

**200 YEARS OF MARY SHELLEY'S FRANKENSTEIN: CELEBRATING WOMEN WRITERS AND THEIR LEGACY**  
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NAME	TITLE	ABSTRACT	BIOGRAPHY
Paula Barba Guerrero	<b>Dismembering and Remembering: Dissecting Unknown Stories to Give Voice to Black Vulnerability in Suzan-Lori Parks' <i>Venus</i></b>	<p>The desire to elaborate a type of drama that is both inclusive of minorities and condemnatory of their precarious situation is a common drive for contemporary African American playwrights. Yet, the ability to give voice (and space) to unknown, past outsiders in order to create a legacy out of their ignored stories is a tendency almost exclusive of Suzan-Lori Parks.</p> <p>In <i>Venus</i> (1996), the play this essay examines, Parks dissects the silenced narrative of Saartjie Baartman, a nineteenth-century African woman who was brought to Europe to be exhibited as a human <i>oddity</i> in front of white audiences. Named after the historical victim of such defilement, Parks' protagonist embodies the triple discrimination that black women who did not conform to the beauty standards of the time underwent.</p> <p>Apart from disclosing the intersection of gender, appearance and race, Parks' play emphasizes notions of corporeal (and metaphorical) colonization, male sight oppression and commodification and sellability of the female body to expose the agony of an outcast protagonist who has never been fully heard of. In doing so, Parks recreates <i>Venus</i>' historical past and parallels it to the present of her cast and audience, a mimicked representation of the performance this "Venus of Hottentot" forcefully experienced that certainly makes the contemporary spectator react.</p> <p>In the end, it is in witnessing the atrocities committed against Saartjie onstage that the historical figure's wounds are finally recognized by society. And it is such acknowledgement what makes her story prone to be included in the (reassessed) cannon of history, for Parks' fragmented retelling imbues life into her story. In her rupture with the normative conception of time as a progression, Suzan-Lori Parks is able to bring a hurtful past into the present, transforming its stories into a legacy to be scattered, revisited, and remembered.</p> <p><b>Keywords (5): African American, Exposure, Revision, Marginalization.</b></p>	<p>Paula Barba Guerrero is a first-year PhD student at the University of Salamanca. Her research interests include Ethnic and Postcolonial Literature, Postmodernism, Space theory, and Cultural Studies. More specifically, her thesis examines the impact of memory, history and space in the configuration of identity as seen in contemporary African American literature.</p>
Marta Bernabéu Lorenzo	<b>"No Coward Soul is Mine" and the Epic of the Female Writer:</b>	<p>The echoes of the Brontë sisters' courageous souls stir the earth beneath the Yorkshire moors, provoking an uncontrollable whirlwind of emotions in all things living—anytime, anywhere. One of Emily Brontë's most</p>	<p>Marta Bernabéu Lorenzo, PhD student from the programme Doctorado en Estudios Ingleses Avanzados of the University of Salamanca, Spain. Her research focuses on the Brontë sisters'</p>

	<p><b>Rewriting the Brontës' Literary Selves Through Each Other's Eyes in Sally Wainwright's TV film <i>To Walk Invisible</i> (2016)</b></p>	<p>celebrated poems, "No Coward Soul Is Mine," makes us instantly think of the unprecedented characters she created, and certainly reminds us of the impact that all the Brontës' writings still have today. If there is something common to the majority of their works is their powerful expression of courage and self-determination, which inadvertently represents the <i>epicness</i> of their own story as women writers. Sally Wainwright's TV film about the Brontë sisters, <i>To Walk Invisible</i> (2016), explores a perhaps too enigmatic Emily through Charlotte's eyes, further portraying Charlotte's admiration. However, what this fictional depiction does the best is the portrayal of each Brontë sister as the embodiment of their literary works. Thus, conveying an idea of what is most remarkable about the Brontës nowadays. This paper aims to determine the extent to which this fictional portrayal of the Brontë sisters helps us comprehend the significance of their works, adding new layers of meaning from a twenty-first century perspective. For that purpose, the poems featured in <i>To Walk Invisible</i> and some extracts from other Brontës' works will be analysed along with the TV film in order to show how this modern fictional account takes from these works notions of the female writer as wild and courageous, conveying them through the representation of sisterly admiration. In fact, this rewriting of the Brontës' story puts emphasis on the relationship between the writing process and the sisters' works whilst creating a modern onscreen epic of the female writer by illustrating how they embraced the wilderness of the moors and the bond of sisterhood.</p> <p><b>Keywords (5): Brontës, Rewriting, Poetry, Film, Sisterhood.</b></p>	<p>corpus of works and its onscreen adaptations from an affect and emotion approach.</p>
<p>Cristina Carrasco López</p>	<p><b>Translation, Ideology and Female Body: Challenges in the Translation of Specialised Terms in <i>Americanah</i>, by Chimamanda Ngozi Adichie.</b></p>	<p>We live in a society marked by the increasing contact between communities from very different backgrounds. In such circumstances, some black women have started to use their hair as a political instrument to break racial and gender boundaries, asking to be recognised in society. In this context, translation emerges as a tool to explain this process of female empowerment. Hence, hair becomes a surface for translation and the act of modifying it, the translation itself. This situation has been depicted by Chimamanda Ngozi Adichie in her novel <i>Americanah</i>, describing this female struggle within the racial context in the United States. As a consequence, her work is full of specialised terms regarding black women's hair, which is a reflection of their demands. The hypothesis of this presentation is the following: the terms regarding black women hair in the novel <i>Americanah</i> pose very specific challenges to the translator because they are translations of a particular ideology. The main aims are to define these particular challenges and to examine if their ideology has been preserved in the Spanish translation of the novel. The methodology will be interdisciplinary and will include works from</p>	<p>Cristina Carrasco has a degree in Translation and Interpreting by the University of Salamanca (Spain) and an MA in English Teaching. She is currently writing her PhD under the supervision of Dr. África Vidal Claramonte, while working as a researcher in the Department of Translation and Interpreting at the University of Salamanca. Her PhD focuses on the female body understood as a text that translates and transmits ideologies, and her main fields of interest are the sociology of translation and literary translation.</p>

