



UVa

THIRD UNDERGRADUATE CONFERENCE IN ENGLISH STUDIES

COORDINADORAS:
Sara Medina Calzada
Leonor Pérez Ruiz
Departamento de Filología Inglesa

FECHA
22 de mayo de 2015

LUGAR:
Salón de Actos Lope de Rueda
FACULTAD DE FILOSOFÍA Y LETRAS

VALLADOLID



BOOK OF ABSTRACTS



ROUND TABLE I

CHAIR:

SALÓN DE ACTOS LOPE DE RUEDA, 9:30.

THOMAS MICHAEL HARDY REGUERO. "YES, WE CAN' AND 'PODEMOS': THE USE OF COLLECTIVE NOUNS IN POLITICAL DISCOURSE."

Abstract:

This research paper analyzes both the use of first person plural pronouns and collective nouns in the political discourse of seven different politicians, who are or have been president, and one presidential candidate. These politicians are from a total of three different countries. The conclusion reached is that the use varies more on the persons' preference rather than the country, although there are some aspects that are characteristic to each country.

DÉBORA MARTÍNEZ TEJEDOR. "THE SOUNDTRACK OF A GENERATION: THE BEATLES."

Abstract:

The decade of the 1960s was a time of socio-cultural revolts performed by young people who were willing to protest in the streets against any symbol of authority. The Beat Generation, the Hippie Movement, the university uprisings all over the world, and the controversial increasing of taxes in England gave the decisive voice to these protests. In this context, music became an instrument in connection with this type of socio-cultural movement. Thus, revolutionizing not only the social

outlook, but also the musical one, the Beatles appeared in the 1960s in the city of Liverpool, England. The definite group was formed by John Lennon, Paul McCartney, Ringo Starr and George Harrison and they played English pop-rock music. The band had much commercial success and they were heartily recognized by the critics. However, what it is more important is that The Beatles, who, breaking from the traditional appearance mould, had long hair and wore floral clothes and composed social songs such as "Taxman", "Revolution" and "Piggies", became a model for adolescents. Furthermore, John Lennon had a bit of a solo career and defended Pacifism with his song "Imagine", regarded as a pacifist hymn.

VIRGINIA VILLALÓN SAN JOSÉ. "OLIVER CROMWELL: HIS CHARACTERIZATION AS HERO OR VILLAIN THROUGH THE FILMS *CROMWELL* (1970) AND *TO KILL A KING* (2003)."

Abstract:

Born in Huntingdon, England, Oliver Cromwell (1599-1658) was one of the most remarkable military leaders in British history. During the mid-sixteenth century, a Civil War took place in England, where royalist and parliamentarians confronted. As a consequence of the war, Charles I was executed and because of this fact a new period of the British history started: the English Commonwealth, whose leader was Oliver Cromwell. Both the period of change that he started and his way of acting would imply Cromwell to be studied by a large number of

critics and historians. Consequently, those numerous reviews generate a permanent debate on whether his political action was natural of a hero or a villain. This debate was brought to the big screen by the biographical films *Cromwell* by Ken Hughes and *To Kill a King* by Mike Barker and their depiction of the main character, Cromwell, as a hero or as a villain. This characterization depends on the vocabulary used in Cromwell's description, the sort of music that sounds in every scene in which he appears, and the relevance of an event or another by the duration of the scene. Therefore, by the manner in which they have directed their films, these filmmakers will have reflected intentionally or not their position in the Oliver Cromwell's debate.

ROUND TABLE II

CHAIR:

SALÓN DE ACTOS LOPE DE RUEDA, 10:40.

GLORIA ISABEL GONZÁLEZ CABALLERO. "INTERPRETING DREAM SEQUENCES IN FILMS: UNRAVELLING THEIR MEANING."

Abstract:

This research paper is intended for those who may be curious about the world of dreams, inasmuch as the interpretation of dreams is widely treated with a special focus on dream sequences in films. An ample description of previous studies regarding the interpretation of dreams is provided as well as a synthesis of preceding methodologies from

specialists in such field. Its contribution is a profound analysis of dream sequences from various films with the objective of discovering if they have been well-made as regards to what scholars have formerly stated.

ANKARA CABEZA LÁZARO. "EDGAR ALLAN POE'S "THE RAVEN": INFLUENCE AND SIMBOLISM."

Abstract

Edgar Allan Poe (1809-1849) is one of the most influential writers of the Romantic Era and the author of "The Raven". The main aim of this research is to confirm the initial idea that Poe's depiction of the raven has given it a completely new symbolism. To achieve this, the influence of Poe's work in the symbolism of the figure of the raven will be analyzed, comparing his vision of the raven with the different interpretations that have been granted to it along history as well as giving some examples of said influence. The anticipated outcome of the research is confirmed, so this research might be useful for further investigations about Poe's works and their influence on the world.

