



ASYRAS 2017 Barcelona

Book of Abstracts

Wednesday January 25, 2017

Plenary Talk 1

10:00-11:00 Sala de Graus

Chair: Dr Elisabet Pladevall

Dr Carmen Muñoz, University of Barcelona

English learning through subtitles

Research has shown that exposure to multiple input modes, such as combining visual and textual information, leads to enhanced second language (L2) acquisition, as different modes reinforce one another in processing and recall (Paivio, 1990, 2007; Vanderplank, 2010). In this talk I will present an ongoing research project that investigates the effects of interlingual and intralingual subtitled videos on English foreign language learning and how these are mediated by age, proficiency and individual differences. Three groups of bilingual Catalan-Spanish EFL learners pooled from three educational levels (primary, secondary and university) were tested three times during a nine-month vocabulary learning treatment. The treatment groups received bimodal exposure to target vocabulary through weekly exposure to a subtitled TV series, whereas the control groups were exposed to the same vocabulary through regular tasks that did not provide bimodal input. Both quantitative and qualitative data was collected from the participants: through a series of aptitude and cognitive tests (e.g., working memory, attention control, inhibition), questionnaires about learning styles and preferences and about out-of-school exposure to English, and through examination of their eye movements while viewing subtitled videos (eye-tracking technique). The talk will present the findings of the analyses and their contribution to the second language acquisition field and to foreign language teaching.



Linguistics Session 1 (25/01/17)

11:30-14:00 Sala de Graus

Chair: Dr Núria Gavalrà

Patricia Jiménez, Universitat de Lleida

The Impact of the Study Abroad Programme on Participants' Identities

For almost 30 years students have been taking part in academic mobility programmes all around Europe, thanks to the Erasmus Programs. This international mobility of students has been the focus of a great deal of research, which has concentrated mainly on end-of-sojourn measures and in-sojourn reflection but the post-sojourn experience is rarely considered, which means that we have still little information about the long term impact of academic mobility, especially in connection with the participants' behaviours, attitudes and knowledge as related to personal and academic or professional lives.

This study investigates the effects of participating in an academic mobility programme as manifested in the course of the one year after the stay, focusing on possible identity shifts and their practical consequences for the everyday lives of the individuals. The research involves a one-year follow-up of a group of 15 participants who came back to their home countries in February and June 2016. The data collected take the form of periodical reflections in four different formats: (1) responses to written questions via email, (2) self-recorded thoughts, (3) personal diaries and (4) semi-structured interviews.

The research must be seen as a contribution to the study of the impact of study abroad on identity and more specifically on the process of (re)negotiate one's identity in the home community. Preliminary findings from the initial stages of the research suggest that the experience of academic mobility means a turning-point in the participants' life mainly in terms of independence and autonomy; and the discovery of new values such as multiculturalism.

Irati Dier Boté Xavier Martín Rubió, Universitat de Lleida

Categorising teachers: the importance of class activities and rapport in the learning of a language

This paper adds to the ever-growing number of studies which uphold the relevance of beliefs and emotions in additional language learning. The aim of this research is to study the way English language learners categorize their English teachers according to: a) the activities they favour in their lessons; and b) the level of rapport they show towards students. Five focus groups discussions with a total of 31 students from Journalism and Audiovisual communication at the University of Lleida have been analysed using both Membership Categorization Analysis (MCA) and positioning. MCA is an analytical tool which allows the researcher to carry out micro-analysis that offers inferences of possible macro-level discourses, whereas positioning looks into the ways in which participants position to the contributions from co-participants in a social event. Initial findings reveal that students identify a series of categories of teachers in connection to the two topics mentioned above. One category, which could be tentatively referred to as 'present-simple teacher',

includes teachers who tend to use decontextualized, grammar-based activities in their lessons and who seldom provide students with opportunities for oral practice. A second category, which could be labelled as ‘cool-activities teacher’, refers to those teachers who implement activities like watching videos, listening to music, or working with the computer. A third category, named ‘I’m-in-a-hurry teacher’, refers to unmotivated teachers who have difficulties building a good rapport with their students and who do not show great interest in their individual progress, for, as the label indicates, their main concern is finishing the lessons. The last category would be the ‘motivated teacher’, who shows passion in the job, builds rapport with students and cares about their learning progress. The findings also unveil that there tends to be a virtually unanimous alignment regarding these views and that emotions reveal themselves as a crucial factor to grasp learners’ beliefs about their English teachers and the learning process as a whole.

Luyan Teng, UAB

English serves as symbolic power among Chinese female students: a case study of three female students in a rural secondary school of China

This study illustrates how English, as a foreign language, serves as a medium of symbolic power among Chinese female students in a rural secondary school. In arguing our case, the paper draws on interviews and other data derived from three girls in a Chinese secondary school, where English is learned as a foreign language. The interviews were conducted both on-line using the QQ chat software and face-to-face in China. A qualitative approach to the analysis of the narrative data collected is adopted.

These three girls who are competent in English are perceived as “pop” girls by their peers due to their English acquisition. As Bourdieu (1991) maintains that linguistic utterances or expressions can be understood as the product of the relation between a “linguistic market” and a “linguistic habitus.” These three girls distinct themselves from others through their competence of English: they develop better relationships with their English teacher, sing English songs, discussed English movies and share their girls’ secrets in English. English plays a role of symbolic power during the process they pursue their own interests and display their special competence through using English.

English, as a symbolic power, seems play a vital factor in making different social classes in their community. English interaction among the female students in the rural secondary school bears the traces of social structure and helps to reproduce it.

This paper reinforces Bourdieu’s theory of symbolic power and language that linguistic interactions are manifestations of the participants’ respective positions in social space and categories of understanding, and thus tend to reproduce the objective structures of the social field.

Andrea Sunyol, UAB

“English is taken for granted”: Internationality and Language in the IB Diploma Programme of an International School near Barcelona

In recent years, the education system in Catalonia has undertaken several forms of internationalisation, some more explicit than others. Among the most extended internationalising practices is the intensification of the presence of English and, to a lesser extent, of other foreign languages in the curricula of public, semi-private and private schools (Alba et al., 2015; Bonal, 2009). The latest internationalising trend among elite private schools is to offer the two-year pre-university program by the International Baccalaureate (IB), the IB Diploma Programme, which is gaining presence among schools worldwide

(Resnik, 2012; 2015) and also in Catalonia. Despite its impressive growth, which is seen as a distinction practice, the IB Diploma Programme is offered by a minority of schools (4 public; 12 private) and only few privileged students have access to it.

This paper is a diary-based case study of a student who has recently enrolled at the IB Diploma Programme at an elite school in the area of Barcelona. The student's diary entries and diary-based interviews are the main source of qualitative data, which are complemented by ethnographic observations of the IB classes, visual texts from the school's landscape, key stakeholders' interviews and field documents. The study analyses the role of language in the discursive construction of the internationality and elitism of the IB program. These discourses are embedded in the socio-political and economic conditions of the late modern era: in a linguicised economy (Pujolar, 2007) language education is reconceptualised as added value (Duchene & Heller 2012a; 2012b), as job skills that have to foster employability and mobility in hyper-global education and labor markets.

Iris Milán Maillo, University College London

Exploring L1 use in a plurilingual co-taught CLIL context: A Sociocultural Approach

This study explores L1 use patterns in the oral production of Catalan/Spanish bilingual primary school learners and teachers of co-taught CLIL science sessions. Eight complete lessons were audio recorded and transcribed. The study inquired into the amount and the diverse models of L1 use. The total number of L1 words, the total number of L1 complete utterances and the total number of balanced and mixed utterances was calculated, the latter being further catalogued as L1 or L2 prominent. Instances of L1 use were divided into seven types of interactional strategies in order to establish L1 use patterns. For the same purpose, direction of interaction was also investigated. The present study was framed within sociocultural perspectives so as to describe and relate the characteristics that CLIL contexts, collaborative teaching modalities and the L1 possess to mediate learning through language use and interaction. The results revealed a great use of the L1 -which led to an unbalanced situation favouring plurilingualism- and variable patterns with regard to strategies, pointing at the functions and roles of each participant. Classroom communication was found to be predominantly teacher-centered referring to interaction. The findings of the study indicated that the L1 could be a beneficial tool for coping with CLIL linguistic and cognitive demands provided that a balance regarding its use exists. Furthermore, both the use of different interactional strategies and the direction of interaction was found to be tightly linked to the role fulfilled by the teachers. Based on this, some pedagogical recommendations for promoting the potentiality of the L1 to regulate and mediate L2 learning are discussed in relation to collaborative teaching modality. An alignment of the L1 scaffolding functions together with an appropriate regularisation of teachers' roles and responsibilities is also proposed in order to effectively integrate collaborative teaching practices in CLIL contexts.



Literature Session 1 (25/01/17)

11:30-14:00 Sala d'Actes

Chair: Dr Laura Gimeno

Francesca Batalla, Palacký University

The Violin as Eroticized Object: A Focus on Male Homoerotic and Homosocial Contexts in Literature and Culture

The outstanding virtuosity of Giuseppe Tartini (1692-1770) and Niccolò Paganini (1782-1840), in conjunction with a certain amount of sinister legends surrounding these talented musicians, contributed significantly to connoting the violin as the instrument of the Devil. While recalling this traditional trope, the texts and the sources analyzed in the present contribution, ranging from the 19th to the 21st century, draw attention to the violin's role within male contexts, providing an additional association, it will be argued, between this instrument and the expression of male desire or male bonding.

Accordingly, after touching upon the early origins of the violin, this paper will shift the focus to the close reading of selected texts, starting with the fairy tale "The Strange Musician" (1812) by Jacob and Wilhelm Grimm. Emphasis will be subsequently placed upon chosen excerpts from Sir Arthur Conan Doyle's detective stories (1887-1927) and the novels of *The Vampire Chronicles* (1976-2016) by the American author Anne Rice, in comparison with the cinematic adaptations of these texts, where the role of the violin can be investigated in relation to the German silent film *Anders als die Andern* (Different from the Others) by Richard Oswald (1919). It will become evident that, in spite of their different backgrounds, these sources share a common representation of the violin's functions within the frame of male bonding, as well as persistent allusions to the language and symbols of reiteration, fixity, and circularity. This will be analyzed through the lens of Eve Kosofsky Sedgwick's studies on homosociality (1985), with particular reference to her observations about the portrayal of the Freudian "sphincter domination" in literary works. Further consideration will be also given to the violin's connection with devilish practices, esoteric knowledge, and the Gothic aesthetic in the above-mentioned works.

Alejandra Martínez, UAB

Speaking the Unspeakable: Subversive Eroticism in Kate Chopin's *The Awakening* and Edith Wharton's *Summer*

This research analyzes and compares the use of eroticism as a means of subversion in Kate Chopin's *The Awakening* and Edith Wharton's *Summer*. Being published in a notably repressive period, especially concerning female sexuality, these two novels, by putting the focus on their heroines' sexual awakening, transgressed the social norms of their time. Chopin and Wharton erotize their heroines in order to question the established order, which, a part from subjugating female desire, made of women completely dependent beings without intellectual aspirations. By erotizing their heroines, they empower them and provide them with both personal and sexual agency.

