglophone Cultures". His most recent publications include Unbound Queer Time in Literature, Cinema, and Video Games (an edited volume published by Routledge), "Meaningful Grunts and Radical 'Blehs': Polysemic Identities through Nonhuman Noise in Video Games." (Journal of Sound and Music in Games, California Univ. Press) and "Playing with cowboys, outlaws, and spacefarers: The remediated American Frontier in video games." (The Journal of American Culture, Wiley).

Juan Fran loves travelling, trying out new food, and discovering new great movies, video games, and books to devour. He is absolutely addicted to really spicy food, needs once in a while to walk for hours with no destination in mind, and has a cat who behaves like a not very intelligent dog and a dog who sees herself as a cat (without any of the usual feline or canine perks). He reads really cheesy manga when he is sad and once tried, and naturally failed, to turn his entire kindergarten class into fruit (melons, mostly).

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"Using Literary, Game, and Queer Studies to talk about Victorian Novels and Alien Invasions: A Meta Keynote"

Dr Pascual Cantos Gómez

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"Más que números: cómo las frecuencias engañan en lingüística"

Pascual Cantos Gómez is Full Professor at the Department of English Studies at the University of Murcia. Passionate about unravelling the complexities of language, he teaches and researches topics such as corpus linguistics, statistical modelling, and the fascinating connections between language and human behaviour. As the head of the LACELL Research Group, his work delves into areas like semantic disambiguation and the linguistic patterns of clinical and deceptive discourse.

A dedicated academic, Pascual has published extensively and contributed to numerous research initiatives. Beyond the world of linguistics, he enjoys pondering mathematical puzzles, relaxing by the sea, and setting off on adventures to discover new places.

Dr Laura Monrós Gaspar

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"Women's (her)stories in London's Nineteenth-Century Entertainment Industry"

Laura Monrós-Gaspar is Full Professor at the Universitat de València, teaching graduate and post-graduate courses on Nineteenth-Century English Literature, Classical Receptions and Adaptations. Her research focuses on women and nineteenth-century British theatre history, classical receptions in the long nineteenth century and in neo-Victorian contexts, on which she has published extensively. She is the PI of the research group "Literature, Arts and Performance" at the UV, Honorary Research Associate at the APGRD (University of Oxford) and founding member of VINS (Victorian and Neo-Victorian Society in Spain).

Besides her lifelong interests and fascination with rare books, manuscripts and theatrical memorabilia, she is a huge fan of Star Wars and musical theatre. She also enjoys acting and dancing, but her secret passion is attending live music concerts with her kid.

ABSTRACTS

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Travel Dimension of Pastoral Utopias: The Case of William Morris and William Dean Howells

During the second half of the nineteenth century a new subgenre of utopia was created, pastoral utopias (Pfaelzer 1984, 21), triggered by the consolidation of the Industrial Revolution and the emergence of new political ideologies, such as Marxism (Wagner, 1). These utopias were characterized by their emphasis on the natural world, the vindication of traditional ways of life and the rejection of the modern industrial society for communes based on agriculture (Pfaelzer 1984, 37). This array of texts had clear educational and political objectives, aiming at instructing the masses in a specific ideology (Davis 2003, 579). In order to appeal to a larger readership, some texts adopted characteristics from more widely read genres, such as travel literature. This resource was already used in earlier modern utopias, such as Utopia (1516) by Thomas More (Hadfield 2023, 105-119, Davis 2008, 2) or Gulliver's Travels (1726) by Jonathan Swift (Sherbo 1979, 114). This paper will analyse how the techniques, the structures and the style and resources of travel literature, such as the use of the travel motif or the descriptive methods of ethnography, were used in pastoral utopias as platforms for the dispersal of political ideologies. The chosen pastoral utopias for this analysis are News from Nowhere (1890) by British Socialist writer William Morris and the 'Altrurian' trilogy (1894-1907) by American writer William Dean Howells as they encapsulate the main characteristics of the subgenre. The analysis of these texts will be here informed by concepts of travel writing, such as the 'tourist gaze' (Larsen et al. 2011) and the classification of travellers proposed by Zygmunt Bauman (Bauman 2011), thus, analysing these utopian works under the framework of tourism and travel studies and, in doing so, approaching these texts from a multidisciplinary lens.

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The deconstruction of woman and mother: the experience of Audre Lorde as a black lesbian author

Wittig, when reviewing what "woman" stands for, asserted that a lesbian was not a woman "for what makes a woman is a specific social relation to a man … a relation which lesbians escape by refusing to become or to stay heterosexual" (1993, 108). By claiming this, she joined a legacy of complaints denouncing heterosexual and binary thinking such as Butler's idea of binarism as a system that proposes male-female exclusive categories or Rich's concept of "compulsory heterosexuality" (1980, 632). In the middle of this problem, Audre Lorde, trespassed by other intersectional factors like race and class, finds herself in a literary realm where there is no available discourse for a black lesbian writer. A problem that only enlarges itself when a new factor is added: motherhood. In this paper, I will examine how the analysis of Audre Lorde's literary production necessitates a reconfiguration of the gendered term "woman" and the re-evaluation of "motherhood" in opposition to "mothering." Bearing in mind Adrienne Rich's proposals in terms of both motherhood (1986) and heterosexuality (1980), and looking into ideas like those of Andrea O'Reilly (2020) and Sara Ruddick (1990) that enriched the former, and Wittig (1993) and Butler (2006) that contributed to the latter, I will analyse Lorde's *Zami: A New Spelling of My Name* (1982) and *Your Silence Will Not Protect You* (2017). In order to effectively account for today's formats of mothering in fiction, literary analysis requires not only to confront traditional assumptions regarding motherhood, but also to reconsider

the socio-cultural impact that ingrained systems of gender binarism have in the experience of mothers who do not conform with heterosexual, and white, categories. The consequence of re-shaping these two factors, womanhood and motherhood, results in a brand new approach that disregards isolated considerations and embraces a new format of literary analysis in which mothering practices and gender are fussed and enable a more nuanced interpretation and reading of Lorde's works.

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Patient-Carer: Entangled Identities through Illness in Irvin and Marilyn Yalom's A Matter of Death and Life

Health and illness are predominantly governed by medicine, doctors, diagnoses, and treatments. In the twenty-first century, the vast reach of medical practices may have fostered a misplaced perception of human control over life and death (Gawande 2017, 6). Yet, illness, crisis, loss, and death remain universal and equalising aspects of human experience. This duality is vividly portrayed in Irvin and Marilyn Yalom's co-authored book, A Matter of Death and Life (2021), where Marilyn's diagnosis of multiple myeloma dissolves the traditional roles of physician and patient. The narrative highlights how medical discourses—associated with Irvin's own career as a renowned psychiatrist—can overlook the patient's subjectivity as a lived, embodied being. This study explores first-person literary accounts to illuminate the subjective experience of illness, arguing that such narratives humanise clinical processes by centring the suffering, fearful, and mortal subject. Health Humanities is presented as a suitable framework for examining severe

irreversible illnesses, as it lends a realistic human touch to stories of pain and loss (Crawford 2020, 1; Kristeva et al. 2017, 1). Irvin Yalom, confronting his wife's deterioration and death, is forced to transcend his habitual therapeutic techniques and embody true empathy, becoming entangled with his former patients' experiences (Miller 2007, 545). The concept of the networked self (Papacharissi 2010) will also strengthen this discussion by emphasising how life writing fosters empathic links between writers, readers, and shared experiences of illness. Through self-representation, the Yaloms' narrative bridges personal suffering and universal themes of mortality, engaging readers who may find solace and recognition in their story. By examining the relational dynamics within illness narratives, this research underscores how literary accounts deepen our engagement with illness and loss, enriching both academic discourse and practical empathy in medical contexts.