		<p>general sociology (Foucault 1979), translation studies (Vidal 2010), terminology applied to translation (Cabr� 2010) and gender and body studies (Bordo 1993).</p> <p><b>Keywords (5): translation, specialised terms, hair, black women</b></p>	
Sara Casco Sol�s	<p><b>Writing Memories: The Legacy of Traumatic Motherhood in Madeleine Thien’s <i>Dogs at the Perimeter</i></b></p>	<p>Writing is perhaps one of the most powerful means used by trauma victims to overcome silence, receive social acknowledgement, and most importantly, reach the empathy of readers. The ethical and healing functions of trauma narrative are acknowledged by many scholars such as Suzette Henke, who contends that scriptotherapy—the process of writing out and writing through traumatic experiences—offers the possibility to reassess the past (qtd. in Vickroy 9). In this light, literary and autobiographical trauma narratives play a significant role in the process of recovering the painful memories of silenced communities who could not express their pain. However, authors often find troubles in narrating and bringing into light stories which are not conceived as part of the “canon” of trauma studies, which is inherently deemed as Western and Eurocentric.</p> <p>The outstanding Canadian author Madeleine Thien challenges this canonical theory in her second novel, <i>Dogs at the Perimeter</i> (2011) by bringing to the fore the terrorizing experiences of a woman during the Cambodian genocide, an event which has by no means the relevance that the Holocaust does for trauma theorists. Using the voice and perspective of a female narrator, Thien recovers the repressed memories of those silenced women who were forcibly separated from their young children and therefore treated as mere objects by the Khmer Rouge regime. The main purpose of this paper is to analyze Madeleine Thien’s brave representation of traumatic motherhood suffered by silenced women, demonstrating thus the importance of writing as a powerful means to pay homage to the silenced victims and to work through trauma.</p> <p><b>Keywords (5): Trauma, Legacy, Motherhood, Women Writers, Madeleine Thien</b></p>	<p>Sara Casco Sol�s is a research fellow at the Department of English Studies of the University of Salamanca, where she is currently engaged in writing her PhD on Canadian literature through a national competitive research fellowship (FPU) financed by the Spanish Ministry of Education. Her main research interests range from trauma and memory studies to the posthuman, vulnerability, borders, space, and transnational studies. She has completed research and academic activities at Oxford University (England).</p>
Virginia Coll Rodr�guez	<p><b>Publishing Jane Austen: An Editorial Analysis of Austen’s Novels In Spain</b></p>	<p>It can be of common sense to affirm that Jane Austen has been given an enthusiastic reception by both academic authorities and the masses all over the globe. However, her popularity was not imminent. In the case of Spain, the first translation of one of Austen’s novels, <i>Persuasion</i>, did not appear until 1919, over a century after the original publication date in England. The lack of contact with this author during the nineteenth century may explain the relative scarcity of studies on the reception of</p>	<p>Nac� en Valencia el 17 de noviembre de 1993. Realic� la carrera de Estudios Ingleses en la Universidad de Valencia (2012-17) y me gradu� presentando el trabajo que introduzco en este formulario. Actualmente, estoy realizando el M�ster de Traducci�n Literaria y Creativa en la Universidad de Valencia y contin�o mi</p>

		<p>Jane Austen in Spain. Although there are several studies analyzing some translations, they are narrowly focused. There is an academic lacuna in to what degree has the role of editors and publishing houses contributed to establish the literary icon that Jane Austen has become in the last century. This article presents a detailed analysis of the editorial life of Austen's novels in Spain and what social and cultural circumstances have encouraged their presence in the literary community.</p> <p><b>Keywords (5): Jane Austen, reception, Spain, editions, publishing, editorial</b></p>	<p>investigación sobre la recepción de Jane Austen en España a través de mi trabajo de fin de máster.</p>
Clara Contreras Ameduri	<p><b>Post-mortem Poetics: Mediumship and the Female Voice in the Works of Lizzie Doten and Achsa Sprague</b></p>	<p>The nineteenth-century spiritualist movement presented a considerable amount of advantages for its female followers. Due to contemporary associations between the feminine condition and the reception of the ethereal plane, women played an essential role in the development of Anglo-American Spiritualism. Occupations such as mediumship and trance speaking offered them the opportunity of delivering lectures to large audiences, achieving economic independence, and publishing a rich body of literature. Spiritualist women therefore managed to gain public visibility in the traditionally male domains of religion, politics, and literary production by channeling voices from beyond the grave. Prolific women writers of the period claimed to employ their mediumship to invoke the creative energies of deceased authors through the technique of automatic writing, thus justifying their publications by attributing them to spirit guidance. The works of "trance poets" such as Lizzie Doten and Achsa W. Sprague constitute valuable examples of these "ghostwritten" texts, as well as of their problematic implications regarding the female voice in the literary canon.</p> <p>The main purpose of this paper is to examine the diverse possibilities of spiritualist culture as an empowering tool for women writers and mediums in the United States. In order to do so, it is necessary to consider the reasons behind the success of "ghostwritten" poems dictated by the spirits of male predecessors such as William Shakespeare, Robert Burns, or Edgar Allan Poe. Taking into account the concept of the anxiety of authorship proposed by Sandra Gilbert and Susan Gubar, it is plausible to observe how Doten's <i>Poems from the Inner Life</i> (1863) and Sprague's <i>The Poet and Other Poems</i> (1865) present a sharp contrast between the remarkable influence exerted by these women and the need to validate their creative process by external agents. As I hope to prove, the intricate role of the possessed "trance poet" in the nineteenth-century public sphere bears strong connections with the situation of the woman writer in the male-dominated literary tradition.</p>	<p>Clara Contreras is a second year doctoral student in British and American literature working under the supervision of Dr. Miriam Borham and Dr. Ana María Manzanás at the University of Salamanca. Her research areas include supernatural fiction, women writers and the influence of Spiritualism on Victorian and Neo-Victorian literature and culture, with particular interest in the Late Victorian period. She is currently spending a research stay at the University of Oxford to work on the role of Victorian Spiritualism in the reception of Otherness across time and space, with special emphasis on transatlantic and intercultural connections.</p>

