

X INTERNATIONAL CONFERENCE ON MYTH IN THE ARTS

Book of Abstracts



Vitoria-Gasteiz 2026

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***Kiss Wagon* (2024): A dystopian mythical film replacing camera shots of faces with cardboard cutouts, mud, and twigs**

Ida Yoshinaga

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PLENARY SPEAKERS

J.J. Benítez

Journalist & Spanish Writer

Bionota

J.J. Benítez es un experto en investigaciones, en especial de misterios y grandes enigmas. Escritor, investigador y periodista; ha dedicado más de media vida al estudio de todo lo que nos rodea. Licenciado en Ciencias de la Información por la universidad de Navarra en 1965, comenzó a trabajar para el periódico La Verdad de Murcia en enero de 1966. Después realizó el servicio militar en Zaragoza donde comienza a trabajar para el periódico Heraldo de Aragón. Más tarde se traslada a Bilbao donde continuó como periodista para La Gaceta del Norte. Fue en ese mismo periódico cuando en 1972 recibió en redacción un teletipo que hablaba sobre un aterrizaje ovni en Burgos. A partir de ese momento, cubre todas las noticias relacionadas con este tema para su periódico.

En 1974 un teletipo de EFE, relataba como un grupo de peruanos, el IPRI (Instituto Peruano de Relaciones Interplanetarias; Cuyo presidente y fundador era Carlos Paz García), aseguraba estar en contacto con seres extraterrestres. Juanjo fue el encargado de cubrir la noticia y viajó a Perú. A raíz del envío de sus crónicas al diario, el grupo IPRI y su “Misión RAMA” fueron conocidos en toda España. Posteriormente, esas experiencias de Juanjo serían recogidas en su libro *Ovnis: SOS a la humanidad*, aunque el primer libro que se publicó de él fue el segundo que escribió titulado *Existió otra humanidad*, y en el que investigaba las “Piedras de Ica”.

A pesar del éxito de sus investigaciones, en 1977 comienza a tener serios problemas para seguir difundiendo el tema ovni por causa de diversas presiones, por lo que decide abandonar el periodismo para dedicar todo su esfuerzo a la investigación del fenómeno OVNI. Durante varios años se dedicó a investigar a lo largo y ancho del mundo, siempre tras los ovnis. Los libros se sucedían: *100.000 km tras los ovnis*, *Documentos oficiales del Gobierno Español*, etc. En 1979 dejó el periodismo activo y se dedicó a la investigación por completo. Desde entonces ha ido compaginando sus investigaciones sobre los ovnis y los “no identificados”, con la de la vida de Jesús de Nazaret. Escribió su libro *El Enviado* basado en dichas investigaciones, y fue ese libro el que le llevó a entrar en contacto con el mayor, que le proporcionaría toda la documentación para poder escribir su famosa saga de *Caballo de Troya*.

Illustrating Tolkien: 1992-2026

Anke Eissmann

German Illustrator and Graphic Designer

Her presentation will be about her approach to illustrating the works of J. R. R. Tolkien. It will showcase her earliest creations in the 1990s up to very recent artworks and will look at the reasoning and inspiration behind them as well as the actual craft of creating them from first sketches to finished watercolour paintings. The talk will also touch upon Tolkien-inspired art projects such as illustrations for books by Walking Tree Publishers and Spanish publisher Legendaria. It will also touch upon the creation of my illustrated edition of a part of the epic poem Beowulf.

Bionote

Anke Eissmann (born 1977) is a German illustrator and graphic designer. Since studying Visual Communication at Bauhaus University in Weimar, Germany, and Graphic Design at Colchester Institute in Colchester, UK, she has worked for several international publisher on subjects such as mythology, fairytales, ghost-stories, adaptations of ancient poems (*Beowulf*), mixes of fantasy and history (Naomi Novik's *Temeraire* series), and most prominently the works of J. R. R. Tolkien. Her preferred mediums are watercolour, pencil, and ink. She is rarely seen without a sketchbook, apart from when she is riding her bicycle, hiking, running, writing, or teaching art and art-history at secondary school.

Witches

Toti Martínez de Lezea

Spanish Writer

In ancient times wise women guided the tribes, created religions, discovered the use of medicinal plants; they learned how to cultivate the land and domesticated farm animals. They researched vegetables and minerals to make the dyes, invented the loom, cured the leathers and learned to mold the mud to make utensils. When the masculine concept surpassed the feminine one, wise women were replaced by priests, and their practices transmitted for generations were relegated. Those who had been respected and venerated passed to the dark side of History with a unique and terrifying name: WITCHES.

Bionota

Toti Martínez de Lezea, Vitoria-Gasteiz, es escritora y traductora diplomada de francés, inglés y alemán. Publicó su primera novela en 1998; desde entonces, ha publicado más de 60 libros dirigidos al público adulto, juvenil e infantil. Ha sido traducida al euskara, francés, alemán, portugués, ruso y chino. Fundó dos grupos de teatro, es guionista de programas para EITB, de rutas mitológicas para turismo del Gobierno Vasco, de *ballet* y de teatro. Actúa en compañía de músicos diversos, escribe letras de canciones y ha puesto voz en varias grabaciones discográficas.

From Myth to History: The Northern Irish Murals as Spaces of Memory

Marisol Morales Ladrón

Universidad de Alcalá

In Northern Ireland, myth has often occupied an interstitial space between history and memory, shaping a divided culture that has struggled to express its concerns while asserting territorial claims. For over a century, wall painting has been the primary means for segregated communities to give voice to oppression, injustice, or violence and to create memorial spaces for those who have died or disappeared. Indeed, the political evolution of the troubles can be traced in the murals that punctuate the Republican and Loyalist topography of towns such as Belfast or Derry. In a place where there are no neutral public spaces, street art plays a role in memorializing legendary figures and moments in history outside and beyond institutional control, to the point that opposing traditions claim ownership of the same historical referents. In addition to traditional heroes and symbols, some historical events have also achieved mythological status, though they have been reinterpreted and resignified in recent decades following the peace process signed by the 1998 British-Irish Agreement. Considering all these aspects, the present proposal aims to explore the evolution of mural painting in Northern Ireland to demonstrate how the Northern Irish walls, as spaces of memory, form part of an unofficial history that, relying on myths, has shaped culture and has, in turn, been shaped by it.

Bionote

Marisol Morales-Ladrón is full Professor of English and Irish Literature at the University of Alcalá. Her research focuses on contemporary Irish and English literature, gender studies, cultural memory and the interrelationship between literature and psychology. Her publications include the books: *Breve introducción a la literatura comparada* (1999) and *Las poéticas de James Joyce y Luis Martín-Santos* (2005). She has edited the monographs *Postcolonial and Gender Perspectives in Irish Studies* (2007), *Family and Dysfunction in Contemporary Irish Narrative and Film* (2016), has co-edited *Glocal Ireland: Current Perspectives on Literature and the Visual Art* (2011), and *Deirdre Madden: New Critical Perspectives* (2022), as well as

two studies on feminist criticism: *Mosaicos y taraceas: La desconstrucción feminista de los discursos del género* (2000) and *(Trans)formaciones de las sexualidades y el género* (2001). She is currently Head of the EFACIS research Centre for Irish Studies “Alka-Éire”, based at the University of Alcalá and Vice-President for Europe in IASIL (International Association for the Study of Irish Literature).

Janina Ramirez
Oxford University / Journalist & British Writer

Bionote

Prof. Janina Ramirez is a number one best-selling author, award-winning documentary maker, and cultural historian based at the University of Oxford. With a passion for bringing the past to life, she has written for specialist and non-specialist, young and old readers, across fiction and non-fiction. Her books include *Legenda: The Real Women Behind the Myths that Shaped Europe*, *Femina: A New History of the Middle Ages Through the Women Written Out of It* (Sunday Times No. 1 best-seller, and Waterstones Book of the Month/Year), *Goddess* (in conjunction with the British Museum), *Way of the Waves and Riddle of the Runes* (which won the Young Quills Award). Her books have been translated into over 15 languages and are international best-sellers.

Las Vegas in American Literature: Myth, Fiction, and Reality

David Río Raigadas

Euskal Herriko Unibertsitatea

The present lecture aims to explore the role of Las Vegas, the myth of neon, in US Literature, paying particular attention to the interaction between fiction and reality in contemporary literary portraits of this city. It is argued that fictional representations of Las Vegas have too often focused more on the myth of this city, with an overemphasis on the sin and vice elements traditionally associated with this place, than on the true nature of the so-called postmodern capital of the New American West. It is also shown that in the present century several relevant local authors have begun to challenge the vice image of Las Vegas popularized by temporary visitors, vindicating a more complex and heterogeneous literary approach to a city often regarded as the Entertainment Capital of the World.

Bionote

David Río Raigadas is Professor of American Literature at the University of the Basque Country (EHU) in Vitoria-Gasteiz. His research interests include diaspora studies, regional literatures, and especially Western American writing and Basque-American literature. He is the author of *Robert Laxalt: The Voice of the Basques in American Literature* (Center for Basque Studies P., 2007) and *New Literary Portraits of the American West: Contemporary Nevada Fiction* (Peter Lang, 2014). He has co-edited several volumes of essays, including *The Western in the Global Literary Imagination* (Brill, 2022) and *Remembering Robert Laxalt* (Center for Basque Studies P., 2026). He has also edited *La expansión y revisión de un mito: el Oeste norteamericano en la literatura española* (Iberoamericana / Vervuert, 2023). David Río co-coordinates an international research group (REWEST) specialized in the literature and culture of the American West.

El viaje del héroe ibero

Héctor Uroz

Universidad de Murcia

La iconografía de la cultura ibérica actúa como una suerte de cómic, *protopropaganda* de la aristocracia y sus valores. Una estrategia que se enmarca en el ciclo heroico mediterráneo, sugiriendo la epopeya de desarrollo del héroe, alter ego del príncipe ibero, bajo la sanción divina. Viñetas de escultura, orfebrería o pintura cerámica que forman parte de un lenguaje de proyección del pasado, de una memoria histórica que justifica el orden presente, dirigido tanto al control del territorio y las clientelas, como, en una última fase, a asegurar un papel preeminente durante la romanización. Se propone un viaje cuyo objetivo es contextualizar la importancia de este universo de imágenes de la Protohistoria y Antigüedad, salpicado, eso sí, de referencias a nuestra cultura popular más reciente.

Bionota

Héctor Uroz Rodríguez es. Profesor Asociado de Historia Antigua en la Universidad de Murcia, institución en la que además desempeña las labores de Coordinador de Calidad y Coordinador Internacional del Grado en Historia. Doctor y Licenciado en Historia con Premio Extraordinario por la Universidad de Alicante, es codirector del Proyecto Libisosa desde 2006, en cuyas excavaciones ya había participado como estudiante desde 1998, y más adelante como investigador F.P.U. del Ministerio de Educación. Sus líneas de investigación son la Iconografía y religión ibérica, la romanización y la cultura material ibérica y romana tardorrepublicana y la Arqueología pompeyana. Ha participado en diversos proyectos y excavaciones arqueológicas, en el Sector 11 de La Alcudia de Elche (Proyecto Damas y Héroes. Tras la Ilici ibérica), en la villa de Plinio el Joven (San Giustino, Perugia) y en las excavaciones de la Regio VII, Insula 3 y las murallas de Pompeya (Nápoles). En relación con Libisosa es, además, autor del proyecto museológico de su Colección Museográfica, y se encarga de la gestión y contenido de sus RRSS.

GUEST SPEAKERS

Circe y Morgana: semejanzas y contrastes de dos hechiceras míticas en la visión prerrafaelita

Mercedes Aguirre Castro

Universidad Complutense de Madrid

El objeto de esta presentación es el estudio de dos representaciones artísticas de dos hechiceras: una, Circe, de la mitología griega, la otra, Morgana, de las tradiciones legendarias en torno al rey Arturo. Los cuadros en cuestión son *Circe ofreciendo la copa a Ulises* (1891) de John William Waterhouse y *Morgan Le Fay* (1864) de Frederick Sandys (1864). En ellos analizaremos algunos elementos semejantes, otros en contraste que han servido a estos artistas para plasmar el carácter de estas célebres magas míticas según las fuentes literarias en las que están recogidas. Circe es representada de acuerdo con el episodio de la *Odisea* de Homero cuando esta ha convertido a los compañeros de Ulises en cerdos y, en el caso de Morgana, según las fuentes literarias medievales que cuentan la historia de esta medio hermana del rey Arturo, de carácter ambivalente, que interviene en varios episodios de la leyenda artúrica. Al mismo tiempo señalaremos algunos elementos en relación con otros cuadros de la misma época de otros personajes femeninos y con otros mitos, por ejemplo, el de Medea o el de la Dama de Shalott. Waterhouse y Sandys se enmarcan dentro del movimiento prerrafaelita, surgido en la Inglaterra del siglo XIX y creado por la iniciativa de Dante Gabriel Rossetti, Ford Madox Brown y William Holman Hunt en 1848, seguido después por otros pintores en los años siguientes hasta principios del siglo XX. Estos artistas trataron en sus cuadros numerosas figuras femeninas del mito a las que dotaron siempre de gran personalidad, fuerza y belleza.

Palabras clave: Circe; Morgana; hechiceras; prerrafaelitas; mitología.

Bionota

Mercedes Aguirre Castro ha sido profesora de Filología Griega (Universidad Complutense de Madrid) y actualmente es Honorary Research Fellow (Universidad de Bristol) y Miembro Vitalicio de Clare Hall (Universidad de Cambridge). Especialista en mitología griega, ha

publicado numerosos trabajos en ese campo, por ejemplo, con Richard Buxton el libro *Cyclops: The Myth and its Cultural History* (Oxford University Press 2020). También ha publicado novelas y relatos de ficción, algunos de ellos inspirados en los mitos, por ejemplo: *La muerte de una madrastra* (2025), *Sangre de centauro* (2019), *Las cabezas de la Hidra* (2021), *Relatos míticos del mundo cotidiano* (edición bilingüe español-inglés, 2 edición 2022). Es coautora de una extensa colección de libros (publicados por Ediciones de la Torre) que recrean la mitología destinados a un público juvenil: *Cuentos de la mitología griega* (diez libros), *Cuentos de la mitología vasca*, *Cuentos de la mitología celta* y *Cuentos de la mitología nórdica*. █

Pygmalion Revisited: A Strange Case of Reanimation?

Richard Buxton
University of Bristol

Many of the most powerful Greek and Roman myths involve boundaries, and the consequences which ensue when those boundaries are crossed. The myth about the Cypriot sculptor Pygmalion is a prime example: it concerns the boundary between the inanimate and the animate, as well as the scope and limits of art. This myth has generated many fascinating retellings in its postclassical reception. My presentation will focus on just one of these retellings. I propose to look at Henri Murger's novel entitled *Scènes de la vie de Bohème* (1851). At one point in his narrative, Murger explicitly invokes the Pygmalion myth in relation to the apparent, momentary reanimation of the corpse of a just-deceased young woman called Francine, through an "artistic" action by her grieving lover, the sculptor Jacques: he takes a plaster mould of Francine's head, in the hope of preserving her likeness for ever. Francine and Jacques are one of the two models, though with many interesting differences, for two of Puccini's main characters in the opera *La Bohème*, namely the poet Rodolfo and his lover Mimi; the other model is provided by another pair of "Bohemians" in Murger's story, namely Rodolphe and Mimi. Ovid's hugely influential telling of the myth of Pygmalion in his *Metamorphoses* demonstrates the porosity of the boundary between the inanimate and the animate. Murger's allusion does the same, but differently. Whereas in Ovid Pygmalion's nameless female stone statue metamorphoses into flesh, Jacques' dead lover seems fleetingly to take on the warmth, colour and movement of a living woman. But is this brief 'resuscitation' merely an illusion, caused by the intervention of the artist Jacques in using warm plaster for the mould, or is it something real, perhaps even a deliberately chosen act on the part of the soul of Francine? In any case, almost immediately Francine becomes once more, definitively and tragically, inanimate, while Jacques dies soon afterwards of a broken heart. Murger's intriguing allusion to the Pygmalion myth deserves to be remembered. And I believe that that act of remembering will fit neatly within the framework of Tartalo's exploration of the relationship between myth and the arts—in this case, the arts of sculpture, literature and opera.

Keywords: Pygmalion; reanimation; Murger; *La Bohème*; opera.

Bionote

Richard Buxton is Emeritus Professor of Greek Language and Literature in the University of Bristol. His principal research interests are in Greek mythology and Greek literature. Among his many books are *Imaginary Greece: The Contexts of Mythology* (translated into 5 languages, including Spanish), *The Complete World of Greek Mythology* (translated into 12 languages, including Spanish), *Forms of Astonishment: Greek Myths of Metamorphosis*, and most recently *The Greek Myths that Shape the Way we Think*. He has also edited *From Myth to Reason Studies in the Development of Greek Thought* and *Oxford Readings in Greek Religion*, as well as co-authoring, with Mercedes Aguirre, *Cyclops: The Myth and its Cultural History*. Richard is committed to transmitting his enthusiasm for Greek mythology to the widest possible audience, and has appeared many times on radio and television.

Shakespeare Among the Fairies: Myth and Folklore in *A Midsummer Night's Dream*

Jim Casey

International Association for the Fantastic in the Arts

If we include high school and community theater productions, *A Midsummer Night's Dream* is probably the most-performed Shakespearean play in the United States. The play is funny and fantastical, and many companies are drawn to the performative potential of the fairies, especially when they hope to attract an audience that includes children. But Elizabethans did not see fairies as the tiny, adorable Tinkerbells that we think of today. Instead, they viewed fairy folk as fickle, alien, and often frightening figures, blamed for innocent pranks and malicious ill-fortune. Oberon claims that he and his fellow fairies are “spirits of another sort,” unlike those “damned spirits” who haunt the night and fear the day, but the fey in *Midsummer* are complicated, delivering delight and terror, love and loss, fear and wonder. This paper will explore the myth of fairies in the play through folklore, popular culture, and early modern cultural attitudes, concluding with a brief comparison to recent performances of fairy bodies in Shakespeare.

Bionote

Jim Casey is the Conference Coordinator of the International Conference on the Fantastic in the Arts and co-founder of Empty Box Press. He is a Fulbright Fellow, National Endowment for the Humanities Grant recipient, editor of Shakespeare and Fletcher's *Two Noble Kinsmen*, and co-editor of the collections *Shakespeare/Not Shakespeare* and *Shakespeare and Comics*. Although primarily a Shakespearean, he has published on fantasy, monstrosity, early modern poetry, medieval poetry, pedagogy, textual theory, performance theory, postmodern theory, adaptation theory, digital humanities, old age, comics, anime, masculinity, the supernatural, Shakespeare, Chaucer, Ovid, *Firefly*, and *Battlestar Galactica*. His current projects include *Science Fiction Shakespeares*, with Brandon Christopher, and *Fantasy Literature through History*.

Beyond the Robot: Myth, Metaphor, and Artificial Intelligence

David M. Higgins

Embry-Riddle Aeronautical University

Artificial intelligence is often understood through the narrative frames of myths and metaphors drawn from the imaginative worlds of twentieth-century science fiction. The sentient robot, the benevolent oracle, the rogue machine, and the digital god have all become ubiquitous speculative figures that mediate the ways in which contemporary algorithmic technologies are marketed and debated. Yet these frames increasingly obscure rather than illuminate the material realities of AI, especially given that many algorithmic systems are built upon vast infrastructures of extraction, invisible labor, statistical inference, and corporate power. This plenary introduces the collaborative book project *New Metaphors for Artificial Intelligence* (co-edited by Stina Attebery, Joshua Pearson, and myself) which argues that artificial intelligence in the current moment has become, above all, a problem of myth and metaphor. Drawing on my own chapter on the persistent myth of the robot as subaltern, I suggest that science fiction has long used artificial beings to render visible forms of human exploitation. In the ChatGPT era, however, this myth has become perversely literalized, redirecting ethical concern toward computational systems while obscuring the workers, communities, and ecologies that sustain them. Rather than rejecting myth or speculative genres, I argue that these are most valuable when they produce new forms of cognitive estrangement that reveal hidden structures of power. The task before us is therefore not to abandon myth but to cultivate new metaphors capable of demystifying algorithmic technologies and restoring attention to their material, political, and ecological realities.

Bionote

David M. Higgins is associate professor of English and American Studies and chair of the Department of Humanities and Communication at Embry-Riddle Aeronautical University, Worldwide. He is also the president of the International Association for the Fantastic in the Arts, and he serves as a senior editor for the *Los Angeles Review of Books*. In addition to serving as co-editor for four edited collections of speculative fiction scholarship, David is the author

of *Reverse Colonization: Science Fiction, Imperial Fantasy, and Alt-Victimhood*, which won the 2021 Science Fiction Research Association Book Award. He has also- published a critical monograph examining Ann Leckie's science fiction masterwork *Ancillary Justice*, and his research has been published in journals such as *American Literature*, *Science Fiction Studies*, *Paradoxa*, and *Extrapolation*. David serves as a senior editor for the *Los Angeles Review of Books* and as an editor for *Climate Lit*, an open-access compendium of environmental literacy resources for educators. In the public sphere, David has been a featured speaker on NPR's radio show *On Point*, and his literary journalism has appeared in *Public Books*, the *Los Angeles Review of Books*, and *The Guardian*.

Tres calas en el neopaganismo europeo, de Ossián a Jaun de Alzate

Jon Juaristi

Spanish writer and philosopher

Se entiende por neopaganismo el intento de restaurar supuestas religiones precristianas en determinadas regiones de Europa occidental donde la evangelización fue relativamente tardía en el conjunto del territorio. A lo largo de los siglos XVIII y XIX, los nacionalismos o los particularismos en ellas surgidos auspiciaron una resurrección de los viejos dioses en el seno del movimiento más general que se conoce todavía hoy como “el despertar de las naciones”. El neopaganismo se vinculó desde el principio con la fabricación de una épica apócrifa y con una literatura narrativa de sesgo romántico rica en motivos fantásticos de nuevo cuño, que han viajado al cine y al cómic. Se propone aquí una aproximación a tres de los casos más característicos del neopaganismo europeo: el escocés, el lituano y el vasco.

Bionota

Jon Juaristi (Bilbao, 1951) es filólogo y escritor. Ha sido profesor en las universidades del País Vasco, Valencia, Alcalá, Nueva York (NYU), e investigador y profesor invitado en la UNAM de México, El Colegio de México, University of Texas, Universidad Católica “Andrés Bello” de Caracas y otras muchas. Fue Director General de la Biblioteca Nacional de España y del Instituto Cervantes. Es autor, entre otros ensayos, de *Vestigios de Babel. Para una arqueología de los nacionalismos españoles* (1983), *El bosque originario. Genealogías míticas de los pueblos de Europa* (2000) y *El Reino del Ocaso. España como sueño ancestral* (2004).

Vinyl Revival: The Re-Invention of Irish Folk Music 1951-2021

P. J. Mathews

University College Dublin

Fifty years after the founding of Ireland's national theatre (The Abbey Theatre) in 1904, an extraordinary revival of Irish folk music took place. From the 1950s to the present day, it has produced a wealth of gifted artists and bands of national and international significance (Planxty, The Chieftains, The Bothy Band, The Dubliners, The Pogues), and a grassroots movement of vigour that utterly transformed the scale of participation in Irish folk music, at home and beyond. This movement has its roots in an earlier cultural revival of the nineteenth century associated with the rise of interest in Gaelic games and the Irish language. Many of the leading figures in the music revival had connections with the theatre. However, the rise of Irish folk music also coincided with, and was informed by, a revolution in popular music that was taking place across the Western World in the years after World War II. This revolution was made possible by the capabilities and availability of audio technology, most notably the vinyl LP and its later derivative, the audio cassette tape. Important too were the musical influences of European folk music, which have left a deep imprint on the rhythms and sounds of contemporary Irish folk music.