Clara Roman, UAB

"No Other Word Will Do": Language and Narrative (Un)Reliability in Raymond Carver's "Blackbird Pie"

In his last collection *Where I'm Calling From* (1988), Raymond Carver (1938-1988) included seven new stories that saw him moving in a new direction, while still dealing with similar topics to his early collections. Carver found success through *What We Talk About When We Talk About Love* (1981), in which he told tales of loss in a sparse and rather bleak language. Characters attempt to deal with alcoholism, unemployment and separation, among others, but find themselves unable to overcome their ailments. They are often unable to assess their problems, and cannot use language productively. Thus, many of the early stories end in silence or stagnation, as the people populating these stories go on with their lives, defeated. Carver's late collections, namely *Cathedral* (1983) and *Where I'm Calling From*, saw the author become more generous and, at times, optimistic, as his stories became more expansive and his characters more aware of language. Carver's last collection in particular, of which criticism is still heavily lacking, ventures into new grounds, becoming less and less minimalistic. "Blackbird Pie" is one such story that finds Carver delving into narrative reliability and language by presenting a set of narratives saturated with ambiguity and symbolism. This story is a fine example of Carver's quality as a writer, yet it has hardly been analyzed. The present paper seeks to explore Raymond Carver's novel portrayal of the language of the loss of love. It will do so by analyzing, through close textual analysis, the language used by the characters and the ambiguity derived from it.

Lola Serraf, UAB

Supporting and resisting the Myth of the Blitz: ambiguity in Susan Ertz's *Anger in the Sky*

This paper presents Susan Ertz's *Anger in the Sky* (1943) as an ideal case study for the critical analysis of the representation of the Blitz in literature. At a time where some historians are deconstructing the 'Myth of the Blitz', little credit is given to wartime writers in terms of their capacity to see beyond the British government's overwhelming propaganda. Angus Calder seems to suggest that the literature of the time offers little material for us to understand what individual experience really was like during the bombings, as only a few writers 'work outside the Myth's paradigm' (1991: 144). More specifically, within the recent attention that has been given to women's war writing, the 'popular novel' is mainly said to show 'typical Blitz-fiction characteristics' and adopt a 'positive approach' of the bombings (Hartley 1997: 21), as writers are seen as having actively participated in the larger construction of a mythical national memory. My analysis suggests a much more sceptical view of Britain at war in the work of Susan Ertz, an Anglo-American writer too often overlooked. Contrary to Robert Calder who sees *Anger in the Sky* as British propaganda (2004: 199), I argue that the novel reflects an awareness and, more interestingly, open criticism of the politically constructed Blitz spirit. My paper aims to highlight how Ertz narrates the tension that exists between the imposed public values of community and solidarity and the individual anxieties of the British people during the German air-raids.



Linguistics Session 2 (25/01/17)

15:00-17:00 Sala de Graus

Chair: Dr Susagna Tubau

Youzi Zhang, UAB

A Study on the Acquisition of English Questions by Chinese Children in Multilingual Contexts

The main aim of the present study is to investigate the process of acquisition of English as an L3 particularly at the syntactic level. More precisely, it focuses on whether the L1 or the L2 play a major role in the acquisition of the syntax of yes-no and wh-questions by English L3. The research focuses on an emerging multilingual population: Chinese children who live in Barcelona. Chinese children living in Barcelona are typically exposed to Chinese at home and to Catalan and Spanish simultaneously or successively at school and in their social interactions. Moreover, they learn English at school. This study puts to the test the Typological Primacy Model (TPM) (Rothman, 2010,2011,2013) which proposes that learners may choose the typologically more similar system for multilingual transfer to facilitate the acquisition of Ln. The methodology follows the mirror image analysis: subjects have been separated into two groups according to their language background. Group one: L1 Chinese, L2 Spanish/Catalan vs. group 2: L1 Spanish/ Catalan, L2 Chinese. Results show that both the two groups of Chinese English learners transfer more syntactic features from Spanish and Catalan than Chinese when they acquire English questions which are in line with our expectations.

Beatriz Martín Gascón, University of Essex

"Is going to the kitchen (...) in that kind of bandeja": CLI in Spanish-Speaking Learners of English as a Foreign Language

English as a foreign language (EFL) oral production is inevitably influenced by the native language of the learners. This cross-linguistic influence (CLI) or transfer can be evidenced in Spanish native speakers by the use of cognates, borrowings, or null-subjects, among others. Yet, little is known about the individual and contextual variables that contribute to their usage. The current study lies within the area of CLI in foreign language learners. More specifically, we evaluate a spoken corpus and examine language transfer by analyzing L1 Spanish speakers with different levels of TL proficiency who have acquired EFL in various contexts and who are currently living in the US. The research questions consider aspects such as amount and types of CLI in EFL learners' oral production, and predictors such as the effect of age, type and amount of exposure, and proficiency on the amount of CLI. Results indicate that type and amount of exposure and proficiency are relevant factors in the presence of grammatical and negative transfer in the EFL learners' oral production. Yet, a qualitative analysis of the results also shows a relation between age and grammatical and negative CLI. The use of cognates (lexical and positive transfer), as well as that of prepositions and null subjects (grammatical and negative transfer), among others, are the most frequent instances of CLI. Our findings are discussed in the light of previous studies on both CLI and foreign language learning (FLL).

Marina Ruiz Tada Universitat de Barcelona

Untapping the potential for Japanese manga as a vocabulary learning tool: the effects of reading path

In modern technological societies, people communicate through language-as-speech, language-as-writing or sign, and also through multimodality, in which sound, words, images, etc. may be combined. All these forms of communication also represent unique sites to learn a language. In this study, we report on an eye tracking experiment in which we investigate the language-learning potential of the multimodal genre of manga (Japanese comics). Specifically we examine if the preservation of the Japanese right-to-left reading path in the English translations of manga constitute an extraneous (ie., negative for learning) or a generative (learning-enhancing) cognitive load (Mayer, 2009; Sweller, 2005). To explore this issue, we conducted an eye-tracking experiment in which we investigated how differences in the reading paths (left-to-right versus right-to-left) influenced: (1) learners' engagement with the text versus image, (2) content comprehension and vocabulary learning, and (3) learners' affective states. The participants, N=20 Spanish/Catalan EFL learners, were divided into two groups: (1) left-to-right reading group (N=10), (2) right-to-left reading group (N=10). Before the treatment, the participants took the Visual Language Fluency Questionnaire (Cohn et al., 2012), flanker task, X_Lex- Y_Lex tests and a pretest on the knowledge of the selected vocabulary expressions. In the treatment phase, the participants from each group took part in individual eye tracking sessions during which they read a short manga story in L2 English. The participants from Group 1 followed the left-to-right reading path, characteristic of written English. The participants from Group 2 followed the right-to-left reading path, characteristic of written Japanese. After the treatment, each participant took a vocabulary knowledge test, content comprehension sequencing test, as well as a questionnaire assessing their affective states. The results are interpreted in light of the dual coding theory (Paivio, 2014), cognitive load (Sweller, 2005), multimedia learning (Mayer, 2009), and theories of L2 vocabulary acquisition (Schmitt, 2000).



Literature Session 2 (25/01/17)

15:00-17:00 Sala d'Actes

Chair: Dr David Owen

Saffana Manoun, Universidad Complutense

Racial and Sexual Uncertainties in the Last of the Mohicans and The Sheik

“It might be even possible that what constitutes the value of these good and revered things is precisely that they are insidiously related, tied to and involved with these wicked thing, seemingly opposite things-maybe even one with them in essence. Maybe!” (Nietzsche,200). This Nietzschean subversive statement offers an insightful intellectual post-sign to the study of the racial and sexual binaries in various artistic productions as it was and still is a remarkable revision and critique of western metaphysics. The prevalence of the binary opposition in literary and cinematic approaches to sexually and racially diverse milieus is a key note that apparently defines and shapes at the same time, the political trajectory of its creator and its recipients. But a closer examination of the these representational works complicates the otherwise easily acknowledged contradictions, and the values associated with them. The clarity and the neatness of these alleged contradictions seem always marred whenever they are spelled out, leaving us with a suspicious insecurity as to the validity of the opposite paradigms and furthermore, the necessity of their propagation and their emphatic articulation as a way to ensure our belonging to or exclusion from one category or the other. To consider these questions and investigate the workings of the sexual and racial binary oppositions in artistic productions which were warmly received by their recipients, I choose James Fenimore Cooper’s *The Last of The Mohicans* and *The Sheik*. Both the novel and the movie seem to be invested in illustrating and reinforcing the ‘distinctly’ paradigmatic oppositions, namely race and sex. And yet, both works engage with ambivalent representations that suspend if not question the logic of the binary. The sheik’s ethnic purity which is revealed towards the end of the movie is no less disturbing than Cora’s racial “impurity”. The gender roles seem also to suffer critical moments where the female adopts the air of manly decisiveness and adventurousness, not to mention the passionate nature of the male kidnapper, all of which leads us to again to the binary opposition where the other is always feminized and consequently stigmatized as unequal. This ambiguity and indeterminacy that lurk beneath the edifice of binary oppositions in these two works will be the main objective of my comparative reading through my presentation. Cooper’s novel and Hull’s film call forth for a comparative study which focuses on the ambivalence and the indeterminacy that the allegedly sustained and reinforced oppositions seem to exhibit. Both works though, were celebrated on a popular level for their illusory crossing of the boundaries between racial and sexual opposites and their final notes of boundaries' reinforcement. And yet, the residue of the free play with the opposites, with the female acting manly (Cora and Diana) and the other turning into the self (Ahmad Ben Hassan) and the self turning into the other (Cora Munro), do not, under a more critical light, pass by so simply as it is intended by their creators, who manage to safely amuse and reaffirm their wide recipients.

Christina Howes, UAB

Not quite at Home: The Poetics of Architecture, Building and Home-making in Rachel Seiffert's *Field Study*

Contemporary British writer Rachel Seiffert has attracted critical interest primarily within holocaust and trauma literary theory, particularly with its focus on postmemory and the problematics of reconciling memory and historical 'truth' in artistic representation in her award-winning novel, *The Dark Room*. This paper, however, addresses how Seiffert employs the spatial poetics of architecture, building and home-making to articulate a contemporary psychi-phenomenological reality through an exploration of selected texts from her collection of short stories *Field Study*. Informed by philosophical notions of dwelling and unhomeliness, and reflections on the dichotomy of security and freedom, I argue that Seiffert's spatial poetics may provide multiple interpretative possibilities, but essentially speaks to a critical assessment of the contemporary condition.

Josephine Swarbrick, UAB.

