

LIST OF MASTER'S DEGREE FINAL PROJECT
ACADEMIC YEAR 2024-2025

Student: Atler Scoles, Abril Nicole

Title (original): *Gender and acquisition of English as L2. A case study*

Supervisor: Josep E. Ribera i Condomina

Lines of research: Linguistics

Abstract:

This thesis focuses on the debate surrounding second language acquisition from a gender perspective, not questioning its origin or cause but rather seeking to challenge whether the theoretical differences mentioned in the most recent theories can be observed on a smaller scale. Through the analysis of verbs, adjectives, and pronouns, it aims to determine if it is possible to draw comparisons between the results of two genders, male and female.

Keywords: gender, L2 acquisition, case study, cognitive factors, social factors, biological factor, age, motivation

Student: Belmonte Villarroya, José

Title: «Eine fliehende Taube»: the dove in the work of Abbas Khider

Supervisor: Brigitte Jirku

Lines of research: Literature

Abstract:

This thesis examines the narrative work of Abbas Khider (Baghdad, 1973), a German writer of Iraqi origin, through a recurring motif in his novels: the pigeon. By analyzing *Der falsche Inder* (2008), *Die Orangen des Präsidenten* (2011), *Brief in die Auberginenrepublik* (2013), and *Der Erinnerungsfälscher* (2022), it explores how this animal symbol encapsulates memory, identity, culture, and hybridity, and how it becomes a central metaphor of exile. The analysis combines approaches from exile and migration literature with insights from memory theory and transcultural studies.

In Khider's narrative, the pigeon appears as a living memory and a travel companion, able to reactivate ties with the lost homeland while enabling new forms of belonging in the host society. Its ethological traits grant it agency and turn it into an image of resistance, not only against violence and oblivion but also against the canon, monolingual hegemony, and dominant narratives. Thus, the pigeon transforms Khider's work into a space of dialogue between Arab and German traditions, between East and West, inscribed in a translingual horizon that challenges the monolingual nature of the German literary canon. Ultimately, it is not a mere stylistic device but a narrative structure that articulates the memory of exile, cultural resistance, and identity reconstruction from a transcultural and transnational perspective.

Keywords: Abbas Khider, Pigeon, Exile, Memory, Transculturality

Student: Casabó Ballester, Mercé

Title: *Der Kasper wird Soldat: puppet theatre in the First World War*

Supervisor: Ana R. Calero Valera

Lines of research: German Literature and Culture

Abstract:

Puppet theatre is an artistic discipline that has been present in society since ancient times and whose origins are still unknown. Its educational and entertainment function has fascinated both children and adults throughout history. So much so that this art form has played a key role in historical periods such as the First World War, in a context in which entertainment and art took on a new dimension. The aim of this research project is to analyse the role of German-language puppet theatre during the Great War, paying special attention to the figure of *Kasper*. This is a central character in Germanic puppet theatre, whose relevance dates back to the 19th century. The *Wandermarionettentheater*, the *Frontpuppentheater*, the performance venues, the characters and the repertoire will be analysed, as well as their contextualisation in a time of extreme violence such as the Great War. To this end, historical, theatrical, cultural and social perspectives will be combined to understand the dimension of *Kasper* and his re-signification during the First World War. Performing in travelling theatres and even on the front lines, *Kasper* played a crucial role in this historical period. This research aims to demonstrate how *Kasper* became a symbol of cultural survival, capable of adapting to new war contexts and reinventing himself in the trenches of the Great War.