Bionote

P. J. Mathews is a Professor of Irish Literature, Drama and Culture at University College Dublin and Director of the UCD Creative Futures Academy. He is the author of *Revival: the Abbey Theatre, Sinn Féin, the Gaelic League and the Co-operative Movement* (Field Day); co-editor with Declan Kiberd of *Handbook of the Irish Revival* (Abbey Theatre Press); editor of the *Cambridge Companion to J.M. Synge*, and Executive Producer of the feature documentary, *In Time: Dónal Lunny* (South Wind Blows Productions), which premiered at the Galway Film Fleadh in July 2025. Prof. Mathews previously served as a Naughton Visiting Professor of English at the University of Notre Dame, Academic Director of the W.B. Yeats Winter School in Sligo (2017-20), and the Parnell Summer School in Avondale (2002-05).

“The Horror!”: Post- & Trans- Human Prometheis in *Altered Carbon*

Juan Ignacio Oliva Cruz
Universidad de La Laguna

This paper examines the myth of the Promethean hero in the Netflix series *Altered Carbon* (2018-2020)—comprising two seasons of ten and eight episodes, respectively—having Laeta Kalogridis as main creator. The series is based on Richard Morgan’s eponymous novel (2002), classified as “hard-boiled cyberpunk” speculative fiction. It combines the sordidness, injustice, and violence of *noir* genre with a futuristic setting of computerized dictatorships where digital technology is used as a tool of oppression. The study, thus, attempts to decipher the hero’s exaltation as an emissary between post- and trans- human entities, an archetype that serves to philosophize about the new conception of the human animal as a cyborg, having lost the essential connection with the surrounding biota. Transhumanism is often a scathing critique of the unbridled capitalism of an unscrupulous anthropocentrism that loses sight of the connection between body and mind/soul, which should be an inseparable part of human cognition along with posthumanism, biological post-gender, psychoanalysis, and theories of social control (Kobus & Muniowski). Therefore, the paper will focus on, namely, the transformation of fire into AI, and of human consciousness into a removable diskette that can be inserted into any type of body; on the destruction of positivism in favor of the dictatorship of the technological elite; or, finally, on the material commodification of body and spirit as elements of exchange within “cheap nature” (Jason Moore).

Keywords: Richard Morgan; *Altered Carbon* series; cyberpunk; post-/trans- humanism; cheap nature.

ONLINE AND IN-PERSON SPEAKERS

De la diosa Mari a Milia de Lastur: la evolución de las madres simbólicas en la poesía vasca contemporánea escrita por mujeres

Itzine Aldunate Nogales
Universidad Pública de Navarra

Las madres de la literatura vasca contemporánea escrita por mujeres se manifiestan con cada vez más frecuencia como seres vulnerables, frágiles, debilitados, inseguros e incluso dependientes de la energía filial. A este respecto, la poética de autoras reconocidas como Leire Bilbao, Itxaro Borda y Miren Agur Meabe presenta “madres simbólicas” procedentes del ámbito vasco. Si bien la diosa Mari detenta la representación de la mujer poderosa en lo simbólico, su imagen ha perdido presencia en los textos más recientes y las escritoras vascas escogen la figura de Milia de Lastur como genealogía, pues aún en sí misma el padecimiento de la maternidad junto a la reclamación de su hermana contra el escaso valor conferido a su vida en la familia y en la sociedad patriarcal. Esta comunicación tiene como objetivo trazar una línea de evolución de las madres simbólicas en la poesía vasca contemporánea escrita por mujeres mediante el análisis comparado de los poemas “Milia Lastur *revisited*” (1986) y “Milia Lastur *on the road*” (2007) de Itxaro Borda y las obras *Espuma en las manos* (2017) de Miren Agur Meabe y *Aguas madres* (2023) de Leire Bilbao.

Palabras clave: Madres simbólicas; maternidad; Mari; Milia de Lastur; *eresia*.

“Sois reina de víboras y mentiras”: la reconfiguración mítica de Cleopatra VII en el videojuego contemporáneo

Rita Aloy Ricart
Universitat Jaume I

Este trabajo analiza la configuración mítica de Cleopatra VII a partir de su amplia presencia en distintos géneros del videojuego contemporáneo. En primer lugar, se examina cómo las fuentes y la propaganda clásicas fijaron una imagen basada en la seducción, el exotismo y la ambición política, que condicionó de manera duradera su recepción posterior. Sobre este sustrato, los videojuegos no construyen una representación nueva, sino que seleccionan y simplifican rasgos heredados, privilegiando elementos fácilmente reconocibles de la estética egipcia, frente a una reconstrucción histórica compleja. El análisis muestra que su representación varía según el género: en los videojuegos de estrategia aparece como una figura estable, mientras que en los narrativos adquiere mayor desarrollo visual y dramático. Aunque en todos los casos se mantienen patrones comunes que remiten a tradiciones artísticas y culturales, especialmente al orientalismo y al estereotipo de *femme fatale*. Con un enfoque metodológico transversal entre los *game studies* y la historia del arte, se observa cómo los videojuegos construyen un pasado visualmente verosímil, pero subordinado a las lógicas del entretenimiento, reforzando imaginarios culturales estereotipados. Así, el medio videolúdico actúa como un archivo visual interactivo que reinterpreta y actualiza un mito construido a lo largo de los siglos

Palabras clave: videojuegos; Cleopatra; visualidad; estereotipo; imaginario cultural.

El mito en *Lord of the Flies* de William Golding: génesis y función social

Emilio José Álvarez Castaño

UNIR

Esta ponencia analiza la génesis del mito en la novela *Lord of the Flies* de William Golding. El objetivo es demostrar que el mito no se presenta como herencia cultural, sino como una respuesta colectiva a distintos factores como el miedo (la “bestia”), la necesidad de crear relatos que comparte una comunidad (que lleva a la creación de ritos) y para estructurar la vida social y legitimar el poder. El estudio muestra cómo un miedo extraño se transforma progresivamente en una entidad simbólica compartida, consolidada mediante una narración ficticia y los ritos. Este proceso culmina en formas proto-religiosas que permiten cohesionar al grupo y justificar liderazgos: el de Jack frente al de Ralph. En contraste, la figura de Simon revela la imposibilidad de integrar una verdad racional que desactiva el mito, poniendo de relieve su función social. En conclusión, la narración evidencia la tendencia humana a generar narraciones míticas de forma autónoma, especialmente en contextos de incertidumbre, y subraya su papel central en la organización simbólica y político-social de la comunidad.

Palabras clave: William Golding; *Lord of the Flies*; génesis del mito; función social.

Nick Joaquin's Modern Myths: Blending Filipino Folktales and European Fairy Tales

Marie Rose Arong

University of the Philippines Cebu

In observance of UNESCO's proclamation of 1979 as the International Year of the Child, a Philippine-based publishing company, the Mr. & Ms., released a limited-edition collection of children's stories, written by the eminent Anglophone Filipino writer, Nick Joaquin. Two volumes—green and red—with five books each, were visually rendered by important Filipino artists such as the cartoonist, Jess Abrera. These little-known children's stories are an understudied area in Joaquin's oeuvre. His more famous fictional works often deployed Gothic tropes, not to evoke fear or terror, rather, to draw attention to the Philippine postcolonial situation. The Gothic, for Joaquin, offered a way to demonstrate the Hispanic influence in Philippine culture. Joaquin's appropriation of the Gothic is usually misread as a failure to follow the conventions of realism. But if there was one thing that Joaquin was never good at, it was following conventions. His obscure children's stories, then, become ripe for a postcolonial narratological analysis. This paper examines how Joaquin's textual subversions problematize the Philippines' double-colonial history in "The Amazing History of Elang Uling" and "Johnny Tinoso and the Proud Beauty," his versions of *Cinderella* by Charles Perrault and *Beauty and the Beast* by Gabrielle-Suzanne Barbot de Villeneuve, respectively.

Keywords: Gothic; folklore; Philippine literature; children's literature; postcolonial studies.

Evas artificiales y rebeldes: Génesis y autoconsciencia en *Ex Machina* (Alex Garland, 2015)

Leire Azkunaga García
Euskal Herriko Unibertsitatea

Desde el inicio de los tiempos, el ser humano ha reflexionado sobre su propio origen e imaginado nuevas formas de creación. La presente comunicación tiene como objetivo el análisis del film *Ex Machina* (Alex Garland, 2015) y el modo en que propone una reescritura del Génesis bíblico a través de la ginoide protagonista Ava, concebida como una nueva Eva poshumana. Nathan, el creador de Ava, va a encarnar simultáneamente el papel de Dios como creador y a Pigmalión como el escultor que se obsesionó por Galatea, su creación. El relato va a iniciar cuando Caleb es invitado por Nathan para someter a Ava a la Prueba de Turing y evaluar la inteligencia de la autómatas. El triángulo de personajes Nathan–Ava–Caleb, cuyos nombres remiten al imaginario bíblico, junto con la estructura de siete sesiones —en claro paralelismo con los siete días de la creación— articulan un proceso en el que el androide no solo demuestra capacidades cognitivas avanzadas, sino que alcanza progresivamente autoconciencia y agencia propia. Así, Ava, como una Galatea moderna, deja de ser un experimento para devenir sujeto cognoscente, subvirtiendo el *deus ex machina* y reabriendo la cuestión ética de la legitimidad del ser humano en su rol como creador.

Palabras clave: poshumanismo; ginoide; *Ex Machina*; reescritura del mito; Génesis bíblico.

Mitopoéticas videolúdicas: La obra de Fumito Ueda y la creación de mitos contemporáneos

Asier del Bado Jaramago

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La obra de Fumito Ueda, *ICO* (2001), *Shadow of the Colossus* (2005) y *The Last Guardian* (2016), constituye una de las aproximaciones más singulares a la mitopoética dentro del medio videolúdico. A través del diseño por sustracción, Ueda construye relatos que funcionan como cuentos arquetípicos y, al mismo tiempo, como mitos modernos donde la ambigüedad, el silencio y la cooperación articulan significados universales. Sus mundos, inspirados en Piranesi, De Chirico o los bestiarios medievales, operan como espacios liminales que evocan lo sagrado y lo ancestral, reforzando la dimensión mítica de sus narrativas. En *ICO*, la imagen de dos niños escapando de un castillo imposible activa motivos del cuento folklórico; *Shadow of the Colossus* reescribe el mito del héroe trágico mediante su caída y el surgimiento de una nueva leyenda; y *The Last Guardian* reformula el arquetipo del “niño y la bestia”, donde Trico encarna la criatura fantástica que exige comunicación, confianza y sacrificio. El análisis muestra que Ueda no adapta mitos concretos, sino que genera nuevos mitos mediante la cooperación y la emocionalidad a través de lo lúdico entre dos personajes, convirtiendo a su obra en un espacio para la mitopoética contemporánea.

Palabras clave: mitopoética; estudios de videojuegos; Fumito Ueda; arquetipos narrativos; vínculo lúdico-emocional.

Stratified fidelity: Rethinking Adaptation through Henry V

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UNIR

“Fidelity” remains one of the most persistent yet problematic concepts in adaptation studies. Adaptations are typically framed as “faithful” or “betrayals” of their source texts; by contrast, this paper proposes “stratified fidelity” as a model operating across multiple, coexisting layers within the same source. Rather than asking whether an adaptation is “faithful,” the focus would be on which layer of the original is being activated. To illustrate it, three major screen versions of William Shakespeare’s *Henry V* will be considered—Laurence Olivier’s (1944), Kenneth Branagh’s (1989), and David Michôd’s (2019)—each of which foregrounds different narrative and ideological strata already embedded in the source. Olivier’s approach privileges the heroic layer, aligned with World War II nationalism; Branagh’s film emphasizes the ethical ambiguity and human cost of conflict; finally, *The King* reconfigures the material (including *Henry IV*) into a post-heroic, skeptical meditation of power. Thus, they all transcend the reflection of their own historical contexts by determining and amplifying different strata present in the original text. Ultimately, this paper argues that adaptations do not “lose” fidelity, but rather redistribute it across different textual strata, challenging the binary logic long governed in adaptation studies.

Keywords: stratified fidelity; adaptation studies; film adaptation; Shakespeare; *Henry V*.

The Mythopoetics of Sándor Weöres

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My presentation investigates the evolving modalities of rewriting and recontextualizing Akkadian, Jewish, Ancient Greek, and Christian myths within the oeuvre of Sándor Weöres, a preeminent figure of 20th-century Hungarian poetry. These processes are inextricably linked to the poet's prolific activity as a literary translator. In the 1930s, the pursuit of reconstructing a universal tradition materialized as a synthesis of Platonist readings of Greek tragedies, the translation and rewriting of the Gilgamesh and the re-interpretative methodologies of Romantic poetry applied to archaic folk texts. Until the mid-1950s, Weöres's mythopoetics was grounded in two primary models: the depersonalizing and space-constituting operations of Orphic objectivity, and an allegorical composition derived from mythic fragments—a method he predominantly employed to revitalize the formal discourse of Greek choral lyrics. The defining characteristics of this period include innovative rhythmic experimentation, a profound impulse to return to the (ostensibly extra-European) origins of dramatized text types, and the systematic establishment of the conditions for a decentralized poetic discourse. Furthermore, in his mythologically grounded texts, Weöres accorded a privileged role to female subjectivities and interrogated the permeability between voices marked by diverse gender indices. In the 1960s, Weöres radically reformulated his mythopoetics in the poem *Salve Regina*, interweaving the aesthetic findings of his Mallarmé translations with the poetic appropriation of key metaphors and spatial configurations found in Gnostic scriptures. To facilitate a communion with the transcendent, the poem juxtaposes mythic fragments held in mutual tension and utilizes stylized, defamiliarized, and syntactically complex poetic structures that diverge significantly from the registers of colloquial language.

Keywords: Sándor Weöres; mythopoetics; literary translation; Orphic objectivity; Gnosticism.

El pecado de Epimeteo revisado: mito, técnica y escucha en la producción musical

Norberto Bayo
Independent Scholar

Se propone una relectura estético-filosófica del mito de Epimeteo para pensar la producción musical contemporánea más allá del paradigma prometeico de la anticipación, el dominio y la exteriorización técnica. A partir de Bernard Stiegler (1952-2020), se defiende que toda técnica sonora no solo proyecta y controla, sino que también se expone a la demora, al resto, a la huella y a la escucha de lo ya acontecido. Desde esta perspectiva, Epimeteo deja de figurar como simple error o retraso frente a Prometeo y aparece como condición crítica para comprender la producción musical como práctica reflexiva de la postescucha. Esta perspectiva permite cuestionar la fascinación por el instante originario, la innovación y la captura del gesto creador, para reivindicar la sombra como ámbito de sedimentación, resonancia, opacidad y memoria técnica. Frente a la promesa moderna de capturar el origen del sonido, la sombra designa la zona donde reverberan sus residuos, sus espectros y sus consecuencias a través de una serie de confrontaciones míticas para pensarse hoy una ética epimeteica: menos culto al instante de creación y mayor responsabilidad ante las fantasmagorías que toda técnica deja resonando. Se concluye que una política epimeteica de la producción musical permite desplazar el énfasis desde la fabricación del sonido hacia la responsabilidad de escuchar sus restos, sus derivas y sus efectos.

Palabras clave: estética; semiología; tiempo; sonido; Stiegler.

La reconfiguración de la bruja: lecturas ecofeministas, góticas y poshumanas en *The Witch*, *Akelarre*, *Gaua* y la obra de Toti Martínez de Lezea

Naiara Berganzo-Besga

Independent Scholar

Este trabajo pretende analizar y comparar la figura de la bruja en *The Witch*, *Akelarre*, *Gaua* y en las novelas de Toti Martínez de Lezea desde un marco ecofeminista, gótico y poshumano. Desde el ecofeminismo (Plumwood), la bruja se entiende como una figura asociada a la naturaleza y a saberes femeninos históricamente marginados por discursos patriarcales. El enfoque gótico permite leer estas narrativas a través de lo oscuro, lo sublime y lo monstruoso como expresión de ansiedades culturales, religiosas y sociales. El pensamiento poshumano (Haraway, Braidotti) cuestiona los límites del sujeto moderno y abre la agencia a lo no humano, desestabilizando las fronteras entre naturaleza, cuerpo y cultura. En *The Witch*, la estética gótica articula el miedo puritano hacia lo natural y sugiere una posible disolución del sujeto en lo no humano. *Akelarre* representa la brujería como construcción inquisitorial que regula cuerpos y territorio. *Gaua* propone una lectura mitopoética donde la *sorgina* habita un continuo humano-no humano. En Toti Martínez de Lezea, la bruja se resignifica como portadora de saber ecológico y memoria cultural. En conjunto, el estudio compara estas representaciones para mostrar cómo la bruja emerge como una figura liminal entre lo gótico, lo ecofeminista y lo poshumano.

Palabras clave: bruja; gótico; ecofeminismo; literatura vasca; estudios culturales.

La representación de los videojuegos clásicos de 8 y 16 bits en *Dorkly Bits*

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Esta comunicación tiene como objetivo destacar la contribución de los *Dorkly Bits* a las estéticas *low-spec* dentro de la animación digital y profundizar en la subversión de los mitos de los videojuegos clásicos que se produce en estos cortometrajes. Para ello, se emplea una metodología cualitativa centrada en el análisis de varios ejemplos representativos de esta serie, poniendo el foco en los basados en videojuegos para dispositivos de 8 y 16 bits. Los *Dorkly Bits* toman como base varios videojuegos emblemáticos para realizar cortometrajes de animación. El análisis da como resultado que en estos cortometrajes se subvierte la temática de las obras parodiadas, utilizando recursos tales como diálogos interpretados por actores de doblaje, modificaciones visuales y argumentales, humanización de sus personajes, sustitución de la lógica del videojuego por la lógica del mundo real y cuestionamiento de las propias mecánicas de estos títulos. En conclusión, los *Dorkly Bits* son una muestra de animación digital de estética *low-spec* no interactiva, que crea un universo propio en el que se pone en primer plano la parodia y la nostalgia.

Palabras clave: videojuego; estética; parodia; animación; retro.

All Men Are fools, and All Men Are Knights: What *A Knight of the Seven Kingdoms* Teaches Us about Alt-Right Knighthood

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The rise of the far right has brought with it the recovery of a prominent Western figure: the knight. And recently, the first season of the 2026 HBO show *A Knight of the Seven Kingdoms* has joined the trend by creating a story about the traits and essence of becoming a knight. To determine whether there is more than one contemporary model of knighthood, this paper compares the show's portrayal of it to how the impact of (neo)medievalist ideas of philosophers like Julius Evola has shaped modern versions of “crusades”, “templars” or “*Reconquista*”. The data for the latter has been obtained by observing the medieval imagery that has become popularized through the internet, far-right organizations, and groups like the Fraternal Order of Alt-Knights. The comparative analysis is based on George Lakoff's theories about framing, which serve to understand the importance of the reframing of universal values to shift a narrative, especially when a concept like knighthood has been so thoroughly contextualized within a certain mentality. This essay ultimately argues that *A Knight of the Seven Kingdoms* sets universal values in a nurturing and progressive framework, offering an alternative reading to the XXI-century “alt-knight”.

Keywords: medievalism; *A Knight of the Seven Kingdoms*; knights; alt-right; far right.

Cuando la Gloria ya no es suficiente: heroísmo y orden de género entre la épica y la tragedia griegas

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Las figuras heroicas ocupan una posición central dentro de la mitología griega, constituyendo modelos privilegiados para la articulación de ideales de masculinidad. Sin embargo, lejos de representar modelos estables y exentos de contradicciones, los héroes se encuentran atravesados por fisuras que ponen de manifiesto los límites y tensiones de su propia condición heroica. Partiendo de las aportaciones de Joan W. Scott y Raewyn Connell, estas fisuras, que se manifiestan a través de experiencias de dependencia, vulnerabilidad, pérdida de control o conflicto con figuras femeninas, permiten analizar no solo la construcción de la masculinidad heroica, sino también las transformaciones del orden de género en las que dicha construcción se inserta. A partir del estudio de las figuras de Aquiles y Odiseo en la *Ilíada* y la *Odisea*, respectivamente, y de diversas tragedias áticas, principalmente de Sófocles y Eurípides, centradas en Heracles, Jasón y Teseo, esta comunicación propone una reflexión sobre los cambios que experimentan estas tensiones entre la épica arcaica y la tragedia clásica, pues, aunque las fisuras aparecen en ambos contextos, su significado no permanece inalterable. Mientras que en la épica todavía pueden integrarse dentro de la lógica heroica, en la tragedia pasan a cuestionar la estabilidad del héroe, su relación con el *oikos* y su legitimidad masculina. Por tanto, se plantea que la diferencia fundamental no reside únicamente en los héroes o en las figuras femeninas que intervienen en sus relatos, sino también en las transformaciones históricas del propio orden de género. Desde esta perspectiva, el mito se revela como un espacio privilegiado para observar la construcción, negociación y redefinición de las masculinidades en la sociedad griega antigua.

Keywords: masculinidades; orden de género; fisuras; heroísmo; mitología griega.

Soñar con la abundancia: mito, sátira y utopía del exceso en el País de Cucaña medieval

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El mito del País de Cucaña constituye una de las manifestaciones más conocidas del imaginario medieval de la abundancia. Este trabajo analiza el poema angloirlandés *The Land of Cokaygne* (siglo XIV), conservado en el manuscrito Harley 913, atendiendo tanto a sus fuentes culturales como a su función social y satírica. Partiendo de la tradición clásica del mito de la Edad de Oro y de los *loci amoeni* descritos por autores grecolatinos, el estudio examina cómo estas ideas se transforman y reaparecen en la literatura medieval a través de diferentes tradiciones: los relatos irlandeses de viajes al otro mundo (*immrama* y *echtraí*), las descripciones paradisíacas de textos cristianos como la *Visio Sancti Pauli*, o narraciones de viajes espirituales como la *Navigatio Sancti Brendani*. A partir de estas influencias, el poema construye una tierra de abundancia donde se disfruta de todo tipo de excesos, la comida surge espontáneamente, el clima es placentero y se vive ajeno a las enfermedades y a los sufrimientos, pero donde también se desarrolla una sátira anticlerical centrada en la corrupción y la lujuria de la vida monástica. En este contexto, Cucaña funciona simultáneamente como espacio utópico, parodia religiosa y expresión simbólica de los deseos de una sociedad marcada por la crisis económica, el hambre y la inestabilidad política de la Irlanda del siglo XIV.

Palabras clave: *The Land of Cokaygne*; mitología celta; país de la abundancia; utopía medieval; Irlanda.

