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ANALYTICAL SUMMARY

MARTÍN EZPELETA, A., George Ticknor's Travel in Spain and His *Journals* (1818).

This paper, after introducing briefly George Ticknor and his European tour, carries out the analysis of his *Diarios de viaje por España*, which this famous American Hispanist wrote during his visit to the Iberian Peninsula in 1818. These journals, in part unpublished and untranslated, show a Spain that is overcoming the Spanish War of Independence and the national landscape and peasantry, which the author studies carefully searching for the essence of the Spanish popular character. All these issues are thus part of this study on *Diarios de viaje por España* by George Ticknor.

REPÁRAZ, Á., Spain 1900/20 vs 1980/2000 Modernization as Seen by German-Speaking Travellers and Observers.

The article deals with the impression German-speaking travellers and observers gained of the early 20th century Spain; an impoverished country that was leaving behind a deep national crisis and was facing many other crisis. This situation is compared to the impression of Spain between seventy and ninety years later, which is much more positive in every aspect. The present article is supported by a legacy of written documents (diaries, articles, letters, reports, books). In the first two decades of the former century the writers showed a backward country and at times even in some aspects of the country a non-European character. However, there are exceptions such as Rilke, Thelen and W. Krauss. The modern perception of Spain during 1990 and 2000 might be excessively positive at times.

FERNÁNDEZ MERINO, M., The Stranger with a Thousand Faces. The Representation of the Stranger in the Caribbean Literatures and its Diasporas.

The Caribbean is a land of migration. The displacement of thousands of people who arrived to this land from Europe, Africa and the Far East, voluntary or forced, caused the feeling of uprooting among them. Therefore, the image of the stranger is a central figure and has been represented from different perspectives. In this paper,

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we want to analize, taking into account the imagologic principles and the contributions of Caribbean theorists about the topic, how literatures form the Caribbean and its diasporas have characterized the stranger, which function has in both literatures and how the narrative help to break or perpetuate prejudices and stereotypes about people whose origins are in an island of the archipelago.

ARIAS CAREAGA, R., Argentinian Identity and the Frontier: Foreigners, Indians and a *gaucho insufrible.*

After the independence fight against Spain, the new Argentine Republic found another border, but this time in the inside. The limit between Civilization and Barbarism is also the frontier between two worlds, one of them inhabitated by men they don't consider Argentines. They considered these natives like foreign people while at the same time they welcomed European immigrants to settle in the new conquered territories. Disappeared at the end of 19th century, that border is part of the Argentine literature from the beginning. One text of Roberto Bolaño, «El gaucho insufrible», revisits the old frontier in order to show how it is like today.

BORHAM PUYAL, M., «Your Wines are as Foreign as Your Sentiments»: The Quixote as Literary and Political Alien in the English Anti-Jacobin Novel.

The present paper discusses three anti-jacobin novels, *The History of Sir George Warrington, or the Political Quixote* (1797), *The Infernal Quixote. A Tale of the Day* (1801), and *The Heroine, or Adventures of a Fair Romance Reader* (1813), and their contribution to the tradition of quixotism in British literature by means of their conception of the Quixote as a doubly-estranged character, both from an epistemological and a political point of view, and of their negative reading of the quixotic *foreignness* in the context of the aftermath to the French Revolution in Great Britain, in clear contrast to the radical and idealized interpretation of the Quixote developed coevally at this time.

ALVARADO SOCASTRO, S., The Influence of the Syriac Literature on the Old Oriental Slavonic Literatures.

Arising from the range of influence of the Byzantine Empire, Syriac literature and the literature of Eastern Slavs have a lot more in common than might be initially imagined. The influence of the works of both Saint Ephrem the Syrian and Saint Isaac the Syrian on medieval Russian writers was especially important.

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FUENTES RÍOS, A., The Temporality in the Poetry of Juan Ramón Jiménez and Octavio Paz.

In French symbolism, poetry –envisioned as a musical constellation– intensifies its ideographic nature to denote sensation through an ascending rhythm from the ephemeral to eternity. Juan Ramón's *Espacio* recreates this symbolist perception of the instant to capture the poetic harmony between consciousness and the cosmos. Octavio Paz's *Blanco* contributes to expand the poetics of the instant by means of its affiliation with haiku in Eastern philosophy and the idea of the poem as a return to the origin.

LLERA, J. A., Text, Context and Intertext in «Paisaje de la multitud que vomita (Anochecer de Coney Island)», by Federico García Lorca.

This paper proposes a close reading of «Paisaje de la multitud que vomita (Anochecer de Coney Island)», one of the poems in the third section of *Poeta en Nueva York*, by Federico García Lorca. Especially those aspects that had been neglected in previous readings are taken into account: both its historical context and thematic and intertextual codes related to the grotesque image of body, some of Hieronymous Bosch's paintings and the symbolism of vomiting.

MÉRIDA JIMÉNEZ, R. M., Historical Realism and Fictional Credibility: Regarding a Queer Chivalric Antihero.

This article offers a new insight into the concept of «fictional realism» applied to Spanish chivalric literature in the early 16th century. The analysis of *Floriseo*, a novel by Fernando Bernal published in 1516, and specially, chapters devoted to Paramón, a queer foreign character –constructed as a religious, moral and sexual antithesis of the hero–, will be interesting in order to evaluate esthetical and ideological patterns of this work. In addition, it will give us some clues to understand the success of those fictions which were following *Amadís de Gaula*, as well as the modest reception of *Floriseo*.

STURM-TRIGONAKIS, E., How Don Quijote travelled to the Americas. Metamorphosis of the Spanish National Hero in Texts by Rubén Darío, Carlos Fuentes and Kathy Acker.

Only a few fictional heroes symbolize a supposed national character in the way Cervantes' Don Quijote does in the case of Spain. His adaptation to the ethnic, historical and cultural contexts of the Americas is discussed in this paper,

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focusing especially on the mechanisms of transtextualization in the short story *D. Q.* by Rubén Darío (1899), in *Terra Nostra* by Carlos Fuentes (1975), and in Kathy Acker's «post-feminist» novel *Don Quixote which was a dream* from 1986. These three texts demonstrate that due to the elasticity of the mythologeme Don Quijote, this fictive figure is to function under different ideological and cultural circumstances. It is remarkable that all of the texts go beyond the 19th century version of Don Quijote, liberating the figure from all the false romantic chivalry and exposing the humanistic ideas of Cervantes' novel which had been left behind following the Enlightenment.

VILLANUEVA, D., Three Theories, Three Realisms: Zola, Galdós, James.

These three author's lifespans and historical contexts coincide, and they are thus subject to similar influences. This article analyses their response to this shared experience in terms of the theory and practice of realism.

Zola's *genetic realism* is based on the relationship between the writer and his surroundings, understood to be possible to observe and faithfully reproduce. James's *formal realism* centers on the literary: the work of art constitutes a reality unconnected to the referent, a textual reality. There remains, lastly, the reception of the work, the reader's perspective. Galdos's literary thought can be seen in this context as moving towards an *intentional realism,* a conception of realism as an effect or as a response which should be experienced, not as a mere copy or purely immanent creation. This is a realism that is never an essence, but exists solely in its action.

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