The Male Cyborg: Gender and the Posthuman in Paul Verhoeven's *Robocop* (1987) and José Padilha's *Robocop* (2014)

Studying the films *Robocop* (1987) and *Robocop* (2014) in conjunction offers a useful insight into the ways portrayals of gender, monstrosity, and the posthuman have changed in Hollywood science fiction and action cinema. As these are popular, Hollywood films that have influenced many people of different generations, they can contribute to an understanding of how Westerners' views on these issues have or have not changed over these decades.

First, this paper will consider the representation of gender in both films through the study of Robocop himself, the authority figures that control him, and his partner, who interestingly is female in the original film and male in the remake. The portrayal of fatherhood will also be key to the exploration of masculine roles in these films.

Second, the representation of the posthuman and its impact on gendered identity will be considered. Both films use body horror to expose male vulnerability by foregrounding the destruction of the corporeal body of the protagonist. This is followed by a transformation into a cyborg, a process facilitated by the authorities. Initially, this forced transformation is seen as oppressive, with the male body completely at the mercy of the powers that be. The superhuman powers that the enhancements provide, however, could be considered a liberation from the vulnerability of the flesh.

Finally, the question of the Cartesian Dualism and whether the importance of mind over body is advocated in this film will be raised. Although Robocop has an undoubtedly monstrous body, representing a modern day Frankenstein's monster, the men who wield power over him are morally monstrous. It will be argued that although the monsters of these pictures are undeniably male, the matter of whether or not the posthuman must always be monstrous and terrifying remains a matter of contention.

Statistics Workshop (25/01/17)

17:30-19:30 Sala de Graus

Llorenç Badiella & Oliver Valero

Servei d'Estadística Aplicada, UAB

The aims of this seminar will be to review the methodological strategy applied during the statistical-analysis phase of an experiment. The topics that will be covered include the following: Experimental designs, population and variables, types of variables, standard measures of location, spread and association, standard tests for bivariate analysis, two way ANOVA and interactions, multiple regression and collinearity, and repeated measures.



Literature Session 3 (25/01/17)

17:30-19:30 Sala d'Actes

Chair: Dr Esther Pujolràs

Carmen Fuentes, Universidad de Granada

The masculine body in the organic community represented in Chuck Palahniuk's *Fight Club*

This paper aims to explore organic communities and masculinities as represented in Chuck Palahniuk's most acclaimed novel *Fight Club*. Masculinity Studies and communitarian theories will be interrelated to provide an innovative approach to Palahniuk's novel. New trends of masculine theories (Anthony Claire and Raewyn Connell, among others) are seeking for an alternative turnout as regards role models for men. At the same time, communitarian theories (i.e. Jean-Luc Nancy, Maurice Blanchot et al.) propose the distinction of two different types of communities: organic communities are characterized by archaism and symbolism typical of religious ensembles; inorganic communities, in turn, are attempts to break with the former for being obsolete, inflexible and dangerous for the expected gender roles that both men and women ought to fulfil to be part of the community. This paper will deal with gender roles in the first type of these composites.

Individualism seems to have taken a hold of the American community depicted in the novel, which provokes the main character to suffer a masculine crisis which incites him to seek a complete gender identity. To achieve this, he will attempt to seek total communion in groups of cancer, where direct contact with death gives him a sense of faux completeness. However, the intrusion of the main female character of the novel in these communities ruins his efforts. As a result, in order to eliminate the female factor, he creates a male-only community based on violence to help men like him to find their lost, American masculine identity. This ensemble, however, is taken to the extreme and lends itself to its own destruction. Through these examples, it is argued that Palahniuk achieves to show the senselessness of such idea of community and masculine gender identity. He accomplishes this by means of taking these groups to grotesque extremes in order to invite the reader to reject such composites and consider other ways of self-representation, therefore rejecting traditional masculine roles and setting the path to make allowance of other, healthier alternatives.

Angela Rivera, Universidad de Granada

Exploring community and the body in Irvine Welsh's *Trainspotting*

Irvine Welsh's most influential novel, *Trainspotting* (1993), revolves around a core group of five "mates" trying to find their way out of joblessness, dysfunctional relationships and drug addiction. Set in post-Thatcherite Scotland, critics generally agree that the novel speaks for the emergence of competitive individualism and the subsequent decay of communities in the United Kingdom. To support this claim, they consider the bodily

disintegration of certain characters as a metaphor of “the decimation of traditional forms of community and collective life.” In addition, they claim the lack of a sense of fraternity and homogeneity in the group as indicative of individualism. In this paper, I aim at presenting the protagonists not as atomised individuals, but rather as members of an alternative communitarian assemblage, as theorised in continental, post-phenomenological philosophy (Nancy, Blanchot, Esposito, Derrida, etc.). Jean-Luc Nancy’s conception of the inoperative community proposes a type of community which is not built upon a sense of unity and homogenised collectivism, is not organised around myth, and is calibrated on death. This community is made of singularities whose bodies, although entrusted to otherness, are always entangled and forced into relations with other bodies. Using Nancy’s understanding of the body, as well as grotesque notions on the same matter, I will look at the unfinished character of the addicts’ bodies as a sign of their openness to communicate with others. Besides, using Julia Kristeva’s notion of the abject, I will try to prove the characters’ potential to partake in a community that is not based on myth, and in which death is directly confronted.

Dominik Baumgarten, University of Bochum
Hyper-textual narratives in sponsored novels

Literary studies traditionally focus on the cultural development of narratives with regard on the finished form an author presents to the readers. In rare cases two or more versions of the same text (especially from early modernity backwards) are subject of investigation. Advertising, on the other hand, is constituted by its ever-growing multitude of different appearances. One single product can be advertised by a broad variety of multi-media campaigns to display and attract the product at hand to as many possible consumers as possible (Janich: 2010).

In case of sponsored literature (beginning with Weldon’s 2001 novel *Bulgari Connection*) advertisers co-finance authors in exchange for an exposed featuring of their brands within a literary display. With this, the advertising culture takes possess of a literary narrative and transforms it due to its own necessities - to create a brand narrative (Baumgarten: 2013). In the print-version these brand narratives are inserted once and remain in the form they had at publication date. Recent online publications and e-books, however, provide the possibility to update the content of a novel via various hyper-textual structures, which are constantly renewed online. As opposed to literary tradition, these hypertexts supply an online-novel with continuously changing advertising content, also the narrative can therefore be slightly changed on a rolling basis.

The planned talk aims to compare the interaction of narratives from different genres and possible hierarchies among them. The main focus is set on the reciprocal influence of two different according to the development of the final ‘advertising novel’: is it a literary publication with an inherent brand narrative or an advertising campaign based on a literary narrative? An investigation based on a small corpus of contemporary American publications shall contribute to the recent discussion on the autonomy of the literary narrative.



Thursday January 26, 2017

Linguistics Session 3

09:00-10:00 Sala de Graus

Chair: Dr Elisabet Pladevall

Paula Schintu, Universidad de Salamanca

Portraying the Underworld: The Enregisterment of 17th- and 18th-century English Cant

This paper places 17th and 18th-century literary renditions of cant, the language spoken by rogues and criminals in Early and Late Modern England, into the context of enregisterment so as to examine their role in the process of recognition, categorization and legitimation of cant language and the values it entailed. Amongst the few scholars who have approached these works from a linguistic perspective, Coleman, for instance, has examined their lexicographic potential in the different volumes of her comprehensive *A History of Cant and Slang Dictionaries* (2004-2010), whilst But (2011), has explored the uses and perceptions of cant and slang terminology in the 18th and 19th centuries. There has been, however, no discussion about the crucial role that literature plays in the public dissemination and enregisterment of cant. The notion of enregisterment was proposed by Agha in 2003, who defined it as the “processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms” which indicate status according to particular schemes of socio-cultural values (231). This has proved a successful framework to explore the links between language and cultural ideologies concerning both contemporary and older varieties of English, as recent studies such as Johnstone 2009, Beal 2009, and Beal & Cooper 2015 have shown.

For this reason, this paper will explore literary representations of cant language from a linguistic and sociolinguistic perspective via the corpus-based quantitative and qualitative linguistic analysis of the data extracted from a selection of four of the most emblematic 17th and 18th-century plays that represent cant in the period. In taking this approach, it will be argued that the study of these textual artefacts can provide valuable historical insight into the use of cant and the social connotations associated with it. In fact, the analysis has made it possible to identify both a common lexical repertoire and a set of sociolinguistic features that were associated with this underworld register and its speakers in the public imagination. At the same time, it has shed light on the processes whereby this form of expression came to index derogatory cultural values, which were spread and consumed thanks, among others, to dramatic performance, leading to the enregisterment of cant language and its recognition as a stable and unique linguistic variety.

Marina Asián, Universidad de Almería

Influence and remnants of Old Norse in Chaucer's *Canterbury Tales*.

The Canterbury Tales by Geoffrey Chaucer (c. 1343-1400) stands out as one of the major exponents of universal literature but, more specifically, of English literature. In his masterpieces, Chaucer aimed to bring his work closer to the ordinary folk in an attempt to surpass the influence of Latin, the language traditionally used by the clergy, and the recently imposed French, brought to England by William the Conqueror. Since Scandinavian people established themselves in British lands, language never ceased to evolve, blending both Old English and Old Norse and influencing one another in a decisive way. Although the aforementioned linguistic contact was produced primarily between the 9th and the 11th centuries, this influence started to manifest in those texts that came into existence later in the 12th, as Horobin has pointed out: “following the demise of the OE standard language, these words (ON words) were adopted into written language, and many make their first appearance in ME” (2007). My analysis will focus on multiple layers of language, in an attempt to expose the Scandinavian substratum in Chaucer's work, which includes Scandinavian remnants, such as “felawe” (890), derived from ON félagi; “blake” (899), whose Norse root traces back to bleikr (“fair”, “pale”); or even the word “god” and its controversial root, which is related to ON goð and analogous to god in Old English. Due to the instability Middle English was undergoing during that period, we also find several variations of the personal pronouns: “them”, for instance, is found as hem in Chaucer's tales and the genitive form as hir, which highlights an inconsistency (obtained from ON theirra, meaning literally “of them”). We come across the “intransitive preposition” (Faarlund, 2004), “upon” which derives from ON upp á, and the wide use of prepositions in general displays the syntactic Nordic influence already established in Old English. Although Chaucer was undoubtedly imbued with Norman culture, he was naturally influenced by Italian humanism, especially Boccaccio as “there are certain broad similarities between the “plan” or “frame” of the *Decameron* and that of *The Canterbury Tales*.” (Koff and Schildgen, 2000). However, the goal of my study is to unfold the large variety of terms that persisted in that tongue designated as “the language of the folk” in *The Canterbury Tales*, in which the Scandinavian impact can be subtly revealed in the face of the spreading words belonging to the flourishing romance languages.



