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Lucía Luque Nadal: *Cultural-linguistic Dictionaries and the Study of Phraseologisms*

In this article Lucía LuqueNadal introduces the reader to cultural-linguistic dictionaries, emphasizing that phraseologisms expose the mental map of speakers of a language. After explaining how words are classified in this kind of dictionary, the author explains how and where culture is reflected in language, and how the different types of metaphors at work in phraseologisms are capable of reflecting the world vision of a collectivity.

Sarah Finci: *Hispanic Medieval Literatures and Internet*

This paper proposes a series of indispensable links in the Web, aimed as much at students as at professors – in particular at medievalists who wish to have access to digitalized manuscripts and miniatures, virtual libraries, data banks and literary websites.

Patricia Larrus: *In memoriam JFK, by Jorge Luis Borges*

Each of Borges' stories as well as the events recounted in them are built on a particular system of beliefs. Every story is at one and the same time fictional and allegorical or symbolic. Borges' poetic prose strips bare a series of historical events which differ in form but all represent the same situation. Here, the individual is seen through the prism of the generic. By enumerating certain events the author demonstrates that the world is a complex succession of cause and effect, that a person's destination can be reduced to a mere moment, that this destination repeats itself since it follows a human pattern. In this manner individuality is eliminated, one man equals all men; events reoccur and adopt different forms. The cosmos is a tidy universe although men are unable to apprehend this order. The cyclical character of time causes the same things to be repeated eternally. Thus the past will inevitably resurface in the future: one particular bullet represents all bullets, the same holds true for a sword, silk cord, rifles, guillotine, nails, poison, or stone...

Benoit Pelopidas: *Seduction in the Darkness. Don Juan and Tristan at Twilight.*

This article presents an interesting comparative analysis of two of the most important amorous myths in Western culture: the myth of Don Juan and the myth of Tristan. Through the unexpected encounter of these two antinomic myths in gothic literature, the article questions the terms of their coexistence within a single text.

The analysis of the gloomy universe created by the novelist Anne Rice in *Interview with the Vampire* and of its corresponding filmic version allows the author to analyze the contemporary adaptation of Don Juan and Tristan in the figure of the vampires. The new vampire – the paradigmatic

example of which, according to the author, is Francis Coppola's *Dracula* – emerges as a degraded Don Juan, melancholic and androgynous, announcing thereby the dusk of both myths.

Constance Carta: *Courtly Life and Literature: On some of the Miniatures in Alfonso XI's Crónica Troyana*

Commissioned by Alfonso XI, great-grandson of Alfonso *el Sabio*, the "Crónica Troyana", the Castilian translation of the French "Roman de Troie", is finished and copied by 1350. Some of the seventy miniatures of the manuscript, which belongs to the Camara Regia, illustrate the main activities in Court in peaceful times. They show some fundamental aspects of these activities, proper to the nobility in the Middle Ages: games, hunting, music and love. This article foregrounds how each of these aspects finds its reflection in the most important works of XIIIth and XIVth century Castilian literature.

Evangelina Rodríguez Cuadros: *Don Quixote: When Everything is Figures*

This article analyzes one of the myths of universal literature, Miguel Cervantes' *Don Quixote of la Mancha*, through the protean and semantically polyvalent notion of *figure*. In a "textual space" where "everything is figure", argues Rodríguez Cuadros, Cervantes uses the different senses of the notion of *figure* to set the scenario that will be the backcloth of the self-realization of his hero, Don Quixote, "first and great forger of his own image".

The author argues that in addition to being a figure objectified as much by the narrator's words (use of the term *figure* in the metaphysical sense of fiction) as by the others, the spectators who contemplate him, Don Quixote builds his virtual identity (his I) both heroically and dramatically, as a *figure* on the basis of an artistic *imitatio*.

Allowing the thin and yellowish *Hidalgo* to transform his anodyne life into a work of art, this construction is, as Rodríguez Cuadros argues, doubly successful. It enables the hero to assert his identity on the basis of his will, replacing the Aristotelian "ought to be" by "to be"; and to build a *figure* that is "always dramatic and in *peripeteia* (...) which actualizes itself in permanent dialogue with s/he who reads, paints or imagines it, and becomes, for each one of us, a choice".

José Manuel Lucía Megías: *Reading Don Quixote Through Time: The First Illustrations of Sancho Panza's Tossing in the Blanket (I, xvii)*

Throughout the past four hundred years, the images of Don Quixote and his novelistic peers have not been mere adornment for his adventures. Rather, as José Manuel Lucía Megías shows in his reading of a series of illustrations of the episode of Sancho Panza's tossing in the blanket, they indicate in what generic register contemporaries were to read the text at different historical moments. As the author argues, images show the evolution of the text's generic affiliations – beginning with books of chivalry, through courtly readings and moral satire, to universal literature.

Sophie Gander: *Parody in Rafael Spregelburd's Heptology of Hieronimus Bosch*

The Argentinian dramaturgist, actor, director and translator Rafael Spregelburd conceived the theatrical project of the *Heptology of Hieronymus Bosch* (1996-2008) from a philosophical reading of Bosch's *Tabletop of the Seven Deadly Sins and the Four Last Things*. In the same moralistic and satirical vein as Bosch's painting, Spregelburd presents a contemporary map of social vices, offering at the same time a critique of spectacle. The analysis of his main procedures (generic satire, fragmentation) in *The Stupidity* (IV) allows for a sharper focus and better understanding of the scope of his dramaturgy.

Antonio Sánchez Trigueros: *Elena Martín Vivaldi rewrites Ronsard*

In his presentation professor Sánchez Trigueros analyzes the presence of Ronsard's influence in Martín Vivaldi's poetry through the intertextual rewriting operated, at least twice, by her of the topic of *carpe diem* as developed by the French poet in his well known sonnet to Hélène.