Entre narración y resonancia: temporalidad y transtextualidad en *Guerra del Tiempo* de Carpentier y Brouwer

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Las relaciones entre literatura y música constituyen un campo privilegiado para explorar los procesos de transferencia, transformación y resignificación entre sistemas semióticos distintos. En este marco, la relación entre *Guerra del Tiempo* de Alejo Carpentier y la obra homónima para guitarra y piano de Leo Brouwer trasciende las nociones convencionales de influencia o adaptación. Ambas creaciones comparten una preocupación central por la experiencia del tiempo, concebido no como una secuencia lineal de acontecimientos, sino como una estructura dinámica donde convergen memoria, repetición, simultaneidad y transformación. Esta concepción de la temporalidad presenta afinidades con determinadas estructuras míticas del tiempo, en la medida en que cuestiona la historicidad lineal y privilegia formas de recurrencia y coexistencia temporal. La obra musical puede entenderse como una relectura creativa del universo carpenteriano, capaz de traducir y reconfigurar estas estructuras mediante recursos específicamente sonoros. Este estudio analiza los mecanismos transtextuales que articulan el diálogo entre las obras de Carpentier y Brouwer, prestando especial atención a las configuraciones temporales presentes en ambos discursos. Se busca identificar las estrategias de transposición estética mediante las cuales determinadas concepciones del tiempo son reinterpretadas en el lenguaje musical, así como comprender los modos en que la composición de Brouwer amplía y resignifica el universo literario de Carpentier desde una perspectiva intermedial. La investigación se fundamenta en la teoría de la transtextualidad de Gérard Genette, complementada con perspectivas procedentes de los estudios intermediales y del análisis musical. A partir de una lectura comparada de ambas obras, se examinan elementos como la recurrencia de motivos, los procesos de variación, las estructuras cíclicas y los mecanismos de superposición temporal. El análisis se centra en las convergencias funcionales entre procedimientos narrativos y musicales, atendiendo tanto a sus correspondencias como a sus divergencias. El estudio revela que la temporalidad constituye el principal punto de encuentro entre las dos obras. Mientras la narrativa de Carpentier desarrolla una concepción

plural y no lineal del tiempo, caracterizada por ciclos, retornos y coexistencias temporales, la composición de Brouwer recrea estos principios mediante procedimientos musicales basados en la repetición transformada, la variación temática y la flexibilidad métrica. Más que reproducir contenidos literarios, la música construye un espacio autónomo de resonancias que prolonga y reformula las tensiones temporales presentes en el texto, poniendo en primer plano procedimientos de repetición, retorno y superposición temporal. El análisis demuestra que la relación entre *Guerra del Tiempo* de Carpentier y la obra homónima de Brouwer constituye un ejemplo significativo de transtextualidad intermedial. La música emerge como un hipertexto capaz de reinterpretar y expandir las potencialidades semánticas del texto literario, generando una experiencia estética en la que tiempo, memoria y transformación adquieren nuevas formas de articulación. Este diálogo pone de manifiesto cómo determinadas concepciones temporales afines al imaginario mítico pueden ser reconfiguradas y transmitidas entre distintos lenguajes artísticos.

Palabras clave: Alejo Carpentier; Leo Brouwer; *Guerra del Tiempo*; transtextualidad; intermedialidad; temporalidad.

Blood and Symbols in the *Nibelungenlied*: A Mythocritical Approach to Time, Gender and Catabasis

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This article, co-authored by Dr. Martin Simonson and doctoral candidate Daniel Casado, presents a mythocritical analysis of *The Nibelungenlied*, focused on unravelling the symbolic systems that govern the temporal, elemental, and gender dynamics of the work. The main objective is to demonstrate how the symbolic economy of blood, wine, gold, and water functions as a framework of collective memory and mythic structure. We have drawn on the research of Jung, Durand, Cirlot, and Gutiérrez, among others, applying the triad of the diurnal symbolic cluster known as “The Faces of Time”. Through the scrutiny of key episodes involving Siegfried, Brunhild, Kriemhild, and Hagen, the results reveal that the poem operates as an ontological defense mechanism against the anxiety of human finitude. We conclude that the female figures act as the true engine of the nictomorphic symbols of epic fatalism, and that the work constitutes a coherent mythic system designed for negotiation and symbiosis with time, identity, and sacred violence.

Keywords: song of nibelungs; catabasis; Siegfried; ontology; object oriented ontology.

Adaptar la localización para apropiarse del significado: transfiguraciones espaciales en la reescritura mítica gallega

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Con la toma de conciencia de que el mito opera como una herramienta de estructuración social que delimita los diversos roles culturales de la comunidad, lo propio y lo otro, los siglos XX y XXI han presenciado la popularización de la crítica y subversión de estos ítems culturales. En este contexto, el campo literario gallego es uno cuya formación está profundamente marcada por esta idea del juego con el mito, dada la necesidad coetánea de elaborar una mitología de carácter nacional. Si a esta presencia del revisionismo mítico desde sus cimientos se le suma un contexto sociohistórico donde la disposición territorial y la relación con el medio natural son elementos definitorios clave para entender la estructuración del sistema cultural contemporáneo, el componente espacial se vuelve un punto de análisis especialmente revelador para comprender el paso del mito clásico a su reformulación posterior. De este modo, la presente comunicación busca estudiar estos espacios que presentan una función catalizadora y estructuradora —el bosque, el mar, la cueva...— para así ver cómo las narradoras gallegas de la actualidad se apropian de ellos, cómo los transforman y resignifican, y qué función pasan a tener dentro de la manifestación autóctona de este *mythos* contemporáneo. Para ello se acudirá a la concepción de la teoría espacial post-giro, aplicando este marco conceptual al paradigma de la reescritura con el objetivo de ver cómo construcción espacial y reestructuración sémica mítica se relacionan en la estructuración de los mencionados lugares catalizadores. Esto será utilizado sobre un corpus dividido en dos partes, reescritura mítica autóctona y reescritura mítica universal, observando en el proceso la divergencia que supone el tener que apropiarse de un espacio indeterminado frente a reelaborar simbólicamente un espacio propio. Con esto en mente, el bloque de la reescritura autóctona estará conformado por obras del siglo XXI que dialogan con el mito histórico del hombre lobo gallego, Manuel Romasanta, entre ellas *Onde nacen as bestas* (2025), *Besta do seu sangue* (2018), *Contos do Sacauntos: Romasanta o criminal* (2016) o *Romasanta* (2004). Por otro lado, el bloque de reescritura universal lo

conformarán obras como *Sangue12* (2014), *O bosque e grande e profundo* (2013), *Benquerida catástrofe* (2007) o *Vermella con lobos* (2004).

Palabras clave: revisionismo mítico; reescritura; narrativa gallega contemporánea; culturas de la naturaleza.

El mito del rapto en la poética pictórica del artista cubano Carlos Enríquez (1900-1957)

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El objetivo principal de esta comunicación es analizar la presencia y transformación del mito del rapto como temática y motivo iconográfico en la pintura del artista cubano Carlos Enríquez, uno de los pintores más destacados del arte moderno en Cuba, cuyos inicios se sitúan en torno al año 1927. Desde el enfoque de los estudios de recepción clásica, y sobre la base de una metodología comparativa, se lleva a cabo un análisis del mito en cuestión dentro de su amplia obra. A partir de un acercamiento iconográfico se identifican los principales puntos de diálogo entre la Antigüedad clásica y la pintura del artista, donde el rapto se torna en pretexto pictórico. Las pinturas de Carlos Enríquez revelan un aspecto esencial: el discurso de la reafirmación de la identidad cubana. Y es este el punto que destaca la principal búsqueda del artista, en perfecta sintonía con los intereses de los creadores del momento, quienes vuelcan su mirada a referentes globales de la tradición para aludir a cuestiones locales y modernas. Esta idea precisamente es la que marca el giro en la concepción del arte moderno cubano, con respecto a la tradición pictórica del siglo XIX y el cambio del siglo en la isla.

Palabras clave: mito del rapto; recepción clásica; identidad; modernidad; Carlos Enríquez.

Before Post-Truth: Counter-Epistemologies in the Selected Works of Blake, Yeats, and Tolkien

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Post-truth describes a contemporary crisis in which epistemology has collapsed and truth has become subject ideology. During such periods of epistemological uncertainty, authors tend to construct alternative realities that demonstrate how empirical data is not the only means to access truth. This paper aims to show that occultism constitutes an earlier version of the same crisis, one in which William Blake, W. B. Yeats, and J. R. R. Tolkien opposed, respectively, the rationalism of the Enlightenment, Victorian positivism, and industrial materialism. Methodologically, the study employs a comparative close-reading approach informed by theories of post-truth and literary escapism, focusing on three representative texts: “The Tyger,” “Byzantium,” and “The Fall of Arthur.” The analysis concludes that each author’s engagement with occultism and enchantment functioned as a means of accessing truths that empirically grounded realities refused to recognise, and that their visionary strategies prefigure contemporary literary responses to post-truth culture. What we call post-truth today, these authors confronted under the name of occultism.

Keywords: post-truth; occultism; escapism; enchantment; mythopoeia.

Reconfiguring the Warrior: Gender, Affect, and Power in Contemporary Myth Rewritings

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This paper examines the gendered transformation of the warrior figure in contemporary myth rewriting through a comparative analysis of *The Song of Achilles* by Madeline Miller and *The Queens of Themyscira* by Hannah Lynn. The objective is to demonstrate how each text subverts classical expectations of warrior identity by reconfiguring the relationship between gender, embodiment, and power within mythic frameworks. Methodologically, the study adopts a comparative literary approach grounded in feminist and queer theory, with particular attention to narrative voice, affect, and social structure. The analysis shows that Miller's novel destabilizes the heroic warrior ideal inherited from Homeric epic by foregrounding vulnerability, relationality, and queer intimacy. Through Patroclus' perspective, the figure of Achilles is reframed: martial excellence is no longer the primary marker of identity, but is instead subordinated to emotional bonds and the ethical consequences of violence. In contrast, Lynn's work reconstructs the warrior within a matriarchal system in which combat and leadership are normalized as female roles. Rather than individualizing subversion, the text redistributes traditionally masculine attributes across a collective, thereby challenging the structural foundations of gender hierarchy. The paper concludes that contemporary myth rewriting mobilizes two distinct strategies of subversion: the humanization and queering of the warrior figure, and the systemic reorganization of gendered power. Together, these approaches reveal the flexibility of myth as a site for negotiating identity and reimagining social order.

Keywords: myth rewriting; gender; warrior; queer theory; feminist mythology.

"No true knights": Deconstructing the Chivalric Ideal in George R. R. Martin's *A Song of Ice and Fire*

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This presentation aims to analyse the deconstruction of chivalric masculinity in *A Song of Ice and Fire*. More specifically, I examine how George R. R. Martin interrogates the myth of knighthood through the contrasting figures of Jaime Lannister and Duncan the Tall, and how his work presents a critique of the chivalric ideal, exposing the disjunction between its mythologised values. Indeed, I shall argue that Martin dismantles the traditional association between knighthood and moral virtue by revealing how institutions such as the Kingsguard function less as embodiments of honour than as instruments of power. Through Jaime Lannister, whose reputation as the Kingslayer marks him as a failed knight, the narrative exposes the impossibility of reconciling personal ethics with absolute loyalty. His actions, while condemned within the chivalric framework, ultimately reveal the moral contradictions at its core. In contrast, Duncan the Tall appears to approximate the ideal knight, embodying humility, compassion, and a commitment to justice. However, his narrative similarly underscores the fragility of chivalric values within a corrupt and hierarchical society, where honour is frequently subordinated to political necessity. I shall conclude that knighthood in Martin's work operates as a broken myth that fails to sustain its own promises.

Keywords: *A Song of Ice and Fire*; Jaime Lannister; Duncan the Tall; knighthood; kingsguard.

(Re)Turning to the Goddess: Women's Emancipation via Mythically Refusing Oppressive Patriarchal Fables

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Statistically, the so-called "nuclear" family is deeply harmful to women. Due to suffering male violence, my study's female and gender-fluid participants all refused the stereotype of women as needing a man's leadership, as is compelled in patriarchal religions. Instead, they configured their families into woman-led configurations—in deliberate defiance of current patriarchal social norms. To do so, they reconstructed their personal identities via religious myth which reflected their realities as women of power, wisdom, and leadership. These individual mythic narratives were adapted to their new circumstances, explicitly created to profoundly reflect their individual, intersectional realities and embody essential truths about their diverse conditions. These transcendent narratives were united only in their exaltation of an inspiring and leadership-authorizing female deity; the actual mythic manifestations ranged widely from Nature embodied as woman, through deeply researched worship of ancient goddesses; from a mythic reinterpretation in which the worshipper becomes Goddess, to collective effervescence achieved through ritual bricolage. All these energizing, reinvented myths beautifully reflect the power, dignity, and diversity of both the women involved and their self-empowering social uses of myth—and clearly demonstrate the importance of women taking back the basic human right to craft their own narratives.

Keywords: intersectional identity construction; social myths; matrifocal family; goddess; women's spirituality.

Do You Believe Me Now: A Feminist Analysis of the Reception of Cassandra in Pop Music

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In recent years, the myth of Cassandra has been used as inspiration in pop music. In such politically turbulent times, the figure of Cassandra has increased in popularity, likely as a reflection of the stark polarity of political parties across the world. This paper will analyze the use of the figure of Cassandra in the songs of the same name by Taylor Swift and Florence + the Machine to reflect on the rise in violence and the lack of social infrastructure to protect women. The methodology of this paper will use esteemed literature about Cassandra as the mythological basis, in addition to feminist theories, to demonstrate how her story has become so emblematic for women in recent years. The main conclusion reached is that even though Cassandra's story took place in antiquity, women share the same frustration of not being taken seriously, even more so now when warning about the harm of patriarchy—to everybody, not just to women.

Keywords: “Cassandra”; pop music; feminism; Taylor Swift; Florence + The Machine.

Myth as Ontogenetic Enactment: Reframing Neheh and Djet in Egyptian Cosmology Beyond Symbolic Representation

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Dominant approaches to myth in the humanities continue to treat it as symbolic narrative—a representational medium through which transcendent truths are rendered intelligible. This paper challenges that assumption by proposing a process-relational account of myth as ontogenetic enactment, in which meaning is not represented but generated through ongoing relational activity. It does so through an examination of the Egyptian temporal modalities of Neheh and Djet. Methodologically, the paper adopts a diffractive approach, reading Egyptian cosmology through Karen Barad's concept of intra-action and Gilbert Simondon's theory of individuation. Rather than treating Neheh and Djet as symbolic representations of cyclical and eternal time, they are interpreted as interdependent processes of renewal and stabilization through which reality unfolds. Myth, in this sense, is not a structure that is preserved, transmitted, or rewritten, but an ongoing process enacted through relational becoming. The paper argues that myth functions not as representation but as ontogenetic enactment. This reframing positions myth as an immanent, participatory process embedded within lived and artistic practices, with implications for how myth is created, interpreted, and performed across narrative and aesthetic contexts.

Keywords: myth theory; Egyptian cosmology; ontogenesis; Neheh and Djet; process philosophy.

The Messiah of Arrakis: The Myth of the Messianic Figure in Frank Herbert's *Dune* (1965) and *Dune: Messiah* (1969)

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This dissertation discusses Frank Herbert's *Dune* (1965) and *Dune: Messiah* (1969) protagonist Paul Atreides, arguing that the character of Paul is a complex and ambivalent messianic figure in Herbert's saga. Through the analysis of Paul's character and drawing from literary theory and religious studies, focusing on the messianic traditions in Christianity, Judaism and Islam, this work examines how Herbert constructs him as a faithful and yet subverted messianic figure, set on manipulating his myth in favour of vengeance and power. He is aware of the mythology created in his name by the Bene Gesserit, and takes advantage of it to gain control over the Fremen. By applying the literary theories on myth of Roland Barthes, Mircea Eliade, and Joseph Campbell, the study demonstrates that myth and religion can be a dangerous weapon in the game for power. Paradoxically, Paul is an ambivalent character, for his messianism is both a source of empowerment and slavery, leading to his complete dehumanisation and loss of agency. Ultimately, this research aims to contribute and acknowledge the importance of myth in science fiction and its implications for power, religion, and ideology.

Keywords: *Dune*; *Dune: Messiah*; messianism; myth; manipulation.

Gandalf and the Secret Fire: Rethinking the Promethean Myth in *The Lord of the Rings*

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Prometheus is one of the key mythological figures through which the relationship between knowledge, suffering, and power has traditionally been explored. As the bearer of fire, he brings about civilisation through an act of transgression. This paper argues that Gandalf, in *The Lord of the Rings* by J. R. R. Tolkien, can be read as a modern reworking of this mythic pattern, where the emphasis shifts from transgressive excess towards a form of sacrificial mediation. The analysis focuses on the episode of Moria as a central symbolic moment: the crossing of the Bridge of Khazad-dûm, Gandalf's confrontation with the Balrog and his fall into the abyss together form an initiatory katabasis that leads to a transformative anabasis. In this context, fire is no longer something to be seized but instead marks a distinction between different uses of power. Gandalf, who refers to himself as a "servant of the Secret Fire" and bears the ring Narya, embodies a controlled and responsible use of that power, in contrast to the destructive force represented by his adversary. Methodologically, the paper draws on structural myth criticism and a comparative reading of the classical myth where Gandalf can be understood as a form of redeemed Prometheus: not a transgressor, but a mediator whose passage through death reshapes his authority.

Keywords: Prometheus; Gandalf; fire; katabasis; *anabasis*.

El mito de la "mousmée": la construcción artística imaginada de la mujer japonesa en Occidente

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El término *mousmé* se popularizó en Europa a finales del siglo XIX a partir de la publicación de *Madame Chrysanthème* (1887) de Pierre Loti, donde se emplea para designar de forma general a las jóvenes japonesas. Esta noción incorporaba una serie de roles y estereotipos sobre lo japonés y lo femenino que se difundieron en las artes visuales mediante el japonismo en Occidente. El presente trabajo analiza cómo la construcción identitaria de la *mousmé*, procedente de fuentes literarias, se proyecta en la pintura. Para ello, se examinan tanto representaciones de mujeres japonesas como europeas dentro de esta corriente, adoptando una perspectiva interseccional que integra dimensiones de género y enfoques decoloniales. En este marco, resulta especialmente relevante el diálogo entre la “alteridad absoluta” propuesta por Simone de Beauvoir (1949) y la noción de *primitivist fantasy* desarrollada por Hal Foster (1996), en tanto ambas abordan formas de otredad situadas fuera del sujeto moderno universal. Los resultados evidencian que la literatura contribuye a fijar una imagen de la *mousmé* basada en su sexualización e infantilización, creando todo un mito que se traslada a la pintura burguesa occidental, donde se combinan elementos del imaginario japonés con una representación estereotipada de las figuras femeninas.

Palabras clave: mousmé; japonismo; interseccionalidad; género; decolonial.

Entre la ficción contemporánea y la historiografía clásica: Ismene en el ciclo tebano de Natalie Haynes

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Una revisión del mercado editorial actual permite evidenciar la existencia de un fenómeno literario en el que los relatos de la mitología son reinterpretados, principalmente, por mujeres escritoras que recuperan los testimonios de las heroínas mitológicas para cuestionar los discursos canónicos tradicionales que han moldeado tanto la Historia de la Literatura como nuestras dinámicas sociales. Natalie Haynes (Birmingham, 1974) es una de las escritoras más destacadas de este fenómeno no solo por su éxito en ventas, sino por su calidad literaria. Entre sus obras encontramos *The Children of Jocasta* (Mantle, 2017), una novela que reinterpreta la historia del conocido mito de Edipo desde la perspectiva de dos de sus personajes más marginales: Yocasta e Ismene. La presente propuesta analiza la reconstrucción de la figura de Ismene como un caso de descentralización del mito de Edipo y de la historiografía clásica. Frente a una tradición que ha privilegiado a personajes como Edipo, Creonte y Antígona, Haynes otorga voz a Yocasta y a la hermana menor de la familia de los Labdácidas, Ismene, un personaje que apenas ha disfrutado de la atención de los poetas trágicos y la recepción posterior. La propuesta explorará cómo la reconstrucción de Haynes no se limita a una modificación de motivos narrativos, sino que se articula mediante un discreto diálogo con la *Historia de la guerra del Peloponeso* (V a.C.) de Tucídides y su metodología historiográfica. A partir del análisis de pasajes clave, se examinará cómo Haynes reconstruye el carácter intelectual de Ismene, su conciencia de marginalidad y su búsqueda de la verdad estableciendo un paralelismo con la figura del historiador ateniense. Por último, se reflexionará sobre los silencios de la autora —tanto respecto a Tucídides como a la propia Ismene dentro y fuera de su novela—, que abren preguntas sobre las estrategias de reapropiación y comercialización en la reescritura feminista contemporánea.

Palabras clave: mujeres; tragedia griega; novela contemporánea; estudios de género; literatura comparada; mitocrítica cultural.

The Undead Republic: Vampire Memory and the Myth of American Innocence in Anne Rice's *Interview with the Vampire*

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Among the most persistent myths of American national identity is the myth of innocence—the belief that the nation was born pure, that its founding ideals were untainted by the contradictions that surrounded them, and that whatever darkness exists in American history is aberration rather than origin. Anne Rice's *Interview with the Vampire*, across its remarkable transmedia life from 1976 novel to 2022 AMC series, constitutes one of American culture's most sustained and searching dismantlings of that myth—replacing it with another, much older one. This paper argues that Rice deploys the vampire, one of Western culture's most ancient and enduring mythological figures, immortal, memory-bound, and constitutionally unable to escape its own history, as a mythographic counter to the twisted memory of a country that never was. New Orleans, the narrative's ur-site, is no accident. It is a city where the promises of American freedom have always decomposed beneath their own splendor, where enslavement, coloniality, queerness, and death are not aberrations but foundations. Drawing on Roland Barthes's theorization of myth as naturalized ideology and Maurice Halbwachs's framework of collective memory, this paper reads Louis's impossible desire to forget New Orleans as a desire to forget America itself, and the AMC series's foregrounding of race and queerness as a deepening of Rice's original mythographic project into our contemporary moment. Tracking the vampire myth across its artistic iterations, this paper asks what it means that one of America's most beloved popular mythologies is also its most unflinching counter-memory: the ancient undead rising to expose the fresh lies of a republic that has always fed on its own.

Keywords: vampire mythology; American innocence; Anne Rice; transmedia; collective memory.

Leaving to Return: A look at Tolkien's Notions of Escape, Recovery and Consolation in George MacDonald's *At the Back of the North Wind* (1871)

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Like lightning that falls from a clear sky, to quote his fellow fantasy writer and friend C. S. Lewis, Tolkien's work irrupted into the literary scene to break many of the patterns that had dominated it since the late 19th century. While Modern Fantasy's success was immediate, it still found opposition in literary critics of the time, who found the genre second-rate and escapist, for which Tolkien felt obliged to defend it in his essay "On Fairy Stories" (1947). Even if Tolkien's work came as brand new, its roots are to be found in another author that is gradually being rediscovered and that still remains rather unknown in the Spanish literary field: George MacDonald. Among his books, *At the Back of the North Wind* (1871) is surely his best-known one, a novel that mixes fairy tales with Victorian children's literature and which inspired many of the fantasy writers that would come after, especially the Inklings. Interestingly, the novel contains, albeit in an embryonic form, some of the concepts that Tolkien would theorise about in his defense essay, namely escape, recovery and consolation. Thus, the aim of this paper is to analyse *At the Back of the North Wind*, taking into account these concepts to see how MacDonald anticipated many of the notions that would later end up defining Modern Fantasy as a genre.

Keywords: modern fantasy; George MacDonald; *At the Back of the North Wind*; escape; recovery; consolation.

From Pygmalion to the Algorithm: The Myth of Artificial Creation in the Age of Simulation

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From Pygmalion's ivory beloved to the Jewish Golem and Mary Shelley's Promethean Creature, Western culture has long imagined the human as a maker of artificial life, and the made being as a mirror that returns the maker's gaze with uncanny questions about authorship, agency, and the boundaries of the human. This paper purports to demonstrate that contemporary discourses on artificial intelligence and simulated consciousness do not leave these creation myths behind but instead rewrite them, transposing their core anxieties into the algorithmic substrate of digital culture. Methodologically, the study adopts a comparative mythocritical approach informed by Baudrillard's theory of simulation and posthumanist criticism, reading three contemporary texts—Alex Garland's *Ex Machina*, Denis Villeneuve's *Blade Runner 2049*, and Kazuo Ishiguro's *Klara and the Sun*—against their classical and early modern precursors. The analysis suggests that the mythic structure of artificial creation persists as a hidden grammar shaping how the digital age narrates its own posthuman futures, and that what we call simulation is, in fact, the latest mask worn by an ancient myth in which the creator is always haunted by the autonomy of the created. Thus, the myth itself does not change; it only transforms.

Keywords: Pygmalion myth; artificial intelligence; simulation; posthumanism; myth-criticism.