Literature Session 4 (26/01/17)

09:00-10:00 Sala d'Actes

Chair: Dr Esther Pujolràs

Eimantė Liubertaitė, Vilnius Lithuania

Self-deception in self-creation: postmodern narrative identity in Dave Eggers' memoir *A Heartbreaking Work of Staggering Genius*

The present paper analyses the highly creative autobiography of contemporary American writer, Dave Eggers *A Heartbreaking Work of Staggering Genius* (2000). By utilizing formalist experimentation and developing meta-awareness of the writing process, Eggers seems to be inviting the reader to re-evaluate the aims and purposes of autobiography both as a literary genre and a quest for self-knowledge. The memoir exhibits Eggers' simultaneous exploration of himself as a writer and a human agent in the ever-fragmentary world of postmodernity. The paper argues that Eggers indirectly echoes the concerns of the Austrian-British philosopher Ludwig Wittgenstein and the French philosopher Paul Ricœur. In particular, Eggers' memoir seemingly exemplifies Wittgenstein's issues with the limitations of traditional autobiography, explored in the collection of his personal notes *Culture and Value* (1977): according to Wittgenstein, traditional autobiography does not acknowledge the self-deceiving nature of a writer attempting to recount her memories in a truth-seeking fashion. A contemporary autobiographer, Wittgenstein believes, is mistrustful both of herself and, by default, her material, thus a traditional recording of one's biography is bound to fail. Additionally, in *Time and Narrative, Vol. III* (1985), Ricœur develops his idea of 'narrative identity' in order to account for the dichotomous relationship between selfhood (ipse-identity) and sameness (idem-identity), claiming that 'narrative identity' mediates between the two, i.e., between fact and fiction, what is lived and what is told. Evidently, such a conception of identity mirrors the intricacies of the self depicted by Eggers. Therefore, the theoretical frameworks of Wittgenstein and Ricœur may aid the reader in understanding the purposes behind Eggers' hyperbolically self-conscious narrative voice. Indeed, the memoir seems to be problematizing the sceptical and solipsistic nature of an autobiography writer, while at the same time outlining the concerns of a self in search of a coherent account of, or narrative about, its identity.

Barbora Kučerová, Palacký University

Imagining the New West: California Intermezzo, Local and Global

Imagining California suggests a creation of particular mindscape. The collective images are nourished by media and literature. They reflect the importance of vision in the 21st-century West, which according to Karen Jones' and John Wills' *The American West: Competing Visions* (2009) literally challenges our perception of the world (3). California gains the characteristics of particular soundscape through popular music. The importance of our sensory capacities helping us to recognize our being in the world elaborate Eckehard Pistrick and Cyril Isnart in etnográfica revue: "Landscapes/soundscapes/mindscape:

new perspectives on sound and space" (vol.17 (3), 2013). This paper enriches the field with the concepts Californication and Californization as perceived in American contemporary poetry and popular music.

In 1999, Red Hot Chili Peppers released their album "Californication" with an equally titled single. The song marked a transition from the California Dream to Dream of Californication at global reach. "Californication" firstly pointed out an ecological alert and secondly related to the countercultural movements, namely the Beats and hippies, emphasizing the youth culture, sexual and drug revolution, rock music and adoption of Eastern religious practices. It was later incorporated into popular culture namely the song and Tom Kapinos's TV show *Californication* (2007). The process of spreading these cultural codes on global scale and becoming California-like has received the label Californization.

The paper focuses on Southern California playing a crucial role in cultural encounter of local and global. It introduces Eleni Sikelianos' *The California Poem* (2004) and her prevailing images from California south are related to Calexico's *Feast of Wire* (2003) and *Carried to Dust* (2008). The interdisciplinary approach of eco-criticism, cultural and music geography and New Western studies is applied. Desert aesthetics labeled "desert noir" deepens the artists' sense of place and identity. Is California our state of mind?



Plenary Talk 2 (26/01/17)
10:00-11:00 Sala de Graus
Chair: Dr Sara Martín

Dr Antonio Ballesteros, UNED

Disenchanted Images: The Vampire from Dracula to Twilight

Rooted in the atavistic and nebulous mists of folklore, the vampire has always shown its multiform and protean capacity of adaptation to the different events and periods of history. Paradoxically enough, shedding no reflection in the mirror of early literary texts, vampires have become doubles of human fears and anxieties of all times. This talk presents an inclusive overview of how the vampire has evolved from a symbol of monstrosity, horror and sexual polysemic behaviour to one of present-day pubescent and puritan love. The origins of the vampire as a literary myth reflecting the uncanny can be traced back to the Romantic period, with the narrative point of departure of John William Polidori's *The Vampyre* (1816). With James Malcolm Rymer's *Varney the Vampire* (1837), published in instalments, the creatures of the night turned themselves into an emblem of popular culture which would be exploited later, in Victorian sensation narratives, in the symbolic form of elusive and sexually deviant monsters like Joseph Sheridan Le Fanu's *Carmilla* (1872) and Bram Stoker's *Dracula* (1897). The decadence of the literary vampire in the first part of the twentieth century was counterpointed by the zenith of vampires as cinematic creatures, from Murnau's *Nosferatu* (1922) to Tod Browning's *Dracula* (1931), tackling the sexual fetishism of blood in technicolor, incarnated by Terence Fisher's *Horror of Dracula* (1958) and the subsequent Hammer films. The crepuscular tone of Anne Rice's *Vampire Chronicles* and John Badham's *Dracula* (1979) paved the way for the rise of the postmodern vampire, portrayed in Francis Ford Coppola's *Bram Stoker's Dracula* (1992) and, ultimately, in Stephenie Meyer's *The Twilight Saga*. It is my contention that, in recent times, the vampire has become a "disenchanted image", an emblem of adolescent "romantic love" which opposes the powerful figure of ancestral horror and sexual unease embodied by the Victorian vampire.



Linguistics Session 4 (26/01/17)

11:30-14:00 Sala de Graus

Chair: Dr Sònia Oliver

Celia Gorba Masip, UAB

The effect of L2 experience on the categorization of native and non-native stops by Spanish learners of English

A number of previous works have analyzed L2 category formation and the influence of the L1 on the acquisition of L2 phones (e.g. Flege, 1995; Flege, 2002; Best, 1995; Best and Tyler, 2007). Moreover, some studies have assessed the effect of L2 experience on the categorization of L2 stops (e.g. Newman, 2003; Williams, 1977). However, the effect of L2 experience on L1 categorization appears to have received much less attention. The present paper attempts to determine the effect of L2 experience on the perception of the L1 Spanish and L2 English bilabial stops, given that /p/ and /b/ categories in each language vary in terms of VOT values. Similarly, the effect of L2 on the categorization and production of L1 stops was assessed. A categorization task in each language was completed by experienced and inexperienced Spanish learners of English, as well as by monolingual speakers of each language. The categorization of bilabial stops was analyzed in terms of the location of the perceptual boundary between /p/ and /b/ in each language by means of a VOT continuum. Experienced learners were found to categorize /p/ more similarly to English native speakers (ENS) than inexperienced learners, although not identically. Conversely, inexperienced learners performed according to Spanish VOT values in both identification tasks, and, thus, their L2 stop categories appeared to present L1 influence. As for L2 influence on the L1, neither experienced learners nor inexperienced learners' identifications of /p/ were significantly different from those of Spanish native speakers (SNS). Nevertheless, experienced learners differed from inexperienced learners in the Spanish identification task. As for category formation, there was a tendency for experienced learners to perceive bilabial stops in a more native-like manner - i.e., they performed similarly to ENS and SNS in each task -, which may indicate that L2 bilabial stops underwent category dissimilation (Flege, 2002).

Zhao Liu, UAB

VOT production of bilabial stops by L2/L3 speakers of English

Languages differ in the way they implement stop voicing contrasts, particularly in terms of VOT (Lisker and Abramson, 1964, 1970). These differences are likely to affect the acquisition of L2 stops, and in a multilingual context, L3 stops. The present study aims at exploring the potential effect of learning an L3 on previously learned languages by examining the VOT patterns of bilabial stops. 20 Mandarin native speakers took part in the study: ten L1 Mandarin, L2 English speakers (Group A) and ten L1 Mandarin, L2 English and L3 Spanish speakers (Group B). The participants produced word-initial labial stops in their native and non-native languages.

Results show that both groups produced Mandarin with the longest VOT, followed by English and Spanish with the shortest VOT, in all cases within the ranges that would be expected for each language (longest VOT for Mandarin, followed by English, and short-lag VOT for Spanish). Still, Group A and B differed significantly in their production of lenis stops in English and in Mandarin, though the latter difference was numerically small. In the case of the fortis stops the groups differed significantly only in English. The within group comparisons showed that Group A's productions in English and Mandarin differed significantly, for both lenis and fortis stops, while Group B produced a significant difference among the fortis stops produced in Mandarin, English and Spanish. The findings provide partial support for a regressive transfer from L3 to L1/L2. In general, in the case of Mandarin, it seems that L3 learning has an effect only on lenis stop production and, as about English, the effect of L3 learning applies to both L2 lenis and fortis production. The data also suggests that L2 learners seem to have two different production systems for their L1 and L2.

Angelica Carlet, UAB/UIC

The effects of two perceptual training methods on attended and unattended L2 sounds

Attention has been shown to be a pre-requisite for learning to take place (Schmidt, 2001; Leow, 2012) and orienting attention through explicit instruction has been found to facilitate learning during high variability phonetic training (HVPT) procedures (Pederson & Guion, 2010; Nozawa, 2015; Alves & Luchini, 2016). This study further explored the effects of two HVPT methods (Identification (ID) or Categorical discrimination (DIS)) on attended and unattended target sounds. The training regimes aimed at improving the perception of English stop consonants (/p/, /t/, /k/, /b/, /d/, /g/) and five vowels (/i/, /ɪ/, /æ/, /ʌ/, /ɜ:/) by Spanish/Catalan bilingual learners of English. Participants were divided into four experimental groups (N=20) and a control group (N=16) and were perceptually tested before and after a five-week training period. The experimental groups differed either in terms of training method (ID or DIS) or focus of training (consonants or vowels), resulting in four different groups. Thus, two groups were told to attend to vowels and two groups were told to attend to consonants embedded in the exact same set of stimuli. All groups were tested on both consonants and vowels, thus assessing the effects of the two perceptual training methods on attended and unattended segments. Findings revealed that all experimental groups significantly outperformed the control groups in their identification of attended target sounds, confirming the efficacy of both training methodologies (Flege, 1995; Nozawa, 2015) and the important role that attention orienting plays in L2 phonetic learning (Pederson & Guion, 2010). However, the DIS trainees showed significant improvement on the unattended target sounds as well as on the attended ones, suggesting that balanced exposure to the stimuli was sufficient to promote learning during a categorical discrimination training regime. These findings will be discussed alongside with the pedagogical implications of each perceptual training method as EFL learning tools.

Eleonora Nakova, Universidad de Valencia

A Morphological Study of Contemporary English Neologisms using Corpus Linguistics

Hardly a day passes without creating a new lexeme in English that aims to complete any gap in the existing vocabulary or to specialise a term. While some of them remain nonce words, others quickly spread among other speakers and become widely used. This research is synchronic, limited to new lexical creations in the past ten years and its main objective is to find out the most recurrent morphological processes for creating new words.