		<b>Keywords (5): Spiritualism, mediums, poetry, voice, authorship.</b>	
Lidia María Cuadrado Payeras	<b>Adapting Atwood: <i>The Handmaid's Tale</i>, <i>Alias Grace</i> and the Broader Picture</b>	<p>Although Margaret Atwood has been a published author for over four decades, recently there has been a surge in adaptations of her work—from the much-acclaimed <i>The Handmaid's Tale</i> to <i>Alias Grace</i> and, most recently, an adaptation of her MaddAddam trilogy which is currently in development. This contribution will explore the reasons for the increased interest in adapting Atwood, and what ramifications the renewed interest in the Canadian author's work might have as regards the dissemination of women's writing. This will be done taking into account Atwood's role in the definition of Canadian literature, as well as her literary cosmos, stemming very much from her investment in science- and speculative fiction.</p> <p><b>Keywords (5): Atwood, adaptation, series, Canadian, dissemination</b></p>	Lidia María Cuadrado is a student of the Master's in Advanced English Studies at the USAL, where she is a member of Dr. Fraile's GIR "Narrativas de Resiliencia." Her research interests include postcolonial and posthumanist literature, and what the "post-" prefix entails when reconceptualising literary, theoretical and cultural constructs.
Parisa Delshad	<b>The Women With a Past A Comparative Study of Parispour and Neshat's Women Without Men</b>	<p><i>Women Without Men</i>, is the debut film of the Iranian American visual artist Shirin Neshat and is a film adaptation of a novella of the same title. Written by Shahrnush Parsipour in 1980, a year after the Islamic Revolution took place in Iran, the novella follows the lives of five Iranian women in a patriarchal society during the 1953 coup d'état against the government of Dr. Mosaddegh. While the political situation sets the background of the book, the film uses the characters to bring the events of the coup more into focus. By concentrating on one of the characters, Munes, I argue that her different portrayal in the film, embodies the diaspora's preoccupation with the past. In the book Munes enters and stays in the garden where all the women take refuge. The garden, though a haven for the other women, is festering with a castrated artist milieu which gathers there every weekend to forget Tehran. In the film, Munes falters at the gate, never to enter the garden and instead returns to Tehran to engage more actively in politics. As an Iranian American work based on an Iranian creation, the film has to be viewed through the lens of the diaspora as the spectres of the revolution, the hostage crisis and the coup d'éta are present in the film. Neshat begs the host society to recognise its role in overthrowing a democratically elected government, which was the beginning of the end and the catalyst of the diaspora.</p> <p><b>Keywords (5): Shirin Neshat; Iran; Adaptation; Coup d'état; Diaspora.</b></p>	Parisa is doing her second year of PhD in the University of Salamanca. Her research is on the Iranian diaspora and she is writing her thesis on life writing accounts by Iranian- British authors. So far, she has taken part in international conferences such as AEDEAN, and SAAS.

Emilio Ramón García	<b><i>Natura quasi morta: una novela negra de campus en clave pictórica</i></b>	<p>La novela negra española opta por reforzar la simbiosis entre el género policial y la crítica social. <i>Natura quasi morta</i> presenta las naturalezas muertas de Georg Flegel como reflejos intertextuales de ideales y valores sociales en descomposición al tiempo que como clave para resolver los crímenes. Al compaginar la literatura policiaca de campus escrita por mujer con las claves pictóricas barrocas, la novela se puede interpretar a la luz de la simbología presente en los bodegones y de la filosofía tomista conjugándolos con el mundo contemporáneo. La descomposición de los ideales por parte de profesores, estudiantes, medios de comunicación e instituciones tienen su correlato en los símbolos presentes en los cuadros y en su interpretación tomista. Frente a ellos, tres mujeres trabajan por la igualdad social, la justicia y la educación como motor del cambio, figuras de autoridad en sus respectivos campos profesionales que aúnan ideales pasados y presentes, tienen su correlato en los cuadros también.</p> <p><b>Key Words (5):</b> Carme Riera, Novela Negra de Campus, Naturalezas Muertas, Cultura del anti-héroe, Hermenéutica Tomista, écfrasis.</p>	Emilio Ramón está especializado en literatura y en estudios culturales (historia, cine, sociedad, arte). Ha desarrollado su actividad docente en Universidad Católica de Valencia, CIEE Universidad de Alicante, CEU Cardenal Herrera, Deusto, Siena C. (Albany, NY), Texas en Austin y Houston. Su marco investigador presta especial atención a todo tipo de alteridad.
Teresa Gibert Maceda	<b>Celebrating Margaret Atwood: Writer and Visual Artist</b>	<p>The aim of this paper is to explore how Margaret Atwood's visual art is related to her writings, considering that these two parallel and complementary forms of expression often illuminate each other. Indeed, since the major images of the poetry and fiction published by today's most successful Canadian writer are closely connected to those of her less-known visual art, the interpretation of her poems, novels and short stories in the light of her drawings and watercolors proves to be very rewarding.</p> <p>The interaction between Atwood's literary and visual concerns mainly focuses on the field of women's issues. Through both her writings and her paintings, she represents the inmost thoughts and emotions of her female characters, paying special attention to their deep feelings of fragmentation and their private attitudes toward various forms of gender-based violence. Her visually oriented imagination has determined her extraordinary ability to fashion a significant number of graphic metaphors and similes which not only evoke vivid mental pictures, but also correlate with her striking watercolors. For example, the watercolor archive-labeled "Death as Bride" illustrates the author's treatment of flowers and blood in some of the most poignant metaphors of her fiction. Additionally, those labeled "Lady and Sinister Figure" and "Lady and Executioner with Axe" can be linked to her female characters that feel</p>	Professor Teresa Gibert teaches American and Canadian literature at the UNED in Madrid. She is the author of numerous journal articles and essays published in collected volumes such as <a href="#"><i>The Cambridge History of Canadian Literature</i></a> (Cambridge UP, 2009), <a href="#"><i>Short Story Theories: A Twenty-First-Century Perspective</i></a> (Rodopi, 2012), <a href="#"><i>Traces of Aging</i></a> (Transcript Verlag, 2016) and <a href="#"><i>Representing Modern Wars from 1860 to the Present</i></a> (Brill/Rodopi, 2018).