DANIEL RENEDO ALONSO. "BODY AND SOUL': WALT WHITMAN'S PERCEPTION OF THE SELF IN RELATION WITH SEXUAL DEFENSE."

Abstract:

Leaves of Grass is Walt Whitman's masterpiece. It was initially self-published in 1855 and it was polished all along his life. The most

characteristic poem is the extensive one called "Song of my Self" in which the author introduced the notion of the 'I', not referring to himself but to a divine and universal self of which we all are essential parts. The conception of body and soul as one entity is also presented in this poem. Furthermore, it can be said that sex plays a transcendent role in Walt Whitman's poetry and it is the basis of the idea about the melting between body and soul which converge in one unique self. Thus, the self will be the basis to analyze the defense of sexual desire, sexual orientation and sexual equality between men and women. Whitman declares himself poet of the body and poet of the soul as well as poet of women and men and now it must be enlightened why.

ROUND TABLE III

CHAIR: PATRICIA SAN JOSÉ RICO
SALÓN DE ACTOS LOPE DE RUEDA, 12:00.

RUBÉN ILLERA LÓPEZ. "WE ARE ALL GULLIBLE. RECEPTION THEORY APPLIED TO GULLIVER'S TRAVELS."

Abstract:

The aim of this article is to analyse Jonathan Swift's *Gulliver's Travels* using reader reception theory. Iser's phenomenological approach to the reading process has been chosen as theoretical framework for the literary analysis. First, a conceptualization of satire has been carried out to set the rules of debate of this paper. Second, it is argued how

reception theory relates to the study of satire and why Iser's view is selected. Third, the hypothesis that the reader is identified with Gulliver is posed. In the following section, the analysis of the book's framing plus four carefully selected events (one per part of the text) is carried out. In conclusion, this article adds insight to the hypothesis that readers of *Gulliver's Travels* self identify with the main character, Gulliver.

DIANA ESTAIRE CABAÑAS. "JANE AUSTEN, FEMINISM, AND EMMA."

Abstract

Jane Austen, the late eighteenth-century British novelist, has been generally regarded as a supporter of the feminist ideas which flourished during her time. Nevertheless, most of the studies on the idea of feminism in Austen's novels have dealt with the heroine of *Pride and Prejudice*, Elizabeth Bennet. *Emma* has been the focus of no little discussion, yet other aspects regarding the female protagonist have been examined, such as maturity and self-recognition (Shannon, 1956; Walton, 1965; Meng, 2010) Therefore, the overall aim of this paper is to verify that Austen's feminist thinking is embodied in the personality of Emma Woodhouse. To meet this objective, I reviewed the novel and examined the feminist nature of Emma focusing mainly in three aspects: independence, control or authority, and superiority. Thus, by providing evidence of the heroine's manifested feminism

from her way of speaking and thinking about marriage, her dialogues and behavior towards Harriet Smith, and two male characters, Mr. Woodhouse and Mr. Knighley, this study will address this issue from a different perspective than previous studies on the same topic have.

IRIS CABALLERO DEL POZO. "A VISIONARY OF THE ROMANTIC AGE: REVOLUTIONARY IDEAS IN WILLIAM BLAKE'S *THE MARRIAGE OF HEAVEN AND HELL*."

Abstract:

If only there was a word to describe William Blake, it would be *timeless*. His versatility to work in different formats and on a variety of topics remains current over the time. His work presents two facets that cannot be analysed as individual ones: illustration and poetry. The illustration of small format has been an essential complement to his written work evoking atmospheres and giving sense to the symbolic and spiritual aspects of the text. On the other hand, the revolutionary character of his ideas and his particular vision of God and human existence, excessively advanced for his contemporaries, make his work more complex and difficult to classify. Although he has been identified as Pre-Romantic, he was not recognised during his life, and it was not until the 1950s when his work began to be appreciated. Regarding one of his most remarkable works, *The Marriage of Heaven and Hell*, we can find similarities between the moment of publication, at the end of the eighteenth century, and the moment of reception, in the middle of

the twentieth century. Both periods present a similar background: the attitude of rebellion against the political and social system, the defense of creativity and imagination, and the acceptance of a new spirituality opposed to the traditional Christian model, all of them reflected in the individual view of the author and in the *countercultural* values that can be associated with the Beat Generation, the hippie movement and the social context of that period. Therefore, the modern character of his work, which still survives the passing of time two centuries after its publication, has established William Blake as one of the most influential artists in the twentieth century.