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ABSTRACTS

Jacqueline Heuer: *¿Reconstrucción histórica o ficción? La expedición de Gómez: un ejemplo barojiano*

In 1935, Pío Baroja travelled by car through Spain, in the tracks of the military expedition realized in 1836 by the Carlist general Miguel Gómez y Damas, a famous military leader in the first Carlist war. The result of this journey is "La expedición de Gómez", a text published in one of the chapters of Baroja's memoirs, *Desde la última vuelta del camino* (1944), in the volume *Reportajes*. Historical research? Journalistic essay? Travel book? The of this article endeavours to establish in which degree fiction and historical reconstruction are entwined in this story.

Nils Delmonico: *La poesía de Raúl Rivero*

This paper will analyze the poetic itinerary of the Cuban poet Raúl Rivero, in function of the fluctuations of historical context. It will also examine the poet's relationship to power, and the impact of this relationship on the poetic corpus. These two criteria – historical moment and relationship to power – will serve as a guide to understand the evolution of Raúl Rivera's work until today.

Philipp Obrist: *FILIX y sus derivados en la toponimia gallego- portuguesa*

This paper summarizes a broader comparative phytotoponomastic study on FILIX in Iberian Romanic toponymy. FILIX is the generic Latin name for "fern". Its derivatives include collective forms designating a quantity of ferns, as well as adjectival derivatives indicating a place in which ferns abound. The starting point of this study is not the concept of the plant, but one of its signifieds. While most toponomastic studies are dedicated to the more or less exhaustive study of the names of places in a given territory, our study is comparative.

Imanol Zumalde: *El extraño caso del film mutante. Multiculturalismo e interpretación fílmica*

In this paper Imanol Zumalde discusses how the multiculturalist stance of Cultural studies and deconstruction tends to over-emphasize context over text in film interpretation. Following Gerard Genette, the author distinguishes between text and work (*oeuvre*), arguing that whereas the former remains relatively immutable through history, the latter, which names the text semiotically "at work", is subject to contextual variability. This variability, however, is regulated by the text, which, without being able to determine what its reception will be through time, does establish what cannot be said about it. Thus, granting that the meaning of films is contextual, the author insists on the limitations that the text imposes on semantic "mutations". Multiculturalist approaches to film studies tend to ignore these limitations as they insist on the subversive value of "aberrant" readings of filmic texts that foreground, for instance, the voices or people that are silenced in the overwhelmingly Eurocentric film industry. The author, however, considers that by shifting to the center what are marginal elements in a filmic text, multiculturalist theorists confuse the model reader / audience that the film produces with the individual reader / audience, opening the way for unrestrained subjectivism or for the homogenization of film interpretation.

José F. Ruiz-Casanova: *Cervantes poeta: Una lectura de Viaje del Parnaso*

Cervantes' poetry has been usually qualified as a minor part of his literary Works. In fact, history of reception of his poetry says, as a topic, that Cervantes wasn't a poet, or that he was an "awful poet". However this, if any constant idea can be noticed in his Works, this is the strong will of being considered as a poet –as classical Poetics believed–, being a writer because he was a poet.

This work shows a study of the history of reception of cervantine poetry, and focused, afterwards on a new reading on *Voyage to Parnassus*, taking this piece not only as a poetics or a portrait of lyrical world in Cervantes' age but also as a work where his author

essays, in a new writing way, interaction between lyrical genres and prose.

Cristina Müller: *Dulcinea o la imposible ékfrasis*

Alonso Quijano and Don Quixote appear as two different moments in the same process of individualization whose underlying theme is death. This article looks into the complex articulation linking individualization and death building on heterogeneous concepts that nonetheless are intrinsically entwined: ekphrasis, language and the body.

Cristina Tango: *La actualidad del Quijote*

In our capacity as *Desocupada Lectora* and from our expectatives horizon, all along this work we intend to analyse *Don Quixote* as a novel that, endowed with different fiction layers, dimming the subtle and problematic bounds between reality and fiction, and questioning the language in its function as mimetic reproducer of reality, in a blunt way already brings forward *Post-Modernism*. Six different arguments entitle the analysis of this Cervantes' masterpiece – literary work setting the modern novel and anticipating all its future fittings – as a novel of the present that evolves and receives new life from every new reading, and as a novel that since four centuries keeps alive an extradiegetic literary dialogue, beyond the contingent frontiers of time and space: the theory of the novel, the *mise en abyme* of the author, the metafictional dimension and intertextuality, the language, the two ontological and hermeneutical dimensions of Don Quixote's existential floating, the fictional and parodical synthesis of the opposition reality/fiction.

Isabel González: *Libros de caballería y locura en El Quijote*

No particular work has particularly influenced el *Quixote* but rather some preceding sources reflected in many episodes, situations or adventures : at the heart of our novel, one finds the heritage of romantic literature, the picaresque or the moorish novel. Other works, whose memories appear in the pages of the

Quixote, are the medieval chronicles, the novel of Fernando de Rojas, *La Celestina* and *the Praise of Madness* of Erasmo de Rotterdam. However, the fundamental component of Cervantes's novel is the presence of chivalresque literature, despite the fact that these same knights are ridiculed and made who caricatures, portrayed in exaggerated situations and settings. Throughout the story, many motives and situations reminds us of books of chivalry in a parodic way. But, has the *Quixote* been the tombstone of chivalery novels, or on the contrary, has he tried to pay them a tribute? Have these novels been responsible for the mental disturbances of their passionate reader? How can the insanity of our hero be described? This madness evolve during the action? During our reflection, we will try to answer these questions.