		<p>torn apart after being subjected to male violence. Furthermore, the watercolor labeled “Insect in Red Gown with Bouquet” can be connected with Atwood’s depiction of pregnant women as queen-ants “bulging with the burden of an entire society.” However, the verbal and visual portrayals of all these female victims are in stark contrast with those of the two young genderless protagonists created by Atwood when she wrote, hand-lettered and illustrated <i>Up in the Tree</i>, her first children’s book.</p> <p><b>Keywords (5):</b> Margaret Atwood, Canadian literature, visual arts, women’s issues, gender-based violence.</p>	
<p>Manuel González de la Aleja y Daniel Pastor García</p>	<p><b>La mirada femenina: Escritos sobre la Guerra Civil en España</b></p>	<p>Dentro del amplio panorama de publicaciones dedicadas a la Guerra Civil española, uno de los aspectos que apenas es conocido y muy escasamente abordado por los investigadores es el papel que jugaron las mujeres británicas en relación con los sucesos de España. Esta participación se puede dividir en dos aspectos fundamentales relacionados entre sí. Por una parte, tenemos a las decenas de miles de mujeres que conformaron los numerosos comités creados en Gran Bretaña con el fin de paliar el sufrimiento de la población española, recaudar fondos y ayuda de todo tipo a favor de la República, oponerse a la política de no-intervención practicada por su gobierno, movilizar a la opinión pública británica e incluso denunciar la agresión que el fascismo estaba perpetrando contra un país democrático como España. Por otra parte nos encontramos con todas esas británicas que de hecho acudieron a territorio español para hacer más efectiva esa ayuda o para ilustrar con su testimonio la terrible situación que se vivía en el país. En este reducido grupo hallamos parlamentarias y observadoras políticas, corresponsales que acudieron a cubrir el conflicto y las voluntarias que prestaron ayuda sanitaria y humanitaria.</p> <p>Muchas de estas mujeres efectivamente dejaron constancia de sus experiencias con respecto a la Guerra Civil en reportajes, artículos periodísticos, testimonios de primera mano, notas de prensa, boletines, cartas al director y, con el correr del tiempo, autobiografías donde su relación con España comporta los capítulos más significativos. Nuestra investigación intenta dar visibilidad a esa mirada femenina a través de un recorrido por los testimonios más interesantes que estas mujeres nos han legado.</p> <p><b>Keywords (5):</b> Guerra Civil española, mujeres británicas</p>	<p>Los profesores Daniel Pastor García y Manuel González de la Aleja son profesores titulares del Departamento de Filología Inglesa de la Universidad de Salamanca donde imparten clases de Cultura y Literatura en Lengua Inglesa. Han participado en diversos proyectos de investigación relacionados con el impacto de la Guerra Civil española en los países de habla de inglesa y son autores de los varios volúmenes sobre el tema.</p>

<p>M<sup>a</sup> Victoria Guadamillas Gómez</p>	<p><b>Cómo se construye la heroína: la bella, inteligente y rica Emma Woodhouse</b></p>	<p>Si debiésemos nombrar a una de las protagonistas de Jane Austen “heroína” por excelencia, es posible que Emma fuese la elegida; principalmente por ser la única de las mujeres que se nos presenta como económicamente independiente desde el inicio y hasta el final de la obra. También tomaríamos esta decisión en base a varios criterios, entre los que podemos destacar: la influencia y manejo que ejerce sobre los personajes masculinos que aparecen en la obra, el poder sobre las acciones y pensamientos de “su fiel escudera” (Harriet) y, desde luego, su belleza e inteligencia que, junto con su espíritu, renuevan la construcción femenina clásica que la autora nos presenta en otras obras. Esta contribución pretende aportar detalles sobre la construcción de Emma como “heroína” y, lo hace en torno a tres ejes: su relación con los personajes masculinos de la obra, su influencia en su inestimable compañera y su propio desarrollo personal en la novela.</p> <p>Keywords (5): <b>Emma; Género; Heroína; Jane Austen; Personajes</b></p>	<p>M<sup>a</sup> Victoria Guadamillas Gómez es doctora en Filología Inglesa por la Universidad de Castilla-La Mancha (2015) y trabaja en el Departamento de Filología Moderna. La profesora e investigadora imparte su docencia en la Facultad de Educación de Toledo. Es coordinadora de los cursos de lengua inglesa organizados por el CEL de la UCLM en el Campus de Toledo.</p>
<p>Paul Mitchell</p>	<p><b>Monstrous femininity in Jennifer Kent’s <i>The Babadook</i>.</b></p>	<p><i>The Babadook</i> (2014), the first-feature film by Australian writer and director Jennifer Kent, has been lauded by film luminaries including William Friedkin, Kim Newman and British cinema critic Mark Kermode as one of the most effective horror movies of recent years. Yet, in line with Kent’s observation that the film is more emotional and visceral than horrific, I will argue that <i>The Babadook</i> is best understood as a work that stems from the Gothic tradition as it is this paradigm that sheds most light on some of the film’s more interesting technical and narrative dimensions. Sharing several interesting parallels with Mary Shelley’s <i>Frankenstein</i> (1818) and Charlotte Perkin Gilman’s ground-breaking short story, ‘The Yellow Wallpaper’ (1892), I will discuss the manner in which Kent problematises the camera’s narrative omniscience to explore issues such as motherhood, mental illness and monstrous femininity. Central to the movie’s plot and significance is the psychological and physical conflict between widowed single-mother Amelia Vanek (Essie Davis) and Mister Babadook (Tim Purcell), a monstrous story-book creation that, I will argue, gives physical form to both her frustration and melancholia. Critically engaging with and rewriting the Gothic trope of the monstrous feminine, I will propose that Jennifer Kent’s movie provides an important contemporary example of how female experience is represented in (cinematic) fiction. In discovering the strength to confront and then control her male antagonist,</p>	<p>Paul Mitchell is the author of <i>The Poetry of Negativity</i> (Valencia: Universitat de València, 2011) and other articles about the American writer, Sylvia Plath. More recently, he has published on the dynamics of rural space and</p>