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The Housewife Wears Prada: Relating Tradwife and Made-From-Scratch Content to Baudrillard's Theory of Simulation

There is an increasing number of women who share an idyllic vision of their lives as alleged homemakers on the Internet, gathering thousands of likes and followers. Daily vlogs have been replaced by TikTok videos that, in seconds, aim to showcase the utopian lifestyle of homemaking content creators who do not even need to prove the existence of their partners or children. These videos are what Jean Baudrillard would call "pure simulacra". Simulating "traditional homemaking", influencers pervert the real meaning of the utterance, if there has ever been one. For that reason, the aim of this work is to question the verosimilitude of the content posted by those homemaking influencers, pointing out how women's realities and expectations are set by them through social media.

Ultimately, this allows them to manipulate their audience. In order to achieve this goal, it will be essential to allude to Baudrillard's Simulacra and Simulation (originally published in 1981), which will allow us to explain how homemaking influencers create a hyperreal model that not only replaces, but also precedes reality. This pushes women who consume their content to imitate a lifestyle that is unattainable, resulting in feelings of unfulfillment. Since there is a wide variety of content creators of this kind, our analysis is limited to two representative examples: tradwives and made-from-scratch influencers in the US. Moreover, this research relies on gender studies, such as Judith Butler's theory of gender performance, exposed in Bodies that Matter (1993) and Gender Trouble (1990), or Women Have Always Worked: A Concise History (2018) by Alice Kessler-Harris, so as to challenge the authenticity of the ideas spread by homemaking influencers. Lastly, the apparition of this type of content in Spain will be considered, since, as Baudrillard claims in America (originally published in 1986), the US has become an international model.

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Jane Eyre arrives to Spain: adapting Charlotte Brontë's work in the Francoist dictatorship

Since its publication in the mid-19th century, Jane Eyre (1847) have been regarded as one of the pillars of the British literary canon, with a wide and diverse reception history that extends across geographical, temporal and artistic borders. One of the means by which Charlotte Brontë's work has been able to sustain its privileged position in popular imagination has undoubtedly been adaptation; managing to attract the attention of more than forty directors since its first contact with the big screen in 1909. In 1937, the governess' story transcended the seventh art and made its way to the television format, where its versions have proliferated with strength ever since. Whereas TV adaptations of Jane Eyre are a popular phenomenon within British borders, little academic attention has been devoted to how this work has been accommodated to the small screen in other European contexts. Taking this background into consideration, this research has revolved around the only Spanish TV adaptation of Charlotte Brontë's work, a 15- episode serial directed by Domingo Almendros and scripted by José María Font-Espina, produced by the state- run corporation Televisión Española in 1971. Using the methodology of adaptation studies, this investigation has aimed at examining how Jane Eyre was deconstructed and appropriated to accommodate the rigid ideological principles of Francoism. In this sense, it has revealed the ways in which Charlotte Brontë's text was colonised to make it reflect the dictatorship's discourses on issues such as gender relations, national identity, mental illness or race.

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Form-focused instruction, metalinguistic awareness and English modal verb acquisition: The case of child and adolescent learners

This investigation analyses the effect of form-focused instruction on English modal verb acquisition. It focuses on child and adolescent learners in Content and Language Integrated Learning (CLIL) contexts. The study explores whether modal verb acquisition may be improved through L1 Spanish – L2 English contrast-focused tasks, with an additional noticing, awareness, and practice phase. It also examines the effect task modality (oral vs. written) may have on modal verb acquisition via form-focused instruction. The influence of metalinguistic awareness on contrast-focused task completion and vice versa is analysed too.

Participants are in 6th year primary and 2nd and 4th year secondary education. They complete a background questionnaire, a pre-test to measure their initial modal verb knowledge, and the Metalinguistic Awareness Test (MLA) (Tellier 2015). With the teacher's help, participants are placed in same-proficiency dyads, divided into two control and two treatment groups, and execute three contrast-focused tasks. One control group performs the tasks orally, whereas the other does so in writing. The treatment groups do the same, with supplementary noticing, awareness, and practice phases. Finally, all participants complete an immediate post-test, the MLA, and a delayed post-test. The post-tests measure the impact of form-focused instruction on learners' modal verb knowledge. It is expected that the focus on L1 – L2 contrasts enhances task, post-test, and final MLA completion (Lyster 2015, 9).

The treatment groups are hypothesized to outstrip the control groups, thanks to the noticing, awareness, and practice phases (Bouffard and Sarkar 2008, 21–22). Participants executing written tasks are expected to focus on form more than those doing oral tasks (Gallardo-del-Puerto and Martínez-Adrián 2022, 502–3). Moreover, participants with high metalinguistic awareness are foreseen to outperform participants with low metalinguistic awareness (Ammar, Lightbown, and Spada 2010, 141). The contrast- focused tasks could also boost participants' metalinguistic awareness (Roehr-Brackin 2022, 280).

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Dialect levelling in the speech of young adults in the North of England: a study of PRICE, FACE and GOAT

Northern English has garnered increasing attention from dialectologists and sociolinguists recently, with evidence suggesting the emergence of a new variety termed General Northern English (Strycharczuk, et al. 2020). This variant arises from dialect levelling — "the reduction or attrition of marked variants" (Trudgill 1986, 98) — among Northern dialects such as Geordie, the Manchester and Lancashire dialects. This study explores the extent of such levelling in the speech of young adults across the linguistic North of England, as this group is more likely to demonstrate linguistic change, especially considering the accent bias they may encounter when entering academia and the workforce (see The Sutton Trust 2022).

This research focuses on the vowel realisation of the PRICE, FACE, and GOAT lexical sets: the hypothesis posits that these vowels, traditionally realised as monophthongs in Northern dialects, are increasingly diphthongised, reflecting a trait typical of Southern British English. Additionally, the study examines whether young adult speakers identify more with their regional accents or a broader Northern English variant.

Data was collected through an original corpus comprising audio recordings from ten respondents, supplemented by basic demographic details. The audio materials were analysed using mixed methods to see if the targeted sounds were realised as long vowels or as diphthongs. Analysis was conducted in two phases: the first consisted of formant

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analysis, with F1 and F2 data being automatically extracted using Praat (Boersma and Weenink 2025); the second phase involved a separate auditory review, supported by comments from an independent rater.

Results reveal a pronounced shift toward a pan-regional Northern English variety, with targeted vowels predominantly realised as closing diphthongs. Sociolinguistic findings suggest speakers align more with a general Northern English variety than their regional accents. These findings underscore the ongoing dialect levelling in the North of England and its implications for regional linguistic identity.

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"I am nothing like my mother": An Exploration of the Mother-Son Relationship in Angie Cruz's *How Not to Drown in a Glass of Water* (2022)

Dominican American author Angie Cruz published *How Not to Drown in a Glass of Water* in 2022. In this novel, she explores the character of Cara Romero over the course of ten job-counseling sessions. Cara had had a son, Fernando, born in the Dominican Republic and migrated later to the US escaping the abuse of her husband. One of Cara's recurring points is her son's rejection and his subsequent abandonment of his mother as a young, queer adult. Both Cara and Fernando relate with their respective motherhood and sonhood in a specific way that is constantly marked by the borderland.

Cara is rejected by most aspects of American society as a poor, Latina mother and reflects on the US constitution towards the end of the novel: "We the people. Think about it. We the people. Who are these people? It's not me. It's not you. The day we become inconvenient, this government will find a way to throw us out" (2022, "Session 10"). She is always telling herself that she is a "good mother" ("Session 8") but "nothing like [her] mother" ("Session 9"), while Fernando keeps rejecting her.

