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## ABSTRACTS

### **Roboan and the *materia de Bretaña***

Milagros Carrasco Tenorio

In this paper we will analyze the presence of the Breton tradition and the manifestations of chivalry in the *Islas Dotadas*' episode of *Los hechos de Roboan*.

### **An Antartic Poet and a Divine Poem**

Paola Coronado-Gálvez

The literature of Colonial Hispanic America retained the elements that define the Spanish literary panorama of the XVIth and XVIIth centuries. It also preserved the Renaissance religious sentiment, always linked to Greek and Latin mythological imagery. Confirming this trend, the poetry of Antartic poet Diego Mexía de Fernangil shows the influence of Humanism. In this paper we introduce the reader to the life and poetic works of this merchant from Seville and poet in America. We conclude this study with the beginning of a structural analysis of the eglogue "El Buen Pastor", which is part of the *corpus* of the *Segunda Parte del Parnaso Antártico de Divinos Poemas*; an unpublished manuscript that can be found in France's National Library.

**Key words:** Diego Mexía de Fernangil - *Segunda Parte del Parnaso Antártico* – Renacimiento – égloga - Buen Pastor, Virreyes poetas.

### **In the Footsteps of César Simón**

Begoña Pozo Sánchez

The works of César Simón (Valencia 1932-1997) are, for XXIst century readers, among the most solid and singular poetic projects in Spain of the second half of the XXth century. From *Pedregal* (1971) to *El jardín* (1997), the peculiarity of the lyrical subject and the poetic universe is linked to a philosophical perspective that Simón identified as one of the original aspects of his writing, and which clearly distanced him from the poets of his time. Simón's lyrical project is, in Lotman's terms, in the periphery of the system. Without pretending to relocate it at the center, where it never was, this paper wishes to call attention to Simón's poetic project, in order to enrich peripheral poetics and contribute to diversification of the Spanish poetic panorama.

## **The Novel in the Cinema. *El mundo sigue*: two perspectives on the novelist's J.A. de Zunzunegui and the film director Fernán-Gómez' "happy sixties".**

Larysa Lelyushkina

In spite of Franquist's administration censorship, there were many good artistic creations during "the happy sixties". Without entering into a detailed sociopolitical analysis of the period, it can be said that these were indeed "happy years" for the novelist Juan Antonio de Zunzunegui and the film-maker Fernando Fernán-Gómez. This paper considers in particular Zunzunegui's novel *El mundo sigue* and its cinematographic adaptation by Fernando Fernán-Gómez. This paper offers a comparative albeit limited analysis of these two works, focussing on the model of the adaptation of the novel by the film in order to achieve a better understanding of both of them as well as an insight into the complicated relationship between literature and cinema that has drawn so much attention since the appearance of film.

### **Introduction**

Gabriela Cordone

On April 16th 2010 the University of Lausanne hosted the first Conference on a key figure of contemporary dramaturgy, Itziar Pascual. The key objectives of this event were, first of all, to spread the work of a contemporary playwright, and to promote its study as well as that of Spanish theater in general; secondly, to promote the active participation of students in academic research, and to allow them to confront their knowledge with specialists in an open debate; finally, this conference was meant to establish the basis for a next encounter, also dedicated to a Spanish contemporary playwright.

### **Women's Culture, Women of Culture**

Itziar Pascual

The author takes up the challenge of attempting to think about about women's cultural agency beyond terms such as heterogeneity, multiplicity, diversity, plurality, and the like. These terms, the author argues, name more than what they reveal, whereas she would like to say without excluding, but also to name without generalizing. In the first part of the paper, the author names the question of the culture of women (women's culture) pointing out three aspects that should be taken into account in order to approach this concept – inequality, genderlect and sorority. In the second part, the author evokes some of its possible demands in its practical and theatrical realization.

**A first approach to the theory of devices: the *matricial* scene of Itziar Pascual's *Las horas muertas***  
Monique Martinez

This paper is the first stage of a work on what is known as *Toulouse's School of Devices*. This school considers the *scene* as an analytical tool that renews the study of Art in general. According to the author, the *scene* breaks with the notion of mimesis as a representation in rupture with the real world. The *scene* is linked to the concept of *device*, with a spatial, rather than verbal, organization. The *scene* introduces the notion of a triangular device in so far as it is defined as «an interaction between at least two agents/actors under the eyes of the a third». The *device* produces a double tension, that between the agents/actors that generate it in fiction and the eye that legitimates it in reality. According to the author, this theory of *devices* revolutionizes the analysis of artistic works, and the work of Itziar Pascual is ideal to begin to spread it among hispanists.

**The Distribution of Voices in the Dramaturgy of Itziar Pascual**  
Emmanuelle Garnier

The paper addresses the controversy around the notion of dialogism applied to the theater. According to Mikhail Bakhtin, plays are not dialogic, because characters remain within the unique vision of the author, whereas for Anne Ubersfeld dialogue in contemporary theatre can be opened to polyphony, and question the relationship between subject and voice. The author follows the latter's perspective in her reading of Itziar Pascual's work.

**A dialogue between Itziar Pascual and students from the Universities of Lausanne and Fribourg**  
Gabriela Cordone

One of the objectives of the *Jornada de estudio en torno a la dramaturgia de Itziar Pascual* organized at the University of Lausanne was to promote the active participation of students to academic research. In this context, students who had studied the work of the dramaturgist Itziar Pascual were invited to confront their ideas and analysis with the author.

**The argument of the *Baciyelmo***  
José Vicente Salido López

The paper discusses the philosophical and epistemological import of the episode of Mambrino's helmet in Cervantes' *Don Quixote*, arguing

that it condenses the Baroque typical way of thinking, with its characteristic lack of confidence in Man and his capacity to know the world.

### **Dulcinea: an illusion with a thousand faces**

María del Carmen López Marín.

This paper discusses how Dulcinea, conceived following the models of chivalry, undergoes a series of absurd metamorphoses that respond to the interests of different characters: Don Quixote, Sancho, the Duque and the Duchess...The author argues however, that the damsel remains in spite of all the most perfect example of Neo-Platonic love.

### **The Inquisition in the *Quixote* : irony, criticism or humanism by Cervantes**

Ana Isabel López-Salazar Codes

This paper attempts to unravel Cervantes' opinions on the Inquisition from the scarce references made to it in the *Don Quixote*. The author argues that, although there is no open criticism of the existence of the Inquisition, there are veiled references to the inquisitorial procedure, its language, and symbols, that clearly display an ironic intention that adds up to a "lesson in humanity and tolerance".

### **The evocation of Cervantes' style in Vocal music**

Inés Sevilla

*Don Quichotte* is one of the literary works with more impact in history. Century after century, it has received numerous interpretations, some of them coming from the artistic creation. In the musical field, since as soon as 1610, plenty of compositions about the *Quichotte* have been produced. During the 20th and 21st centuries, some composers have tried to recover the novel's essence by means of transferring to the musical field some of the cervantine stylistic resources. It is the case of intertextuality, anachronisms and the play with temporality, parody, the complexity in narrative levels or the autobiographism and autoreference. Thus, they have established an interesting dialogue with Cervantes and his work, as we will show through this article.