		<p>Amelia is ultimately able to reclaim her body and mind from the malevolent influence of the Babadook.</p> <p><b>Keywords (5): Babadook gothic motherhood monstrous feminine</b></p>	<p>cultural heritage in cinema. His latest research project focuses on Gothic literature and film.</p>
María Morán Sánchez	<p><b>When Jane became the queen of YouTube: Pemberley Digital and the literary video-blogs</b></p>	<p>With her six acclaimed novels, early childhood writings and, personal correspondence translated into dozens of different languages, with film and television adaptations of her stories overflowing audiences all over the world and, with thousands of books paying tribute to her works and persona, Jane Austen's fame and readership have grown slowly but steadily during the past two centuries. Considered by many as one of the most English writers (Sales 16), she has become not only one of the angular stones of British literary heritage, but also a cultural icon. As professor Juliet Wells states in her academic research <i>Everybody's Jane: Jane Austen in the Popular Imagination</i> (2012), the English author is today a "bonanza of presence" (Wells 180) because her stories seem to be reworked into almost every format and, reaching beyond both, the English speaking world and the literary medium.</p> <p>Although the last decades have seen a constant flow of Jane Austen re-workings — not only in the literary field, but also in cinema and television — unique to our era is the translation of her timeless love stories into the digital medium. This paper is set to analyze the recent vogue of using YouTube and different social networks to create contemporary adaptations of Jane Austen's stories. This research will focus on studying <i>Pemberley Digital</i>, a video production company specialized in adapting classic novels into different platforms, and its award-winning Jane Austen adaptations: <i>The Lizzie Bennet Diaries</i> (2012-2013), <i>Welcome to Sandition</i> (2013) and <i>Emma Approved</i> (2013-2014). The aim of this paper is to explore how these new and highly followed adaptations rely on different mediums in order to retell Jane Austen's stories in a more modern and realistic way.</p> <p><b>Keywords (5): Jane Austen, Adaptation, Pemberley Digital, YouTube, Social Networks</b></p>	<p>María Morán is a second-year PhD student at the University of Salamanca Right now, under the supervision of Dr. Miriam Borham, she is writing her doctoral thesis on Jane Austen's influence in the development of the literary monster mash-up phenomenon. Her fields of interest do include Jane Austen studies, comparative literature, popular culture and fandom theory.</p>
Alfredo Moro Martín	<p><b>Mary W. Shelley y Cervantes: historia de una ausencia</b></p>	<p>Tal y como destaca Erin Webster Garrett, Miguel de Cervantes y la novelista Mary Shelley (1797-1851) quizás resulten, a primera vista, dos extraños compañeros de viaje, especialmente si tenemos en cuenta que la obra del autor español se presenta como un correctivo al tipo de ficción que la autora inglesa escribiría dos siglos más tarde (Garrett 135). Sin</p>	

		<p>embargo, pese a las evidentes divergencias entre la narrativa de ambos autores, el interés de Mary Shelley por la obra de Miguel de Cervantes no solamente fue bastante temprano, sino que será constante a lo largo de toda su carrera, abarcando su correspondencia personal, su producción narrativa y cristalizando finalmente en una biografía de Cervantes, su <i>Life of Cervantes</i>, publicada en el tercer volumen de las <i>Lives of the most Eminent Literary and Scientific Men of Italy, Spain, and Portugal</i> (1837), que aparecería en el volumen octogésimo octavo de la <i>Cabinet Encyclopedia</i> (1830-1841) del irlandés Dionysius Lardner (1793-1853).</p> <p>Pese a este claro interés, los estudios dedicados a la influencia del autor español en la obra de Mary W. Shelley son bien escasos, y surgen a partir del siglo XXI. Garrett (2000) y Moskal (2000) abordan la relación entre ambos autores desde la perspectiva de los paralelos entre Cervantes y Shelley en el uso de la interpolación en sus respectivas novelas y desde el análisis de la revalorización de Cervantes por parte de Shelley en el contexto de la “moda” española que surge al albur de la resistencia popular al invasor francés en las Guerras Napoleónicas; Lisa Vargo (2002), Darcy Donahue (2009) y Antonio Sánchez Jiménez (2016) han analizado el papel de Mary W. Shelley como biógrafa cervantina.</p> <p>El objetivo de esta comunicación es ofrecer una perspectiva menos parcial del interés que la obra de Miguel de Cervantes suscitó en la obra de la escritora inglesa. A través de un análisis sistemático de la presencia de elementos cervantinos en la obra de Shelley, trataremos de explicitar cómo el <i>Quijote</i> es un texto fundamental para la autora inglesa, aspecto que nos llevará a plantear una serie de hipótesis que tratarán de dar cuenta de las razones de esta inexplicable ausencia en los estudios dedicados a la tradición cervantina.</p> <p><b>Keywords (5): Cervantes, Mary Shelley, Recepción del <i>Quijote</i> en Gran Bretaña, siglo XIX.</b></p>	<p>Alfredo Moro Martín es licenciado en Filología Inglesa y en Filología Alemana por la Universidad de Salamanca, universidad en la que se doctoró en 2013 con una tesis doctoral sobre la recepción del <i>Quijote</i> en la literatura inglesa y alemana de la segunda mitad del siglo XVIII. Es autor de una veintena de publicaciones que abordan la influencia de Miguel de Cervantes en autores como Henry Fielding, Sir Walter Scott, C.M. Wieland, Johann Wolfgang von Goethe o Mary W. Shelley, así como aspectos más generales de las relaciones literarias entre España, Gran Bretaña y Alemania. Ha realizado varias estancias de investigación en universidades de reconocido prestigio como la Westfälisch-Wilhelms Universität de Münster (Alemania) o la Universidad de Cambridge (Reino Unido). Desde 2014 es profesor en el departamento de Filología de la Universidad de Cantabria, en la que dirige el Aula de Letras del Vicerrectorado de Cultura y Participación Social.</p>
Leopoldina Pedro Mustieles	<b>Women and the Gothic: Female Narratives in Guillermo del Toro's <i>Crimson Peak</i> (2015).</b>	<p>This paper explores the use of Gothic female narratives in Guillermo del Toro's neo- Victorian film <i>Crimson Peak</i> (2015) as a tool to work through personal traumas. Moreover, this research focuses on how the female protagonist, Edith Cushing, attempts to fictionalize her childhood traumas in the form of ghost stories, and her struggle to become a successful writer in 19<sup>th</sup>-century America. She is constantly ridiculed because of her dreams of becoming an independent woman and making a living out of writing. Furthermore, her editor refuses to publish her first novel after realising it is a ghost story, and she is forced to rewrite it so that it belongs to a more suitable genre for women: romance fiction. This</p>	<p>Leopoldina Pedro Mustieles is currently a full-time first-year PhD student at the Universitat de València, under the supervision of Dr. Laura Monrós- Gaspar and Dr. Rosario Arias-Doblas. Her academic interests range from neo-Victorian fiction and adaptation studies to trauma theories and its applications into literature and performing arts.</p>