This study is both practical and theoretical and it will collect and analyse contemporary neologisms in English. The first part is based on a corpus compiled by myself to find out how productivity varies across registers, social and geographical space and time because we are interested in newly created forms. The theoretical part consists of the interpretation of the findings from the first stage.

First, I created a corpus of words coined in the past ten years. The sources for the words in the corpus were written: websites, newspapers, social media and dictionaries. Some of the main questions to be answered are: What morphological processes are most frequently used in forming Neologisms? What word classes are the listed Neologisms? Have dictionaries accepted them? If so, which and what is their authority? This investigation proved that the most productive word-formation processes are compounding and blending and more revelations would be presented should you accept my proposal for the conference.

Angelika Peljak-Łapińska, University of Warsaw

Translating Belarusian language and culture: proper nouns in King Stakh's *Wild Hunt*

This paper researches proper nouns in an internationally recognized Belarusian novel King Stakh's *Wild Hunt*. Proper nouns play an important role in most of literary works. Very often they convey additional, latent meaning that could be understood only by knowing the whole storyline or cultural and historical context of a given literature. Using various strategies in translating these elements is crucial for the integrity of the literary work. It is even more important in a case of a minority literature and language, such as Belarusian. In the case of Uladzimir Karatkievich's novel the challenge has been taken by Mary Mintz, who is known for translating some significant Belarusian novels and folk tales.

In the case researched in this paper the overall effect is only partially successful. Transliteration is not consistent with any singular standard (Bielaretski vs. Nadzeya) and that could be confusing for the reader, apart from that in few cases transliteration does not reflect additional meaning of a given name, eg. Varona literally means crow. Nevertheless in some cases using transliterated version of a proper noun instead of translation proved to play an important role in conveying the message intended by the author – Miensk and Vilnia are historical names of two capital cities. Well done translation of some proper nouns (Marsh Firs, Little Man) certainly brings the represented world closer to the reader and helps in appropriate reception of the message intended by the author.



Literature Session 5 (26/01/17)

11:30-14:00 Sala d'Actes

Chair: Dr Sara Martín

Blanca Barretto, UB

The Female Configuration of a Hero in Margaret Cavendish's works

The field of English Renaissance and Restoration gender studies is an expanding one, however, the military area still needs scholarly attention. The female warrior figure is a character that needs rethinking and contributes to the subversion of the "female identity" of the age. On the one hand, seen as monsters and unnatural, and on the other, praised as erotic heroines, the female warrior has conquered both the western and eastern imaginaries.

However, it is problematic to find works where a woman writer positions another woman as the heroine of the narration, rather than simply as the love interest of someone else. Nevertheless, even if few, the contribution that female writers have made to the character is of significant importance. Lady Margaret Cavendish, Duchess of Newcastle (1623-1673) stands out as a writer who not only uses these figures, but also takes them as her main character in some of her productions. She produced gender and genre subversive texts as a manner of political resistance during and after the English Civil War (1642-1651). Moreover, she published in England texts against Cromwell's regime while in exile, and avoided any type of censorship. I aim to demonstrate the political extent of her works and how the very act of writing, was in itself, an act of rebellion. My thesis development is, nowadays, centred exclusively on Cavendish's work and her use of these heroines.

I aim to portray the importance of the character of the warrior woman in 17th century England as a popular figure during and after the civil war as an enrichment of the heroic tradition and the Epic genre. I believe it represents an innovative and original approach to gender and genre studies.

Paula Yurss, UAB

Heroic Resistance: Helen Maria Williams' Revolutionary Discourse

British author and political writer Helen Maria Williams (1759-1827) has received attention mostly for the first volume of *Letters written in France* (1790), an eyewitness account of her experiences in revolutionary France. The scholarly work has hardly paid attention to its three subsequent volumes, or to its second series, *Letters Containing a Sketch of the Politics of France* (1795-6), and they have scarcely acknowledged its social and political complexity. This paper analyses the strategies employed by Williams to assert authorial control and construct her political discourse. Williams settled in Paris in 1792 and, for this reason, in the second volume she distances herself from the position of a casual traveler and spectator to formulate a detailed political and historical analysis of the political turmoil. Williams had been an open supporter of the Girondins and, as a result, her home was searched sporadically. During the

'Reign of Terror' she was even imprisoned for a short period of time. For this matter, she abandons the celebratory attitude of her previous account and offers a critical view of the events that took place in 1792 and 1793.

Williams was a respected poet of sensibility in the 1780s decade, who was known at the beginning of her literary career for the intense empathic feeling of her early poems. However, the new direction that she took in her writing was not received favourably. She was criticized not only for supporting the Revolutionary cause, but also for being a women writer engaged in political matters. Williams had to resist the strong criticism against women writers so as to persist as a leading voice in Britain concerning the French Revolution. This paper will also analyse the reception of Williams' work in England in order to determine if her gender influenced her when positioning herself as an intellectual within the debate of her time.

Francesca Blanch, UAB

"Thine, sacred Friendship": Anna Seward's "Llangollen Vale" and the female Romantic community

Anna Seward (1742-1809) was a famous eighteenth-century poet, celebrated by her contemporaries for her literary prowess and her central position not only within Lichfield's cultural life, but also amongst a large intellectual network of writers and thinkers, a role evidenced by her large correspondence. Amongst her friends were personalities such as Erasmus Darwin, Walter Scott, Helen Maria Williams and Elizabeth Montagu, as well as the Ladies of Llangollen, Sarah Ponsonby and Lady Eleanor Butler, two Irish ladies who eloped together and eventually settled in Plâs newydd, a cottage outside the town of Llangollen. Despite their wish for privacy, the Ladies' home became a place of pilgrimage for many writers and thinkers, including Seward, who visited the cottage in 1795 after her physician's advice.

In this paper I shall further discuss Seward's relationship with the Ladies, and I will do so in order to contextualise her poem "Llangollen Vale" (1795). "Llangollen Vale" is an epic fictionalisation of the Welsh town's role within the Owain Glyn Dŵr revolt in the Fifteenth century, and it celebrates the cottage as the embodiment of the ideal of female friendship and female artistic and literary creation. What I will attempt to establish is the following: To what an extent and in what ways does the poem portray Plâs newydd as the centre of a Romantic community? What role does Seward's concept of female friendship play within this ideal? In order to answer these questions, I will carry out a textual analysis of "Llangollen Vale", placing the poem within its historical context and in relation to Seward's biographical data. Moreover, I will assess the contemporary critical reception of the poem. Finally, I will also explore the gender resonances in the text, and evaluate their significance within its eighteenth-century context.

Miriam Criado, Universidad de Málaga

"Not my affair!" Women Ageing in Doris Lessing's *The Diary of a Good Neighbour*

Elderly citizens have always suffered from social marginalization because they are seen as a burden by the rest of society. This issue is reflected in fiction by the Reifungsroman, a genre portraying the ageing process of female characters and the difficulties posed by their illnesses in their quotidian life. They are presented as the protagonists of the stories together with younger generations of women who experience the process through their cross-generational

relationships. This is the case of Doris Lessing's *The Diary of a Good Neighbour*, in which the body deterioration of Maudie, a ninety-year-old woman, is narrated through her relationship with Janna, a successful woman in her late forties whose company will improve her last years.

This paper analyzes the connection between physical and psychological deterioration in the ageing process as well as explores the relationship between the different generations and how society's tendency to abandon the elderly can be broken. Maudie's cancer leads to mental consequences producing what Leder defines as body "dys-appearance" (84: 1990) making her perceive her own self as "the other". Furthermore, this refusal of her present self can be taken as the cause of her Diogenes syndrome insofar as the accumulated elements found in her house create a link between the past and the present, serving as a reminder of who she is and has always been. The non-acceptance of her situation together with her physical limitations provoke her social exclusion in her final life stage until the arrival of Janna, with whom she establishes a relationship fruitful for both characters: Janna, accepting the mothering role, awakens her emotional side learning to appreciate those whom she had disregarded before, whereas Maudie gains someone she can trust and tell about her past.



Linguistics Pecha Kucha 1 (26/01/17)

15:00-16:00 Sala de Graus

Chair: Dr Núria Gavaldà

Maria Grifoll, UAB

Complexity in task-based interaction: effects of matched level and mixed level dyads

This study is concerned with the effects level-pairing has on the L2 proficiency and performance of EFL learners in a high-school multilevel context through the construct of Complexity, the first of the CAF triad (Complexity, Accuracy and Fluency). Research areas such as L2 proficiency and performance and CAF measures, as well as paired-task experiments, have increasingly attracted experts' attention (Azkarai and García Mayo, 2012, 2014, Housen, Kuiken and Vedder, 2012, Vercellotti, 2015). Particularly, Complexity has been extremely useful to evaluate L2 proficiency and performance in conversational interaction (Myles, 2012), whereas level-pairing has been researched to a much lesser extent. What is more, experiments have led to opposite findings (Csépes, 2009, Davis, 2009, Iwashita, 1998). For this purpose, 24 students of 1st of ESO were paired up, resulting in 6 level-matched and 6 level-mixed dyads: 2 high-high, 2 intermediate-intermediate, 2 low-low, 2 high-low, 2 high-intermediate and 2 intermediate-low. The subjects were recorded performing a 10-minute 'spot the differences' oral task. After that, the recordings were transcribed and coded according to CHAT conventions (MacWhinney, 2000) and they were analysed according to the Complexity measures selected: verb ratio and relevant noun ratio. In line with Iwashita (1998), the results show an overall better performance by learners paired with high-level interlocutors, compared to speakers of the same level paired with intermediate or low-level interlocutors. Higher results in Complexity may possibly be caused by a higher awareness of language usage, a higher motivation to do well when interacting with a high-level interlocutor and the interlocutor providing them with input and feedback on grammatical structures and lexical variety (Norton's appropriation, 2005). These findings may be useful when devising paired in-class tasks or tests in multilevel contexts.

Irati Diert Boté, Universitat de Lleida

Beliefs and emotions in two methodological approaches to English-language teaching

The exploration of language learners' beliefs and emotions is an essential area of study to understand the experiences of students in their learning process. Research shows that emotions and beliefs related to language help to shape the perceptions of both learners and teachers, and, in turn, these perceptions influence their actions and behaviour in the classroom (Barcelos, 2000). The objective of my doctoral thesis is to explore learners' beliefs and emotions regarding two different methodological approaches to English language teaching: (a) a traditional perspective in which the only language employed is English; and (b) a plurilingual approach which follows an ELF-oriented pedagogy. I intend to analyse the learners' beliefs and emotions towards both perspectives and to observe how these differ between the monolingual and the plurilingual group. In particular, it is interesting to explore the beliefs and emotions from the plurilingual group, as it adopts an innovative approach which will probably clash with the students' conception of (English) language

learning. The participants of the study will be first-year university students of Business Administration and Management at the University of Lleida. Participant observation of 16 sessions (8 per group) will be carried out, together with 3 focus groups: one formed by students from the monolingual approach; another one composed by students from the plurilingual perspective; and, finally, one last group consisting of students from both methodologies. Furthermore, the two professors in charge of the groups will be interviewed so as to (a) learn of their perception regarding the students' progress and reactions towards both methodologies and to (b) achieve a global vision in the research, for not only information coming from the students will be taken into consideration. Data will be analysed through Membership Categorization Analysis (MCA), an analytical tool which operates at a micro-level of analysis and which is particularly useful to identify discourses and to see how these are (re)produced and/or challenged.