This paper will explore the mother-son bond in *How Not to Drown in a Glass of Water* and how they both relate to the physical border and the borderlands. It will use a

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theoretical framework consisting of works such as *Of Woman Born* (1976), by Adrienne Rich, *Borderlands/La Frontera* (1987), by Gloria Anzaldúa, and *Cities, Borders, and Spaces in Intercultural American Literature and Film* (2011)*,* by A. Manzanas and J. Benito. It will attempt to show how a queer son interacts with his Latina mother, both surrounded by the insurmountable borderlands.

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Edgar Allan Poe's Sinister Waltz with Darkness. A Theological Approach to Evil in "The Fall of the House of Usher" and "The Imp of the Perverse"

Unlike goodness, often conceived as ephemeral or even intangible, evil persists as a psychological and literary force which penetrates the human psyche. Through an interdisciplinary approach, this paper will analyse the philosophical structures by which evil is conceptualised, thus showcasing how it becomes engraved into the human soul. In seeking to understand this shadowed concept, this paper aims to explore and analyse the representations of that evil force that haunts humans and urges them to sin. In order to do this, I will develop a Theory of Evil by focusing on two main authors: Saint Augustine of Hippo, a Christian philosopher, and Nikolai Alexandrovich Berdyaev, a Russian existentialist author. Their conception of evil forces and the possibility of its existence in a world that is created by a merciful God will be applied to two stories by Edgar Allan Poe. The first one that will be analysed is "The Imp of the Perverse" (1845), in which the author defines his conception of evil as the primal force of the human soul. The second story the paper will delve into is "The Fall of the House of Usher" (1839), in which Poe showcases the vile consequences when the union between man and God is completely shattered, exemplified by its protagonist's maddened mind. Therefore, and by analysing Poe's tales through a theological lens, the reader realises that perhaps evil is not so much an entity as it is an abstract and deeply abstruse presence, persistently influencing human action and perpetually infiltrating the foundations of human existence.

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Elizabeth Barrett Browning in the English-Speaking World: Influence and Reception

The reception of Elizabeth Barrett Browning had moments of variability, but her poetry was valued and appreciated in places such as the United Kingdom and the United States. Her poetry was frequently compared to that of other prominent poets of the Victorian era, and her impact was reflected in contemporary and later generations of writers. However, the reception of her work and the research on its impact were met with great indifference in much of Europe. The lack of recognition of Barrett Browning within the European literary landscape raises relevant questions about the reasons for her fluctuating reception. In countries such as Italy or Spain, her work arrived with a significant delay and did not receive the academic relevance that, as a writer, she deserved. This presentation aims to trace the critical reception of Barrett Browning in the English-Speaking world, and her influence on authors such as Emily Dickinson, Edgar Allan Poe, and Virginia Woolf. Allan Poe, who admired Barrett Browning, dedicated his famous work The Raven to her in 1845. Additionally, Emily Dickinson was inspired by Elizabeth Barrett Browning to write her famous elegy I think I was enchanted. This presentation seeks to restore Barrett Browning's relevance in the history of English literature. The limited attention received by some of her works encourages the exploration of new analytical perspectives to provide fresh avenues of study that reestablish Elizabeth Barrett Browning's presence in contemporary literary studies and to recover the voices of female authors who have been silenced and forgotten in the history of English literature.

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Stuck in Trouble: Negative Affect, Political Stasis, and Queer Failures in Sarah Schulman's *People in Trouble* (1990)

This paper argues that Sarah Schulman's first AIDS novel, *People in Trouble* (1990), functions as a negative *archive of feelings* (Cvetkovich 2003), resisting linear queer narratives of progress (Mulhall 2020). Set in late-1980s gentrified New York at the height of the AIDS crisis, the novel documents ACT UP's grass-roots activist efforts in the face of loss and the government's systemic inaction, as well as the personal struggles of three diverse characters involved in a love triangle: a privileged heteronormative couple, Kate and Peter, and Molly, a younger lesbian radical. Through the couple's inability to become politically active and aware of their privileges and Molly's struggle with lesbophobic harassment and an unfulfilling relationship with Kate, Schulman offers a grim and nuanced critique of the political stagnation and the affective tolls of living in a heteropatriarchal society, which ultimately leads to narrative irresolution. Through a close reading in dialogue with Schulman's own nonfictional documentation of the AIDS crisis (1994, 2012, 2021), this paper reveals how the novel denounces the oppressive effects of the national and local governance and ideology on queer lives. Moreover, the analysis draws on queer-feminist affect theories related to ACT UP activism (Gould 2009) and lesbian trauma (Cvetkovich 2003) to outline how negative affects illustrate the structural inequalities and stigma that both constitute queer suffering and function as a political force in the narrative. For this purpose, Ahmed's exploration of discomfort, melancholy and grief as "queer feelings" and anger as a "feminist attachment" (2004) are also applied. Lastly, the failure of the characters' individualist searches for happiness is explained through the notion of *cruel optimism* (Berlant 2011), *compulsory heteronormativity* (Rich 1980) and Freeman's theory of *temporal drag* (2010). In sum, this paper shows how Schulman's novel resists both triumphant and tragic AIDS narratives and uses unresolved tensions to call for sociopolitical change.

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Life in dialogue Korean "beauty of sorrow" and the navigation of a stateless existence during the U.S. Exclusion Era in Younghill Kang's East Goes West (1937).

The conversation regarding what it means to be "American" appears to be a recurrent point of discussion. Even today, where the multicultural nature of the United States seems glaringly obvious even to the most unknowledgeable, waves of nationalism and white supremacy ripple through American society and politics. Thus, as Lisa Lowe (1996) aptly points out, in this context, race has and will always be a "contradictory site of struggle for cultural, economic, as well as political membership in the United States". As a result, it comes as no surprise that ethnic minorities, whose experiences differ greatly from that of the "ideal" American, contest these narratives by performing acts of their own. In the following paper, I inquire into how dominant discourses of racial inferiority and Orientalism are internalized by diasporic subjects as it takes place in the character of To Wan Kim, a Korean exile in the U.S. during the Exclusion Era (1882-1943) from the novel East Goes West (1937), written by Korean-American Younghill Kang. Borrowing from theories on diaspora, hyphenated exile (Hwang, 2017), biculturalism, and transnationalism, I explore the problematization of dominant discourses, such as the model minority myth and the "melting pot" metaphor (wherein assimilation into the dominant culture performed by the immigrant is the main goal). Thisstudy also delvesinto the process of identity formation, "third spaces" (Zhang, 2015), and diasporic cultural memory (Meerzon, 2017; Kim, 2017; Eyerman, 2019) as the character becomes one of the earliest representations of an ostensibly distinctive Korean quality, 'han' (or, "beauty of sorrow"), despite his having a Western, though truly stateless and detached, sense of self.

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"I don´t like English!" and now what?

What motivates students to learn English, or why teachers want to teach English are probably among the most discussed and least comprehended questions. Thus, the aim of this study is to shed light on motivation in learning and teaching English as a foreign language (EFL) analysing the concept of motivation (Serna Bermejo and Lasagabaster Herrarte 2023) together with its types (Escobar Fandiño et al. 2019), its components (Dörnyei 1990), and how it varies between students and teachers (Williams and Burden 1997; Dörnyei and Ushioda 2021). In light of these concepts, answers to the following research questions are provided: i) What motivates and frustrates students when learning EFL?; ii) What motivates and frustrates teachers when teaching EFL?;iii) Are students' and teachers' motivation related? and iv) What activities motivate students best?. In order to do so, two questionnaires were designed around five main areas: i) personal motivation; ii) physical and social environment; iii) activities developed in class and iv) students' and teachers' relationships. The results obtained from 359 participants (347 students and 12 teachers) determine that the factors that best motivate students are: i) the curriculum design and didactic materials; ii) the influence of the language on their future and iii) the ability to communicate with other people. For teachers, the most positive factors influencing their motivation are i) their vocation for teaching EFL; ii) the influence of co-workers and the head department and management team; and iii) their satisfaction with the curriculum design. The results also show that teachers and students positively influence each other's motivation when learning/teaching EFL. In addition, the activities that teachers are asked to implement to motivate students according to the latter are oral tasks done in pairs or groups. To conclude, motivation is essential in the dichotomy of teaching and learning development, and it should be encouraged through oral tasks and group work.