“Je suis moi. Je suis femme. Je suis monde.” La mitopoética de la mujer persa, la misticidad de la pasión amorosa y la memoria ancestral de un relato transcultural a través de la mirada del animal no humano en *Cabaret de l’Exil* (2023) de Bartabas

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En esta tercera obra de la serie de teatro ecuestre *Cabaret de l’Exil* (2023) del dramaturgo francés Bartabas, el autor realiza un homenaje mítico alrededor de la figura de la mujer afgana e iraní a través de la danza, la música y la equitación. Una estética ecuestre en la que el hibridismo interespecie pone en relevancia la figura del caballo como narrador de la tradición poética de la mujer persa en el exilio. De esta manera, Bartabas utiliza la presencia del animal no humano para construir un canto fantástico sobre el folclore que rodea a la mujer amazona, articulando en escena un matriarcado donde el caballo actúa no solo como un elemento de unión entre culturas, sino también como un vínculo igualador entre géneros y especies. Por ello, proponemos un análisis cualitativo de la *zoescenografía* teatral de *Cabaret de l’Exil* (2023) fundamentado en la reescritura mítica de un relato interespecie a través de los estudios sobre la mujer y su relación historiográfica con el equino (Mayo, 2014; Ramos-Gay, 2022). Asimismo, analizaremos la figura de la mujer persa y su memoria a través de la producción artística-espiritual (Chittick, 2003; Arias Bautista, 2011; Vali-Zadeh, 2022) con el objetivo de estudiar cómo la puesta en escena de Bartabas construye una identidad cultural, artística y transespecie de la mujer persa y del caballo.

Palabras clave: Bartabas; *Cabaret de l’Exil*; interespecie; teatro; animal no humano.

Recuperación del mito y parresía en *Queridos míos, es preciso contaros ciertas cosas*, de Agustín Gómez Arcos

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A nivel temático, la recuperación y resignificación del mito grecolatino es uno de los avatares principales del teatro europeo y español del siglo XX, especialmente debido a su función de denuncia política en contextos autoritarios como el franquismo. Sin embargo, algunos de los autores que destacan en este ámbito no han sido apenas estudiados porque la censura impidió su representación y quedaron relegados de los circuitos principales o se vieron obligados a exiliarse, como es el caso de Agustín Gómez Arcos. El objetivo de este trabajo es estudiar desde esta óptica la obra *Queridos míos, es preciso contaros ciertas cosas* (1966), en la que se realiza un comentario en torno a la tergiversación de la verdad, encarnada por el personaje de Casandra. Para ello, vamos a dirigir el análisis desde el concepto de "parresía", tal y como lo formuló Michel Foucault. En la obra de Gómez Arcos, se utiliza al personaje grecolatino para formular un acto parresiático que desvela la censura bajo el franquismo, de manera que Casandra refleja las cortapisas las que se enfrenta el artista comprometido.

Palabras clave: mito; Casandra; parresía; teatro español; posguerra.

Everyday Mythologies: Gender and the Afterlife of Violence in Jan Carson's *Quickly, While They Still Have Horses*

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Contemporary Northern Irish literature has increasingly shifted its attention from the spectacular violence of the Troubles to their enduring emotional, social, and ethical legacies. Jan Carson's *Quickly, While They Still Have Horses* exemplifies this transition by relocating violence from the public sphere to the intimate spaces of family, community, religion, and everyday life. This paper argues that Carson does not simply employ myth as a narrative device; rather, she constructs an everyday mythology through which ordinary experiences become sites where the legacies of political violence are preserved, negotiated, and contested. In doing so, she dismantles traditional myths of heroism, martyrdom, and national sacrifice, replacing them with narratives centred on female subjectivity, care, vulnerability, and intergenerational trauma. Focusing on stories such as "Victor Soda," "Troubling the Water," and "Mostly People Just Throw Bricks," the paper examines how patriarchal authority, religious belief, communal memory, and folklore function as contemporary myths that continue to shape gendered identities in post-conflict Northern Ireland. Drawing on myth criticism alongside gender, trauma, and memory studies, it argues that Carson's fiction reveals the persistence of violence beyond the ceasefire, locating its afterlife not in spectacular political events but in the everyday practices, relationships, and beliefs through which conflict continues to be experienced. Ultimately, Carson reimagines myth as an ethical mode of representation, demonstrating that the most enduring myths of the Troubles are those embedded within ordinary life and its inherited structures of power.

Keywords: Jan Carson; everyday mythology; gender; post-conflict Northern Ireland; everyday violence.

Passionate Queens and Incandescent Pyres. Unmasking Dido, Reading Virgil's *Aeneid* and Reclaiming Female Passion through Christopher Marlowe's *Dido Queen of Carthage*

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What happens when myth becomes a medium through which passion acts as a language of excess, danger and ruin? In Christopher Marlowe's rewriting of Virgil's *Aeneid*, Dido not only suffers myth; she deconstructs it. This paper will examine how Marlowe's *Dido, Queen of Carthage* rewrites Virgil's *Aeneid*, transmuting it into a narrative of female defiance. Drawing on a literary analysis of Virgilian narrative, this paper explores affective mythology to analyse Dido's passion as a force that exceeds boundaries and becomes politically destructive. Under the prism of Affect Theory and feminist approaches to mythopoesis, it shows that Marlowe delves into Dido's emotional affectivity to the point of dramatic excess, transforming her into a queen of liminal spaces, oscillating between woman and monster. Thus, this paper focuses on an intertextual reading of both Virgil's *Aeneid* and Marlowe's tragedy to showcase how the myth of Dido is reconfigured into a narrative of female obsession and self-undoing. In Marlowe's hands, mythology becomes a weapon through which female passion is not only staged, but ablaze. On its ashes, not only ruin but the unsettlingly perverse possibility that evil may be a name given to what humanity is afraid to see: an excess they cannot control nor restrain.

Keywords: female passion; Dido, *Queen of Carthage*; Christopher Marlowe; Virgil; *Aeneid*.

The “Myth of the Magus” and its “Transmutations”

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The paper’s theoretical framework is based on E. M. Butler’s research into *The Myth of the Magus*, which proposes a narrative template for stories about male magicians (akin to Campbell’s “monomyth”) and the author’s own theory of modes of magicity in literature, first developed in her PhD. Butler argues that, within the Western tradition, there is a distinct type of narrative concerning a male magus with ten stock features. This “myth of the magus” manifests in a story of either a fictional character or a historical figure whose life and deeds are thus “mythologised” and reworked. Proposing a taxonomy of magic in literature, the theory of modes of magicity identifies the Learned Magic mode, the Faerie mode and the Witchcraft mode and outlines the resulting types of story with corresponding genre conventions. The myth of the magus is most often realised in the Learned Magic mode dominated by male magical agency. Remarkably, in the 19th century, the myth of the magus transformed into “the myth of the (mad) scientist,” with the narrative of Victor Frankenstein serving as the medium of ‘transmutation’. Drawing on a range of texts, the paper seeks to outline the dynamics and possible reasons for such “transmutations”.

Keywords: magic; magus; myth.

El *dance* como escenario del mito: mitogénesis y psicomaquia en el teatro religioso popular de La Iglesuela del Cid y Fortanete

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Esta comunicación analiza la dimensión mítica del *dance* en el Maestrazgo turolense, entendido como una manifestación del teatro religioso popular. El objetivo es demostrar cómo estos dramas rituales operan una mitogénesis que transmuta la historia local en verdades universales, activando un "tiempo circular" donde el mito se actualiza mediante el rito. Mediante una metodología interdisciplinar que hibrida historia del arte, cultura visual y etnografía, se examinan dos modelos: La Iglesuela del Cid (perviviente) y Fortanete (desaparecido en 1903 y recreado en 2025). Se destaca la complejidad de la Soldadesca en La Iglesuela, cuya estructura integraba tres obras rotativas: la "Embajada del Cid", el "Tributo de las Doncellas" y la "Función de Guzmán el Bueno". Las dos primeras articulan el mito de Santiago Apóstol como agente de victoria, vinculado a la topografía mediante mitos etiológicos como el "salto del caballo". La tercera se centra en el mito de la fidelidad heroica. En Fortanete, el origen mítico-heroico se sitúa en la "Partida de las Matanzas", donde el conflicto terrenal de la soldadesca se espeja en una psicomaquia espiritual entre el Ángel y Luzbel. Los resultados concluyen que el *dance* actúa como mecanismo de actualización del mito, donde escenografía urbana y performance ritual sacralizan el tiempo histórico.

Palabras clave: teatro religioso popular; *dance*; soldadesca; mitología local; psicomaquia.

Lo pagano frente a lo cristiano: identidad y mitología vasca en el cine de Paul Urkijo

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El trabajo que se presenta estudia cómo un sector del cine vasco actual trata de construir la identidad nacional a través de la mitología vasca. Se parte de la consideración del cine como herramienta poderosa para construir discursos e identidades, que, en el caso estudiado, dialogan con y se enraízan en los mitos. Así, tomando el cine como fuente histórica y mediante el análisis de contenido de las dos últimas obras del director Paul Urkijo (*Irati*, 2022; *Gaua*, 2025), se examina la representación de las creencias mitológicas como alternativa simbólica opuesta al cristianismo. El estudio propone que estas narrativas evocan la existencia de una cosmovisión precristiana vasca, vinculada a la mitología y a la centralidad de la naturaleza, y explora cómo el cristianismo se representa como una religión opresora frente a la identidad y al paganismo vasco originario.

Palabras Clave: mitología vasca; cine vasco contemporáneo; símbolos; identidad nacional; *Irati*; *Gaua*.

Through the Trapdoor: Hogwarts as a Gothic Labyrinth and the First Descent into Adulthood

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The *descensus ad inferos*, or Katabasis, has long provided a symbolic framework for exploring psychological change and the pursuit of hidden knowledge. In J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), this mythical journey is redefined by its Gothic setting, as the descent occurs within the architectural confines of the protagonist's newfound home. This paper examines how the subterranean sequence—starting with the traversal of the trapdoor—transforms Hogwarts from a secure domestic space into a site of the *uncanny*, mapping out the protagonist's early *Bildung* through the physical space of the castle. By merging Joseph Campbell's monomyth with Fred Botting's theories on the "architectural unconscious", I will show that each trial represents a stage of symbolic shedding of childhood innocence. Harry's encounter with Voldemort before the Mirror of Erised is less a struggle between good and evil and more a psychological "mirroring" required for Harry to gain personal agency. Ultimately, the study will establish that the "darkening" of the saga begins within the home itself, positioning this Gothicized Katabasis as the essential catalyst for Harry's transition into the complexities of adulthood.

Keywords: katabasis; *bildungsroman*; gothic space; Harry Potter; liminality.

El Tangaraño: discapacidad infantil mitificada en la etnomedicina gallega

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En el léxico gallego, el sustantivo tangaraño designa simultáneamente un demonio que ataca a los niños y el raquitismo que este produce en ellos (Diccionario da Real Academia Galega, s.v.); el binarismo verbal entangarañar/desentangarañar describe, respectivamente, la acción de ser afectado por el tangaraño y la de eliminarlo o curarlo. En Monte de San Bieito da Cova do Lobo, la tradición popular atribuye al Penedo do Tangaraño propiedades curativas referentes a los síntomas del tangaraño. Las recopilaciones etnográficas describen un ritual sanador en el que tres mujeres pasan al niño afectado por la abertura de la piedra mientras pronuncian la fórmula “Ei María, aí che vai o tangaraño / Devólvocho san e salvo”. La circulación cultural de este imaginario también se observa en “Tangaraños”, poema incluido en Aires da miña terra (1880) de Manuel Curros Enríquez. El texto recrea el ritual de San Bieito da Cova do Lobo asociado a niños “entangarañados” y emplea posteriormente ese mismo léxico como metáfora de deformidad moral y social. El poema constituye así un testimonio literario de la difusión del tangaraño como categoría cultural que articulaba enfermedad infantil, corporalidad y exclusión simbólica en la tradición gallega. Esta propuesta argumenta que el Tangaraño constituye una etnomedicina en la que el mito opera como dispositivo social de gestión de la discapacidad infantil. Combinado con la etnomedicina de Lis Quibén (1980) y la teoría del complex embodiment (Siebers; Garland-Thomson; JAF 2024), se lee al Tangaraño como caso paradigmático de discapacidad mitificada.

Palabras clave: Tangaraño; discapacidad mitificada; etnomedicina gallega; Aires da miña terra; San Bieito da Cova do Lobo.

Rebelión, represión y retrotopía: El papel de la música diegética en las distopías autocráticas

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Las distopías autocráticas han sido y siguen siendo un objeto de interés académico y de voraz consumo del público. En estas historias de opresión, sublevación y rememoración, la música diegética cumple, en muchas ocasiones, estos tres roles. Tanto una línea melódica como una pieza completa pueden usarse como recurso narrativo de estos mundos literarios, ya sea como propaganda del régimen imperante, como catarsis, generalmente del protagonista, aunque ocasionalmente colectiva, que conduce a una revolución, o para rememorar tiempos pretéritos en los que se idealiza un pasado que siempre fue mejor. A partir de la teoría analítica de Schulze sobre la *sonic persona* y de Martorell Campos sobre las distopías, analizaré cuáles son los recursos comunes de las obras escogidas, principalmente audiovisuales, y el uso que se da a la música diegética como elemento narrativo. Cuando aparece, suele cumplir un rol, ya sea como herramienta del leviatán omnímodo para el control de la población; como elemento disruptivo en la psique de un personaje, provocando que salga momentáneamente de ese control y altere su percepción del mundo en el que vive; o como elemento unificador de la revolución, formando parte inseparable del mito de la rebelión.

Palabras clave: distopías; música; audiovisuales; ciencia ficción; rebelión.

La profecía en la tragedia de *Macbeth* (1606) de William Shakespeare y su adaptación cinematográfica *Trono de Sangre* (1957) de Akira Kurosawa

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Este artículo analiza la función de la profecía en *Macbeth* (1606) de William Shakespeare y en su adaptación cinematográfica japonesa *Trono de Sangre* (1957) dirigida por Akira Kurosawa. A través de un estudio comparativo, se examina cómo ambas obras representan lo profético y cómo dicha representación condiciona la interpretación de la tragedia y la responsabilidad de sus protagonistas. En *Macbeth*, las Tres Brujas aparecen como figuras ambiguas influenciadas tanto por las Moiras grecorromanas como por la concepción demonológica de la brujería en la Escocia jacobina. Su carácter cómico y engañoso cuestiona la fiabilidad de la profecía y desplaza el peso trágico hacia las decisiones e impulsividad de Macbeth. En contraste, *Trono de Sangre* adapta la dimensión profética al contexto del teatro noh japonés mediante un sistema compuesto por el coro, la Bruja del Bosque y Asaji, figuras que dotan al destino de una solemnidad inevitable. La película enfatiza así la existencia de un orden superior y una fatalidad que envuelve al protagonista desde el inicio. Shakespeare presenta la profecía como una provocación ambigua que depende de la voluntad humana para cumplirse, mientras que Kurosawa la convierte en manifestación de un destino ineludible que domina el entorno y la vida de Washizu.

Palabras clave: profecía; brujas; *Macbeth*; *Trono de Sangre*; William Shakespeare; Akira Kurosawa; teatro noh.

“Ah, you say we changed? We feel the same.” The destruction and rebirth of BTS

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The K-Pop genre has taken the music world by storm, increasing in streams globally by more than 360%. The industry has, since its inception in the early 1990s, introduced new narratives and concepts previously unknown to the Korean public. The modern idea of the “idol” is now a well-known figure to all Korean citizens. This figure has now transformed into myth, not through falsehood, but through what author William Bascom identifies as protagonists of myth, who are not ordinary humans, and who possess a sacred status. Due to their untouchable and unreachable nature, the idol is considered to be a representation of their group, company, and country for all those who immerse themselves in the world of K-pop. And its most recognized group is BTS, whose albums explore different philosophical, and literary concepts; including *Map of the Soul: 7*, thematically based on Carl Jung’s model of the psyche. In June of 2022, after a free concert, the group announced a hiatus to develop solo projects, and complete the mandatory South Korean military service. This paper aims to prove that BTS’s Jungian studies did not stop at their 2020 album, since during this period of time, each member’s solo work holds what Jung calls the “shadow”, portraying their most imperfect selves. Furthermore, their work on their latest album, *Arirang*, and all surrounding media, only furthers the idea that BTS’s “2.0” phase is a deconstruction of the Korean modern myth of an ‘idol’, as the seven men strive to become more openly imperfect with fans, and rebuild that sacred concept.

Keywords: kpop; BTS; perfection; idol; shadow self.

“Remember Me”: The Afterlife of Hamlet's Myth in *Hamnet*

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This paper reads Maggie O’Farrell’s *Hamnet* as a contemporary reconfiguration of *Hamlet* as a myth, arguing that the novel transforms the historically undocumented loss of Shakespeare’s only male son into a narrative of universal and transhistorical resonance. While Shakespeare’s *Hamlet* has traditionally been approached through biographical criticism (Ackroyd 2005; Bloom 2003; Bevington 2010; Bate 2011), this study proposes a shift towards a mythopoetic framework in which absence, grief, and memory are articulated as recurring narrative structures rather than as recoverable historical facts. Considering the lack of reliable material surrounding William Shakespeare’s domestic life, the paper explores how O’Farrell’s novel—previously established as a critical-biographical reinterpretation of *Hamlet* (García Santos 2023)—occupies this epistemological gap, reimagining *Hamnet* as both a historical subject and a mythic construct. In this sense, following Linda Hutcheon’s notion of historiographic metafiction (1988), *Hamnet* functions as a fictionalisation of the past that simultaneously constructs and interrogates its own narrative authority, while reactivating the myth of the lost child as a source of narrative and symbolic continuity. Through a comparative reading of both texts and in dialogue with Chloé Zhao’s 2025 adaptation, the paper explores motifs of spectrality and remembrance as a way of “acting-out” and “working-through” (LaCapra 2001) grief. In conclusion, it argues that *Hamnet* reframes *Hamlet* as a literary myth through which individual grief becomes a culturally enduring narrative.

Keywords: cultural myth; *Hamnet*; *Hamlet*; historiographic metafiction; mythopoetic.

(Des)mitificación del mito americano: *The Last of the Mohicans* y *Unforgiven* como caso paradigmático para el análisis de los relatos contemporáneos

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The Last of the Mohicans (Mann, 1992) y *Unforgiven* (Eastwood, 1992) constituyen, desde su simultaneidad cronológica, los polos de una estructura mítica completa: la génesis y la clausura del mito fundacional americano encarnado en el género western. Desde una aproximación semiótico-estructuralista, y partiendo del concepto bajtiniano de cronotopo y de la teoría del mito de Lévi-Strauss, esta comunicación propone leer ambas películas como reescrituras especulares de un mismo relato mitopoético. *The Last of the Mohicans* recupera la matriz literaria de Cooper, origen del arquetipo del hombre de la frontera, y reactiva el momento fundacional del mito: la frontera como espacio liminal donde nace una identidad nueva, irreducible a lo europeo y a lo indígena. *Unforgiven* opera como desmitificación sistemática: destruye desde dentro los valores que ese arquetipo había sedimentado durante siglo y medio. Que ambas obras coincidan en 1992 no es anecdótico: es el síntoma de un momento cultural que necesita simultáneamente recuperar y liquidar el mito que lo funda. Un ejercicio analítico directamente extrapolable a los mecanismos de construcción y deconstrucción mítica presentes en los relatos y discursos de la realidad contemporánea.

Keywords: *The Last of the Mohicans*; *Unforgiven*; mito americano; western; cronotopo.

Mythic Afterlives: Monstruous Becomings and Painful Transformation in Rivers Solomon's *The Deep*

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This paper examines how, in Rivers Solomon's novella *The Deep*, non-hegemonic bodies—those deemed monstrous, disposable, or “less-than-human” by hegemonic norms—become agents of transformative futures through a complex navigation of trauma and vulnerability. Reworking the Afrofuturist Drexciya myth of water-breathing descendants of pregnant African captives thrown overboard during the Middle Passage, Solomon imagines the *wajinru*, an underwater merfolk society whose collective remembrance practices preserve the embodied memory of slavery and colonial violence. Drawing on disability studies and Black feminist theory, particularly the work of Zakiyyah Iman Jackson, Jasbir Puar, Christina Sharpe, and Hortense Spillers, I analyze how the novella negotiates communal debility produced through systemic violence and explores alternative forms of knowledge and subjectivity in order to resist exclusionary conceptions of “the human.” I argue that *The Deep* reframes pain and vulnerability as sources of embodied knowledge and communal transformation without romanticizing suffering. Through the *wajinru*'s collective memory practices, Solomon reimagines kinship, gender, and relationality beyond hegemonic structures of identity and humanity.

Keywords: Afrofuturism; myth; disability studies; Black feminist theory; non-hegemonic.

Against the Monomyth, the Frankenstein of Screenwriting “theory”

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Vogler’s (1992) adaptation of Campbell’s (1949) “monomyth” into a template has become one of the most influential—and most destructive—uses of “myth” in contemporary cinema. This paper argues that the mythological turn in screenwriting manuals has impoverished the film narrative, reducing the vast formal possibilities of cinema to a single prescriptive arc. Drawing on Adrian Martin’s (2018) critique of normative screenwriting manuals, David Bordwell’s (1988) exposure of the misapplied morphological models behind them, and Raúl Ruiz’s (1995) rejection of central conflict theory, examines how the (de)sacralization of the “Hero’s Journey” functions as an epistemological closure: by claiming universal authority, the post-Campbellian model delegitimizes alternative narrative forms—from Béla Tarr’s circular, anti-teleological structures to Puiu’s protagonists who deteriorate rather than transform, from the minimalism of Chantal Akerman and Tsai Ming-liang to Reygadas’s spiritual narratives that resist dramatic conflict. The paper draws on three decades of screenwriting teaching at UNATC Bucharest, where an ongoing pedagogical programme—including the CARA Centre’s recent collaboration with Martin) actively seeks to dismantle the manual orthodoxy and expose students to the plurality of narrative strategies that world cinema has always practiced. The monomyth is not the writer’s journey in storytelling, but its dead end.

Keywords: screenwriting; monomyth; Vogler; narrative pedagogy.

Revisión, reescritura y evolución del mito de Merlín

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El objetivo del trabajo es ofrecer una panorámica de la evolución y reescritura de uno de los personajes míticos más importantes del Ciclo de Bretaña y de la literatura universal, a partir de su génesis medieval, con el anónimo del siglo XIII, *Historia de Merlín*, y del análisis comparativo de las reescrituras contemporáneas. Así, desde una descripción de las visiones y versiones que John Steinbeck, Terence H. White, Michel Rio y Álvaro Cunquerio ofrecen sobre el personaje, llegaremos a la propuesta del autor republicano, tras la Guerra Civil exiliado en México, Benjamín Jarnés. Con su obra, *Viviana y Merlín*, Jarnés trasciende cualquier propuesta histórica, fantástica o alegórica, para presentar, a través de la relación y revisión de los estereotipos, en este caso de ambos protagonistas, una manifestación intelectual y poética de la narrativa vanguardista, experimental y deshumanizada del primer tercio del siglo XX.

Palabras clave: Merlín; narrativa; vanguardia; mitos; Benjamín Jarnés.

The Pretty Thing in the Walls: Trauma, espectralidad femenina y espacio doméstico en *I Am the Pretty Thing That Lives in the House* (Osgood Perkins, 2016)

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I Am the Pretty Thing That Lives in the House presenta la casa encantada como un espacio donde persisten historias de confinamiento femenino a lo largo del tiempo. Este trabajo lee la película desde la combinación del arquetipo de la mujer espectral con el de la mujer cautiva, proponiendo que sus tres figuras centrales constituyen variaciones de un mismo sujeto en distintas condiciones históricas. Aunque presentadas como personajes diferentes, estas mujeres funcionan como dobles espectrales, atrapadas en la misma casa y sometidas a formas superpuestas de violencia patriarcal. Polly Parsons, la esposa asesinada y emparedada, encarna el confinamiento patriarcal más literal. Lily Saylor, enfermera a domicilio, representa una forma contemporánea de cautiverio ligada al trabajo precario y a expectativas de cuidado feminizadas. Iris Blum, escritora con demencia, encarna un encierro interior marcado por la pérdida cognitiva. Juntas configuran un continuo espectral donde la identidad se disuelve y se funde con el trauma. La casa, aparentemente intacta pero corroída internamente, materializa esta violencia acumulada, sugiriendo que el espacio doméstico absorbe, reproduce y transmite el trauma. Así, el film convierte la casa encantada en un depósito de violencia de género, donde las mujeres devienen fantasmas incluso antes de morir.