		<p>disregard for ghost narratives as well as the strong opposition against female writers producing such fiction was commonplace during the nineteenth century, and it is evocative of Jane Austen's novel <i>Northanger Abbey</i> (1817), in which the author mocks the obsessive fascination that Victorian young ladies had for Gothic literature. In fact, Edith resembles the female protagonist in said novel, as she is also obsessed with Gothic and supernatural stories. On the other hand, Susanne Gruss stresses the capacity of female trauma narratives to achieve a certain "working-through" for the victim' (131), and points to the importance of having a listener (or reader) who can bear witness to the traumatic telling. In the case of Edith, her cathartic release is fulfilled by transforming her trauma into storytelling, and her prospective readers will bear witness to it. Therefore, the importance of this research lies in its capacity to show the struggle that women writers working on Gothic literature had to face in the Victorian period in order to become respected and well-known, and how storytelling might have a cathartic effect for victims.</p> <p><b>Keywords (5): women and the gothic, female narratives, neo-Victorian film, ghost story, cathartic release.</b></p>	
Victoria Puchal Terol	<p><b>From limbs to brains: Priscilla Horton, a chorus girl turned theatre manager in Victorian London</b></p>	<p>In the mid-nineteenth-century, London's West End saw the rise of Miss Priscilla Horton (1818–1895) from a chorus girl to patroness of arts. In her early career as a singer and actress, Miss Horton enjoyed the tutelage of Sir George Smart and W. C. Macready, who saw in her a profitable element of attraction for their own shows. According to the newspapers of the era, Miss Horton enjoyed the public's favour and was one of the few actresses who managed to successfully transform her physical attractiveness into genuine social respect. Her transformation began when in 1844, she married Mr. Thomas German Reed, an orchestra director, and thus assumed the better-known name of Mrs. German Reed. Together, the Reeds founded the Gallery of Illustration in Regent Street in 1856, attracting a middle-upper-class audience.</p> <p>In this paper, I scrutinize Mrs. Reed's undeniable influence in the popularization of the 'drawing-room entertainment' in London. While the records and academic volumes do not clarify whether Mrs. Reed actually wrote some of the lines she later performed in their 'entertainments', we could assume that she left a decisive mark in the scripts both she and her husband performed on stage. In examining her professional career, this paper will question and assert her often forgotten importance in Victorian London's theatrical scene.</p> <p><b>Keywords (5):Mrs. German Reed, Priscilla Horton, drawing-room entertainment, Victorian theatre, Victorian actress</b></p>	<p>Victoria Puchal is a third year PhD student from the Universitat de València. She holds a Degree and a Master in English Studies from the Universitat de València. Her thesis is supervised by Dr. Laura Monrós-Gaspar. Victoria's research focuses on Victorian popular theatre and nineteenth-century cultural and gender studies.</p>