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Identity Trauma in Contemporary Motherhood Fiction: Expanding the 'National Symbolic' in Kayla Miauri's Mother in the Dark

The construction of motherhood in the Western literary tradition has long been examined through its alignment with patriarchally-constructed standards, which often frame maternal figures within restrictive and idealized roles. This glorification of "the good mother" as the foundation of feminine identity carries traces of traumatic experiences of identity loss. Drawing on feminist theories such as Adrienne Rich's exploration of institutional motherhood and Marianne Hirsch's "family romance," this analysis highlights how "the ideology of motherhood as the ideal of femininity" (Hirsch 1991, 14) reinforces an impossible archetype, plagued with demands of maternal "selflessness rather than self-realization" (Rich 1995, 42). Through an analysis of how neoliberal motherhood compounds these pressures, positioning mothers as both "primary producers, consumers, and reproducers of the neoliberal world" (Vandenbeld Giles 2014, 10), this work expands the conversation by questioning how contemporary narratives such as Kayla Maiuri's Mother in the Dark (2022) dismantle and reconfigure these tropes, highlighting how maternal identity is subjected to cycles of idealization and erasure and may potentially become a locus of intergenerational trauma. Through a re-telling of traumatic motherhood experiences by the daughter-figure, Maiuri's storytelling ultimately becomes a critical tool to deconstruct patriarchal and neoliberal norms, reframing motherhood as a space for memory, empathy, and identity recovery. By addressing "the emotionally detrimental demands for women to set aside their autonomous identity" (Garwood 2014, 20), Maiuri proposes a new cultural imaginary in which mothers and daughters engage in intergenerational healing, dismantling the unattainable ideals of feminine devotion and dissenting literature's unrealistic efforts of maternal representation.

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Of Dragons and Women: Retelling the Patriarchal Myth of the Evil Serpent in "Damsel" (2024)

Since the biblical origin of humanity, women's transgression has been vilified through the patriarchal myth of the evil serpent. In this narrative, Eve and the scheming serpent are merged into one, punishing women's curiosity and pursuit of knowledge. This patriarchal myth has pervaded Western imagination, evolving the menacing serpent associated with transgressive women into analogous reptilian figures, such as the dragon. Although this creature lacks explicit female connotations in classical myths and medieval epics, its association with women is reinforced in other genres. In fairy-tale films, primarily those centred on princess plots, the dragon serves as the transgressive villainess's final form before she meets her fatal demise. By adapting the patriarchal serpent myth to contemporary fantasy, these films resolve conflict by having the dragon woman meet her end at the hands of a heroic knight or prince. Conversely, this narrative is subverted in Fresnadillo's *Damsel* (2024), which challenges conventional fairy-tale tropes. Among its notable revisions, the film discards the punitive portrayal of the transgressive woman and her fatal demise. While the antagonistic dragon in *Damsel* is not a shape-shifting villainess, it is specifically represented as a female figure— particularly a mother wronged by the king. This paper aims to evidence how *Damsel* reimagines the patriarchal myth of the evil serpent, presenting its female dragon as an admirable character precisely because of her transgressive behaviour and defiance of patriarchal power. Theoretically, this paper draws on scholarship that identifies the dragon as both a common enemy and a repository of power (Forsyth 1989; Arnold 2018), as well as gender studies that examine the relationship between women and the serpent figure (Noddings 1989; Khalifa-Gueta 2023) and the monstrification of women's transgression (Doyle 2019; Zimmerman 2021). Ultimately, *Damsel* portrays the dragon woman as an inspirational figure for the fairy-tale heroine, whose alliance with the dragon leads to her liberation from patriarchal domination.

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"Grimalkin I take rather to be an hagat or a witch than a cat": witches and the supernatural in William Baldwin's Beware the Cat

This study focuses on one of William Baldwin's satires, Beware the Cat. As is known, Baldwin is acknowledged as the "the most significant mid-Tudor author" (Maslen 2009, 292). Penned by this printer assistant in 1553, the publication of this novella was delayed several years because of Queen Mary's ascension to the throne (Wald 2019, 266) –since it was, in essence, a subtle but pervasive anti-Catholic satire–, and eventually published in 1570. Not only the content of the text was controversial, as Joseph Ritson points commenting upon the existence of a 1561 edition (118). This text, which has been labelled by Ringler as 'the first English novel' (113), (that is, not a translation or an adaptation from another language but an original production), is of particular interest for the development of vernacular prose fiction in English. Baldwin's proto-novel, imbued with the spirit of Reformation, serves as anti-Catholic propaganda, mocking superstition in general and Catholicism in particular. The text is thus populated by talking cats, werewolves, witches and other supernatural elements, often associated at the time with Catholic figures and papal followers. In this paper, we will try to analyse the role of the supernatural in general, and witches in particular, in order to identify their function within the text, some of their intertextual connections and some of the textual cruxes they present. By doing so, we aim to offer new insights into the satirical mechanics of Beware the Cat, emphasizing the symbolic weight of supernatural elements and its broader implications within Baldwin's literary and religious commentary. Furthermore, this analysis seeks to contextualize the work within the shifting cultural and theological debates of mid-Tudor England, reassessing its contribution to early modern prose fiction.

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Anti-Heroes and Anti-Love: in Charlotte Brontë's *Villette*

The rise of gender studies has triggered much debate and has led many critics to question exactly when gender equality movements began to emerge. Although it is commonly believed that these trends began after the first feminist waves, between the late 19th and early 20th centuries, there is evidence that there were women who, long before this period, started to use the various tools at their disposal to put forward ideas regarding their unfavourable socio-political and economic situation. These so-called "proto-feminists" drew on literature as one of the main means of expressing their disagreement with the patriarchal values that prevailed at the time. This paper will seek to analyse Charlotte Brontë's last novel, *Villette* (1853), from this "proto-feminist" perspective, with the aim of unveiling the social dynamics of the 19th-century British society and its attitude towards women. We will approach this work as one of the most prominent in terms of the construction of new female models and the complexity of its plot and characters. Moreover, this proposal will focus more particularly on the question of romantic love and the pressure it exerted over women, especially those who belonged to the working classes. In this regard, the dynamics between the characters of Lucy Snowe, the protagonist, and Monsieur Paul will be examined to determine how the domains of physical appearance, social class and power interfered in the romantic field, in an attempt to ascertain Charlotte Brontë's perspective on the Victorian marriage market and its mechanisms as an additional method of exercising control over women.

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Academia vs. Business: Bridging the Gap through Quality Assurance

The disconnect between academia and business in the translation industry often results in a gap between theoretical research and practical application. While academia focuses on theoretical frameworks and empirical studies, the business sector prioritizes efficiency, scalability, and market competitiveness (O'Brien 2012; Garcia 2019). This study examines how Quality Assurance (QA), particularly ISO certifications, serves as a bridge between these two spheres, ensuring translation quality while meeting industry demands.

The research evaluates the impact of ISO 17100 within a mid-sized Language Service Provider (LSP) specializing in English-to-Spanish translations. It specifically analyzes its effects in three key areas: (1) translation quality, (2) personnel (project managers and translators), and (3) customer satisfaction. A mixed-methods approach was employed, combining quantitative analysis of translation accuracy and consistency with qualitative insights gathered through surveys and interviews with translators, project managers, and clients (Zhou and Pan 2016).