Palabras clave: trauma; espectralidad femenina; género; espacio doméstico.

The Aesthetics of Seduction: Vampiric Desire, Gothic Intimacy and the Contemporary Vampire

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The contemporary vampire has evolved from a monstrous Gothic figure into an aesthetic and emotional model of desire embedded within modern visual culture. While traditional Gothic narratives framed vampires as the threatening Other, contemporary romance and audiovisual media have increasingly reconstructed vampiric traits through emotionally seductive antiheroes whose appeal relies on intimacy, aspiration and aesthetic consumption. This paper explores how contemporary Gothic romance reconfigures the relationship between monstrosity, desire and transformation through carefully constructed aesthetics of seduction. Drawing from Gothic Studies, visual culture, and approaches to desire and intimacy, the paper argues that the contemporary romantic antihero functions as a designed object of desire: visually curated, emotionally consuming, and narratively seductive. Rather than eliminating monstrosity, these narratives relocate it within intimacy and emotional attachment. Female protagonists participate in processes of mutual transformation in which innocence, transgression, and desire become aestheticized experiences. In this sense, contemporary vampire narratives preserve the Gothic fascination with dangerous desire while reimagining monstrosity through intimacy, seduction and emotional attachment.

Keywords: vampire; seduction; intimacy; romantic antihero; reimagined monstrosity.

Del mito al algoritmo: Acteón y Diana en la era de la exposición digital

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El presente trabajo propone una relectura contemporánea del mito de Acteón y Diana, recogido en *Las metamorfosis*, desde las teorías de la vigilancia y la cultura de la cancelación. En el episodio ovidiano, Acteón contempla accidentalmente a la diosa Diana desnuda y es castigado mediante una metamorfosis que lo convierte en presa de sus propios perros. A partir de este motivo clásico, el trabajo analiza cómo la inversión entre observador y observado funciona como una estructura narrativa que anticipa dinámicas contemporáneas de exposición y control en el entorno digital. La investigación adopta un enfoque interdisciplinar que combina estudios clásicos, teoría crítica y estudios culturales. Desde las aportaciones de Michel Foucault y Byung-Chul Han, se examina la vigilancia como forma de poder distribuido y autoexposición permanente, mientras que la teoría de la masa de Elias Canetti permite reinterpretar la persecución de los perros de Acteón como una metáfora de la violencia colectiva digital. Se plantea que el mito de Acteón y Diana continúa vigente porque revela una transformación histórica de la mirada: de transgresión individual castigada por la divinidad a exposición pública sostenida por la masa digital. Así, el sujeto contemporáneo, como Acteón, queda atrapado en una lógica de vigilancia mutua donde mirar implica también ser visto y potencialmente devorado por la mirada colectiva.

Palabras clave: Acteón; Diana; mitocrítica; exposición; vigilancia digital.

Mitología en la cultura de la Inteligencia Artificial. Nuevas formas del dios-animal y sus preguntas acerca del arte

Jorge Gómez Vaello

Universidad Pontificia de Comillas

Se analiza la inteligencia artificial desde una perspectiva filosófica, ética y estética, proponiendo que su comprensión actual está profundamente atravesada por estructuras míticas. Sostiene que, aunque esta es un producto científico, su recepción cultural la transforma en un objeto de fe, generando una mitología de la ciencia donde se le atribuyen capacidades casi divinas o monstruosas, y remarcando la diferencia entre inteligencia artificial y cultura de la inteligencia artificial. Su antropomorfización y el interés tecnocrático en presentarla como entidad autónoma, responde en parte a fines económicos. En esa "recepción" se dan paralelismos entre mitos antiguos e inteligencia artificial que descubren relaciones simbólicas entre los seres humanos y la tecnología incluso de vanguardia, interpretándola como una nueva forma simbólica que refleja temores, deseos y tendencias humanas. Asimismo, se argumenta que la inteligencia artificial no posee verdadera comprensión ni creatividad, sino que recombina datos, simulando procesos humanos. Reconocer su dimensión mítica es clave para evitar la idolatría y repensar críticamente tanto la tecnología como el papel humano en su desarrollo. Su repercusión en el arte, el lenguaje y el conocimiento, desplaza la experiencia significativa por resultados automatizados, pero también puede suponer la oportunidad de actualizar preguntas originarias.

Palabras clave: mito; mitología de la ciencia; cultura de la inteligencia artificial; arte; imaginación de la inteligencia artificial.

Artemisa ¿lesbiana, bisexual o asexual?

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Como bien sabemos la mitología alberga los primeros estratos de la cultura, valores y el sentido de una sociedad. Tratando de dar orden y sentido a sucesos y vivencias colectivas. Por su parte, la perspectiva de género y la teoría *queer* han trabajado en desenterrar y visibilizar vivencias y significados ocultos por la tradición. Permeando esta acción en la sociedad y generando una búsqueda por una relectura y reinterpretación de los clásicos mitológicos. No es de extrañar, por tanto, encontrar debates en torno a la sexualidad de distintas deidades. Si bien en algunos hay consenso, en otros, como el que gira en torno a la diosa Artemisa, se le atribuyen tres interpretaciones diferentes: lesbiana, bisexual y de un tiempo a esta parte, asexual. Pero ¿es tan necesaria la búsqueda de representación? ¿cuánto hay de verdad en la identificación de la orientación sexual de la diosa griega Artemisa? Con esta presentación pretendo realizar una aproximación a los orígenes de este debate, puntualizar la necesidad de representación por parte de las distintas orientaciones y señalar dónde se sitúa la crítica a este respecto en estos momentos. Desde una perspectiva de género y teoría *queer* como marco teórico principal.

Palabras clave: teoría *queer*; diosa Artemisa; orientación sexual; referente; mitología.

“This is classic Chosen One biz. You just have to rescue everybody and defeat the final boss”: New Interpretations of the Hero's Journey in Contemporary Young-Adult Fantasy Animation

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Fantasy as a genre has always been associated with particular character archetypes and narrative models, such as heroes and their journey, typically used for telling coming-of-age stories. But as much as these characters and models persist, they also change and evolve whenever they materialize into new stories adapted to their contemporary contexts. So being, as contemporary versions of traditional and original fantasy stories aimed at younger audiences are currently greatly developed within the animation sphere, the present paper seeks to observe what current trends and themes define the heroic journey in such works. In order to do so, the paper will look at recent animated projects directed at young adult audiences and see how these are positioned in relation to the long tradition of fantasy animation and related genres, as well as the influence of medium and format. Moreover, by looking at how identity factors such as gender, race, queerness, age, and disability inform the characterization of heroes and shape the journey, the main purpose will be to show how traditional and sometimes outdated concepts, roles, and models are being (re)imagined, (re)interpreted and represented in contemporary works, and what that can tell us about the evolving nature of myth.

Keywords: animation; young adult; fantasy; hero's journey; monomyth.

Safo de Lesbos en la poesía de dos autoras gaditanas de mitad de siglo: del mito griego a la transición democrática

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El objetivo de esta comunicación es demostrar que existe una genealogía sáfica en la poesía de dos escritoras contemporáneas, como son las gaditanas Ana Rossetti (San Fernando, 1950) y Josefa Parra Ramos (Jerez de la Frontera, 1965). Tras un brevísimo análisis de la cuestión sáfica y la recepción de su obra desde la antigüedad hasta nuestros días, se han recopilado diecinueve poemas y se han buscado las referencias a la griega en las composiciones actuales, ya sean menciones directas o alusiones al homoerotismo femenino, en las que la huella de la poeta lesbiana es innegable. Igual que otras autoras de la posguerra, Rossetti recurre a elementos pertenecientes a la tradición religiosa y al mundo grecolatino, de los que se apropia y que subvierte en favor de la sensualidad y aborda en su obra temas como la virginidad, las relaciones incestuosas, el placer femenino o el onanismo. Algo similar hace Parra Ramos, quien recupera el mito de Onán y atribuye a figuras católicas rasgos parecidos a los que Safo atribuía a las diosas de la mitología griega. Por último, y, tras comparar los recursos de las tres escritoras, se puede afirmar la existencia de una genealogía sáfica dos mil años después.

Palabras clave: Safo de Lesbos; genealogía sáfica; Ana Rossetti; Josefa Parra Ramos.

The Subversion of the Pygmalion Myth in Yorgos Lanthimos' *Poor Things* (2023)

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Yorgos Lanthimos' 2023 film *Poor Things* is regarded as a feminist reimagination of Mary Shelley's *Frankenstein* (1818), as the story follows a scientist who brings back to life a woman (whom he later names Bella Baxter) by replacing her brain with that of her unborn baby. Notwithstanding, the present study aims to argue that *Poor Things* (2023) can also be interpreted as a subversive and feminist take on Ovid's Pygmalion myth. Drawing insight from academic works such as *Ovid's Myth of Pygmalion on Screen: In Pursuit of the Perfect Woman* (2011) by Paula James and others focused on sexual liberation by authors such as Judith R. Walkowitz, the study examines the way in which Bella subverts the original myth by not conforming to her creator's (and, in a broader sense, society's) patriarchal expectations of the perfect woman during the late Victorian era in London. In doing so, the study concludes demonstrating that although Bella was brought to life in a manner that is remindful of Pygmalion and his beloved (yet passive and obeying) statue, the film protagonist carves her own path through what is deemed as sexual deviation by the other characters but is merely an exploration of female sexuality.

Keywords: Yorgos Lanthimos; *Poor Things*; Ovid; Pygmalion myth; sexual liberation.

The Poetics of Value: Hermes, the Tortoise, and the Transformative Power of the Marginal

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This paper examines how seemingly marginal objects, bodies, and forms acquire cultural value through processes of transformation and recontextualisation. Its point of departure is the Homeric “Hymn to Hermes,” in which the infant god encounters a tortoise and transforms its shell into the resonating body of the lyre. Rather than treating the tortoise merely as the material precursor of a musical instrument, the paper asks how Hermes' encounter with a seemingly insignificant creature generates new aesthetic, social, and symbolic possibilities. The transformation is understood not simply as a change of function, but as a creative reconfiguration of relations: Hermes produces a new cultural value, enables an exchange with Apollo, and contributes to the formation of his own identity as an inventor, mediator, and cultural intermediary. The paper then places this episode in dialogue with the myth of Chelone, in which a nymph's transformation into a tortoise turns the shell into a material sign of enforced seclusion and social stigma, and with Jackie Kay's short story “Shell,” in which a woman's gradual transformation into a tortoise reverses the conventional logic of metamorphosis. In Kay's story, the shell initially signifies bodily alienation and the loss of a socially recognisable human identity; progressively, however, it becomes a medium through which an alternative and more authentic sense of self can emerge. Read together, these texts invite a reconsideration of transformation as a process of value production rather than merely a change of form or identity. The paper argues that shells, bodies, animal forms, and instruments are not passive or secondary elements, but active participants in the production of cultural meaning. Their significance does not reside exclusively in inherent properties; it emerges relationally through contact, reframing, exchange, and transformation. Myth and its literary afterlives thus offer a privileged space for examining how value is generated from what initially appears peripheral, and how transforming another body or object may simultaneously transform the identity and position of the transformer.

Keywords: Hermes; metamorphosis; materiality; cultural value; myth.

Techno-Shamanism and Queer Lineages: The Resignification of ESEA Ritual Narratives in Contemporary Media

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This paper examines the emergence of "techno-shamanism" as a transmedia strategy employed by East and Southeast Asian (ESEA) queer and female artists to reclaim marginalised spiritual heritages. Under the umbrella of "techno-shamanism," shamanic practice is re-envisioned not as a static folk tradition, but as an adaptive technology for mediating modern identity. The study traces a narrative arc across three interconnected media forms. It begins with siren eun young jung's archival film and performance works, which treat the *yeoseong gukgeuk* (all-female opera) as a ghostly, queer lineage of "becoming". This physical archive is then contrasted with Ayoung Kim's *Delivery Dancer Codex*, where the female body is digitised via game engines to navigate a techno-shamanic urban labyrinth. Finally, the research explores the interactive "haunted architectures" of the game *Devotion* (Red Candle Games), where domestic spaces are transformed into digital altars of ritualised memory. By mapping the interactions between these works—from the archival body to the algorithmic city and the virtual shrine—this paper argues that ESEA artists are utilising new media to ensure the survival of ancestral myths, transforming the digital screen into a contemporary site of ritual resistance and queer world-building.

Keywords: techno-shamanism; ESEA contemporary art; queer identity; game studies; siren eun young jung.

Narrating Ishq: Mythopoesis, Body and Authority in “Heer Waris Shah”

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Myth is not merely a legacy; it is manufactured. This paper explores mythopoesis through vernacular narrative. It focuses on “Heer Waris Shah,” composed within an already-circulating *Heer Ranjha* legend (includes earlier tellings like one of Damodar Gulati). It examines how mythic signification is produced through processes of transformation; this shapes identity, gender, and social order, conveying Sufi understandings of divine love (*ishq*) as lived through longing, separation (*hijr*), suffering, and desire. Engaging with folklorists James George Frazer, Jane Ellen Harrison, and George Laurence Gomme, alongside the literary theorist Roland Barthes, anthropologist Lévi-Strauss, and historian of religion Mircea Eliade, the analysis treats “Heer” as an endeavour towards re-articulation. Here, an inherited narrative metamorphoses to generate nuanced meanings: human love becomes *Sufi ishq*, Heer’s longing and torment become sites of societal control and moral relevance; Ranjha’s transformation into a *jogi* alters identity through self-mortification. The antagonism between juridical authority of Qazi, and desire, climaxes in the town’s miraculous conflagration, thereby converting social experience into mythic truth. Deriving from Regina Bendix’s appraisal of authenticity, the paper argues that “Heer Waris” derives authority not from originality but from its ongoing reworking of narrative tradition, through which myth, identity, and social meaning are incessantly constituted.

Keywords: mythopoesis; folkloric; Heer Waris Shah; Sufi *ishq*; gender and body.

Nonhuman Pasts in Contemporary New Weird Fiction: Agency, Voice and Entangled Temporalities in China Miéville's Work

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In this paper, I examine how contemporary New Weird fiction reconfigures multispecies relations through nonhuman agency and entangled temporalities. In this way, the main objective is to analyse how this genre transcends allegorical functions to present nonhuman beings as biographical subjects and bearers of historical memory. Drawing on a theoretical framework that integrates Critical Animal Studies, posthumanism and narratology, I argue that speculative fiction serves as a mythopoetic space, where alternative, more-than-human pasts can be imagined beyond linear human history. Through the analysis of China Miéville's *Perdido Street Station* (2000), *Un Lun Dun* (2007) and other selected works by the author, this study explores the textual mechanisms, such as focalisation and heterochrony, that enable nonhuman memories to emerge within the narrative present. This paper concludes that New Weird fiction does not merely reimagine alterity, but also constructs a sort of multispecies memory, which is essential for a new ethics of the Anthropocene. Ultimately, it may be argued that contemporary fantasy acts as a critical tool to rethink myth through a postanthropocentric lens, allowing the appearance of paths towards shared and multispecies futures.

Keywords: new weird; nonhuman animal representation; posthumanism; nonhuman animal agency; China Miéville.

One Body, Two Graves: Transgender Horror and Futures in *Manhunt* and “The Masker”

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Over the past couple of years, a proliferation of queer authors has taken the helm of speculative fiction genres such as fantasy, horror or science fiction to tell stories which, while adhering to genre conventions, explore matters previously marginalized to contemporary realistic literary fiction. The aim of this paper is thus, to analyse two recent examples of contemporary trans-feminine fiction, the novel *Manhunt* by Gretchen Felker Martin, and the short story “The Masker” by Torrey Peters, to showcase how through said genre conventions and tools of horror, their authors approach matters of gender, conformity, passing and transition. While in *Manhunt*, Felker Martin utilises a dystopian setting offset by a hormone driven virus to question matters of marginality, the horror inherent to dysphoria and totalitarian discourses, “The Masker” utilises a more grounded approach to scrutinise fears around transition and attraction. Through these techniques, both authors arrive to conclusions related to the necessity of queerness for any kind of hopeful future making, aligning themselves with theorists like José Esteban Muñoz or Jack Halberstam, and speaking of matters related to the necessity of fighting back through the reclamation of bodily autonomy and identities that transcend vacuous homonormative standards that align with liberal standards unable to cement any viable future.

Keywords: queer studies; horror; body horror; transgender fiction; contemporary fiction.

The Fetch and Anglo-Irish Anxiety in John and Michael Banim's *The Fetches* (1825)

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Doppelgängers provoke the unsettling question of who—or what—constitutes the self and reality (Botting 1996, 6). This inquiry resonates within the Gothic tradition of the double and its Irish folkloric counterpart, the fetch, long understood as a harbinger of death (Morin 2018, 60). The figure of the fetch encapsulates a tension between identity and mortality, destabilizing boundaries between the self and the other across both historical and contemporary contexts. Written in the aftermath of the Irish Act of Union (1800), amid political turmoil and the approach of Catholic Emancipation, John and Michael Banim's *The Fetches* (1825) presents the doppelgänger as an omen of destruction haunting two lovers in Kilkenny. This paper argues that the Banim brothers' depiction of the fetch functions as an allegory for the erosion of social cohesion in post-Union Ireland, reflecting Anglo-Irish anxieties over declining political and cultural dominance. Through supernatural intrusion, the Banim brothers' novel reflects fears of replacement, moral decay and existential instability—concerns that continue to resonate in contemporary Ireland.

Keywords: John and Michael Banim; *The Fetches*; the double; Act of Union; Catholic Emancipation.

Imaginary Doubles: the Figure of the Doppelgänger in J.S. Le Fanu's "Green Tea" (1872)

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Present in many literary trends as a resourceful narrative artefact, the doppelgänger can be traced back in many different folk traditions. Ranging from the Egyptian *ka*—a tangible, spiritual double holding identical memories and feelings—to the Norse *vardøger*—a “ghostly double who precedes a living person and is witnessed performing their actions in advance” (Webb 2013, 5)—doppelgängers seemingly offer a critical reading of their contemporary societies. The nineteenth century saw Gothic writers explore the concept of the doppelgänger as an irrational reaction to a rapidly evolving modern world (Herdman 1990, 11-20). It is, therefore, worth examining how nineteenth-century Irish writers adapted their own version of the mythological figure—the fetch—to address the anxieties which haunted them. Consequently, this paper examines the figure of the doppelgänger in J.S. Le Fanu's “Green Tea” (1872) as a reflection of the colonial anxieties of the writer's caste, troubled by their ideas of “class, sectarian, and—eventually—racial difference” (Hansen 2009, 28). Analysing the spaces which fostered the apparition of the monkey/doppelgänger, together with the narrative techniques employed in constructing the characters and the literary setting, unveils the intellectual and societal concerns which generated this dehumanised version of the self.

Keywords: J. S. Le Fanu; doppelgänger; Irish Gothic; postcolonialism; nineteenth-century gothic.

Lucifer y los cataclismos cósmicos: La península ibérica como espacio de lo satánico en la cosmogonía de Ramón J. Sender

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Esta comunicación analiza la teoría desarrollada por Ramón J. Sender en obras como *Emen Hetan* (1958) y *Las criaturas saturnianas* (1968), donde se propone una interpretación singular de la península ibérica como territorio privilegiado de lo satánico. Según esta hipótesis, su posición en el extremo occidental de Europa habría dado lugar a su identificación con un cataclismo interplanetario que habría provocado, entre otros fenómenos, el hundimiento de la Atlántida. El planteamiento de Sender vincula dicho cataclismo al impacto de un cometa que, tras colisionar con la Tierra, habría quedado fijado como el planeta Venus. La identificación de Venus —estrella de la mañana— con la figura de Lucifer se refuerza mediante asociaciones simbólicas como su perfil en frase creciente en forma de "C," vinculada a la iconografía demoníaca y al campo semántico de lo caprino y lo cornífero. A partir de un enfoque comparatista, la ponencia examina esta reelaboración del mito de la caída de Lucifer en clave cosmológica, analizando sus posibles fuentes literarias, mitológicas y científicas. Asimismo, se examinará la relación de estas teorías con determinados motivos recurrentes en la ficción y el imaginario de su época, así como su evolución y resignificación en el contexto contemporáneo.

Palabras clave: Iberia; cosmología; Lucifer; Ramón J. Sender; Atlántida.

False Divinity: Mythic Sovereignty and the Afterlife of Olympus in Dystopian Fiction

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This paper examines how modern dystopian fiction reworks mythic sovereignty through what I term "false divinity": the narrative condition in which rule presents itself as inevitable while remaining insulated from accountability. Bringing *Theogony* into dialogue with *Nineteen Eighty-Four*, I argue that dystopian fiction does not merely inherit mythic imagery but reproduces mythic structures of legitimation at the level of narrative form. In Hesiod, Zeus secures supremacy through violent succession before authority becomes retrospectively justified. Orwell's Oceania reproduces this same logic in secular form: power establishes itself prior to legitimacy and subsequently naturalizes its own permanence through ritual repetition, restricted knowledge, and recursive narrative closure. Drawing on political theory and structural accounts of myth, particularly Claude Lévi-Strauss and Walter Benjamin, this paper treats myth not as timeless belief but as a relational structure through which domination becomes narratively stabilized. Rather than functioning solely as political warning, dystopian fiction reveals how modern systems of governance mythologize themselves by transforming contingent authority into apparent inevitability. Ultimately, the paper argues that dystopia preserves myth not through gods or cosmology, but through narrative structures that render sovereignty unquestionable.

Keywords: myth; sovereignty; dystopia; narrative form; political theology.

“La luz que nunca se apaga”: Mari, Arborglyphs, and the Myth of the Basque Woman in the American West

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The paper introduces “La luz que nunca se apaga” (‘The Light That Never Goes Out’), an artistic research project developed during my fellowship as Frank Bidart Chair at California State University, Bakersfield, with the support of Etxepare Basque Institute. The proposal examines the mythologization of the Basque woman within the context of the nineteenth and twentieth century Basque diaspora in the North American West, a figure often forgotten in both Hollywood representations of the Basque and Western genre imaginaries. Drawing from personal interviews with descendants of Basque migrants, oral testimonies and from the Basque Museum of Boise, and The Arborglyphs Collaborative which documents the carvings on aspen trees across different sheepherding trails in California, Nevada and Idaho, the research focuses on the recurring presence of the Basque mythological figure of “Mari.” These trees constitute an intangible legacy of enormous cultural value for American Basque experience. Formalized through painting, inspired by Basque women from different generations, painting functions as critical conservation, as an act to generate images of Basque women and resignify their presence as the backbone of the diaspora’s community, as an active force almost as magical as the beings that are carved in the Aspen tress all across the American West.

Keywords: Basque diaspora; Mari (mythology); arborglyphs; feminist art; North American West.

Visual Representation of Slovak Folkloric Entities in Generative AI

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In recent years, generative artificial intelligence has emerged as a popular tool for visual creation among the general public, offering new possibilities for the representation of cultural narratives. The study examines how these models perceive and retain the specific attributes of folkloric figures when prompted in Slovak. The objective is to analyse the tension between authentic local characteristics and the inherent biases of models trained on extensive global datasets. The methodology employs a zero-context prompting strategy to evaluate the internal associations of current generative systems. The analysis quantifies the retention of defining visual attributes, and the degree of similarity to the established Slovak cultural context. The study identifies a pervasive concept collapsing by examining unique local beings such as the nature demon "Grgalica," alongside regional figures including the "Vodník" and the mining spirit "Permoník." Results indicate that unique Slovak entities often remain unrecognised, while others are frequently overwritten by diverse aesthetic biases, ranging from horror-themed tropes to the dominant visual narrative of contemporary pop culture and high fantasy. This finding suggests that the latent space of AI has the potential to create a standardised imaginary where particular regional identities are replaced by popular media proxies.