Keywords: *Kasper*, First World War, Puppet theatre, *Wandermarionettentheater*, *Frontpuppentheater*

Student: Chen, Wenting

Title: *Difficulties in intercultural pragmatics for Chinese students learning Spanish as a foreign language*

Supervisors: Marta Pilar Montáñez Mesas / Amparo Ricós Vidal

Lines of research: Intercultural Pragmatics

Abstract:

This study examines the intercultural pragmatic difficulties faced by Chinese learners of Spanish as a Foreign Language (ELE), with particular attention to the speech acts of greeting, requesting, and refusing. The methodology combines three approaches: a qualitative analysis of two representative textbook series (*Aula Internacional* and *Español Moderno*), a pragmatic survey (MDCT and WDCT) administered to Chinese students at the B2 level, and a didactic practice conducted with high school students in China. The findings show that Chinese learners display a limited repertoire of formulas and do not always succeed in linking linguistic forms to factors such as social distance, relative power, or sociocultural norms. Greetings are generally performed more accurately, requests present greater strategic difficulties, and refusals emerge as the least mastered act, in line with the pragmatic input provided by the textbooks. Furthermore, the didactic practice suggests that pragmatic input can support learners' performance of speech acts, although its effects also depend on variables such as age and learning purpose

Keywords: intercultural pragmatics, speech acts, ELE, Chinese learners, textbooks

Student: Chen, Yao

Title: *Between Reality and Imagination: Narrative Strategies of Fiction and Reality in Sanmao's Works*

Supervisor: Marcos Centeno Martín

Lines of research: Research in Literatures. Synchronic Perspectives

Abstract:

Sanmao's work, as one of the most influential female writers in Chinese literature, has long been interpreted as an autobiographical narrative based on real-life events. However, through a detailed textual analysis and an interdisciplinary theoretical approach, this study shows that her writing is far from a mere transcription of personal experience; instead, it is a complex literary construction in which reality and fiction intertwine. Through narrative strategies such as selective reconstruction of experience, systematic use of symbolism, the inclusion of dreams, poetic language and fragmented structures, Sanmao creates a hybrid textual space that blurs the boundaries between what is lived and what is imagined.

This research first examines the mechanisms through which Sanmao transforms her lived experiences into symbolic textual meaning. Secondly, it explores how the author uses fictional elements as a tool for emotional reconstruction, identity expression and narrative resistance — especially in relation to the figure of José, who becomes an emotional totem and symbolic axis of her literary universe. It also analyses how readers' reception moves between trust and scepticism, shaping what Philippe Lejeune terms an "ambiguous autobiographical pact". Finally, it reflects on the ethical and reparative dimension of fiction as a space for subjective expression.

This study concludes that Sanmao's writing is not merely testimonial autobiography but a sophisticated literary practice that, from a feminist and postcolonial perspective, redefines the notions of truth, fiction and subjectivity in contemporary Chinese narrative.

Keywords: Sanmao; autobiography; fictionality; symbolism; female subjectivity

Student: Davó Abad, Jordi

Title: *The manuscript tradition of the Martyrdom of Saint Barbara* (BHG 213)

Supervisor: Ángel Narro Sánchez

Lines of research: Greek Philology

Abstract:

From the 9th century to 12th century, the *Martyrdom* of saint Barbara (BHG 213) had occupied numerous pages of handwritten testimonies about saint compiled during this period. This project therefore studies the codices and their readings, allowing us to outline and consolidate the basis for a comprehensive study of the manuscript transmission of this Byzantine narrative and how it influences its versions of other languages.

Keywords: manuscript, byzantine hagiography, saint Bàrbara, BHG.

Student: Dovbnia, Yelyzaveta

Title: *The use of foreign words in Spanish and Ukrainian: a comparative study*

Supervisor: Víctor Pérez Béjar

Lines of research: Applied linguistics, discourse analysis, sociolinguistics

Abstract:

This Master's Thesis analyzes the use of foreign words in two different linguistic contexts: Spanish and Ukrainian, using as corpus publications from Instagram users. The study combines a quantitative and qualitative analysis to observe not only the frequency of borrowings, but also the discursive functions they perform in digital discourse.

In the quantitative part, 50 profiles were collected (25 in each language) and the foreign words were classified according to thematic categories (digital culture, fashion, politics, entertainment, etc.), paying attention to social variables such as gender, age, and profession of the users. The results show a notable presence of foreign words in both corpora, with an average of 4.24 per profile in Ukrainian and 4.76 in Spanish.