Qinyi Tan, Southwest University

Examining Primary School English Teachers' Attitudes towards Inclusive Education in China

Objectives: In order to work with students with special educational needs in the context of inclusive education, the study examined the attitudes of primary school English teachers in Southwestern China.

Methods: We present results from a quantitative study on inclusive education based on questionnaire with 82 primary school English teachers using a four-point Likert scale. Data were analyzed by SPSS 22.0.

Results: The results indicated that primary school English teachers were familiar with Learning in Regular Classroom which means integration rather than inclusion. There was a philosophy regarding to diversity and inclusion of students in Chinese traditional culture which were derived from Confucianism, Buddhism and Taoism. However, the teachers believed the students with special educational needs are incapable of full participation in daily life - nothing to do with how society is built or organized, just cannot learn, earn, play, socialize, shop, travel, go to a nightclub or use the telephone. Teachers even insisted students with special educational needs were different from regular students and sometimes they might affect other students.

Conclusions: It is believed that primary English teachers' attitudes to special educational needs are the major barrier to the full participation of students with special educational needs, the current state in the school were integration rather than inclusion, so discrimination still exists through the attitudes.

Sohelia Mahernia, Alpen-Adria-Universität Klagenfurt

The Effect of Using own (L1) or new (L2) language at the Idea Generation Stage in Academic Writing in English

This study investigates the quality of its participants' writings generated under the two conditions of own or new language use at the idea generation stage. It also focuses on the language production strategies used by its participants under the two mentioned conditions as well as their own feelings in this regard. As an experimental design to answer these questions, an instructional academic writing program of ten sessions has been devised to focus on students' improvement of writings with the use of their own language and English at the idea generation stage. This case study benefits from repeated measures. Findings are necessarily provisional and tentative, but substantial enough to allow for constructive debate; nevertheless, this study is still in process and anticipates improvement in participants' writings with the use of their own language, based on preceding research. In this research, 'own

language' is considered as the language that research participants already know (L1) and 'New language' (L2) as the language they are learning have been adopted from Guy Cook (2010). The previous methods in teaching regarded students' use of their own language in ESL classrooms as a taboo and sustained Maximilian Berlitz (1906) theory that from the very beginning students should use only the new language; the two languages should be strictly kept apart and not to be invaded. Nevertheless, current scholars believe that "knowing and using ESL students' own language at the earlier stages has many advantages" (Cook, 2011). In line with Cook's and many other scholars' (Scott, 1996) theories in favour of students use of their own language at the earlier stages, some Neurolinguistics studies have discovered that languages are not acquired and deposited distinctly in learner's brain and are intimately connected (Birdsong, 2006) which is a reason for the occurrence of interlanguage.



Literatura Pecha Kucha 1 (26/01/17)

15:00-16:00 Sala d'Actes

Chair: Dr David Owen

Luís Martínez, Universidad de Sevilla

Edward Albee's Spanish productions reviewed in the 'El País' daily newspaper from 1976 to the present.

Edward Albee has been one of the most popular American authors staged in Spain during the last four decades. He was specially revered among the so-called independent groups and their audiences during the 60s and 70s. Ushered by William Layton in his 1963 production, 'The Zoo Story' signified a turning point at the Spanish scene, as critics and audience widely recognized. All through the late 70s to the very present productions of mainly five of his best-known plays have been accomplished by both commercial companies and quite a good number of amateur groups. 'Seascape', 'The Zoo's Story', 'Who's Afraid of Virginia Woolf?', 'Three Tall Women', 'Everything in the Garden' and 'The Goat or Who is Sylvia?' have been reviewed with different length and enthusiasm by critics at El País since the daily newspaper's foundation in 1976 to Albee's demise in 2016.

This paper studies how differently Albee's plays have been tackled by main Spanish drama producers according to the newspaper reviews. Albee's dramatic style has been ascribed by critics and reviewers to various, often opposing, twentieth-century dramatic movements, and seen through perspectives such as Naturalism or the Theatre of the Absurd, not to mention Existentialism or Symbolism. It will be interesting to show how the critics perspective on Albee's style varies not only depending on which of these five plays we deal with, but also in accordance to significant socio-political changes in the country when they were premiered.

I will also explore the idea of how the critics' opinion on Albee's productions at this newspaper, although not always running parallel to theatre attendance figures, have a direct connection with the audience reaction and the generalized idea about Albee as a cult author.

Andoni Cossío, UNED

The Testimony of Treebeard in J.R.R. Tolkien's *The Lord of the Rings*

Subcreation or secondary worlds may be seen as totally alien entities to the 'Real World' because of the apparent lack of parallels between these two dimensions. However, this paper will try to show how a 'real-life genre' such as the testimony, supposedly composed by realistic features, can be employed in fantasy literature by means of an analysis of the character Treebeard, a tree-shepherd, and his testimony in J.R.R. Tolkien's *The Lord of the Rings*. In order to achieve that, the theoretical background of the testimony will be explained, alongside a process to detect and analyse the characteristics present in the narration of Tolkien's literary work. Primordially, the testimony aims to give a voice to those who have been silenced by mainstream History, and Treebeard's testimony is the epitome of this. The testimony's main aim is to raise awareness of some up-until-then concealed perspective of a historical

deed, but Treebeard goes a step further by becoming a rebel, and leading a revolt against Saruman who is responsible for the wanton destruction of many trees. This testimony does not only represent an individual or a group of trees, but also nature as understood in the broad sense of the word.

Ivan Todorov, Universidad de Castilla la Mancha

Screened Masculinities: Violence(s) and Fatherhood(s) in: Sons of Anarchy, In a Better World, American History X

The aim of this paper is to identify and analyze how the relation between violence and fatherhood is represented on the screen. In particular, it seeks to analyze how violence affects a selected number of men's performances as fathers and its effects on the nurturing process. For that, fictional fathers with different profiles have been selected, from the more violent one (Jax Teller in *Sons of Anarchy*; Derek in *American History X*) to the ones who reject violence in any of its forms (Anton, *In a Better World*). The study will thus focus on the specific intersections between fatherhood and violence in the selected movies and TV shows. In so doing, we will analyze the different approaches and/or strategies adopted by different men (fathers) toward violence and, more specifically, how their attitudes to violence change after they have children. The paper will thus show how some characters (who are very violent themselves) try to avoid the cycle of violence for their descendants and the spiral of violence for the people they have around because of their former experience and understanding of violence and its consequences. Ultimately, the conception of what it means to be a (good) father will be shown to influence how they protect and/or expose their children to their own violent underworld.



Plenary Talk 3 (26/01/17)
16:00-17:00 Sala de Graus
Chair: Dr David Owen

Dr Maria-Josep Solé, Universitat Autònoma de Barcelona

Mechanical and planned properties of speech

A great number of phonological questions hinge on the distinction between features that are planned by the speaker (i.e., present in the input to speech production) and mechanical features that emerge due to vocal tract constraints. Those aspects of speech under the control of the speaker minimally include parameters used to signal segmental and prosodic contrasts, and language-specific coarticulatory and timing features. In recent years a great deal of evidence has suggested that fine-grained phonetic detail, such as language-specific preferences for certain ranges of VOT values for prevoiced and aspirated stops (Kessinger and Blumstein 1997, Cho and Ladefoged 1999), and detail used to cue social, geographical, and stylistic markers (e.g., Docherty 2003) are also manipulated by speakers.

The distinction between mechanical and targeted properties of the signal is central to phonology and to most areas of speech research (e.g., allophony, coarticulation, connected speech processes, speech timing), but we still do not have a clear metric to distinguish between the two. This talk will review a series of studies conducted to ascertain what is language-specific, and hence controlled, and what is the result of inevitable physiological and aerodynamic factors. A second aim is to address how planned properties differ across languages. In order to address these questions I will focus on how particular speech features adjust to variations in timing in order to determine their mechanical or purposeful nature. I will present original data on the status of VOT, vowel nasalization, vowel duration, and prevoicing in a variety of languages including English, Spanish, Catalan, Japanese and Arabic.



The Doctor is In. (26/01/17)

Linguistic Studies

17:30-18:30 Sala de Grans

Dr Joan Carles Mora, UB

The Doctor is In aims to provide attenders, in their respective ambits, with close and informal access to a highly experienced academic figure, in order to discuss and enquire into those aspects of a professional and academic nature that are not always (or even usually) addressed directly, yet which are of unquestionable relevance.

Issues may include aspects such as questions concerning the publication process; selecting the right supervisor; post-doc accreditation; managing your teaching; research beyond postgraduate studies; good steps to take at the early-career stage, and so on.

This is not a formal talk or presentation, but we believe that it is very suitable to the context of an ASYRAS conference and we hope that it provides you with an opportunity to ask or to discover those things that you always wanted to know but never knew how (or where) to ask!

For fuller details of each talk, please access the following links (digitally) or visit the relevant section of the Conference Guidebook:

[Linguistic Studies](#)
[Literature and Cultural Studies](#)

Literature and Cultural Studies

17:30-18:30 Sala d'Actes

Dr Antonio Ballasteros, UNED



Friday January 27, 2017

Linguistics Session 5

09:00-10:00 Sala de Graus

Chair: Dr Susagna Tubau

Jorge López Asensio, Universidad de Alcalá de Henares

Language and Ethnicity in Short Fiction: A Critical Discourse Analysis of Two Immigration Short Stories

The present paper aims to explore the relationship between the language of short fiction and the construction of the ethnic identity of the immigrant character as the “Other”. For this purpose, the paper combines Critical Discourse Analysis (CDA) and pragmatic stylistics to analyze how the concepts of ideology and power are inscribed in the stories and how through linguistic processes the immigrant is positioned as the “Other”. The two stories selected were “The Arrangers of Marriage” by Chimamanda Ngozi Adichie and “Negocios” by Junot Díaz. The analytical framework orbits around three main categories: processes of representation and self-representation, control over turn and topic, and the use of speech acts to impose ideology. The results of the analysis show that immigrants in these stories, particularly those who have just arrived to a new country, are positioned as ignorant, lack control over topicality or the turn-taking system in the conversation, and suffer an imposition of ideology through directive acts in discourse. In conclusion, there is an attempt in these stories to destruct the ethnic identity of immigrant characters and reshape it through certain discursive strategies to fit into a new and foreign ideology.