Findings indicate that ISO 17100 contributes to improved translation quality by enforcing standardized workflows, requiring qualified personnel, and implementing rigorous revision processes. However, it also presents challenges, such as administrative burdens and increased costs. Regarding personnel, the study highlights how ISO compliance structures workflows and enhances professionalism, though it may also introduce rigidity in project management. Customer satisfaction is positively impacted, as clients perceive certified services as more reliable, yet expectations regarding cost and turnaround times vary.

The study concludes that QA, particularly through ISO certifications, plays a central role in bridging academia and business. It underscores the importance of continuous collaboration between researchers and industry professionals to refine certification standards and enhance translation quality.

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From *cheap queen* to *expensive bitch*: a morphopragmatic analysis of [[X]$_A$ *bitch/queen*]$_N$ constructions in queer slang

This study is aimed at examining constructions conforming to the structures [[X]$_A$ *bitch*]$_N$ or [[X]$_A$ *queen*]$_N$ (e.g., *exotic queen*, *hilarious bitch*). In employing a qualitative, morphopragmatic approach (Dressler & Merlini Barbaresi 2013, Merlini Barbaresi 2015,

Merlini Barbaresi & Dressler 2020), this study seeks to ascertain whether particular word formation processes are distinctive of queer slang and, if so, whether they reflect morphopragmatic properties that underpin the sociolinguistic construct of the queer community itself. The methodology is made up of two general stages: data compilation and data analysis. The former involves: (i) extracting the dataset from a self-created corpus, the *Drag Race Corpus* (DRC), based on the scripted texts from the television show *RuPaul's Drag Race*; and (ii) elaborating the construction schemas, based on Booij's model (2010, 2018, 2019). A total of 43 *queen* and 37 *bitch* constructions were used in the dataset. The data-analysis stage shows that, from a morphopragmatic point of view, there were a series of regularities; for instance, while the adjective $[X]_A$ is connotatively loaded to qualify someone, the nouns bitch and queen are used to denote that the person being targeted is a member of the queer community. Said regularities confirm that the morphology of these constructions, i.e. $[[X]_A \ bitch/queen]_N$, correlates with the pragmatic intention of highlighting someone's qualities through mockery and humor. The study addresses processes such as semantic bleaching and reappropriation, examining the terms *bitch* and *queen* as pejorative expressions used by non-member speakers to refer to members of the queer community. Thus, this pejorative quality is absent in many of the scripted contexts in the corpus, which confirms that these constructions have undergone a process of semantic amelioration and are currently used as terms of endearment.

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"When will the waiting end?": Memory, Trauma and Space in Yeji Y. Ham's The Invisible Hotel (2024)

The study on literary criticism through the lenses of memory and trauma have become a deeply intertwined field in which authors and scholars have attempted to portray the reality of the human mind, and the truthful history that this may represent. But memory, both individual and collective, is not only responsible for framing our cultural identities, but also for sculpting the places that we inhabit, as well as the spaces where the traumatic experience occurs, which usually are represented in an inexistent place and time, and for that reason, becomes "an event that has no beginning, no ending, no before, no during, and no after" (Felman and Laub 69). For this reason, this paper aims to question the timelessness of trauma through the inheritance of memory and the study on transgenerational memory realised by Marianne Hirsch as well as its relevance for its literary appliance on contemporary narratives. On the same line, this paper aims to explore the relevance of both real and imagined spaces through the processes of acting out and working through the trauma considered by Dominick LaCapra, and accordingly, the processes of creating spatialized memories coined by Elena Hubner and Peter Dirksmeier will be considered to explore the understanding of the contemporary work of memorialisation through literature. In order to do so, the analogies of memory, trauma and spatial criticism will be applied to Yeji Y. Ham's The Invisible Hotel (2024), a novel set in a inexistent town of South Korea that has been marked by the end of the Korean War, and the objective of her protagonist, Yewon, to escape from the rituals of her past, as well as the nightmares of a strange hotel that haunt her. Because of the supernatural presence in the novel, this paper equally aims to prove the importance of contemporary fiction narratives as an exercise to heal from the past, as well as the significance of modern re-writings of history that include a perspective of gender that otherwise would have been doomed to silence.

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"You will never be free of me": A Queer Reading of June and Serena's Dynamic in The Handmaid's Tale (2017) Through Edelman's Sinthomosexual Theory

Lee Edelman's texts on psychoanalytic literary criticism have greatly influenced the field of queer studies and the queer reading of a variety of texts. His theories on sinthomosexuality, representation of the death drive and characterized in culture as the cisgender homosexual male –socially seen as incapable of procreation–have been a source of debate amongst scholars, as well as his arguments on the position that the Child, the cultural representation of an unachievable future and stable identity, occupies in the literary and audiovisual production of Western societies. His reasoning on the opposing natures of the previously mentioned sinthomosexual and Child open the door for a nuanced and complex analysis of many texts beyond those he himself presents in his 2004 book *No Future: Queer Theory and the Death Drive*. His focus on cisgender male characters, though, offers an interesting opportunity for the queer analysis of texts that may prioritize the experiences of women, such as *The Handmaid's Tale*. Known for its impact on the literary landscape of the 80's, in addition to its influence on modern day feminist movements, Margaret Atwood's novel and its many adaptations have been extensively analysed by many scholars and through the view of many academic fields. In this intervention, thus, I will apply Edelman's theories on sinthomosexuality to the 2017 audiovisual adaptation of *The Handmaid's Tale*, with the intention of presenting an iteration of the sinthomosexual that goes beyond the cisgender male found in Edelman's original text. I will do so by analysing June Osborne and Serena Joy's complex dynamic, arguing that June poses as Gilead's sinthomosexual and proposing that her relationship with Serena showcases the sinthomosexual's true danger to Gilead: their ability to evidence the flaws within its promises.

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The development of morphosyntactic features through form-focused instruction, awareness and practice with young CLIL learners

Research on Content and Language Integrated Learning (CLIL) has uncovered that these lessons are mainly content-based and with minimal contextualised grammar instruction (Basterrechea & García Mayo, 2013). Thus, despite CLIL learners outperforming non- CLIL in proficiency (Martínez-Adrián & Gutiérrez-Mangado, 2015), their grammatical accuracy, especially morphosyntax, seems to lag behind (Martínez-Adrián & Gutiérrez- Mangado, 2015; Martínez-Adrián & Nieva-Marroquín, 2023). Particularly, L1 Spanish learners seemingly have problems with the third person singular –s morpheme, subject omission and subject-verb inversion (Martínez-Adrián & Nieva-Marroquín, 2023).

Against this backdrop, a call has been made to incorporate form-focused instruction (FFI) in classrooms (Vraciu & Capdevila Tomàs, 2018). It is hypothesised that form-focused tasks—three text-editing and text-reconstruction tasks—could help CLIL learners acquire these features. Additionally, it is proposed that supplementing these tasks with a noticing, awareness and practice phase (Bouffard & Sarkar, 2008; Lyster, 2007) may enhance potential FFI effects. The study also examines learner-initiated attention to form, operationalised as Language Related Episodes (Swain, 1998), and L1 use (Martínez- Adrián & Arratibel-Irazusta, 2024) during these episodes, alongside three individual variables, i.e. language-analytic ability (Carroll & Sapon, 2002), willingness to communicate (McCroskey & Richmond, 1990) and interaction mindset (Sato & McDonough, 2020).