In the qualitative analysis, five main functions are identified: technical or professional, aesthetic, argumentative, expressive youth, and identificative. It is observed that, while in the Ukrainian corpus the technical and argumentative function predominates, in Spanish the aesthetic and expressive functions are more relevant.

This research provides a novel comparison between two languages of different tradition and sociolinguistic situation, and shows how foreign words, beyond being a lexical phenomenon, reflect social, cultural, and identity processes in the contemporary digital sphere.

Keywords: foreign words, comparative analysis, social media, Spanish and Ukrainian, digital discourse

Student: Ibáñez Gómez, Gemma

Title: *“FROM ZÉJEL TO TROUBADOUR AND ROMANCE”. The cultural fusion of courtly love in the Middle Ages*

Supervisor: Josep E. Rubio Albarracín

Lines of research: Medieval Literature

Abstract:

Literary production during the Middle Ages was remarkable, one of the greatest up to date. Social and political rearrangements across Europe led to an unfathomable amount of cultural exchange between Eastern and Western Europe. In the following research, mainly focused on the topic of courtly love as one of the main thematic nuances of the period, I have collected the earliest poetic samples of which there is evidence. Ranging from the most celebrated arab poets to the most endearing troubadour verses in French Occitania. I have been able to establish strong parallels between the main features that shape both poetic movements, and even more striking, to what extent they share philosophical influences and classical references. The courts of great rulers such as Eleanor of Aquitaine provided the perfect ambiance for celebrations and live troubadour poetry recitals. Whether the stories were inspired by reality or remained fictional, that is a mystery. In any case, they were one of the main sources of entertainment at the time. Gender dynamics adopted new forms due to the arrival of feudalism; the social scheme altered the concept of courtly love and vice versa, symbolically placing the man in a subordinate position to his lady, thus reflecting a shift in power dynamics. This, along with the strong romantic influence of artistic productions, on occasions courtly love clashed with the interests of another large segment of the population who favored the values traditionally acquired through the Catholic Church. Other values, such as loyalty and nobility, characteristic of medieval romances in medieval English literature, are also pillars of the chivalric ideal widespread among men-at-arms found in the stories of the Arthurian cycle, and which, therefore, became established as a social reference

Keywords: medieval period, courtly love, arab poets, troubadour verses, feudalism, chivalric code

Student: Li, Yingying

Title: *Dream of the Red Chamber and Anna Karenina: A comparative study of the tragedy of love and marriage in patriarchal and feudal society*

Supervisor: Marcos Centeno Martín

Lines of research: Comparative Literature

Abstract:

Despite their origins in different cultural contexts, the novels *Dream of the Red Chamber* and *Anna Karenina* converge on the theme of the awakening of female consciousness. Both works reveal how Lin Daiyu and Anna, by clinging to the ideal of true love, rush toward a tragic fate. This paper adopts a comparative literature approach, articulating thematic analysis with the study of historical context and a perspective based on cultural fatalism. This work compares *Dream of the Red Chamber* and *Anna Karenina* to answer the following questions: How does the patriarchal system, through Confucian ethics and Christian morality, condemn Lin Daiyu and Anna to romantic tragedies? What differences reveal the modes of female resistance between East and West, represented by Daiyu's implicit restraint and Anna's radical rebellion? How does fatalism shape the inevitability of these tragedies? What inspiration do both works offer for gender equality today? Based on these questions, the research exposes the common plight of women under patriarchal oppression and the unique differences between Eastern and Western cultures, with the aim of analyzing the restrictions that patriarchy imposes on female emotions. Through comparative analysis, not only is the understanding of the fate of the two female characters enriched, but intercultural dialogue between Eastern and Western literature on gender issues is also promoted.