Kai Voltmer, Universitat Rovira i Virgili

Cross-cultural communication in the EFL classroom: Awareness and pragmatic transfer of German modal particles in requests

This paper investigates lexical downtoners of the German language, namely modal particles (MPs), which are hypothesized to cause negative pragmatic transfer in German students of English, and might therefore interfere in the acquisition of the pragmatics of requests in English and lead to pragmatic failure.

In this study, a written discourse completion test (WDCT) and two questionnaires were given to a group of German learners of English. In the WDCT the learners had to express German imperative requests that contained MPs in given contexts in English. The questionnaires were used to find out whether the learners were aware of MPs during the test. A control group was provided with the same WDCT, but without any German requests given. Native speakers (NS) of English scored all requests in terms of sociopragmatic appropriateness, specifically politeness (Brown & Levinson 1978), for the given situations.

The results showed that NS of German are not generally aware of the MPs of their L1 and that they do not render their mitigating effect sufficiently in English for pragmatic acceptability to be obtained in English NS evaluations.

Potential failures in communication that might arise due to non-conformity with NS forms are argued to stem from the respective speech act modification repertoires that are distinct in English and German in both their linguistic resources and the use thereof in different sociopragmatic contexts, as well as in their combination with other request strategies. The results are in line with the research in the field, specifically with the works on request realizations of House & Kasper (1981, 1987) and the CCSARP (Blum-Kulka & Olshtain 1984). It is suggested that MPs be considered in research on Second Language Acquisition and Teaching and possible ways of doing so are provided.

Marta Muñoz Ramal, Universidad de Alcalá de Henares

Women's identity in the Self Love blogs: a critical linguistic perspective

As a reaction to the standardised and pressured image of women in magazines, incipient blogs based on self love have been promoted on the Internet. The first version of these self love blogs was Gala Darling's Radical Self Love, whose author encourages women to be who they want to be and celebrate who they are under a rosy and womanly layout. It is important to understand these movements under their postmodern context. Therefore, women are entitled to femininity (Lazar, 2009) and the guilt against beauty is rejected (Tasker and Negra, 2007). What's more, women are their own judges and have an exacerbated concept of themselves what allows them to 'have it all' in life (Lazar, 2005).

Based on these concepts, and taking some notions on how an identity is not only created but performed (Butler, 1990), I establish that the author of the Radical Self Love blog uses both language and social constraints in order to create a new women's identity based on two main characteristics: (1) women's magnificence and (2) women's self centeredness. Consequently, I will detail the linguistic features which conform and justify these two main conclusions under a Critical Discourse Analysis perspective.

Andrea Huerta Bon, UAB.

On the advanced English learners' perception of the discourse functions of tag questions

We present the preliminary results of a pilot experiment aimed at testing the perception of advanced C2 learners with reverse polarity tag questions in context. Tag questions of the reverse polarity kind (Quirk et al., 1985) are uttered with different intonation patterns depending on the communicative purpose they serve. While rising intonation on the tag indicates that the speaker is unsure about the previous proposition p and seeks to confirm whether p or not p (i.e. the tag is a genuine demand for information), a falling intonation on the tag is used when the speaker is pretty sure about p and seeks to confirm p (McDonald, 2009). To test whether C2 learners successfully master this aspect of tag questions, we designed an acceptability task that consisted in rating a sentence with a tag as acceptable or unacceptable in a given context.

Our experiment contained three contexts (i.e. scenarios constructed as brief everyday stories introducing a presupposition or lack of it), two communicative functions (confirm p or not p vs. confirm p) and two intonations for the tag (raising vs. falling). An example of the kind of stimuli we used for the function 'confirm whether p or not p' and the function 'confirm p' are given in (1) and (2) respectively.

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

'There is a train at 5pm, isn't there?'

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

'There is a train at 5pm, isn't there?'

The pairing of (1) with a rising intonation and of (2) with a falling intonation were expected to be judged as acceptable, whereas pairings of (1) with a falling intonation, and of (2) with a rising intonation should have been judged unacceptable. The experiment contained 24 stimuli (12 tag questions and 12 fillers) and was administered on-line to 10 C2 learners and to 10 native speakers of English with SurveyGizmo. Our results indicate that C2 learners and native speakers perceive intonation cues similarly, thus indicating that intonation cues associated to the communicative functions of tag questions have been acquired at an advanced level. However, while C1 learners recognize the congruent stimuli more accurately, native speakers are more accurate than C1 learners at recognizing incongruent stimuli. Moreover, native speakers perform similarly with congruent and incongruent stimuli, but C1 learners perform better in congruent stimuli. In the future, a follow-up study will be conducted with B1 and B2 learners for comparison.



Literature Session 6 (27/01/17)

09:00-10:00 Sala d'Actes

Chair: Dr Carme Font

Amanda Jones, UAB

The (Heart of) Darkness Revisited: Conrad's Haunting Themes of Identity, Intertextuality, Isolation in Teju Cole's *Open City*

Afropolitan writers are geographically distant from their native country, but how distanced is their literature itself from the themes (and postcolonial constraints) of generations past? My doctoral thesis, (“‘Lost in ‘Transnation’: Identity, Intertextuality, Isolation, and the Perpetuation of Postcolonial Literary Devices in the Works of Afropolitan Authors Chimamanda Ngozi Adichie, Taiye Selasi, Teju Cole, and Okey Ndibe”) argues that often-celebrated concepts of the Afropolitanism movement are not wholly reflected in the literature of Afropolitan writers, and illustrates how the inefficacy of these “new” Afropolitan novelists to create distance from themes permeating African Postcolonial literature results in a haunting of Postcolonial imagery, themes, and concepts. In doing so, it calls into question how laudatory the “Afropolitan” moniker is, given its literary and postcolonial constraints.

My paper will briefly discuss how I locate the defining and divisive term Afropolitanism (and authors within this term) and then illustrate the history of Postcolonial literary constraints through a discussion of reoccurring themes in Joseph Conrad's *Heart of Darkness* (1899) and Teju Cole's *Open City* (2011). Through a comparison of themes in both novels, I illustrate the presence of many of Conrad's themes in Cole's work: each protagonist reflects the hypocrisy, ambiguity, and moral confusion of society, embarks on an exploratory journey (throughout which he questions the concept of civilization), and endures a struggle to identify oneself in a world devoid of humanity and consumed by figurative darkness. This paper provides attendees with an understanding of Afropolitanism-including the difficulty in defining Afropolitanism and in locating authors within this term-and draws attention to the constraints of postcolonialism on African writers.

José Viera, unaffiliated

Our Famous Friend: Analysing Charles Dickens as a Pioneering Celebrity in Matthew Pearl's *The Last Dickens* (2009)

It is widely known that Charles Dickens' relationship with the United States of America, though initially cordial and even platonic, soon became strained. Dismayed by the numerous intrusions upon his private life and the constant pirating of his works during his first visit to the country in 1842, Dickens soon began to feel that the young nation was not “the republic of [his] imagination” (1974: 156); Americans, in turn, ended up resenting Dickens' firm defence of copyright laws, deeming him a traitor. The hostility existing on both sides, nevertheless, began to wane over the years: once the tension generated by *American Notes* (1842) and *Martin Chuzzlewit* (1843) had dissipated, Dickens began to consider a second visit to the country in the 1850s,

whereas his popularity in America was eventually restored. Dickens' plans finally materialised in 1867, when he returned to America on a farewell reading tour to augment his profits.

Dickens' liaison with America is highly indicative of the hardships he had to confront as a celebrity, an aspect of his figure that remains largely unexplored in neo-Victorian fiction. One of the few works to have approached the topic is Matthew Pearl's 2009 novel *The Last Dickens*: though mainly concerned with a search for an estranged manuscript of Dickens' 1870 novel *The Mystery of Edwin Drood*, the narrative features numerous flashbacks recreating Dickens' 1867 tour of America. Through my analysis of the novel I seek to argue that, by displaying Dickens' struggle to come to terms with his American audience, Pearl provides numerous insights into the strategies by which Dickens crafted and maintained his public persona, placing him in striking accordance with defining American dictums -namely their later obsession with image-making- and exalting his handling of fame as one of the earliest transatlantic celebrities.

Angela Calleya Dan, Universidad de Málaga

Spectrality and Transgression in Maurier's *Rebecca* and Sarah Waters' *Affinity*

Despite the frightening plots constructed after the main elements conveying the essence of the Gothic genre, it functions as a tool mirroring many of the dissimilar social circumstances of the past. Used as a vehicle to expose, the gothic genre serves to express and justify the study of the Victorian female servant, appearing as a transgressive ghostly figure taking advantage of her position to exert power while hiding certain homoerotic desires. Distant in time but analysed in a neo-Victorian context, both Sarah Waters's *Affinity* (1999) and Daphne du Maurier's *Rebecca* (1938) share the perturbing spectral presence of the female servant who apart from being an ambiguous character playing with (in)visibility, controls both history and story, gazing their masters and mistresses and manipulating the plot. Although *Rebecca* has not been considered a neo-Victorian novel yet, it shares most of its main traits, portraying and providing the ghostly servant with the voice she would not have had during the Victorian era, and the restrained lesbian desires the maid felt for her mistress, acting and proving his power over others. Victorian middle-class ideology to assert the intimacy inherent in the act of confiding a servant is employed by the rhetoric of confidence, trust, and domestic secret-keeping, something extremely relevant when analysing transgressive maids who appear in neo-Victorian novels as combinations of horror and romanticism. Dehumanised and invisible, the use of the gothic genre as a tool for analysing transgressive homoerotic desires becomes worthy of deep reinterpretation, since the intriguing connection of these ideas is not more than some ambiguous, liberated and dislocated fragments of contemporary nostalgia.

Laura Gálvez, Universidad de Santiago de Compostela

J.R.R. Tolkien's *The Lord of the Rings* as a rewriting of the Arthurian legend of the Grail

The aim of this paper is to show and to examine the parallels between J.R.R. Tolkien's *The Lord of the Rings* and the Arthurian tales of the Grail. Probably the first similarity is the presence of a much-desired object of extraordinary power which becomes the central theme of the plot -the Ring and the Grail-. Connected with these two items, we find the idea of quest, a series of dangerous adventures in which the main heroes -such as Perceval or Frodo, among

many others-, are tested and need to show their prowess in order to achieve their respective tasks. In the Grail tales and Tolkien's work, the quest implies not only a physical stepped journey but also a moral and spiritual progress. Tolkien's Fellowship of the Ring echoes the Arthurian Order of the Round Table, whose symbols -the Ring and the Round Table- represent the same values of unity, equality and loyalty. Also, it is remarkable the similarities between some members of the Order of the Round Table and the companions from The Lord of the Rings. Aragorn resembles King Arthur while Frodo, the Ring-bearer, reminds us of the figure of the Grail knight (Perceval or Galahad). However, Tolkien reverses some features from the Grail legends. If the Grail has the power to heal, Tolkien's Ring can plunge Middle-earth into chaos and destruction. Finally, the Quest for the Ring differs from the Quest for the Grail in their purpose: the Company of the Ring must destroy the Ring while King Arthur's knights need to find the Grail.