Laura Requena Pérez	<b>Louisa May Alcott: Reformist and Feminist</b>	<p>Louisa May Alcott is universally recognized as the greatest and most popular storyteller for children in her generation. Novels like <i>Little Women</i>, <i>Little Men</i>, or <i>Jo's Boys</i> are well known worldwide, and they have been translated into several languages. Yet, the perception we have of the artist has suffered a great metamorphosis. For much of her life, she was regarded as the children's friend, but, after the discovery of her anonymous pulp fictions, she is regarded as an experimenting, complex, and multifaceted writer.</p> <p>The purpose of this essay is to present Louisa May Alcott as a reformist and feminist writer. I will familiarise the audience with her life and works by providing biographic information and by explaining the importance and influence of transcendentalism in her life. Moreover, I will focus on her novels and short stories to show the diverse interests of the author and how she addressed topics such as feminism, racism and violence in her writings.</p> <p>Keywords (5): <b>Feminism, American Literature, Louisa May Alcott, Children Literature, Nineteenth Century.</b></p>	<p>Laura Requena is a second year PhD student at the University of Salamanca, Research interest: Eighteenth and Nineteenth Century Novel, Women Writers (special interest in Jane Austen and Louisa May Alcott), Feminism, Children Literature, Comparative Literature and Popular Culture.</p>
Leonor Ruiz-Ayúcar Bello	<b>Reimagining Victorian Gothic Monstrosity: The Adaptation of Frankenstein and its Creature in Two Neo-Victorian Television Series.</b>	<p>Neo-Victorian fiction has attracted the awareness of academia during the last decades, which is sustained by the founding of the e-journal <i>Neo-Victorian Studies</i> in 2008. This necessity of approaching the genre academically is connected to the increasing number of narratives which can be considered within the Neo-Victorian scope. As Kohlke and Gutleben have established, Neo-Victorian fiction is connected with The Gothic due to its necessity to look back at the past and explore its darkest secrets (Kohlke and Gutleben 4). This paper studies a selection of Neo-Victorian Gothic adaptations which reimagine Victorian canonical narratives and characters and blend them with historical facts. This study understands adaptation as “a form of repetition in which change is inevitable”, and which implies “modifications in the political valence and even the meaning of stories” (Hutcheon XVI). The Neo-Victorian narratives here analysed are two television shows: <i>Penny Dreadful</i> (2014-2015) created by John Logan, and <i>The Frankenstein Chronicles</i> (2015) created by Benjamin Ross and Barry Langford. The aim of this</p>	<p>Leonor Ruiz-Ayúcar earned her M.Litt in “The Gothic Imagination” at the University of Stirling. Her research interests are vampire fiction, Neo-Victorian Gothic fiction, and contemporary Gothic. Ruiz-Ayúcar has been engaged in her teaching career for the last few years, teaching both at primary and secondary education level. This experience lead her to explore Y.A. fiction before enrolling into the masters’ programme.</p>

		<p>study is to explain how these adaptations repurpose the archetypal Gothic character of Frankenstein and his monster. I propose an analysis of these adaptations of a canonical Gothic character in works which display a warning against conservative ideas which promote class stratification, class anxieties, biased and discriminatory gender differences, and irregular distribution of power.</p> <p><b>Keywords (5): adaptation, Penny Dreadful, mash-up, monster, Neo-Victorian</b></p>	
Iratxe Ruiz-de-Alegria Puig	<b>Long's Peak: Isabella Bird's Initiation Journey</b>	<p>Contrary to what can be expected from a traveller lady of the 19th century, which is mostly taking detailed notes and recovering from some troublesome ailments, Isabella Bird was determined to deviate herself from conventional standards, and enjoy a life branded by transgression. Everything suggests that she sought, above all, pleasure; in reality as well as in fiction. The aim of this paper is precisely to bring closer an account au féminin about the American West, as well as to shed some light on a particular kind of travel literature, that is, the initiation journey. To this end, I selected the collection of letters by Isabella Bird addressed to her sister Henrietta, later compiled in A Lady's Life in the Rocky Mountains (1873). I then searched for instances where Bird's allegoric narrative agrees with the mythic structure of an initiation journey. The results obtained certainly show that despite her initial intention of embarking on a long journey on health grounds as prescribed by her doctors, it eventually turned out to be a goal of a more transcendental nature. Should there be a place where, after almost forty-two years of domestic confinement, a Victorian lady felt free to solo travel, ride astride, adopt any attire, and to even indulge herself in an intimate experience out of the padlock, that would be the New World. Not surprisingly, Bird headed for the Rocky Mountains. On the basis of these findings, I suggest that, taking advantage of remoteness, Bird employed landscape descriptions as metaphors of her sexual encounter(s), which allowed her to gently write about a taboo subject, i.e., her alleged first intimate relationship. All things considered, it is not so much about whether Bird actually enjoyed her first intercourse, as it is about the fact that she dared to put it down on paper.</p> <p><b>Key Words (5): Isabella Bird, American West, Initiation Journey, Sex, Transgression</b></p>	<p>After a Master in Comparative Literature, I am taking my PhD at the University of the Basque Country (Vitoria-Gasteiz campus), and Travel Literature and Gender constitute my research subject. As for my professional activity, I am a full-time teacher (civil servant), in Bilbao.</p>

Estefanía Gisele Saavedra	<p><b>“El mortal inmortal” de Mary Shelley, una búsqueda hacia la vida.</b></p>	<p>La muerte en la cultura europea ha sido interpretada como el fin, como una caída al vacío sin vuelta atrás. Esta ansiedad respecto a la muerte es un temor moderno, mientras que, para otras tradiciones y religiones no europeas, la muerte es el fin de un ciclo, significa la puerta a una nueva modalidad del ser. Por ello, ha estado relacionada con rituales de iniciación que suponen el renacer a una nueva vida, idea homologa a la tradición alquímica, donde al estado de putrefacción le sigue un renacimiento.</p> <p>Mary Shelley ya refleja en <i>Frankenstein</i> (1818) la angustia ante la muerte de un ser querido, así como el afán de querer revertir dicha situación. Sin embargo, no es en el único texto donde expresa tal preocupación. En <i>Roger Dodworth</i> (1826) y <i>El mortal inmortal</i> (1833) plantea el tema de la muerte como algo que el ser humano es capaz de controlar, alcanzando así la inmortalidad, el eterno anhelo de los alquimistas.</p> <p>En el Romanticismo, momento en el cual la autora escribe estos relatos cortos, estaba teniendo lugar una revolución científica y, a su vez, se experimenta un resurgir por el interés de la naturaleza sagrada. Ambos conceptos están unidos, pues si se conociera la naturaleza, se podría controlar. Por ende, modificar y transgredir las leyes naturales. El hecho que el humano, con la ayuda de conocimientos científicos y naturales, rompa con lo establecido implica problemas éticos y morales. Hoy en día, en la sociedad moderna, este tema continúa generando controversia.</p> <p>En esta presentación, se abordará la contemporaneidad de las preocupaciones planteadas por Mary Shelley en los relatos cortos, previamente mencionados. Asimismo, se echará la vista a atrás, a la luz de la alquimia, la cual desde su comienzo ha sido la encargada de acelerar los procesos naturales. En un primer momento, ayudando al desarrollo de los metales en los laboratorios y, a partir de la Edad Media con la incorporación del elixir de la inmortalidad, esta proto-ciencia estuvo involucrada en cuestiones referentes a la creación de nuevos entes o a la prolongación de la vida.</p> <p><b>Keywords (5): muerte, alquimia, naturaleza, inmortalidad, ciencia.</b></p>	<p>Estefanía G. Saavedra has a Degree in English Philosophy from Universidad Complutense de Madrid and a Master in Medieval Studies from the same university. Nowadays, she is doing her Doctorate in Literary Studies in Univesidad Complutenese de Madrid. Estefanía collaborates with the SIIM group at her university. Her main research area is on <i>Frankenstein</i> by Mary Shelley. Likewise her investigation revolves around the study on alquemy, hermeticism and XIX's English Literature.</p>
Francisco Javier Sánchez-Verdejo Pérez	<p><b>Gothic (fe)male writers producing for Gothic (fe)male readers, or the needed revision of the literary canon</b></p>	<p>Autoras como Ann Radcliffe fueron las predecesoras de las novelas más conocidas de Mary Shelley y las hermanas Brontë, las cuales son muy populares hoy (el hecho de que <i>Frankenstein</i>, <i>Wuthering Heights</i> y <i>Jane Eyre</i> han sido adaptadas continuamente al cine es una clara evidencia de esta popularidad). La contribución de las hermanas Brontë a esta tradición literaria es especialmente destacable por la forma en que su obra</p>	<p>Francisco Javier Sánchez-Verdejo Pérez es Licenciado y Doctor en Filología Inglesa por la UCLM. Sus líneas de investigación abarcan la literatura comparada, las interacciones entre las literaturas, la literatura gótica y de terror, la antropología, la religión, el cine, el arte... En</p>