Keywords: generative AI; Slovak folklore; cultural biases.

Llosa and the Colonial Myths of Human Sacrifice and Cannibalism

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In my paper I will highlight try to discuss Mario Vargas Llosa's ambiguity towards the colonial discourses on human sacrifice and cannibalism which as several scholars have argued effectively functioned as myths helping to justify colonial rule. In his novel *Death in the Andes* this colonial myth is treated as reality. References to human sacrifices and cannibalism are also present in his novel *The Way to Paradise* but this time not as reality but as fantasy. In this novel Llosa tries to imagine the lives of the French painter Gaguin (who had lived in Tahiti for several years) and his grandmother Flora who had been a pioneering feminist thinker and activist. Gaguin is shown here to have been fascinated by images of cannibalism and human sacrifice associated with the place prior to arriving there. I would like to suggest that Llosa was familiar not just with the colonial discourse on sacrifice but to some extent with the theories of sacrifice. I will also try to show referring to the theories of sacrifice especially those by Girard and Bataille can help us make much better sense of these references to human sacrifices and cannibalism in his novels.

Keywords: human sacrifice; cannibalism; colonial myth; fantasy.

Escuchar la modernidad desde los márgenes

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Este estudio examina la función del mito como medio para generar imágenes persistentes del tiempo, del espacio y de la diferencia cultural que orientan la experiencia auditiva. Se postula la hipótesis de que el mito colonial transformó algunas músicas de las colonias —en particular algunas tradiciones africanas y afroatlánticas— en símbolos de otredad, primitivismo y exotismo, relegándolas durante un periodo prolongado a una posición marginal en el pensamiento musical occidental. El objetivo es analizar cómo esta forma de escucha comenzó a experimentar modificaciones durante el siglo XX, cuando algunos compositores y etnomusicólogos reconocieron en dichas tradiciones formas complejas de organización sonora y otras formas de conceptualizar el tiempo, el espacio y la experiencia colectiva del sonido. Este cambio implicó no solo la integración de nuevos recursos musicales, sino también una transformación de los criterios que definen la innovación, la complejidad y el valor musical. Con este propósito, se relacionan los discursos de recepción musical, algunos ejemplos destacados de la creación del siglo XX y dinámicas de intercambio cultural. Los resultados indican que ciertos cambios en la música contemporánea surgieron cuando ciertas tradiciones dejaron de ser interpretadas como representaciones de alteridad y comenzaron a ser escuchadas como formas legítimas de pensamiento musical.

Palabras clave: mito; escucha; circulación cultural; espacio sonoro; imaginarios culturales.

Pygmalion in the 21st Century: the Arrival of Sex Bots in J. Winterson's *Frankissstein*

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This essay examines the endurance and adaptation of the Pygmalion myth in Jeanette Winterson's dystopian novel *Frankissstein* (2019). Drawing upon Queer Theory and Posthumanist Feminism, this study explores how the text redefines the limits of the human body and gender construction in the 21st century. Through a comparative analysis of the fluid, transgender body of Ry and the mass-produced, hyper-commodified sex bots presented at the Memphis Convention by the character Ron Lord, I argue that the technological re-enactment of the Pygmalion myth functions as a tool for patriarchal evasion. Ultimately, the paper demonstrates how the capitalist production of artificial women serves to detach male desire from female human beings, positioning the contemporary consumer as a technogenic demigod while systematically marginalizing real women.

Keywords: Pygmalion myth; transgender studies; posthuman feminism; *Frankissstein*; sex bots.

The Poetics of Myth in Ursula K. Le Guin's *Rocannon's World* (1966)

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“How can you tell fact from legend, truth from truth?” This opening question structures the plot and poetics of *Rocannon's World* (1966), Le Guin's first published novel. Inspired by Norse mythology in its settings and Native American mythmaking in its effects, this novel retraces a diegetic myth: the creation story of a new world, through the initiatic adventures of a culture hero. This early novel lays the foundations of Le Guin's wider reflection on the links between myth and SFF (Science Fiction/Fantasy) as it explores the notion of truth through the confrontation and intertwining of two modes of discourse: the rational language of science fiction and the mythical language of fantasy. The novel constantly shifts from one genre to the other, playing with the reader/writer contract. Each genre defamiliarises and revitalises the other, shedding rational light and symbolic shadows on the tragedy of life-in-time and the themes of exile and dispossession. Through this process, Le Guin herself acts the way a myth-teller would in a traditional performance. This first novel prefigures Le Guin's theory of the “language of the night”—the symbolical and untranslatable language of myth, poetry and fantasy. “A symbol is not the sign of something known,” she comments, “but an indicator of something not known and not expressible otherwise than symbolically.” Myth thus appears not as a foil to scientific discourse, but as its complementary opposite.

Keywords: ethnopoetics; fantasy; Le Guin; mythmaking; science fiction.

Who Fears the Murderous Mother? Medea and Prokne between Greek Tragedy and Visual Culture

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This paper traces how Greek myth casts the mother who kills her own child as a figure of power and disturbance. Focusing on Medea and Prokne, it examines how the murderous mother turns motherhood into a charged site where female identity, bodily violence, and social order are brought into tension. Both figures turn the child's body into a weapon against the husband, yet this act exceeds domestic revenge: the child embodies patrilineal descent, marital alliance, the future of the *oikos*, and the fragile boundary between maternal care and destructive agency. Combining close reading with iconographic analysis, the discussion compares Euripides' *Medea*, Sophocles' *Tereus*, and related visual traditions. It considers how tragic rewriting sharpened the fear attached to these women, and how visual culture absorbed, displaced, or transformed that fear. Medea appears as a foreign, eloquent, and intelligent woman whose revenge exposes anxieties about female speech and the outsider's intrusion into the household. Prokne, torn between natal and marital kinship, forces the roles of mother, wife, daughter, and sister into violent contradiction. Rather than a monster, the murderous mother functions as a mythic pressure point through which Greek culture imagined the collapse of kinship, gender hierarchy, and domestic continuity.

Keywords: Medea; Prokne; maternal infanticide; mythic motherhood; kinship.

The Statue of Liberty Revolves in American Migration Myths

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This paper examines the narratives surrounding the Statue of Liberty as powerful American myths. It investigates how the statue's iconographic image across poetry, theater, and cinema constructs the shifting representation of both the immigrant and the American national identity between 1883 and 1968. The study adopts a post-structural and semiotic approach, following Roland Barthes' definition of myth and Ernst Cassirer's philosophy of symbolic forms. The paper tracks how mythic meanings are adapted and rewritten across different historical contexts. It analyzes trans textual dialogues between diverse media to uncover the underlying structures that render abstract national ideals visible through concrete symbols. The analysis identifies a four-stage mythical evolution of the Statue: from a Roman Goddess of the New World to the "Mother of Exiles" by the poet Emma Lazarus and by Israel Zangwill (*The Melting Pot*). During WWII, the figure shifted to "Miss Liberty," a patriotic personification (Hitchcock's *Saboteur*), eventually becoming an apocalyptic symbol of civilizational ruin during the Cold War (*Planet of the Apes*). The study concludes that this revolving myth reflects the changing American self-perceptions and ideals.

Keywords: Statue of Liberty; migration myths; mythopoetics; rewriting; transmedia.

Where Language Falls Short: Myth and the Narration of Vulnerable Bodies Across Time

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García and Ducay (*Punzadas Sonoras*) suggest that philosophy and literature are often placed on opposite sides—the former associated with objectivity, the latter with subjectivity. However, rather than existing in tension, both ways of approaching the world need each other. Philosophy may establish the ground, but it is literature, through its own language and particular interpretation of the world, that is able to say what cannot be fully expressed by other means. Hence, literature moves beyond philosophy, filling those spaces where conceptual language falls short and meaning would remain incomplete. This paper comparatively examines how the experience of vulnerability as inscribed in and through the body has been narrated and interpreted across history. Drawing on *Metamorphoses* by Ovid, *Frankenstein* by Mary Shelley, and *Never Let Me Go* by Kazuo Ishiguro, it traces earlier configurations where transformation appears as a form of divine intervention or punishment, latter interpretations that frame vulnerability as social exclusion, and finally contemporary narratives that are anchored within biopolitical or posthuman contexts. I contend that these texts depict a gradual shift in the ways this experience becomes intelligible. In this sense, myth functions as a flexible mode of expression through which this experience is continuously rearticulated across different historical contexts. Thus, its persistence across time lies in its capacity to make certain forms of vulnerability visible beyond the limits of conceptual language.

Keywords: myth; vulnerability; body; language; narrative.

Después de Humbert: crisis de la seducción del narrador infidente en las reescrituras contemporáneas de *Lolita*

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La novela *Lolita* (1955), de Vladimir Nabokov, contribuyó decisivamente a la construcción del mito contemporáneo de la nínfula erotizada. La fascinación ejercida por Humbert Humbert, narrador infidente cuya sofisticación retórica transforma la violencia en seducción discursiva, favoreció una recepción centrada en el virtuosismo estético del relato más que en la experiencia traumática de la menor. El objetivo de esta comunicación es analizar cómo diversas reescrituras contemporáneas cuestionan el dispositivo narrativo que hizo posible esa mitificación. El corpus está integrado por *Roger Fishbite* (1999), de Emily Prager; *Cada noche, cada noche* (2016), de Lola López Mondéjar; *El funeral de Lolita* (2018), de Luna Miguel; y *My Dark Vanessa* (2020), de Kate Elizabeth Russell. Desde una perspectiva comparatista y tematólogica, con apoyo de la narratología y la crítica feminista, se examinan estrategias como la parodia, la expansión transficcional, la destrucción simbólica del relato masculino y la reelaboración traumática de la experiencia. El análisis muestra que estas obras reformulan el mito de Lolita al desplazar el foco desde la fascinación por el agresor hacia la denuncia de los mecanismos culturales que legitimaron la violencia.

Palabras clave: mito de Lolita; narrador infidente; seducción narrativa; reescritura contemporánea; trauma.

De la pasividad a la actividad: las amazonas y la rearticulación identitaria de la mujer en la mitología griega

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UNIR

La presente propuesta aborda un análisis de las amazonas entendidas como figuras míticas transgresoras en la construcción de lo femenino en la Grecia antigua. Representantes de una sociedad invertida, esto es, “anti-patriarcal”, las amazonas representan la antítesis de la mujer griega tradicional, sumisa y obediente. Bien al contrario, son antagonistas y feroces guerreras en contexto bélico, denominadas por Homero “las que luchan como varones” (*ἀντιάνειρας*). Empleando como método hermenéutico la mitocrítica cultural se examinan los relatos míticos de las amazonas y sus referencias en Homero, Heródoto, Estrabón o Apolodoro entre otros autores, con el fin de determinar cómo el papel desempeñado por estas belicosas mujeres proyecta una feminidad autónoma que transita de la pasividad doméstica, asignada a la mujer en la Grecia antigua, hacia una actuación guerrera, política y corporal. Se realiza asimismo un análisis crítico de los pasajes en griego antiguo seleccionados, persiguiendo demostrar que la lectura en clave femenina que se extrae del análisis efectuado implica una rearticulación identitaria que permite pensar la esencia de lo femenino fuera del hogar (*οἶκος*). Se evidencia como conclusión que el mito amazonio bien puede considerarse el experimento de una sociedad matriarcal utópica.

Palabras clave: Amazonas; rearticulación identitaria; imaginarios míticos; feminidad; sociedad matriarcal.

Contemporary Phaedra and Hippolytus Myth: Eugene O'Neill's *Desire Under the Elms* and Sarah Kane's *Phaedra's Love*

Didem Metin

Nevşehir Hacı Bektaş Veli University

The Greek tragedy that primarily served as the inspiration for both Eugene O'Neill's 1924 play *Desire Under the Elms* and Sarah Kane's 1996 play *Phaedra's Love* is the Phaedra-Hippolytus myth. It is the story of Phaedra, the shameless and lustful wife of Theseus, the king of Athens, falling in love with her stepson, Hippolytus, most famously adapted in Euripides' *Hippolytus* and much later in the Roman philosopher Lucius Annaeus Seneca's *Phaedra*. O'Neill explicitly seeks to adapt the themes and plot elements of primarily Euripides' version, specifically the dysfunctional royal house narratives, and place them in a modern rural American setting. Kane, on the other hand, draws most directly from Seneca's version and creates a brutally graphic, and nihilistic modern portrait of a royal family consumed by nihilism and boredom. Drawing from Mikhail Bakhtin, this paper argues that the myth is used in the selected plays to portray the grotesque body to make a social critique of modern life. By undertaking close readings of specific moments in the plays, my goal is to reveal how modern characters perform mythic resilience with tragic exploration of existential emptiness and the brutal nature of love/desire in modern life, rather than focusing on gods, curses, and fate.

Keywords: Eugene O'Neill; *Desire Under the Elms*; Sarah Kane; *Phaedra's Love*; the Phaedra-Hippolytus myth.

The Importance of Being Toruk Makto: Mythology and Colonialism in the *Avatar* Franchise

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In their study of colonial relationality, Sullivan and Goad argue mythical selves “reaffirm the existence of advantaged selves and marginalize or control the existences of disadvantaged selves” (2025: 3). However, their understanding of myth as a set of false notions that reinforce social structures of domination risks sidelining the propagandistic manipulation of already-existing folk myths to justify this structure. Hence, the purpose of this paper is to provide a background on the role of mythology in backing colonial conquest and apply it to James Cameron’s *Avatar* franchise. Set in a distant future and moon called Pandora, the world of *Avatar* introduces the indigenous Na’vi, who are very reliant on their folk mythology for their social organisation. This enables the human protagonist Jake, to gain acceptance and ascend as leader of the Na’vi: Jake tames and claims the pterodactyl-like Toruk as a mount, and hence becomes the new Toruk Makto, a mythical and revered hero of Na’vi mythology. Once in this position, he embodies a white saviour that paternalistically introduces colonialist values into Na’vi society, often against indigenous wishes. This goes on to show how self-mythologisation and mimicry may be used to gain compliance of indigenous groups in their own colonial subjugation.

Keywords: mythology; James Cameron’s *Avatar*; mimicry; colonialism; white saviour.

“A Vampire with Manners”: Baron Rikard and the Comic Afterlife of the Aristocratic Vampire in Joe Abercrombie’s *The Devils*

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Baron Rikard in Joe Abercrombie’s *The Devils* offers a comic yet disturbing reworking of the aristocratic vampire myth. Rather than inventing a radically new vampire, Abercrombie builds Rikard out of recognisable elements from the Gothic and post-Gothic tradition: noble status, longevity, seductive eloquence, blood-drinking, bodily rejuvenation, and predatory charm. Yet these features are repeatedly deflated through bathos, social comedy, and grimdark irony. Rikard is dangerous not despite his manners, but through them. His politeness turns predation into etiquette, while his appetite is expressed in the language of taste, class, and refinement. Drawing on close reading, myth criticism, and fantasy studies, this paper shows how Abercrombie transforms the vampire from a figure of Gothic terror into a self-conscious relic of earlier traditions. Rikard’s power lies not only in supernatural violence, but also in performance: he speaks, seduces, remembers, and aestheticizes his own monstrosity. Ultimately, *The Devils* does not simply parody the vampire myth. It shows how durable that myth remains when translated into the comic and morally compromised world of grimdark fantasy.

Keywords: vampire myth; grimdark fantasy; Gothic tradition; monstrosity; Joe Abercrombie.

The Underworld Revised in *Earthsea* and *His Dark Materials*

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The *Earthsea* cycle, which concluded in September 2001 with the novel *The Other Wind* and the collection *Tales from Earthsea*, and the *His Dark Materials* trilogy, completed in October 2000 (with the first edition of *The Amber Spyglass*), are two works of young adult fantasy in which the theme of death assumes profound significance. Possessing distinct philosophical orientations—*Earthsea* with a clear Taoist inflection and *His Dark Materials* rooted in Western cultural tradition—both draw on Western concepts of Hell, rooted in Classical and Judaic Christian mythologies, which they recreate in radically different ways to suit their respective philosophical backgrounds. In the end, Le Guin and Pullman propose semantically aligned visions of the meaning of death and the conceptualization of immortality, but differ profoundly in their answers to the questions: what is the meaning of Hell, and how does it adapt to the Western culture of the new millennium? Operating outside traditional religious frameworks, these representations of death and immortality for young readers and young adults of the second millennium approach the subject with a directness that is both unsettling and provocative. This paper compares and analyzes the two realms of the dead depicted in the aforementioned literary cycles, the underlying philosophies, and the literary strategies employed by the two authors.

Keywords: young adult fantasy; death; immortality; underworld; western mythology.

Beyond Angel and Monster: Reimagining the Virgin Mary and Mary Magdalene in Contemporary Literature

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Few mythic figures have shaped Western constructions of femininity as powerfully—and as restrictively—as the Virgin Mary and Mary Magdalene. Christian imagination has long relied on this binary logic that opposes purity to sin and obedience to transgression, thereby producing a deeply polarised model of female identity. Traditionally stabilised as moral archetypes, these figures have been increasingly reinterpreted through feminist perspectives, opening canonical narratives to the emergence of counter-narratives. The present study explores how these biblical figures are reimagined in contemporary literary production, functioning as gendered revisions of Catholic mythology which challenge patriarchal constructions of gender and religious authority. For this purpose, it adopts a qualitative, interdisciplinary approach that combines critical theory, gender studies, and literary analysis. Through close reading, the research analyses Colm Tóibín's *The Testament of Mary* (2012) and Michèle Roberts' *The Wild Girl* (1984) as “countergospels” that challenge canonical representations through female voice, interiority, and narrative agency. It studies the shift of the Virgin Mary and Mary Magdalene towards more fluid cultural meanings. It then dissects the tensions between patriarchal tradition and feminist change, examines the humanisation and secularisation of both mythical women and unveils their enduring interrelation as complementary constructions within the Catholic imaginary.

Keywords: Christian mythology; female biblical archetypes; gendered counter-gospel; feminism; secularisation; agency.

Myth and Intertextuality in Taylor Swift's Songs

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This paper examines the role of myth as an intertextual element in Taylor Swift's songs, focusing on the ways in which her songwriting engages with classical mythology and literary traditions to articulate contemporary female experience. Swift's lyrics frequently employ intertextual references as a means of negotiating themes related to gender, power and identity within patriarchal or social structures. Drawing on theories of intertextuality, this study analyses songs such as "Cassandra" and "The Fate of Ophelia" to explore how Swift appropriates and reinterprets classical myths, particularly the myth of Orpheus and Cassandra, in order to address questions of female identity. Her use of mythological allusion not only deepens the symbolic and poetic dimensions of her lyrics but also situates her work within broader literary and cultural discourses. The results, however, suggest that Swift is not entirely successful in challenging or overturning patriarchal representations of women embedded in classical texts and male-oriented societies.

Keywords: Taylor Swift; classical myth; intertextuality; reception; music.

Myths: Aesthetic, Sonic, and Transmedia Reconfigurations in Nigerian Music through the Bongo Paradigm

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This study investigates how myth functions as a creative and adaptive element in contemporary Nigerian music, with a specific focus on the Owerri Bongo genre. It examines the aesthetic, formal, and transmedia aspects of African cultural production, emphasizing how Bongo music features percussion-driven sounds, vernacular language, and community-based storytelling. The research also considers how Bongo acts as a system of symbolic meaning across audiovisual and digital media, connecting indigenous cosmology with modern artistic practices. Using a qualitative, interdisciplinary approach, the study combines musicological analysis, lyrical and symbolic interpretation, and review of audiovisual media. These methods are rooted in theories of African aesthetics, sound studies, and transmedia storytelling. Data sources include recorded music, music videos, and performance practices, complemented by relevant scholarly literature. Findings show that Bongo music encodes myth not only through narratives and language but also through rhythmic patterns, repetition, and performative elements that evoke traditional rituals. Moreover, audiovisual and digital platforms expand these mythic stories beyond sound, creating hybrid transmedia experiences. Ultimately, the study demonstrates that Bongo music is a vibrant site of cultural continuity and innovation that negotiates identity, community, and modernity in a globalized context.

Keywords: myth; Nigerian music; Owerri Bongo; transmedia storytelling; African aesthetics.

Haunted Castles in Deep Space: Gothic Echoes of Bram Stoker's *Dracula* (1897) in Ridley Scott's *Alien* (1979)

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This paper examines the resonances of the gothic mode in Ridley Scott's science-fiction horror film *Alien* (1979) in order to carry out a comparative analysis of the ways in which the piece engages with the gothic motifs and patterns in Bram Stoker's *Dracula* (1897) and adapts them according to the conventions of its time, genre and medium, and to the specificities of its aesthetic language. It is argued that, despite their differences in setting, premise and aesthetics, both pieces share core elements derived from gothic literature, which inform their narrative in two aspects: their use of space and the ontological configuration of their monsters. The old and isolated structures of *Dracula* have their science-fiction counterpart in the spaceships and abandoned locations featured in *Alien*, and the xenomorph mirrors the nature of Dracula, as it haunts the characters' minds and bodies, as well as the spaces they inhabit, symbolizing an abject Other that lies beyond reason and knowledge, originating within the archaic archive of the unconscious. Ultimately, it is concluded that *Alien* shares with *Dracula* its fundamentally gothic understanding of both its space and its titular creature, thus intertextually linking both works together and demonstrating the adaptability of the gothic mode.

Keywords: gothic literature; film studies; *Alien*; *Dracula*.

“Hubo por vez primera la muerte”: reescritura y actualización del mito de Caín y Abel en Jorge Luis Borges

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El mito veterotestamentario del primer homicidio resulta particularmente caro a Jorge Luis Borges (Buenos Aires, 1899 – Ginebra, 1986). Las figuras de Abel y Caín atraviesan su producción literaria madura y se manifiestan indistintamente en sus diversas declinaciones: poesía, narrativa breve, ensayo, así como su discurso público. A partir del análisis y la contextualización en los ejes cronológico y sintagmático de textos como “Él” (*El otro, el mismo*, 1964), “Milonga de los dos hermanos” (*Para las seis cuerdas*, 1965) o “Génesis, IV, 8” (*La rosa profunda*, 1975), esta comunicación explora la recepción del mito cainita en la obra borgeana y su evolución a lo largo del tiempo. Consagraremos una atención particular al último poemario del autor, *Los conjurados* (1985), en donde el contexto compositivo de "Juan López y John Ward" y los hechos históricos a los que veladamente apunta el texto señalan la fértil estrategia mitopoiética de contemporaneización del relato bíblico de que se sirve Borges para vivificar el mito y transformarlo en herramienta de denuncia del conflicto de las Malvinas (1982) y, de manera más amplia, de la dictadura cívico-militar argentina (1976-1983).

Palabras clave: antiguo testamento; Jorge Luis Borges; Caín y Abel (mito); mitopoiesis; reescritura.

“Vives en un mundo que te ha dado la espalda.” El mito de la mujer loca en *Fran Bow*

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La locura femenina fue, durante años, un signo de la incapacidad de adaptarse a la sociedad, especialmente durante la rígida era victoriana (Bardeja et al., 2025). Si bien la masculina también ha sido objeto de escrutinio, a menudo ha estado vinculada a la genialidad, el “genio loco,” cuyo comportamiento, por lo considerablemente aceptable por la sociedad, se considera parte de su genialidad y no como un signo de inestabilidad mental (Kromm, 1994). Esta propuesta aspira a analizar la figura de la mujer loca a través del videojuego *Fran Bow* (2015), un videojuego *indie* cuya protagonista, Fran, es encerrada en un psiquiátrico estadounidense en los años 40 tras el terrible asesinato de sus padres cuando tiene solo diez años. El análisis se centrará en la protagonista, así como en otras figuras femeninas atrapadas en el psiquiátrico o categorizadas como “locas.” Con ello, se busca discernir cómo la locura femenina ha sido instrumentalizada en favor de una sociedad sexista, así como examinar los abusos que han sufrido quienes padecen problemas de salud mental durante décadas (Vial y Rebecchi, 2025), todo ello planteado desde un enfoque feminista.