Participants, from 5th and 6th year (n=64), will complete a background questionnaire, a set of questionnaires on the individual variables and a pre-test on the aforementioned features. They will then complete the Flyers Test, the scores of which will be used to pair them in similar-proficiency dyads. Each class will be divided into a control (5thA, 6thA) and an experimental group (5thB, 6thB). In pairs, one control group will do the text- reconstructions and the other, the text-editing tasks, while experimental groups will also complete a noticing and awareness and practice phase between tasks. Gains will be measured by administering immediate and delayed post-tests to the four groups.

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Analysing Escape Rooms: the Bridge between Traditional Narratives and Interactive Media of the 21st Century

If one thing has characterized the beginning of the twenty-first century is the mediatic explosion that has taken place thanks to all the technology that has been developed in order to connect people. The twentieth century provided the base for all the New Media and gadgets that are now indispensable in our everyday lives, and that the twenty-first century has engrossed, multiplied and turned into entertainment consumption products. The affordances of the New Media have influenced the way we interact with narratives by, for example, opening to the social sphere the consumption event. The traditionally intimate experience of reading as the main form of entertainment is being replaced by multiplayer gaming, streaming, binge-watching and other dynamic types of narrative consumption. These changes are not just a straightforward consequence of those new affordances of the media available, but also a reflection of how society has developed, moving towards a fast-consumption era.

Escape Rooms (ERs), narrative-oriented interactive experiences, can be considered a kind of fast-fiction because of their formal features and consumption mode,

which makes them one of the key New Media narratives of the 21st century to understand how society is being shaped by all these incorporations and changes. Although ERs have been present in the academic discussion for over a decade in the fields of Education and Tourism, there is barely any bibliography on the discussion of ERs as interactive narratives from the field of narratology, or formal instruction on how to approach them from other fields of study that may be interested in their multi-layered nature, such as literary, performative, or cultural studies. Finding this gap in the literature available, my aim is to provide a significant contribution to the academic study of Escape Rooms by engaging in the discussion from this new perspective. In my proposal, I will first briefly introduce the origin of the Escape Room phenomenon from the media that have contributed to their creation, to then present a framework of analysis that I have developed, following the work of Clara Fernández-Vara (2019) as reference, to provide a tool that can be used to analyze from different academic perspectives any ER as a formal object of study.

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Precarity and Vulnerability as a Source of Coalitions, Relationships of Solidarity and Networks of Care: An Analysis of Dionne Brand's *What We All Long For* and Téa Mutonji's *Shut Up You're Pretty*

The interaction and intersection of different oppressive systems result in unliveable lives and lead to a situation of precarity. Precarity can be defined as the social, economic, and political condition of unprotectedness suffered by those who are subjected to an inferior position due to hegemonic powers (Butler, 2017). Despite the multicultural character of the Canadian nation-state, precarity and vulnerability pervade the lives of visible minorities. To examine how precarity works, an analysis of Téa Mutonji's *Shut Up You're Pretty* (2019) and Dionne Brand's *What We All Long For* (2005) will be provided. In *Shut Up You're Pretty*, Mutonji narrates key events of the precarious life of a second-generation migrant woman throughout her different life stages. Similarly, in Brand's novel, each of the five protagonists becomes a distinct example of how visible minorities in Canada experience precarity. Both literary texts allow us not only to examine precarity as a shared human condition but also to analyse its potential as the framework in which change-making coalitions could be forged. The shared experience of precarity has opened the possibility for the creation of alliances among members that belong to different visible minority groups and who are considered expendable. Contrasting both works highlights how the intersection of different oppressions generates a situation of precarity and a feeling of vulnerability, which severely impact the lives of those who suffer them.

However, this paper also examines how precarity presents the possibility of establishing caring bonds and generating solidarity relationships. The shared feeling of precarisation functions as a unifying force that triggers mutual recognition, solidarity, and care-driven relationships.

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Writing the Female Body: Poetic Creativity and the Construction of Gender and Cultural Identity in Dickinson and Lorde

This paper examines how Emily Dickinson and Audre Lorde redefine gender and cultural identity through poetic creativity, challenging societal norms and conventions. By juxtaposing essentialist and social-constructionist approaches to identity, this study reveals how both poets navigate the intersection of gender, politics, sexuality, and ethnicity to construct new forms of self-representation. Hence, the main goal is to demonstrate that Dickinson's and Lorde's works create a new cultural identity through the performance of an alternative gender identity.

Drawing from Hélène Cixous' concept of écriture féminine and Judith Butler's theory of gender performativity, we conduct a close reading of "I am afraid to own a Body" (1935), "My Life had stood – a Loaded Gun – " (1929) and "I'm Nobody! Who are you? (1891) by Dickinson and Lorde's *Cancer Journals* exploring how poetic language functions as a site of resistance and reconfiguration. Dickinson's subversive techniques—including fragmented syntax, ambiguous personae, and symbolic imagery—destabilize traditional gender roles and redefine female agency. Similarly, Lorde's autobiographical writing challenges dominant narratives of femininity and bodily normativity, rejecting society's imposed silences and reclaiming the female body as a site of power.

The findings suggest that both authors engage in acts of self-authorship that challenge traditional definitions of femininity, broadening the possibilities of gender expression and cultural identity. Dickinson's engagement with the limits of possession and ownership reconfigures the relationship between gender and power, while Lorde's intersectional perspective foregrounds the experience of Black lesbian identity in the face of patriarchal and medical discourses. Their poetic creativity not only disrupts conventional narratives by performing an alternative gender identity, but also anticipates contemporary feminist debates on the performativity and fluidity of identity.

Ultimately, this paper underscores the enduring significance of poetry as both an aesthetic and political tool that enacts identity formation and social critique, revealing how Dickinson and Lorde's works remain vital for rethinking agency, resistance, and self-

definition at a time when feminist and queer theories continue to reshape the understanding of identity.

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The dialectal provenance of Hands B and C in Manchester, Chetham's Library, MS Mun.A.3.127

This paper focuses on the dialectal characteristics of Hands B and C in Manchester, Chetham's Library, MS Mun.A.3.127 as these two hands conflate in the same folios (ff. 57r-60v). This manuscript was written in Late Middle English and also contains some Latin interpolations. It includes different recipes to cure illnesses, and it is described as a "guide to family health […] and a permanent record of years of collected treatments and cures (Chetham's Library n.d.), because of the compilation of the herbs and remedies that it provides. The aim of this study is to localise geographically the area of origin of Hands B and C following the model proposed in the electronic version of *A Linguistic Atlas of Late Mediaeval English* (*eLALME*) (Benskin et al. 2013). Specifically, a linguistic profile (LP henceforth) of these two hands has been obtained after the implementation of a survey questionnaire consisting of 424 items. Later, the "fit-technique" has been implemented and the different orthographic realisations have been mapped on the dot and user-defined maps so as to localise the hands geographically. Finally, the LPs of Hands B and C have been compared to several other LPs in *eLALME* and with other complementary bibliographical resources to confirm the areas of provenance. The analysis carried out indicates two close areas of provenance for both scribes: Hand B might be circumscribed in the border between the northern area of Lincolnshire and East and West Yorkshire, whereas Hand C may be restricted to the border between Yorkshire, Nottinghamshire and Lincolnshire.

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A Story Hidden in the Lyrics: The Doppelgänger Motif in Sally Cookson's *Jane Eyre*

Arousing the passion of its readers since its publication in 1847, Charlotte Brontë's *Jane Eyre* has prevailed in cultural memory as one of the most enduring love stories in literature. Such pervasiveness has been possible in part due to how widely the novel has been adapted into different media throughout time.

Filmic and television adaptations of Brontë's novel may be the most well-known among the general public. Yet, the novel's journey into adaptation started in 1848 when it was adapted for the stage. Early theatrical adaptations seemed to focus on social-class aspects. In comparison, modern reimaginings and adaptations of the novel seem to focus more on the relationship between Jane Eyre and Bertha Mason. Defined by Gilbert and Gubar as "Jane's darkest double" (2000, 360), much has been said about Bertha's role as Jane's double. Yet, Bertha is still an enigma both for modern audiences, readers, and scholars.