Linguistics Pecha Kucha 2 (27/01/17)

11:30-12:30 Sala de Graus

Chair: Dr Núria Gavaldà

Míriam Criado Peña, Universidad de Málaga

The grammaticalisation process of quasi-coordinators: a socio-historical approach

The English language as it is known today has undergone a number of developments that have changed it throughout time. Among those changes, I have focused on grammaticalization, a process by which a lexical word having full meaning on its own becomes a grammatical item. The present paper proposes a diachronic study on the process of grammaticalization of three particular constructions that have not hitherto received much attention in the literature: as well as, together with, and along with. Considered as quasi-coordinators, their coordinating function is examined in the different layers across time. In the light of this, the following objectives have been accomplished: a) a historical analysis of the aforementioned grammatical constructions in order to determine the moment when these expressions lost their lexical meaning and developed into quasi-coordinators serving as coordinating linkers, and the linguistic causes that motivated the change, both syntactically and semantically; and b) a socio-linguistic study to assess the role played by the social factors during the linguistic process. For the purpose, the *Parsed Corpus of Early English Correspondence* (PCEEC) has been used as source of analysis, covering almost three hundred years from the late Middle Ages to the Early Modern period (1410-1681).

Sapna Sehgal, Universitat de Barcelona

Individual Differences in Study Abroad: Oral Fluency, Language Switching and the Study Abroad Experience

While it is generally accepted that the stay abroad context positively affects language learning, especially in the area of oral fluency, we do not yet have a full picture of the role individual differences play in speaking fluency development. Recent studies have emphasized the importance of cognitive abilities such as inhibitory control (IC) on speaking fluency (Segalowitz 2016, 2010), the need to precisely measure disfluencies (silent and filled pauses, repetitions, repairs, etc.) in second language (L2) speech (e.g. de Jong, 2016, Prefontaine & Kormos, 2016) and the need to control for speakers' L1 data (de Jong 2015, Segalowitz, 2016). The present study investigates differences in IC and the study abroad experience on L2 fluency. 52 American participants studying in Barcelona for 3 months completed IC, speaking, vocabulary and questionnaire tasks at pre and post-test. A Simon task and picture decision task (Colomé, 2001) were used to measure IC. Fluency data was taken from speaking tasks; additional language switching tasks from L1-L2 and L2-L1 provided data on switching fluency.

The proposed presentation is a brief overview of the tasks and results of speaking fluency analysis conducted thus far. Some participants showed a significant difference in oral fluency from pre to post-test; results were not correlated with IC scores. Pausing data shows no significant difference in pauses per phonation time at pre and post-test; mean pausing time shows no difference either. Participants who had a higher number of pauses and longer

pauses in their L2 at pre-test did at post-test, too. Analysis of L1 data is currently underway and will be used to better assess L2 results. Other aspects of the study abroad experience, such as individual gains in vocabulary development shown for many participants, and L2 language use (most participants reporting less than 50% L2 use) will be discussed briefly.

Carme Sanahuges, UAB

The Verbal Expression of Empathy

The aim of the current paper is to examine how empathy is verbally expressed in both British English and Catalan. The main focus is then on the linguistic forms and strategies that speakers of these languages use when responding empathically although other aspects such as significant non-verbal features (physical distance, touch, and eye contact) are taken into account. The analysis of linguistic forms and non-verbal aspects related to empathy giving should help us compare the systems of social support and establish cross-cultural differences between Catalan and British English.

The participants in the study are first-year university students, native speakers of both languages, who are asked to role-play some trouble-telling situations affecting them either personally or academically. Apart from the role-play interactions, other instruments are used: Davis' Interpersonal Reactivity Index (IRI) (Davis, 1980), translated into Catalan for the Catalan participants, a short demographic questionnaire, post-role-play questionnaires and focus group interviews. A set of coding strategies and fine-tuning elements has been established to analyse the data collected (Kupetz, 2014; Heritage, 2011; Fiehler, 2002).

The theoretical framework for the design and analysis of this study includes different approaches: speech act theory, politeness theory, conversation and discourse analysis and discursive psychology (Brown & Levinson (1987), Sacks, Schegloff & Jefferson (1974), Potter & Hepburn (2007). Work by Burleson (2003, 2008), Fiehler (2002), Heritage (2011), Kupetz (2014) and Sandlund (2004) in relation to the expression of emotions and empathy is particularly relevant.

By better understanding how the speech act of empathy giving works, we can improve our communication skills in most of our everyday interactions, particularly when dealing with delicate or serious issues. The fields that can benefit from this cover different areas of interest, from the teaching of sociopragmatic aspects in L2 learning to communication skills training in business or medicine, among many others.

Vlada Pavlova, UAB

Lexical Transfer in Trilingual Speakers

The mental interconnectedness of words proves that the knowledge of words in one language affects the processing and production of words in other acquired languages (Jarvis & Pavlenko, 2008). In the field of cross-linguistic influence (CLI), studies on lexical transfer (LT) have recently gained increased attention. Being at first treated as a negative phenomenon arising directly from the linguistic differences between the learner's languages, transfer has been lately considered to be an active cognitive process, which the learner consciously and selectively uses in order to overcome learning or communicative problems in her newly acquired languages (Meriläinen, 2010). A high amount of the recent research has been investigating cases of LT (Berkes & Flynn,

2012; Lindqvist & Bardel, 2013; Cabrelli Amaro, Amaro & Rothman, 2015) on the basis of the Cumulative Enhancement Model (Flynn, Foley & Vinnitskaya, 2004), the Typological Primacy Model (Rothman, 2010) and the target language proficiency factor (Bardel & Falk, 2012).

This study aims to determine the factors that cause the parallel activation of the different languages in the same speaker; to investigate the effects of CLI between L1, L2 and L3; and to observe different types of LT in trilingual learners. The data is being gathered from L1 speakers of Russian with Upper Intermediate and Advanced levels in their L2 English and L3 Spanish in one group, and L2 Spanish and L3 English in the other group. Following the tendency of previous research on CLI and LT (Dewaele, 1998; Cenoz, 2001; Siemund & Lechner, 2015, among others) and taking into consideration complexity, direction of effects and a wide spectrum of variables in trilingual experiments, we decided to elicit the data in the form of oral narrative tasks. The results suggest that the selection mechanism allows learners to choose the lexical node with the highest level of activation from any of the acquired languages. We expect the native language not to be always the dominant one, letting the learner replace L2 or L3 words with the ones borrowed from any of the other two languages. We also believe that the strength of the connections and associations between the different levels of lexical and conceptual representations of the subject depends on his proficiency level and frequency of L2/L3 use.



Literature Session 7 (27/01/17)

11:30-12:30 Sala d'Actes

Chair: Dr Esther Pujolràs

Salvador Faura, UAB

Brief comments on denuding a poem

This brief talk is an attempt at linking the intricacies of Achmat Dangor's literary universe with the country that contains them. In the first place, it sheds light on the interconnections that this writer knits between an Afrikaans speaking maid of his imagination and several of his characters in *Bulldozer* –a collection of poetry published in 1983. In the second place, this article illuminates some of the similarities that Dangor's poems share with the claustrophobic country that impregnates his prose in, say: *Waiting for Leila* (1981) or *Kafka's Curse* (1997). In the third place, this article explains that Dangor's imaginary maid and her geboorteland transcend fiction and need to be contrasted to the different socio-political aspects of the South Africa of the second half of the 20th century. Most importantly, in the fourth place, "Brief Comments on Denuding a Poem" defends that Dangor's imaginary maid and her context is better understood if the verses that the unknown teller of "Sheila's Day" recites in English:

She leaned against me
the servant girl
and then quietly
let her dress fall
(Dangor 1983, 1)

are analysed in combination with, and contrasted against, Dangor's Afrikaans translation of them in the same book:

en haa rok het stil geval,
soes die kalm slip-slap
vannie see oppie wal,
(Dangor 1983, 100).

In sum, my intention in this article is to introduce Dangor's imaginary Sheila as a -or should I say the- guide that can successfully lead his readers from the nightmarish country that his imagination depicts to the startling realities of the heimat that imprisons his heart.

Marta Duro, Universidad de Valladolid

The Amerindian Legacy: from Art to the Architecture of the Subconscious

Through the analysis of Wilson Harris' essay 'The Amerindian Legacy' several important issues dealing with space, art and imagination can be extracted. Harris' approach focusses on the fact that the different arts - more specifically painting and music can reflect not only the artist's perspective but also how their identity and their mind are constructed; for instance, the use of different colors can bring to light elements of the past; the term 'space' is used in this essay as an element for the re-assembly or re-constitution of the muse - understanding by muse, the subconscious imagination. Nevertheless, the term space also relates to some traditional concepts, such as zemi - belonging to the Carib tribe, which make reference not only to the space as a physical location but also as the different spaces of the psyche and the rooms of a cosmos - concept traced in the Arawak culture. All these issues related to the space might lead to a re-constitution of the West Indian psyche, by taking elements as Negro limbo, vodun, shaman or the already mentioned zemi as part of their tradition and therefore as part of their reality. My presentation will aim to show the relation of the different concepts of space and the traditional elements with the literary movement called 'Magic Realism' through the character of Mahanarva, a chieftain of the Carib tribe - as Wilson Harris describes in this essay. Apart from this, I will pay attention to the idea of the poet being the architect of the subconscious; the subconscious can be closely related to the imagination due to its importance in the moment of putting together the supernatural and the natural events; for this reason, the fact of considering the poet as an architect of the subconscious and relating it to their traditions and origins could elucidate some concepts that continue to be vague.



Plenary Talk 4 (27/01/17)
12:30-13:30 Sala de Graus
Chair: Dr Elisabet Pladevall

Dr Andrew Monnickendam, Universitat Autònoma de Barcelona

Tipping the Odds of Success in Research in the Humanities, 2017, or, a Moral Tale of Resistance and Persistence in Modern Times.

The first section of this lecture discusses two of the most controversial and depressing essays on research in the humanities, namely, George Steiner's "To Civilize Our Gentleman" (1965), and "The Retreat from the Word" (1961). I shall emphasise those aspects of his hypotheses which –arguably– still inform the university today, as well as considering whether his own solutions to what he labels "malaise": translation, comparative approaches etc., hold currency today.

The second section focuses on the life and career of Elizabeth MacKintosh (1896- 1952), a writer who has slipped in and out of the limelight, and has luckily been rescued by Jennifer Morag Henderson's wonderful biography, *Josephine Tey: A Life* (2015). My aim is not to vindicate an unjustly forgotten figure, but to see whether her liminal presence in literary history obeys the same, similar or different paradigms to those set out by Steiner.

I will conclude by proposing that Steiner's beliefs and Tey's career are best understood in the form of a continuous interplay between two sets of intertwining yet remarkably different models: those which are undeniably material, such as class, canonicity, and so on, and others that are epistemological, such as untranslatability, or the retreat from language. The friction between the two, I suggest, could arguably be identified as what determines the success and failure of the young researcher.