Keywords: comparative literature, feminism, patriarchy, female consciousness, fatalism

Student: Li, Xiaofeng

Title: *Translation and literary study of the use of dialect in Mo Yan's novel Red Sorghum Clan*

Supervisors: Gabriel Terol Rojo / Amparo Ricós Vidal

Lines of research: Contrastive Studies

Abstract:

Red Sorghum, one of Mo Yan's best-known works, is characterised by its use of dialectal language. This research focuses on the study of adaptability in translation and the literary function of dialect in the contemporary Chinese literary novel *Red Sorghum*. Using skopos theory, literary-geographical space theory, magical realism, and flat-round character theory to select and classify dialects in *Red Sorghum*, the study identifies and analyses 56 examples of dialects in depth. Based on skopos theory, the research systematically analyses the methods and strategies used in the translation of dialect in the Spanish version of *Red Sorghum*. The research confirms skopos theory, especially the viability of its three principles in the interlinguistic translation of dialects. The translation of dialects in the translation uses various methods and strategies, such as recreation, domestication and omission, to achieve the cultural communicative purpose of translation. This study explores the multiple meanings of dialectal language in literature, including its function in capturing geographical space, its function as a vehicle for poetic imagery in narration, its expression of the plot of magical realism, and its function in creating the image of the character. The study points out that translations into Spanish do not succeed in reproducing the literary functions of dialect in the original work and proposes specific strategies for improving translation. Finally, the study indicates that adopting an interdisciplinary perspective, such as imagology and geography, contributes to a deeper understanding of dialect in Mo Yan's literature.

Keywords: *Red Sorghum*, dialect translation, skopos theory, literary function

Student: Marco Serrano, Elena

Title: *Magdalena Garcia Bravo: biography and works (1862-1891)*

Supervisor: Rafael Roca Ricart

Lines of research: Catalan Philology

Abstract:

Magdalena García Bravo (1862–1891), a Valencian writer linked to the cultural and literary movement of the Renaixença, wrote poetry both in Valencian and in Spanish. The aim of this Master's Thesis is to research the figure of the writer and produce a detailed biography. In addition, it seeks to gather her complete works and create a catalog, concluding with an analysis of her writings. Thus, documenting and situating Magdalena García Bravo within the context of Catalan literature will be the contribution of this study, with the intention of giving visibility to a remarkable writer who, until now, has remained unknown.

Keywords: Valencian writer, García Bravo, Renaixença, poet, Lo Rat Penat, Floral Games, women poets

Student: Peng Weigang

Title: *Interactions between Language and Society: Exploring the Linguistic Landscape of Valencia and Shenzhen*

Supervisor: María Amparo Montaner Montava

Lines of research: linguistics

Abstract:

This paper tries to present the linguistic landscape in the city of Valencia and Shenzhen, through analyzing some pictures of the two places with orientation on international elements, verbal and non-verbal analysis, analysis of the sociological relationship between linguistic landscape and social and cultural identity in the linguistic landscape, a comparative multimodal methodology is carried out. The analysis of the linguistic landscape between Valencia and Shenzhen reveals the deep interactions between language and society, highlighting how historical, cultural and socioeconomic contexts influence the linguistic configuration of urban spaces. Valencia, with its official bilingualism and rich cultural diversity resulting from migration and tourism, reflects a model of integration where languages coexist and intertwine with regional and national identity. The coexistence of Spanish and Valenciano, along with the presence of foreign languages such as Chinese, underscores the city's commitment to inclusion and the preservation of cultural heritage. On the other hand, Shenzhen, as a rapidly expanding and globalizing city, presents a linguistic landscape where Mandarin predominates, but also accommodates foreign languages such as English and Spanish. This linguistic diversity is a reflection of its cosmopolitan character and its openness to global influences, which is manifested in the adoption of international cultural and educational practices.

Keywords: Linguistic landscape, sociology, language and society, comparative multimodal analysis, verbal and nonverbal analysis.