Palabras clave: videojuego; salud mental; *Fran Bow*; feminismo; mujer loca.

Beauty as Performance: Helen of Troy and the Modern Eidolon in Anne Carson and Ellen McLaughlin

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In *Helen*, Euripides reimagines the myth of Helen of Troy by staging a conflict between reality and illusion through the figure of the eidolon, a phantom double created in Helen's image. In contemporary rewritings this motif is transformed into a reflection on beauty, femininity and performance under patriarchal culture, as seen in Ellen McLaughlin's *Helen* (2004) and Anne Carson's *Norma Jeane Baker of Troy* (2019). Drawing on Judith Butler's theory of gender performativity alongside feminist critiques of beauty by Naomi Wolf and Susan Bordo, this paper argues that both texts present beauty as a constructed performance sustained through the male gaze, while the theatrical form of the texts further reinforces this performativity. In McLaughlin's play, Helen ultimately fails to maintain the perfect feminine image demanded of her, leading Menelaus to prefer the phantom over the living woman. Carson conflates Helen and Marilyn Monroe to reinterpret the myth through modern celebrity culture, exposing the divide between Norma Jeane and the manufactured icon "Marilyn," between lived reality and constructed illusion. Through the myth of the eidolon, both authors reveal how patriarchal cultures privileges the image of femininity over female subjectivity, reducing beauty to a spectacle that must be endlessly performed.

Keywords: Helen of Troy; eidolon; feminist revisionist mythology; beauty; gender performativity.

Disaster in Bloom: Abhimanyu's Death, Epic Simile, and Narrative Meaning in the *Mahābhārata*

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This paper offers a rhetorical-narratological analysis of the death of Abhimanyu in the *Mahābhārata*, combining close reading of epic similes with attention to narrative sequencing and discourse-level strategies within the Droṇa Parvan. It focuses on passages describing Abhimanyu's entry into and death within the *cakravyūha*, examining how the episode is shaped through recurring imagery of light, fire, and luminous motion. The text consistently associates the young hero with radiance, upward movement, and vital intensity; following his death, it shifts to images of decline, including comparisons to an extinguished light or a fallen celestial body. Rather than presenting death as simple annihilation, this patterned contrast participates in a rhetorical structuring of meaning in which rupture and continuity remain in tension. Particular attention is given to the simile comparing Abhimanyu's entry into battle to a moth drawn into fire. Within a rhetorical-narratological framework, such similes are not treated as ornamental embellishments but as integral components of narrative communication that guide ethical and affective response. Their meaning emerges through repetition, placement, and interaction with surrounding narrative discourse, shaping the reader's perception of heroic agency, vulnerability, and inevitability. The paper argues that Abhimanyu's death functions as a rhetorically constructed moment of acute emotional and ethical disruption, particularly in relation to *kṣatriya* norms of warfare and collective violence. This disruption is not resolved but rhetorically reconfigured through subsequent narrative framing, which invites the audience to negotiate the meaning of violence, responsibility, and heroic loss. The analysis shows how the *Mahābhārata* employs patterned imagery and simile as rhetorical devices to produce meaning without fully stabilising it, thereby sustaining interpretive tension within the epic discourse.

Keywords: Abhimanyu; *Mahābhārata*; Droṇa Parvan; rhetorical narratology; *cakravyūha*; *kṣatriya* dharma; affect in epic narrative; Sanskrit epic tradition.

“No better than a FIB:” Daniel Defoe’s Snubbing of the British Myths in His *Tour through the Whole Island of Great Britain* (1727)

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When Daniel Defoe wrote his *Tour through the Whole Island of Great Britain* his main aims were on the one hand to provide an account of his travels through his country, both factual and constructed from his research; and on the other to promote a state of opinion favorable to the Union of Scotland and England (1707). Defoe’s extensive chorography of the new political entity, Great Britain, focuses on its modernity, sustained on its flourishing commerce and political stability. Defoe’s empirical and practical stance leads him to reject any reliance on myth or legend in his vivid urban and countryside descriptions. His references to King Arthur, Joseph of Arimathea or Brutus of Troy, among others, are not favorable; yet Defoe admits these myths’ continuation as cornerstones—which they are even to our day—in the Britons’ narrative of Britain’s superiority. Such references to various myths and legends are also made to criticise the credulity of the common people, and to highlight, by force of contrast, the increasing dominance of Defoe’s modern Britain in the European and global scene, in the first quarter of the eighteenth century. My paper therefore analyses Defoe’s captious use of Britain’s mythical past to reinforce his belief in his nation’s confident present and promising future as a model to other nations.

Keywords: Daniel Defoe; *Tour through the Whole Island of Great Britain*; British mythical past; eighteenth-century travel literature; British commerce.

Die ich rief, die Geister: the Humiliated Apprentice, the Rebellious Apprentice and Generative Artificial Intelligence as Hoarder of Knowledge

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Goethe's *Der Zauberlehrling* (1797) is often appropriated as an allegory for the risks of generative artificial intelligence, with the user cast as the apprentice and the system as the broom out of control. Through a comparative reading of narrative type ATU 325 and an analysis of the transtextual dialogues that articulate its contemporary reception, I follow the distinction Zipes draws in *The Sorcerer's Apprentice* (2017) between two traditions of the tale: that of the humiliated apprentice, prototyped by Lucian of Samosata, which individualises their guilt; and that of the rebellious apprentice, present in Ovid, Somadeva, Attar and various oral traditions, which locates the problem in the unequal distribution of knowledge. Goethe canonised the humiliated version in modernity, and Dukas (1897) and Disney (1940) amplified it into its contemporary hegemony. Against that appropriation, I propose to invert the contemporary mapping to read generative AI systems as structural occupants of the master's position, since they concentrate and retain the resources that make it possible to validate and judge knowledge. Recovering the tradition of the rebellious apprentice allows for a critique of this hoarding that the dominant reading obscures.

Keywords: *The Sorcerer's Apprentice*; ATU 325; generative AI; epistemic hoarding; myth-criticism.

Spatial Dimensions and Their Inhabitants as Reflections of the Other Mother in Neil Gaiman's *Coraline*

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Children's literature is a genre whose texts often feature the mother-child relationship as central, for mothers are undeniably central figures in the lives of children. This paper examines the character of the Other Mother in Neil Gaiman's *Coraline* through the lens of Carl Jung's theory of archetypes, paying particular attention to the archetype of the mother and its dual nature: nurturing and terrible. The Other Mother, also known as the Beldam, represents both extremes, initially embodying a loving maternal figure before revealing her more sinister and controlling nature. Drawing on Jungian theory and a close reading of the novel's diegetic place and characters, the paper argues that the Other World and all of the Other Characters within it exist merely as extensions of the Other Mother and thereby undergo the same physical and behavioural transformation she does. Initially, the Other World embodies the solicitous mother archetype, offering Coraline the affectionate environment she longs for. However, when the Beldam grows angry, a transformation begins: the Other Characters turn into monstrous creatures and the Other World becomes a nightmarish reflection of the terrible mother archetype. Regarding the structure of the analysis, various spatial dimensions within the Other World and the Other Characters within each location will be analysed and contrasted with the Beldam's personal experience.

Keywords: Coraline; Neil Gaiman; Jungian archetypes; mother archetype; spatial analysis.

It's Not an Act of Love If You Make Her: Analysing Paris Paloma's "LABOUR" Music Video and the Symbolism of the Pomegranate

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The following paper takes a look at the music video "LABOUR" by songwriter Paris Paloma to explore the parallel between the ancient myth of Persephone and the symbolism of the pomegranate in the video. Paris' lyrics channel pure female rage by calling out the strenuous labor women are required to carry out, both as domestic work and forced childbearing. While the man on the scene gnaws on meat, a food often associated with virility and masculine strength, she starts eating a pomegranate, a fruit that calls back to the myth of Persephone. Much like in the *Homeric Hymn to Demeter*, where Persephone is tricked by Hades in remaining half of the year in the Underworld by eating six seeds of pomegranate, Paris is bound to a man she must serve. While the pomegranate has been positively associated with fertility, the darker side to Persephone's abduction has been often dismissed. In the music video, as Paris starts devouring the pomegranate and the blood-like juice pours down her hands, she embodies the pure duality of the fruit. From a symbol of force and deceit, the consumption of the fruit that first represented the binding nature of marriage later allows her to leave. Her escape represents both the death of her abusive household and her rebirth as a free woman. Through the intertwining oppositions of fertility/antifertility, death/rebirth, victory/defeat, Paris Paloma encapsulates the myth of Persephone via a feminist lens that channels female rage and frustration, resulting in a chant that resonated with countless women.

Keywords: feminism; intersectionality; women & gender studies; Greek mythology; rape culture.

El mito de Kasane y sus reescrituras: *kana-zōshi*, kabuki, *rakugo*, cine y manga

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Uno de los *onryō* (fantasma vengativo) más célebres del imaginario nipón es el espectro de Kasane. La historia de este fantasma se remonta al período Edo (1603-1868) y procede de unos supuestos hechos reales que tuvieron lugar en el pueblo de Hanyū tras el cruel asesinato de una mujer. La maldición de la muerta no se detiene hasta que el monje Yūten (1637-1718) interviene para apaciguar al espíritu y descubre el origen de su resentimiento. Dicho prodigio aparece recogido en el libro *Shiryō gedatsu monogatari kikigaki* por el monje Zanju, quien asegura haber conocido los hechos directamente por boca del monje Yūten. A partir de entonces, la historia de Kasane ha sido múltiples veces relatada y versionada en diferentes medios, desde el teatro kabuki hasta los monólogos de *rakugo*, el cine o el manga. El objetivo de esta ponencia es extraer los elementos definitorios de Kasane a través de la revisión de las reescrituras más significativas de la historia. El análisis contrastivo de los diferentes textos permitirá definir el relato como un mito que trasciende el tiempo y cuyas constantes narrativas son reconocibles en las diversas artes que han adaptado la historia desde su nacimiento hasta el siglo XXI.

Palabras clave: fantasma; reescritura; *kaidan*; Kasane; diálogos transtextuales.

Metaphor and Narrative in the Acting Code Acting and Directing Method

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The Acting Code is an acting and directing method for theatre, film, and the performing arts, grounded in the philosophy and theoretical practice of contemporary technologies while maintaining strong links to ancient Greek drama and philosophy. Acting Code prepares the artist (actor, director, or performer) to recognize how the Cosmos and the Self are connected into the modern hi-tech ecosystem, and based on this self-awareness, how to work effectively on stage or on a filmmaking set. The presentation will investigate the relation between narrative and “metaphor” in the Acting Code acting and directing method. Metaphor in simple words in literature and myths, is a figure of speech that directly refers to one thing by mentioning another. In Acting Code, we are using a combination of this meaning of metaphor with the ancient Greek roots of the word. Metaphor coming from the ancient Greek *μεταφορά* (metaphorá), meaning ‘transfer’ from *μεταφέρω* (metaphero) ‘to carry over’, ‘to transfer’; from *μετά* (meta ‘after, with, across’) + *φέρω* (phero: ‘to bear’, ‘to carry’). So, in Acting Code the metaphor transfers between the systems data, codes, actions, tasks and so on. The analysis draws on artistic and scientific research developed from the late 1990s to the present, including findings from the doctoral research of Christos Prosylys (*The Philosophical and Theoretical Foundations of the Acting Code Acting and Directing Method for Film, Theatre, and the Performing Arts, National and Kapodistrian University of Athens*). The Acting Code is adaptable to diverse performance contexts, including ancient Greek drama, contemporary theatre, cinema, dance, and performance art. It can be implemented with or without technological tools, in studio-based or site-specific settings, and in both indoor and open-air venues.

Keywords: acting code; metaphor; performance studies; Ancient Greek philosophy; technology and performance.

An American Outsider: The Cowboy Mythology as a Critique on Masculinity in *The Power of the Dog* (1967)

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Casting the American cowboy as a mythical figure of cultural importance in US culture, the following paper proposes an analysis on the themes and characters of Thomas Savage's fifth novel, *The Power of the Dog* (1967). Losing popularity amidst American 20th century popular culture, the Western genre and the cowboy survived extinction by transforming themselves into a mythology, finding refuge through different cultural media formats. Thus, the cowboy became a founding myth to the Western and an idyllic symbol to heterosexual masculinity. In Savage's novel, however, we see a critique on this mythological status as well as a critique on the toxic and violent masculinity, represented in the novel with Phil Burbank and Bronco Henry, Phil's mentor and lover, relationship. This paper will be divided into three distinct parts: firstly, a brief exposure to the cowboy's cultural presence, the second and third part will be focused on Savage's critique on the cowboy mythology as well as its critique on toxic masculinity. By the paper's conclusion it will be briefly pondered if the American cowboy became free of this toxic mythology or if its mythological status made him become a figure that haunts others in American contemporary society.

Keywords: American cowboy; cowboy mythology; toxic masculinity; Western genre; *The Power of the Dog*.

Traducir ciudades como espejos: procesos de reescritura y resignificación de los espacios del mito en la tragedia ateniense

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Los ciclos míticos arcaicos supusieron para tragediógrafos como Sófocles una fuente inagotable de temas a tensionar y problematizar ante los asistentes a las Grandes Dionisiacas. Este contexto de producción y recepción, así como las circunstancias histórico-sociales particulares en las que se desarrolló el fugaz fenómeno que conocemos como tragedia clásica, marcaron necesariamente las obras que han llegado a nuestros días, obligándolas a reescribir para pervivir. Así, autoras como Zeitlin o Rosivach consideran que el acervo mítico del que se nutrían los tragediógrafos era radicalmente adaptado para funcionar como vehículo de expresión política e ideológica del aparato democrático ateniense y su situación de frágil hegemonía. Con esta idea como premisa, la presente comunicación tratará de localizar, con las teorías de la traducción y de la reescritura como fuente conceptual, estos mecanismos de secuestro de lo mítico por parte de la tragedia, poniendo especial atención en cómo esta emplea el espacio a un nivel discursivo. Así, pretenderá demostrarse de qué manera y hasta qué punto las mitologías referidas a localizaciones generales como “Tebas” o “Atenas” están reconstruidas en la Atenas virtual de Pericles a fin de poder operar como instrumentos de autodefinición y fortalecimiento de su dominación cultural.

Palabras clave: tragedia; espacio dramático; reescritura; democracia ateniense.

La dicotomía mítica santa/puta en *Thirteen* (Hardwicke, 2003): construcción identitaria femenina en el cine adolescente contemporáneo

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Esta comunicación analiza la dicotomía mítica santa/puta, arraigada en la *Epopéya de Gilgamesh*, la tradición judeocristiana y los mitos egipcios, y su actualización en la película *Thirteen* (Hardwicke, 2003) como herramienta de construcción identitaria femenina. Pese a su estudio en otros ámbitos, la presencia de esta dicotomía en el cine adolescente independiente contemporáneo y su articulación con la interseccionalidad étnica han sido escasamente exploradas. Este estudio pretende examinar cómo las protagonistas, Tracy y Evie, encarnan respectivamente los mitos de la “santa” (pureza, sufrimiento silencioso) y la “puta” (hipersexualización, agencia manipuladora), evocado por Eva-Lilith. La metodología combina análisis fílmico, teoría feminista del cine y mitocrítica, prestando atención a la interseccionalidad étnica. Los resultados revelan que la latinidad de Evie refuerza estereotipos coloniales de hipersexualización mítica, mientras que las autolesiones de Tracy funcionan como correlato visual del sufrimiento virginal. *Thirteen* reproduce los mecanismos del mito: en Tracy, la idealización de la pureza se asocia a una representación erotizada del sufrimiento corporal; en Evie, la agencia sexual vinculada al origen étnico culmina en exclusión y castigo, acorde con el tratamiento mítico de la *femme fatale*. Ambos casos confirman la pervivencia de mitos fundacionales occidentales femeninos en la configuración identitaria adolescente del cine contemporáneo.

Palabras clave: dicotomía santa/puta; mito y cine; identidad adolescente; interseccionalidad étnica; *Thirteen* (2003).

Máquinas para lo sagrado: mito y experiencia audiovisual en Val del Omar

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Esta comunicación analiza la relación entre mito y tecnología audiovisual en la obra del cineasta experimental español José Val del Omar, con el objetivo de explorar cómo determinados dispositivos cinematográficos pueden funcionar como generadores de experiencias simbólicas y trascendentes. Partiendo de enfoques teóricos sobre el mito como estructura del imaginario cultural, especialmente en las propuestas de Mircea Eliade y Gilbert Durand, el estudio examina cómo Val del Omar concibe la tecnología cinematográfica no solo como herramienta estética, sino también como medio de revelación sensorial y espiritual. La metodología combina análisis textual y audiovisual de algunas de sus obras más representativas, entre ellas *Aguaespejo granadino* y *Fuego en Castilla*, junto con el estudio de sus escritos teóricos sobre la denominada “mecamística”. A través de recursos como el desbordamiento de la pantalla, la experimentación sonora o la estimulación multisensorial, el cineasta propone una experiencia perceptiva que remite a formas rituales y simbólicas cercanas a la dimensión mítica. Se concluye que el cine de Val del Omar constituye un ejemplo de “mitopoética” audiovisual en la que la tecnología moderna no sustituye al mito, sino que posibilita su reformulación dentro de la cultura contemporánea.

Palabras clave: mito; cine experimental; tecnología audiovisual; Val del Omar; mitopoética.

El sonido de Prometeo: mito y tópicos musicales en *Oppenheimer*

Iliana Ross

EUNEIZ

La película *Oppenheimer* (Christopher Nolan, 2023) contiene varios componentes del mito. El personaje de J. Robert Oppenheimer aparece como un héroe trágico, similar a Prometeo, porque obtiene un conocimiento poderoso del mundo mediante la creación de la bomba atómica. Esta idea convierte la película en un relato simbólico sobre el poder de la ciencia y su responsabilidad moral ante la humanidad. La banda sonora de *Oppenheimer*, compuesta por Ludwig Göransson (Suecia, 1984) ganadora de un Oscar en su categoría (2024) aborda esa tensión emocional, psicológica y de sensación de amenaza constante que se vive a lo largo del film. Los tópicos musicales presentes en la banda sonora generan preguntas sobre cómo la música influye en la percepción del personaje principal y de los hechos históricos representados. En esta comunicación se analizará, a través de la teoría de los tópicos (*topic theory*), cómo los recursos compositivos empleados en esta obra contribuyen a la construcción simbólica de la historia que se cuenta, vinculándolos a la teoría del mito y a la narratividad en música. Se estudiará la relación entre imagen, drama y música, así como los tópicos musicales asociados a la tragedia, la modernidad tecnológica y el imaginario del miedo.

Palabras clave: bandas sonoras; *topic theory*; mito; narratividad musical.

Maria Nico Tale: Influences on the Siquijodnon's Way of Life

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The study investigates the influences of the Maria Nico tale on the Siquijodnon's way of life. It delves into the commonalities and variations of the versions of the collected tales, physical and social milieu, cultural aspects in belief and customs, and reflection of the present way of life in the tale. The study uses the qualitative method particularly the discourse analysis. The assumption is being supported by Jacques Barzun's cultural criticism, Victor Shlovsky's formalism, and Kenneth Burke's sociological criticism. The commonalities of Maria Nico on the three tales are present in the deity's social status, residential address, and traits as being protective and generous, while its variation is depicted on its different appearances. The physical milieu of the Maria Nico tale illustrates the role of natural structures in the formation of the folklore while its social environment implies the creation of a community of believers and witnesses of Maria Nico. The oral literary tradition of Maria Nico caused the acculturation of residents with the existence of supernatural beings. The lore of Maria Nico influences the way of life of Siquijodnons from past to present, specifically in practicing the *pagdiwata* for protection and prosperity, considering the cave as a spiritual place, and continuing the accounts of Maria Nico due to its modern involvement. Based on the results, it is apparent that the Maria Nico tale influences the Siquijodnon's way of life. Future researchers may venture on the commonalities of Maria Nico and Maria Cacao. Scholars are urged to closely look into physical and social milieu of Maria Isa. Literary analysts are encouraged to explore the other deities that residents pay respect to. Literary critics are motivated to study the influence of the different festivals of Siquijorto the local's way of life.

Keywords: Maria Nico; Siquijor; way of life; influences; oral tales.

Silenced Prophets: Feminist Classical Reception in Taylor Swift’s “Cassandra”

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This study aims to contribute to the field of classical reception in modern women’s writing by examining Taylor Swift’s song “Cassandra” from the 2024 album *The Tortured Poets Department*. The song is read as a significant intervention in the wave of contemporary Greco-Roman myth retellings that foreground silenced or marginalised voices from the classical canon. Focusing on the figure of Cassandra, the study explores how the song rewrites her myth to address silencing, credibility, and institutional complicity within the cultural context of the #MeToo movement. Drawing on classical reception theory, feminist literary criticism, and trauma studies, the analysis offers a close reading and intertextual comparison with Swift’s classical sources, including Aeschylus’s *Agamemnon* and Euripides’s *Trojan Women*. Special attention is given to Swift’s adaptation of key motifs (prophecy, confinement and serpents) and to her construction of a polyphonic narrative voice, through which Cassandra emerges as a figure who speaks with multiple, layered voices. The findings demonstrate that “Cassandra” transforms myth into a vehicle for contemporary critique, highlighting enduring structures of gendered disbelief. The paper concludes that Swift’s work exemplifies how popular music functions as a powerful site of classical reception, expanding the reach and political resonance of myth in modern culture.

Keywords: classical reception; feminism; Cassandra; popular music; myth reinterpretation.

El viaje de las antagonistas: una muestra de actualización mitológica por medio de los personajes femeninos de *Epic: The Musical*

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Tanto los nuevos como los viejos mitos poseen un carácter universal que los hace susceptibles de adaptarse a nuevas cuestiones, parámetros y estrategias según el contexto al que se adscriben. En concreto, la era digital ha configurado un terreno propicio para el desarrollo de reescrituras en las que los mitos se hallan en constante evolución. Nuestro objetivo es estudiar la transformación de los personajes antagónicos femeninos de la *Odisea* (Circe, Escila y Calipso, principalmente) a través de una de las reescrituras más recientes de la obra: *Epic: The Musical*. Este proyecto, creado por Jorge Rivera-Herrans, ha supuesto un puente entre la esencia original del mito y el auge de la globalización, así como de la convergencia participativa. Para la realización del trabajo, nos interesa aplicar una metodología cualitativa de análisis que partirá de una comparación transtextual entre el hipotexto de Homero y el hipertexto de Rivera-Herrans. En este marco, daremos a conocer las etapas de humanización de estas figuras controvertidas y sobrenaturales en la versión actual, con especial hincapié en la perspectiva de género. Además, al haber acogido este musical un *fandom* tan masivo y colaborativo en redes sociales, es necesario incluir en el estudio el enfoque que estos personajes reciben en las creaciones de los fans.

Palabras clave: antagonistas femeninas; la *Odisea*; *Epic: The Musical*; reescritura actual; comunidad de fans.

Female Agency and Witchcraft in Netflix's *Chilling Adventures of Sabrina*

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Rooted in pagan folklore, the witch is present in literature, film, and media. In diverse narratives, she appears both as the evil old hag and, recently, as the independent young woman who challenges established patriarchal norms. These representations stem from a long history of witchcraft accusations that portrayed women gathering at night to obtain supernatural powers by signing the Devil's book. This pact granted women forbidden knowledge and autonomy that made them threatening for their communities. Influenced by twentieth-century feminist movements, contemporary productions such as Netflix's *Chilling Adventures of Sabrina* (2018) have reinterpreted the act of signing the book to discuss female agency in witchcraft narratives. This paper examines the impact of historical discourses on witchcraft, offering a critical revision of the figure of the witch and the act of signing the Devil's book. From a gender studies perspective, the analysis is supported by a theoretical framework on the historical and folkloric background of the witch in English and Anglo-American culture, drawing on anthropological studies and historical sources. The analysis concludes that in contemporary narratives, the Devil's book functions as a symbol that can reinforce and challenge patriarchal structures while offering new perspectives on female agency, identity, and power.