The aim of this paper is to analyse the approach to such mysterious character and its dual relationship with the protagonist in Sally Cookson's 2015 theatre adaptation of Brontë's novel, as performed at the National Theatre of London. Furthermore, it will also examine how, and to what extent, the character of Bertha breaks her imposed silence and tells her story.

Hence, this analysis is divided into two main parts that will interrelate: the first part, focuses on the representation of Bertha as Jane's double. This will reveal that, as Nestor affirms, Bertha is no foe of Jane, but an ally (1987, 60), erasing in this manner the negative perception usually carried by the figure of the doppelgänger. The second part of the analysis focuses on the songs used in the play as a device for telling Bertha and Jane's stories in parallel. This parallel story structure inverts to an extent the roles of both characters, Jane becoming in this way Bertha's double.

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Maggie O'Farrell's Taboos:
Hidden Knowledge on Miscarriages and Abortions

Maggie O'Farrell's novels deal with various mothers who have gone through pregnancy loss. These protagonists can be found in *The Vanishing Act of Esme Lennox* (2006), *Instructions for a Heatwave* (2013), *The Hand that First Held Mine* (2014), *This Must Be the Place* (2016), and *The Marriage Portrait* (2022). This study lays bare on the silence O'Farrell uses to represent her character's miscarriages and abortions. Attention is paid to the author herself who relates her miscarriages in her non-fiction *I Am, I Am, I Am: Seventeen Brushes with Death* (2018); to Mrs Lennox from *The Vanishing Act* who left her unborn children in India; to Margot from *The Hand* who could not end her pregnancies; to Gretta and Monica from *Instructions* who, as mother and daughter, experience miscarriages and abortions; to Nicola from *This Must Be* who goes to her GP for the procedure; and to Eleanora from *The Marriage* who, after having had several children, has a miscarriage. This paper, thus, analyses how O'Farrell hides her knowledge on pregnancy loss, while expecting her readers to have the knowledge on the possible options women face when trying to be mothers. All these aspects will be studied through the works of Adrienne Rich and Elaine Tuttle Hansen, among others. This paper addresses the following questions: What are the implications of O'Farrell not dealing with the pregnancy loss of her characters? Are miscarriages and abortions taboo for O'Farrell? Why does she hide her knowledge on miscarriages? O'Farrell recognizes pregnancy loss as a part of the process of maternity, but misses the chance to openly talk about it.

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Rewriting Don Quijote: Salman Rushdie's Quichotte and the Postmodern Quest

The quixotic myth (Pardo García 2013), the literary and cultural legacy of Cervantes' Don Quijote, transcends frontiers and demonstrates its enduring relevance in different temporary and spatial contexts, remaining as the preferred means to acknowledge and portray the faults of contemporary society (Chakraborty 2022), such as superficiality and consumerism, while also exploring those related to human beings across time, including honour and love. In his novel Quichotte, Salman Rushdie creates a postmodern rewriting (Doležel 1998, Genette 1997, Pardo 2018) of Cervantes' Don Quijote, not only by using a very similar name for the main character, but also by presenting a protagonist whose perception of reality –and, more significantly, of love– is shaped by his consumption of fictional narratives, now in the shape of reality TV shows instead of chivalric romances. Quichotte embarks on his quest around the United States in search of his beloved, named Salma and not Dulcinea, while navigating a fragmented and isolated postmodern society devoid of morals. In this journey, it is Quichotte himself who creates his own Sancho: an imaginary son that gradually gains agency and begins questioning his own reality and existence. Another key aspect of Quichotte, apart from the presence of the quixotic myth and in relation to its strong connection to postmodernism, is its metafictional dimension, presented from the second chapter of the novel. The story of Quichotte is revealed to be the creation of Sam DuChamp, a writer that is trying to reconcile with his past and find meaning in his existence through his creation, a satirical reflection of himself. Rushdie's reinterpretation of Cervantes' character emphasizes the continuing significance of the quixotic myth in contemporary literature as a means of exploring and analysing fundamental human values within the contemporary society, shattered and detached.

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RP English: the case of yod coalescence in connected speech

The present study analyses the use of yod coalescence in connected speech in Received Pronunciation (RP). 87 interviews from *The Andrew Marr Show* were analysed auditorily and acoustically for the occurrence/non-occurrence of yod coalescence in connected speech at word boundaries in RP. The results indicate that the production of yod coalescence is really low for the sample analysed; however, the production of yod coalescence found in the study suggests that, as a connected speech phenomenon, yod coalescence can be considered a recent innovation in RP, as other studies point out (Hannisdal 2006; Sánchez Leira 2023a, b). This low percentage seems sufficient to highlight that yod coalescence is making a place within the phonological inventory of elite accents, such as RP. The findings are relevant since they point to contemporary linguistic tendencies in RP English. Even though the standardization of yod coalescence is not far from complete and that the study of yod coalescence has been traditionally ignored in classical descriptions of the accent (Cruttenden 2014), the analysis underscores the use of a more modern linguistic choice on the part of the speakers. A potential descriptive implication is the need for an updated synchronic description of RP that includes yod coalescence production. The study also advocates for more data-oriented approaches to the study of RP to avoid an invariable picture of the accent, since variation can be found in RP as well as in any other accent (Cruttenden 2014; Mompeán 2008; Sánchez Leira 2023b; Wells 1982).

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"You don't have to do this": Tracing Macbeth's Shadows in the Coen Brothers' No Country for Old Men

Macbeth tells the tragedy of a kingdom immersed in violence and tyranny during the rule of the corrupt King Macbeth, who got the crown by murdering the previous king, Duncan. It is a story of ambition and violence which still resonates in today's cultural expressions. It comes as no surprise that such universal concerns could be reflected again in 2005 by the North American writer Cormac McCarthy with his novel No Country for Old Men. A story which revolves around Llewelyn Moss, who takes a satchel full of drug-money and starts to be chased by a psychopathic murderer. Two years later, the acclaimed directors known as the Coen brothers brought this story to the big screen. Joel Coen's latest film is an adaptation of Macbeth with which Joel is said to be taking a different direction from what he had previously done with his brother Ethan. However, in this thesis we will try to show that Macbeth was already present in the Coens' filmography, focusing on what is considered one of their masterpieces. In a nutshell, the purpose of this dissertation is to detect Shakespeare in the Coen's No Country for Old Men studying it through the lenses of Macbeth. We will explore the motivations of the characters and how they can relate to each other by analyzing both works in combination, and conduct an analysis of the following themes: ambition and violence in relation to masculinity, the exploration of evil, and the debate of fate or free choice within the characters.

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The Demythologisation of Spain's National Hero: A Study of Thomas Roscoe's Interpretation of Spanish Ballads and the Cid

The industrial society of the nineteenth century and the process of modernisation that was homogenising Europe caused the Romantics to be disenchanted with the reality of their times and to idealise the past. In particular, the Middle Ages inspired great admiration because they represented a chivalrous past characterised by strong feelings of liberty and nationalism. Furthermore, August Wilhelm von Schlegel and Friedrich Schlegel believed that the true spirit of a nation had to be sought in its national literature, an idea that aroused a renewed interest in the ballads of medieval origin (Gomis 2015, 96). In England, Robert Southey's *Chronicle of the Cid* (1808) popularised the figure of the Cid as a national hero, and the knight's crusade against the Moors functioned as a symbolic narrative for the Peninsular War (1808-1814) that promoted the alliance between Great Britain and Spain to defeat the French invaders (Saglia 2012). John Gibson Lockhart's *Ancient Spanish Ballads* (1823) and Felicia Hemans' poems on the Cid published in 1823 reinforced the mythification of the Spanish hero and contributed to the romanticisation of the medieval past of Spain (Perojo Arronte 2022). Therefore, the early nineteenth-century fascination with Spanish ballads consolidated the Romantic perception of the Cid as a symbol of chivalry and nationalism. Nevertheless, Thomas Roscoe's travel book *The Tourist in Spain: Biscay and the Castiles* (1837) presents a completely opposite vision of the Spanish knight. Roscoe portrays the Cid as a corrupt hero, representative of the oppression exerted by Catholicism, and he claims that Spanish ballads promote religious fanaticism and intolerance. The principal aim of this study is to analyse the way in which Thomas Roscoe's interpretation of the Cid is antithetical to the mythicised image of the Spanish national hero that was created by the Romantics.