Student: Razola Pinel, Juan Vicente

Title: *Critical reading of Etüden im Schnee by Yoko Tawada*

Supervisor: Brigitte Jirku

Lines of research: Literature

Abstract:

The literary work of Yoko Tawada (Japan, 1960), written in both German and Japanese, is a very important reference point in intercultural, transcultural and exophonic literature. The use of estrangement, a concept developed by Russian avant-garde literary theorists in the early 20th century, is present in her work thanks to her play with words: etymology, composition, literal meaning and their use in everyday communication. From a perspective outside the German language and culture, Tawada highlights aspects that are imperceptible from a perspective normalised by everyday life. The aim of this study is to analyse the representation of animals, the different types of interspecies relationships, the intercultural nature of contemporary society present in the novel *Etüden im Schnee*, and the way in which the author uses language to highlight the sociocultural differences between Japanese and German society.

Keywords: animal studies, estrangement, interculturality, migration, Tawada Yoko.

Student: Sáez Igual, Raúl

Title (original): *Adapting Myth on Stage: Rethinking Utopia Amidst the Climate Crisis in Anaïs Mitchell's Hadestown*

Supervisors: Ana Fernández-Caparrós / Anthony Nuckols

Lines of research: Literature

Abstract:

American singer-songwriter Anaïs Mitchell's musical *Hadestown* has deeply resonated with audiences since its Broadway debut in the spring of 2019. Blending ancient myth with contemporary themes, *Hadestown* is a retelling of the story of the ill-fated lovers Orpheus and Eurydice that reflects on our agency in the current climate crisis. In this dissertation, we propose reading the musical's adaptation of myth as a tool towards achieving an emotional impact in the audience, guiding it between a utopian vision of a better world and the impossibility to reach it, ultimately providing an hopeful message of resistance in relation to the climate collapse. As an adaptation of the myth of Orpheus and Eurydice, the specific choices in adaptation work as mechanisms to produce emotion and recognition in the audience, which allows the musical to deliver its message. We apply Erin Hurley's concept of "feeling-technology" to the construction of the setting, the characterisation of key figures and the manipulation of its time structure. In the era of the Anthropocene, where younger generations are particularly concerned about the climate crisis, *Hadestown* provides an example on how art can help navigate eco-anxiety and tackle the massive burden that the current environmental situation represents.

Keywords: utopia, myth adaptation, Hadestown, climate change, musical theatre

Student: Shen, Zezhong

Title: *The evolution of the concept of 'the masses' in contemporary Chinese literature and cinema—from Lu Xun and Mao Zedong to Jia Zhangke*

Supervisor: Marcos Centeno Martín

Lines of research: Intercultural Studies

Abstract:

This paper examines the evolution of the concept of the “masses” in contemporary Chinese literature and cinema through a comparative analysis of three key figures: Lu Xun, Mao Zedong, and Jia Zhangke. Throughout the 20th and 21st centuries, art in China has been used as a tool to ideologically mobilize the population. This study argues that, despite artists' attempts to depoliticize art, spontaneous politicization remains its primary creative force. Through the analysis of texts such as Lu Xun's *Public Exhibition*, Mao Zedong's discourses on the “mass line,” and films such as *Xiao Wu* and Jia Zhangke's *A Touch of Violence*, it is shown that the concept of the “masses” not only articulates an aesthetic image but also reflects a continuous political and historical process. Ultimately, it argues that the relationship between art and politics in China is not contingent but structural and inherited.

Keywords: Lu Xun, Mao Zedong, Jia Zhangke, Contemporary Chinese Literature, Contemporary Chinese Cinematography

Student: Sierra Gil, Mónica

Title (original): *Intersections of Gender and Class: From Alexandra Kollontai to bell hooks and Nancy Fraser*

Supervisor: Mayron Estefan Cantillo Lucuara

Lines of research: Gender Studies

Abstract:

In recent years, contemporary feminist discourse has developed multiple intersectional approaches, highlighting the interrelationship between gender, ethnicity, sexuality, and other categories of oppression. However, the dimension of social class is increasingly isolated.