Keywords: *Chilling Adventures of Sabrina*; female agency; literature; the Devil's book; witchcraft.

Why Do We Need a Woke Superman?: Conservative Appropriation and Progressive Reinterpretation of the Superman Myth

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In 2025, a new cinematic iteration of Superman, directed by James Gunn, was released amid profound global and national upheaval. Set against the backdrop of the war in Ukraine, the genocide in Gaza, the proliferation of AI-driven disinformation, and the consolidation of ultra-capitalism, the film offers a markedly humanitarian portrayal that implicitly critiques the populist right in the United States. Gunn's characterisation of Superman as an immigrant figure emblematic of the American Dream prompted immediate backlash from conservative commentators, while Donald Trump circulated an AI-generated image replacing actor David Corenswet's face with his own, exemplifying a symbolic appropriation of the character. This proposal combines textual analysis of the film with an examination of its media reception to argue that such reactions stem not from aesthetic disagreement but from a broader ideological struggle over the ownership of national symbols and myths. Situating the film within the political climate associated with Donald Trump's second era, the study traces the historical appropriation of Superman throughout the twentieth and twenty-first century, particularly in relation to major US conflicts. By contrasting Gunn's portrayal with authoritarian distortions of the archetype—such as Homelander and Ultraman—the proposal concludes that the film restores, rather than revises, Superman's foundational ethos of empathy and moral responsibility.

Keywords: Superman; trumpism; political symbolism; populism; national myths.

La presente comunicación analiza la construcción mítica de la relación entre locura y genialidad artística en el Art Brut, entendida como una herencia de las concepciones románticas del siglo XIX y de las vanguardias europeas de comienzos del siglo XX. Desde el Romanticismo, la locura fue asociada a la creatividad, la autenticidad y el acceso a verdades profundas del ser humano, imaginario que posteriormente retomaron corrientes como el expresionismo y el surrealismo, y que Jean Dubuffet consolidó con la formulación del término Art Brut en 1945. El objetivo principal es examinar cómo el Art Brut reproduce y legitima el mito moderno del “genio loco”, transformando la marginalidad, la enfermedad mental y el aislamiento social en garantías de autenticidad artística. Asimismo, se analizará la representación de las mujeres artistas dentro de esta categoría, construidas como figuras más próximas a la naturaleza, lo irracional, lo espiritual y lo místico. De este modo, las artistas son construidas como una alteridad radical dentro del propio campo artístico, reforzando estereotipos de género asociados a la feminidad y la locura. La metodología combina el análisis historiográfico desde perspectivas feministas e interseccionales, a partir de fuentes primarias de Dubuffet, Hans Prinzhorn y Cesare Lombroso, así como del estudio de los dispositivos institucionales y narrativos vinculados a la Collection de l’Art Brut. Los resultados evidencian que el Art Brut perpetúa el mito romántico del genio loco, transformando la marginalidad en garantía de autenticidad artística y reproduciendo dinámicas de exotización, exclusión y patologización de los y las artistas.

Palabras clave: Art Brut; locura; genio; género; mito.

Katabasis Rewritten: Liminal Space and Urban Topography of Horror in Neil Gaiman's novel *Neverwhere*

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This paper proposes a view on the novel *Neverwhere* written by Neil Gaiman as a postmodern reinterpretation of the myth of the catabasis. Here, the classic catabasis motif is a principle that structures both the fictional world and the protagonist's experience, not just a plot device about the travel into the underworld transposed into a contemporary urban setting. The analysis main focus is the relationship between two cities of London as a system of liminal spaces where the boundaries between reality and fantasy blur. London Below does not function as a simple alternative to the world Above, but as a parallel city with its unique rules, whose topography takes the form of a labyrinth concealing layers of the uncanny and danger. In this sense, the protagonist's descent—much as in the myth of Orpheus—signifies crossing the boundary between orders of reality, though it is embedded in the urban experience and linked to the issue of social invisibility. The horror here stems primarily from the transformation of everyday space into something alien and unsettling: the urban infrastructure becomes an oppressive, labyrinthine structure. The myth thus functions to organize space while disorganizing the protagonist's life and generating an experience of fear.

Keywords: catabasis; urban fantasy; liminal space; myth reinterpretation; Neil Gaiman; *Neverwhere*; uncanny; labyrinth.

Las practicas culinarias en pantalla como herramienta de crítica social: la mitificación de la “comida en familia” a través de “Peces” (*The Bear*, 2022-)

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La comida en familia constituye uno de los mitos culturales más persistentes de las sociedades occidentales contemporáneas. Asociada a valores como el afecto, la comunicación y la pertenencia, la mesa compartida suele representarse como espacio privilegiado para la construcción y el mantenimiento de los vínculos familiares. Entendido el mito como un discurso cultural naturalizado que organiza imaginarios colectivos y sistemas de valores (Barthes 1957), la idealización de la comida en familia puede entenderse como un mito contemporáneo. Partiendo de esta concepción, el presente trabajo analiza el episodio “Peces” de *The Bear* (2022-) y sugiere que desarticula este mito al movilizar las prácticas y valores socioculturales que lo sostienen para presentar una inversión del mismo: una cena familiar navideña marcada por el conflicto, la tensión y la violencia emocional. Este análisis se apoyará en aportaciones de los estudios culinarios (Counihan and Van Esterik 1997; Albala 2013), los estudios sobre las representaciones audiovisuales de lo culinario (Poole 1999; Lindenfeld and Parasecoli 2017; LeBesco and Naccarato 2018) y la teoría del afecto (Threadgold 2020), con el fin de examinar cómo los hábitos culinarios, el gusto y el afecto permiten representar y cuestionar convenciones sociales que sustentan mitos contemporáneos.

Palabras clave: estudios fílmicos; estudios de la comida; estudios culturales; *The Bear*; mito.

Work on the Algorithm: AI Myths in Popular Science Media

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The encounter of the public with artificial intelligence is increasingly mediated by a paradox: AI systems are presented as world-altering forces, yet their operations remain largely opaque, inaccessible, and resistant to everyday comprehension. This leads to a condition—what Hans Blumenberg calls the “absolutism of reality,” the existential angst generated by forces that exceed human comprehension, demanding narrative and symbolic management. Popular Science magazines, situated at the intersection of scientific communication and public imagination, precisely perform this function. Their covers do not just illustrate technology but translate its abstract terror into recognisable, emotionally resonant forms through what Blumenberg calls “*Arbeit am Mythos*” (work on myth). Drawing upon the theoretical framework of Blumenberg’s philosophy of myth and Barthes’ theory of myth as a second-order semiological system, we conduct a systematic visual semiotic analysis of covers from three major English science magazines: Scientific American, New Scientist and American Scientist, published between 2015 and 2025, collected through purposive sampling. The analysis identifies recurring mythic figures and narratives mapping the cultural negotiation between AI’s perceived menace and its utopian promise. In this paper we argue that these covers constitute a modern mythmaking around AI, and that mediated science communication is structurally dependent on *Arbeit des Mythos* (work of myth) to metabolise technological angst into cultural meaning.

Keywords: artificial intelligence; myths; work on myth; absolutism of reality; science communication.

By Godly Design: God and Goddess Representation and Appeal in *Hades II*

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This paper explores how the gods/desses are represented in Supergiant Games' *Hades II* (2024). This paper examines how the gods are designed to suit a modern audience in making the gods reflective of their personified element by incorporating ancient iconography in new, modern interpretations (e.g. Apollo is adorned with a golden, sun-rayed breastplate, Hestia has a hearth for a headdress, and Hephaestus has a prosthetic leg and sits in a wheelchair) and therefore, more easily associable to a layman audience. This paper takes the methodology approach of characterization of mythological characters in video games established by Vandewalle (2026), following Aarseth's (1997) foundations of video games as an "ergodic" medium, where a "nontrivial effort is required to allow the reader [i.e. player] to traverse the text." Whereby, as Vandewalle et al. (2024) and others have argued, video games can and should be seen, understood, and examined as a form of text. The gods/desses will be examined through their character, storyworld, and medium cues as a rationale for the overall appeal and popular success of *Hades II* and *Hades I* (2020).

Keywords: *Hades II*; characterization; myth in video games; rogue-like games; visual aesthetic.

Myth as Adaptation: Rethinking Mythic Novelizations

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Despite myth's ubiquity as a concept, a body of cultural and material artifacts, and an artistic wellspring for creativity, a common refrain about myth is its definitional slipperiness. However, given Greek myth's inherent lack of an "Ur-version" (Foster 4)—meaning that every "teller of a myth is always both a reteller and an innovator" (Martin 16)—myth might best be understood as an ever-expanding accumulation of adaptive processes and adapted products. The many novelizations of Greek myth that characterize our current "golden age of retelling" (Northington and Williams xiii) perpetuate myth's adaptive nature but, like their classical variants, have yet to be adequately studied *as* adaptations. My paper addresses this critical lacuna, exploring these novelizations of Greek myth through the lens of adaptation studies. Contra Bentley's impulse to gather these texts together in a "new category of contemporary fiction" (264) that he calls the neo-mythological novel, I argue—focusing on novels by Barry Unsworth, Colm Tóibín, Pat Barker and Natalie Haynes—that an adaptation studies frame more effectively reveals both the taxonomic and ideological heterogeneity of Greek myth novelizations and the particular contours of their "derivative originality" (Jellenik 184).

Keywords: mythic novelization; adaptation studies; Unsworth; Barker; Haynes.

Ante la sombra de la princesa india: mito, poética y representaciones visuales de Pocahontas en el siglo XIX

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La presente comunicación tiene como objetivo principal analizar críticamente las producciones literarias y visuales en torno a la figura de Pocahontas durante el siglo XIX. Se busca comprender los procesos de construcción apoteósica del mito de Pocahontas en el marco de la formación de la identidad nacional de los Estados Unidos, así como los discursos ideológicos y culturales que contribuyeron a proyectar sobre ella valores e imaginarios al servicio del poder. Este enfoque permite identificar los mecanismos mediante los cuales la historia, la literatura y la visualidad interactuaron para consolidar el estereotipo de la “princesa india,” estableciendo un relato que trasciende la documentación o fuentes históricas para convertirse en un mito. La investigación adopta un enfoque interdisciplinario, combinando análisis literario, historia cultural y estudios visuales, con la finalidad de revelar cómo la figura de Pocahontas fue reinterpretada y reescrita en función de las necesidades sociales y políticas del período, ofreciendo así una comprensión del impacto que tuvo para el imaginario nacional estadounidense y de su continuidad hasta el presente.

Palabras clave: Pocahontas; mito; literatura; visualidad; siglo XIX.

“It Is Not the Dead You Should Fear”: Modern Vampiric Identities in Kat Dunn’s *Hungerstone*

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The figure of the vampire, popularised by Bram Stoker but formerly existent in the folklore of different cultures around the world, has been the protagonist of many multimedia works, and so, its identity has undergone changes through time. Consequently, in Kat Dunn’s *Hungerstone*, a modern retelling of *Carmilla*, the identity of the female vampire differs from the one portrayed by Sheridan Le Fanu in the original work from the XIX century, alongside the meaning of vampirism as a metaphor. This work aims to demonstrate how the representation of the female vampire is subverted in the novel *Hungerstone* by comparing it to Le Fanu’s *Carmilla*, by means of Feminist and Queer approaches. The results show that retelling *Carmilla*’s vampirism is understood as an incentive for the protagonist’s hunger for more than a miserable life, a way of escape from a “blood consuming” husband that resembles the traditional vampire myth more than *Carmilla* herself does. Thus, establishing two different vampiric identities that explore different ways in which vampirism can be used as a symbol.

Keywords: Vampirism; Identity; *Carmilla*; *Hungerstone*.

La moderna Galatea. El devenir de la mujer artificial en el cine contemporáneo

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Galatea no solo cobra vida, sino que, en el cine contemporáneo, despierta. Tal es la hipótesis de la que partimos en esta propuesta. La creación de mujeres artificiales —muñecas, autómatas, androides o inteligencias artificiales— constituye una tradición profundamente arraigada en la mitología, historia del arte y literatura occidental, que abarca desde la estatua viviente de Pigmalión. Bautizada por la posteridad como Galatea, hasta las Venus anatómicas de cera, la siniestra Olimpia de E.T.A. Hoffmann o las malogradas muñecas de *No es bueno que el hombre esté solo* (1973) y *Tamaño natural* (1974). Convertirse en receptáculos del amor alucinado, narcisista y perverso de sus creadores o dueños ha sido, largamente, el sino de numerosas féminas artificiales. Pero el cine del siglo XXI abre una brecha para la fuga de sus herederas. La desobediencia de la mujer artificial ya está presente en *Pygmalion et Galathée* (1898), *La statue animée* (1903) o *The Mechanical Doll* (1901). Aquí proponemos, a través del análisis fílmico, rastrear los motivos visuales y narrativos heredados y/o metamorfoseados por las figuraciones femeninas de películas como *The Bride!* (2026), *La hermanastra fea* (2025), *La Sustancia* (2023), *Pobres criaturas* (2023), *Titane* (2021), *Ex Machina* (2014) o *Air Doll* (2009).

Keywords: Galatea; mujeres artificiales; cultura visual; intertextualidad.

El mito de la identidad y la integración en la Italia post-migratoria

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El estudio analiza el mito de la identidad y de la integración en la Italia contemporánea no como categoría sociopolítica, sino como dispositivo simbólico y narrativo activo en las artes. El discurso dominante de la integración supone una identidad italiana originaria, estable y homogénea, a la que el sujeto migrante debería adecuarse. En la Italia pos-migratoria, donde las migraciones son estructurales, este mito revela contradicciones profundas. La intervención persigue tres objetivos: deconstruir la idea de una identidad “pura” y pre-migratoria; mostrar cómo la integración funciona como una narrativa mítica de umbral y legitimación; y proponer la identidad como un espacio relacional, plural y en constante transformación. El análisis adopta un enfoque interdisciplinario que combina estudios del mito, teoría poscolonial y crítica intermedial. Mediante una lectura comparada de las obras literarias de Abdel Sumaya Qader y de las prácticas narrativas y performativas de Gabriella Ghermandi, el trabajo examina cómo texto, oralidad, música y performance generan contramitologías de la pertenencia. En Qader, la integración aparece como promesa diferida y espacio de suspensión; en Ghermandi, el mito del origen nacional se reescribe a través de la reactivación de memorias coloniales silenciadas. Ambas autoras desplazan el eje inclusión/exclusión hacia la co-pertenencia y destacan el papel central de las artes en la transformación del imaginario identitario italiano.

Palabras claves: Integración; construcción identitaria; exclusión; pertenencia.

Metamorfosis y abyección: una relectura feminista del mito en *Marranadas* de Marie Darrieussecq

Maider Tornos Urzainki
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En la *Metamorfosis* de Ovidio, los diferentes procesos de transformación, entre el hombre y el animal, no son simples artificios narrativos, sino dispositivos ficcionales que, de manera condensada, revelan verdades profundas acerca de la constitución del sujeto. El mito de la metamorfosis, una forma de castigo divino, desestabiliza las categorías ontológicas del ser y descubre el hibridismo natural entre las especies. Es evidente entonces que los mitos, como dice Eliade en *Mito y realidad*, “constituyen los paradigmas de todo acto humano significativo” (1963: 11). Desde este marco teórico, a partir de la novela *Marranadas* (1996) de Marie Darrieussecq, mi propósito es plantear una relectura feminista del mito clásico de la transformación. La protagonista de la novela, de manera progresiva, se transforma en cerdo, símbolo de la abyección, de acuerdo con la terminología de Kristeva en *Poderes de la perversión* (1980), para denunciar la violencia estructural que sacude el cuerpo de la mujer. Así, a través de la articulación de la tradición clásica y la relectura crítica contemporánea, mi intención es mostrar la vigencia del mito, como una herramienta interpretativa que no sólo nos permite comprender el pasado, sino que también contribuye a pensar nuestra propia actualidad.

Palabras clave: mito; metamorfosis; cuerpo femenino; abyección.

Reclaiming Myth in Satyr Play

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In this paper, I will survey the creative use of ancient Greek satyr play as a model for adaptations of myth. In antiquity, Greek tragedy was performed as part of a production of three tragedies followed by a satyr play. Yet despite making up a quarter of the output of ancient tragedians, satyr play has been almost completely lost. As a result, the precise function of satyr play within a tragic production has long been a point of debate. Through a brief reading of the relationship between Euripides' *Cyclops*, the only fully extant satyr play, and his tragedy *Orestes*, which were likely performed together in 408 BC, I will argue that satyr play reframes and reasserts the authority of myth in response to the innovation and invention found in tragedy. I will then survey moments in 20th-century literature in which the paradigm of satyr play has been invoked. I will focus on the opera *Ariadne auf Naxos*, by Hofmannsthal and Strauss, arguing that its plot, where a serious opera is performed together with improvised comedy, evokes the idea of satyr play as a hybrid genre to transplant the myth of Dionysus into the present.

Keywords: satyr play; Greek tragedy; myth adaptations; myth-criticism; *Ariadne auf Naxos*.

Ancient Greek Myths in the Mirror of the German Occupation: Nikos Skalkottas and Luigi Dallapiccola

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A student of Arnold Schönberg in Berlin, when Greek composer Nikos Skalkottas (1904-1949) returned to Greece in 1933, lived through one of the country's most troubled periods, and notably the German occupation. This paper proposes the hypothesis that the works he composed during this period were a personal and aesthetic reaction towards the German occupation of Greece, through various means, one of them being the almost total absence of references to Greek antiquity and myths, given their ideological and aesthetic appropriation by the Third Reich. Through the cross-referencing of titles in Skalkottas's catalogue with works composed by his contemporaries, we aim to show how the composer distanced himself not only from the Nazis, but also from Greek composers who held key posts in Athenian musical life. The question becomes much more complex and nuanced when one considers the fact that another composer born in the same year, the Italian Luigi Dallapiccola (1904-1975), who also composed using modern musical idioms, such as the twelve-tone technique, deliberately used Antique themes to express his anti-fascist position. The paper will examine the relationship between myth, musical genres, compositional traditions, and aesthetic movements through the adoption of a hermeneutic method.

Keywords: Nikos Skalkottas; Ancient Greek myth; Second World War; Luigi Dallapiccola; 20th century music.

Sobre el (escaso) tratamiento del homoerotismo femenino en el arte: el mito de Diana y Calisto

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Ovidio relata en *Metamorfosis* la historia de Calisto, ninfa del séquito de Diana (diosa virgen de la caza), cuyo destino se ve truncado tras ser seducida —violada, mejor dicho— por Júpiter disfrazado de Diana. Este episodio permitió a numerosos artistas representar escenas de intimidad femenina bajo el amparo de la mitología clásica. Pintores como Tiziano, Rubens, Rembrandt, François Boucher, Angelica Kauffmann o Berthe Morisot exploraron el momento del baño, el descubrimiento del embarazo o la cercanía entre Diana y sus ninfas, cargando las composiciones de sensualidad y ambigüedad erótica. Más allá de su apariencia moralizante, estas obras revelan una fascinación por el cuerpo femenino compartido entre mujeres y por espacios apartados de la mirada masculina. El mito se convierte así en un vehículo simbólico para aludir al deseo entre mujeres en épocas donde no podía expresarse abiertamente. Asimismo, la tensión entre castidad, transgresión y castigo refleja los mecanismos culturales de control sobre la sexualidad femenina. El estudio iconográfico de Diana y Calisto permite comprender cómo el arte europeo codificó formas de homoerotismo femenino dentro de narrativas aparentemente aceptables. En consecuencia, estas representaciones ofrecen una lectura crítica sobre género, deseo y poder en la tradición visual occidental.

Palabras clave: mitología grecorromana; iconografía; recepción clásica, perspectiva de género y *queer*.

The Eternal Shifter: Myths as Regenerative Ekphrasis

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Myth's ability to hold meaning without explicit verbiage allows for a similar experience to how pain and empathy can be experienced through other forms of art. The process of sharing and retelling changed myths can become a sort of cultural ekphrasis. However, in the example of myths, aspects which are maintained in each new telling of the myth represent a cultural common ground that can provide mythologists with a cultural snapshot of a moment in time, to help better study and understand a group of people. This paper will begin by explaining the developmental context of both ekphrasis and the interconnectivity of cultural, historical, and environmental contexts for myth. By connecting these three aspects, as has been done in several studies, in fields such as anthropology, evolutionary biology, genetics, psychology, and cultural studies, I will submit that mythologists may glean significantly more information by studying what is lost in retellings of myths, and focusing on what historical, cultural, and environmental changes coincided with the removal of this aspect of the story before studying previous iterations of the story and their historical, cultural, and environmental contexts.

Keywords: myth; ekphrasis; culture; art-criticism; regeneration.

Hydraulics of Myth: Charting Confluences of Time and Meaning Downriver of Janula and Damianakis's *Stay Hydrated*

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Embedded in discourses around myth is the work of figures such as Carl Jung (1959) and Joseph Campbell (1949), who used the mythic as a way of structuring and “thinking of” the human. However, the anthropological tradition of Claude Lévi-Strauss (1962) points us to a different understanding of myth (per his notion of *bricolage*), one of “thinking with” the world. Yet this still suggests a form of concrete, albeit fragmented, materiality. Using Natalia Janula and Konstantino Damianakis's interactive artwork *Stay Hydrated* (2026) as an embarkation point, we take as our objective the charting of a posthumanist and hydrofeminist conceptualisation of myth—not as a set of archetypes and forms, but rather as a *confluence* manifested in artistic practice: ‘a kind of “collective worlding” between differing “bodies of water”, including “with other bodies and times”’ (Astrid Neimanis quoted via Damianakis, 2026). Taking a historical-aesthetic analytical approach building on historian Fernand Braudel's (1949) exploration of the *longue durée* in the history of the Mediterranean and the work of media theorists such as Siegfried Zielenski (2006), we aim to explore how contingent and ephemeral experiences flow within layers of deep time—across which, like Charon's barge upon the Styx, myth is our conveyance.

Keywords: posthumanism; hydrofeminism; confluence; deep time.

***Kiss Wagon* (2024): A dystopian mythical film replacing camera shots of faces with cardboard cutouts, mud, and twigs**

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Midhun Murali, a self-trained Malayali director from the southern state of Kerala, India, made the shadow-puppetry epic *Kiss Wagon* (2024) without cameras, live-action actors, or a crew. The almost three-hour animated feature, about a transgender or genderqueer, female courier who attempts to deliver a kiss to a mysterious recipient in a corrupt dystopian society ruled by a heteronormative and oppressive religious state, featured over 2,200 shots, each built from 30-40 individual layers of cardboard cutouts, DSLR-photographed images, and sometimes mud and twigs, altogether made to look a 3D story. Murali and his sole partner on *Kiss Wagon* (the female screenwriter and the only voice actor other than himself) scored the whole soundtrack at home without professional recording facilities and composed, sang, and produced the movie's 14 original songs. I will deploy details from production history and textual excerpts to ask how DIY experimental auteurs of the digital era create new cinematic science fictions that challenge the "mastery" of commercial movie and TV sf, and why should we in the speculative media studies field care? How can formal qualities such as filmic ambiguity, folkloric complexity, precision of auteur creative expression, and narrative experimentation be elevated by homemade, handmade sf screen stories?

Keywords: Anti-fascist experimental media; Fauxlore as people's history; the new embodiments of mixed-media animation; South Asian queer/trans cinema; shadow puppetry aesthetics towards a criticism of church-state violence.