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The influence of language ideologies in South African higher education language policies

The diversity of languages in South Africa offers a linguistic wealth of great value both academically and socio-culturally. With eleven official languages, South Africa is one of the countries in the world with the most recognised official languages: nine Bantu and two of European origin. In this multilingual situation where the languages of European origin (Afrikaans and English) continue to dominate in higher education and other state institutions, the role of indigenous languages is relegated to a secondary socio-economic and political sphere. Moreover, the socio-historical context marked by colonialism and apartheid continues to influence the language ideologies of citizens (Reagan 2002), indirectly impacting on the development and implementation of policies.

While considering this sociolinguistic context, the aim is to understand how language ideologies impact on the elaboration and implementation of language policies in South African higher education institutions, more concretely, North-West University and Stellenbosch University. Thus, in order to measure the influence of ideologies in language intervention, an ethnographic approach will be used to analyse language ideologies of university students, academic and administrative staff, and policymakers.

Furthermore, taking Bernard Spolsky's (2004; 2019) theory as framework, in which he distinguishes three components in language policies (practices, ideologies and, intervention or planning), these legislative documents of South African universities as well as national acts like the Language Policy Framework (Department of Higher Education and Training 2020) are studied using a critical discourse analysis methodology (Fairclough & Fairclough 2012). The study of these language policies documents and the examination of current language ideologies in South African higher education will likely show that, despite being well-advanced in their democratic era, the apartheid's negative legacy and the place that English holds in the global market still impact the formulation and implementation of the policies, hindering and delaying the transformation of universities as multilingual institutions.

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Young citizens, young activists: Renegotiating boundaries in YA dystopia

Dystopian novels for young adults are inherently concerned with the boundary between childhood and adulthood, exemplified in the liminal figure of the adolescent. At the heart of the genre there lies a tension between authority figures and its teenage protagonists, which, in contrast with the powerlesness that the intended audience may feel in the real world, are allowed the possibility of bringing forward social change (Hintz and Ostry 2003). This presentation will deal with two YA dystopian narratives, Scott Westerfeld's *Uglies* trilogy (2005-2007) and Joan He's *The Ones We're Meant to Find* (2021), which, besides pondering what it means to be a teenager in an oppressive world brought forward by adults, are deeply interested in the nature/culture divide.

The hypertechnological societies constructed by both narratives have separated themselves from their environment to avoid anthropogenic natural disasters, thus comenting on the origins of the Anthropocene and exploring how we could respond to it. Although we are already suffering the consequences of the environmental crises nowadays, it has usually been presented as a problem for future generations, so the inclusion of these topics in literature for young readers, as well as bestowing upon young protagonists the power to do something about the world, seems logical. Moreover, both narratives present science-fictional conceits —a beauty operation that also changes the patient's brain and the inclusion of humanoid robots— that explore the limits of the body and how it relates to the wider world, another topic that is of great concern to adolescents. In this manner, this paper will employ ecocriticism and posthumanist perspectives in order to analyse the differing conclusions that the *Uglies* trilogy and *The Ones We're Meant to Find* reach regarding the nature/culture divide, as well as theory on children's literature in order to discern how the young target audience of these novels influences the way their themes are discussed.
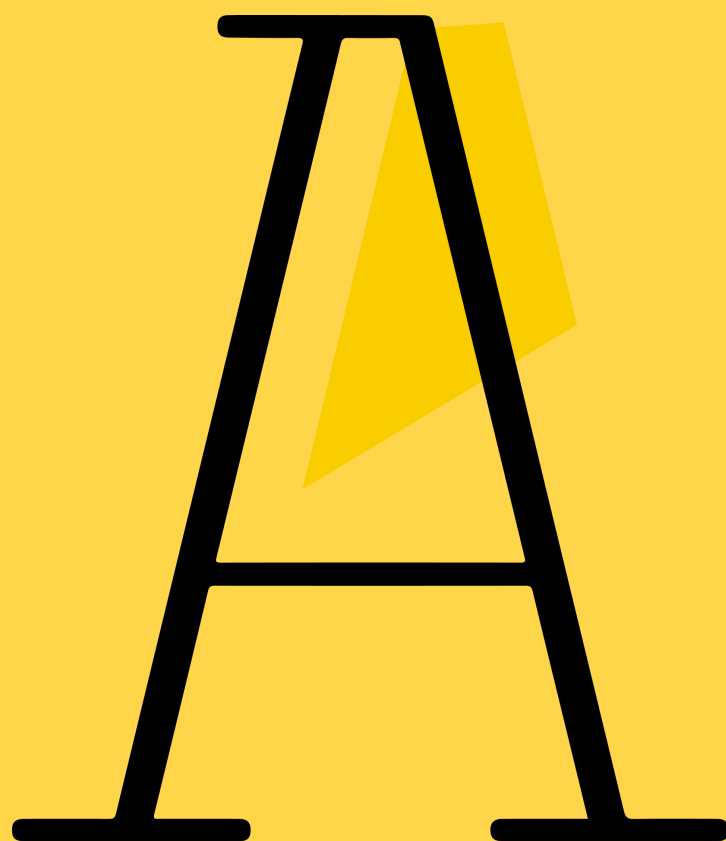
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Transatlantic Bridges between the American and Irish HIV/AIDS Theatrical Traditions

This proposal presents a comparative study of theatre production in both the United States and Ireland around HIV/AIDS and its history. From the Medical Humanities, intertwining the concepts of dehumanization, stigma, the abject, and wasted lives, the cultural narratives of the disease and its metaphors are addressed to explore the case of AIDS literature as a literary genre and AIDS theatre as a subgenre. The American and Irish traditions are compared paying close attention to the three metaphors embedded in the historical, cultural, and traditional discourse around HIV/AIDS: AIDS as death, AIDS as a (divine) punishment, and AIDS as war. The absence of an array of contemporary examples in the American stage evidences the need to study this cultural amnesia, which does not occur in Ireland, where the traditionally silenced stories are now being given a voice. In addition, the so-called post-AIDS era suggests that the crisis is over, when, as the results of the analysis defend, this is far from the truth. The study is carried out from literary analyses and close readings of Angels in America (1995), The Inheritance (2018), The Year of Magical Wanking (2011), and Once Before I Go (2021). The critical approach employed combines illness narratives, Imogen Tyler's notion of stigma as a metaphorical penal tattoo for HIV/AIDS bearers, Julia Kristeva's abjection as a metaphorical process for dehumanizing HIV/AIDS patients, and Zygmunt Bauman's wasted lives as a capitalist and neoliberal metaphor of productivity for systemic inequality. While productions such as Angels in America were taking place in the United States, Ireland was in-between of decriminalizing homosexuality. Ultimately, the study shows that the recent Irish productions turn to Angels, the canonical AIDS play, as a blueprint for reclaiming and recovering the silenced history of the disease in Ireland.

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