This study will explore the intersectionality between gender and class, taking Alexandra Kollontai, a pioneer in addressing these issues from a Marxist perspective, as a point of reference. Kollontai, a prominent Russian revolutionary and theorist, offered an incisive critique of patriarchal and capitalist structures in her work, placing working women at the centre of her ideological narrative. The main objective is therefore to explore Kollontai's major theoretical contributions from a contemporary lens and analyse how they can enrich current debates on intersectionality, particularly through comparative analysis with the works of bell hooks and Nancy Fraser. Both authors argue for the need to articulate gender struggles with economic and structural inequalities, broadening the critique of neoliberal logics present in some contemporary feminisms.

Therefore, recovering Kollontai's legacy is essential to reclaim an intersectional feminism that not only addresses identity differences but also confronts the economic roots of oppression. This approach is crucial for both critical theory and current feminist cultural and literary production.

Keywords: gender and class, intersectionality, Alexandra Kollontai, bell hooks, Nancy Fraser

Student: Viel Roselló, Andreu**Title:** *An approach to female sociolect in Aristophanic comedy***Supervisor:** Juan Miguel Labiano Ilundain**Lines of research:** Greek Philology**Abstract:**

This thesis explores the female sociolect in Aristophanic comedy, analysing grammatical, pragmatic, and rhetorical features. Through historical sociolinguistics and discourse analysis, it identifies patterns that characterize women's speech in the plays. Although mediated by male authors, these traits reveal cultural stereotypes and gender tensions. The study shows how language reflects female identity in Classical Athens. It contributes to classical philology and gender studies

Keywords: Aristophanes, female sociolect, gender, sociolinguistics, classical philology

Student: Xin, Xiaolin

Title: *Comparative study of metaphors in the vocabulary of organs in Chinese and Spanish and teaching proposal for Spanish as a foreign language in China*

Supervisor: María Rosa Álvarez Sellers

Lines of research: Spanish for foreigners

Abstract:

Since ancient times, our lives and language have been filled with various metaphors. Since humans perceive the world through bodily organs and thereby develop abstract thoughts and concepts, there is nothing more appropriate than lexicon related to body parts for the study of metaphor. Based on conceptual metaphor theory, this study uses comparative methods and questionnaires to explore the similarities and differences in the metaphorical usage of the words “mouth”, “face”, “eye” and “foot” in Chinese and Spanish, while also analyzing the underlying causes. The results of this research will be applied to vocabulary teaching in Spanish as a foreign language, aiming to address current teaching issues and propose more effective instructional methods.

Keywords: conceptual metaphor, comparative study, body organ vocabulary, Spanish as a foreign language, teaching proposal

Student: Yu, Bowen

Title: *Migrant Women in Literature: Memory, Space, and Trauma Narrative in Grace M. Cho and Ocean Vuong*

Supervisors: Ingrid García Wistädt y Mireia Vives Martínez

Lines of research: Comparative Literature

Abstract:

This master's thesis examines the representation and intergenerational transmission of trauma in Asian American literature through a comparative analysis of Grace M. Cho's *Tastes Like War* (2021) and Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019), with a particular focus on the unique experiences of immigrant women. Drawing on trauma theory from Cathy Caruth, postmemory, and the phenomenology of body and place, this study explores how these literary texts employ mediated symbolic systems such as food, poetic language, sensory details, and spatial settings to articulate experiences of gendered trauma that resist direct narration. I argue that the trauma of war and displacement is deeply embedded in the body, encoded within specific spaces, and transmitted across generations through motherhood, care labor, and daily practices, in which women often serve as central, yet frequently silenced, bearers and conduits. Through close reading, this study demonstrates how the two authors, despite their generic and stylistic differences, utilize distinct pathways of a daughter's historical investigation and a son's poetic reconstruction to illuminate the historical violence, gendered oppression, and psychological burdens carried by immigrant mothers. Their works thus achieve an ethical form of witness and offer a critical literary lens for understanding the intersection of trauma with gender, race, and class.

Keywords: Trauma Narratives, Intergenerational Trauma, Immigrant Women, Embodied Memory, Gendered Trauma