		<p>revela los procesos psicológicos en conexión con la educación sentimental, el desarrollo intelectual y las perspectivas de las mujeres en el siglo XIX. El magnífico libro <i>The Madwoman in the Attic</i> (1984) – nombre que fue tomado prestado por sus autoras de la obra <i>Jane Eyre</i>–, de Sandra Gilbert y Susan Gubar, desarrolla el papel que juega la mujer en la novela y en la sociedad de la época, a la par que describe las formas en las que los aspectos góticos de sus novelas proporcionaron a las autoras la oportunidad de expresar las ansiedades de las mujeres. Diane L. Hoeveler describe las estrategias feministas de las novelas góticas en los siguientes términos: “the rejection of motherhood, control of the patriarchal state, struggle with tyrannous religious forces, overthrow of the suffocating and claustrophobic nuclear family” (1988: 186).</p> <p>Cuando Ellen Moers acuñó la expresión gótico femenino por primera vez en <i>Literary Women</i> en 1977, acuñó un nuevo término y sentó las bases para una nueva forma de concepción hacia las mujeres y el género gótico. Moers se refería primariamente a textos góticos escritos por mujeres pero a partir de esta simple definición, se ha colegido gran cantidad de literatura. Ciertamente, el género y este enfoque ha tenido una gran recepción crítica; es nuestra intención, empero, analizar el papel de la mujer en la literatura gótica, y, por ende, en la sociedad. Toda esta literatura ha producido sus propias preguntas: ¿Cuáles son las diferencias entre lo gótico femenino y otros tipos de gótico? ¿Podemos leer femenino como sinónimo de feminista, o acaso estas novelas simplemente reproducen las estructuras patriarcales contra las que sus heroínas intentan luchar de forma constante?</p> <p><b>Keywords (5): Gótico, Gótico femenino, mujeres escritoras.</b></p>	<p>2009 obtiene una beca para una estancia en el St. Joseph's College (Dublin). Ha sido Profesor Asociado en el Máster Internacional de Bilingüismo tanto en la UNIR como en la UFV. En la actualidad imparte clases en la UNED y en la UCLM. Ha sido designado evaluador Experto de la Agencia Nacional Española SEPIE. Ha desempeñado el cargo de Jefe de Servicio de Plurilingüismo. En el 2014 fue seleccionado para participar en el Programa Europeo Pestalozzi del Consejo de Europa. Actualmente, está preparando una publicación a raíz de la popularidad de las historias de fantasmas decimonónicas, y otra como coeditor sobre literatura vampírica y su imbricación en otras áreas/artes.</p>
Marta Vega Trijueque	<b>The Evolving 'Frankenstein' Myth: Fritz, le the Stock Character.</b>	<p>Almost two hundred years have passed since Mary Shelley first published <i>Frankenstein</i>, and yet the story and its characters have stepped out of the strictly literary realm and entered our popular culture in nearly every possible way. This essay will deal with <i>Frankenstein's</i> legacy by focusing on Fritz, a stock character that first appeared in <i>Presumption; or, The Fate of Frankenstein</i> (1823) playing the role of Victor Frankenstein's assistant. This assistant figure has appeared in many other adaptations under the name of Strutt and mainly Igor (or Ygor). We will begin exploring the first two theatrical adaptations, which premiered prior to the republication of the novel in 1831: Richard B Peake's <i>Presumption; or, The Fate of Frankenstein</i>, and Henry M. Milner's <i>Frankenstein; or, the Man and the Monster!</i> (1823). The aim of the essay is to prove that the addition of the assistant figure to the story is one of the many elements that have contributed to the evolution of the</p>	<p>I am Marta Vega, a recent English Philologist graduate of the Universidad Autónoma de Madrid. Last year I participated in the Erasmus Exchange Programme and studied Comparative English Literature at the University of Kent, Canterbury. I am currently working on an essay about Mary Shelley's <i>Frankenstein</i> for a Gothic Handbook published by Palgrave.</p>

		<p>‘Frankenstein’ myth, especially where Victor and the Creature are concerned. The essay will prove that this character’s different portrayals and his relationship with the other characters will be a crucial element in the development and outcome of its two protagonists, Victor and the Creature.</p> <p><b>Keywords (5):</b>Assistant, Play, Evolution, Adaptations, Interrelationships</p>	
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