

ANALYTICAL SUMMARY

MORO MARTÍN, Alfredo

SIR WALTER SCOTT AND EUROPEAN LITERATURE: THE EXAMPLE OF CERVANTES AND THE CERVANTEAN TRADITION

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The present article tries to examine the weight of the British and European Cervantean tradition in the early novels of Sir Walter Scott (1771-1832). Through the analysis of the recognizable presence of Cervantean elements characteristic of Cervantes's eighteenth-century emulators in novels such as *Waverley* (1814), *Guy Mannering* (1815) and *The Antiquary* (1816), this article will try to demonstrate how Scott's early novel-writing possesses a clear transnational and European flavor, despite its evident local tone. Scott is thus not only the creator of a new novelistic genre capable of portraying Scottish history and its peculiarities, but also an important link in a novelistic tradition which will spread over Europe from the seventeenth century onwards: the Cervantean tradition.

Key words: Scott; Cervantes; *Don Quixote*; Comparative Literature; Cervantean Tradition.

MARTÍNEZ-FALERO, Luis

EUROPE ON THE BORDER: RATIONAL AND IRRATIONAL VISIONS OF EUROPE IN THE NARRATIVE OF 20TH CENTURY

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This study sets up a European perspective though the novel, as the most appropriate gender to show us the realities of a continent which has ranged on the one hand, from rationality to violence. For this purpose we have chosen different literary motives which are related to the theme of Europe: the intellectual, the war, daily violence or the dystopian views about the evolution of a continent, articulated here to show a multiple prism of our past (20th Century) and our present. A corpus taken from the French, English, German, Italian, Spanish and Russian literature

allows us to trace these lines which result in a plural Europe, but with a past, a present and a future shared both in the reality and in the literary fiction.

Key words: Comparative Literature; Europe; European Novel; Contemporary Literature.

MELERO VENTOLA, Brenda E.

A CLOCKWORK ORANGE AND THE MECHANIC WELFARE STATE

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The present essay is analyzing not only the relation between *A Clockwork Orange* and the British Society of the 1960s, but also the lost of identity which suffers when it was adapted for the film. Because of that, on the one hand, I'm going to refer to its absolute change of meaning due to its post processing from an incomplete copy and its further transformation in the well-known homonymous film carried out by the American film director Stanley Kubrick in 1971 and, on the other hand, I'm going to allude to the relation between Anthony Burgess' novel, written and published in the UK in 1962, the time in which it was written and the author's own biography.

Key words: Dystopia; Clockwork State; Violence; Punitive Control; Free Will.

BANÚS IRUSTA, Enrique and VALERO BERZOSA, Jorge

RIVERS AND TRAINS: CONSTRUCTION AND DECONSTRUCTION OF THE EUROPEAN IDENTITY IN MAGRIS AND SEBALD

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There are many elements that can be used as symbols for a collective identity: natural elements –the river or the sea– and human made elements a bridge, the train or urban movements. In this article we pretend to establish a relation between the transnational identity constructed in Claudio Magris' novel going out from the Danube River and the one established in W. G. Sebald's *Austerlitz* using the train network. In both cases there is an element that crosses the borders establishing identities based not in a national perspective but on a European level. Obviously, relevant differences are given, in Magris the river can be seen as a traditional paradigm for the construction of a cross-border identity whereas in Sebald the trains also create cross-border relations but they are not helpful for establishing an identity but for seeing it as a problem, as a crisis that also has European roots. Maybe the river can be compared to a maternal essence that creates links, whereas the train is connected to the missing figure of the father and it is not clear if it also will contribute to find him again. Can this example be generalised for a contrast that is

a consequence from the transition from nature to technique, from natural spaces to links caused by technologies?

Key words: European Identity; Cross-border Relations; Symbols.

PAONE, Marco

SOME ISSUES ABOUT (SELF)TRANSLATION: XOSÉ MARÍA DÍAZ CASTRO, A POET AMONG LANGUAGES

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Galician Literature Day 2014 was dedicated to the work of Xosé María Díaz Castro. This led to the publishing of work that had been partially unpublished or lost in dispersion of specific outputs, as it happened, among other materials, to his translations. On the one hand, we are witnessing not only the translation of his poetry into other languages of the Spanish literary system, but also the experience of his (self)translation to Spanish and Galician of authors of the European tradition close to his poetic leanings, like Rilke and Lamartine. However, his work as translator also resulted in the translation of Galician and Spanish authors into French, English and German. This shows the versatility of Díaz Castro in linking the Galician and Iberian context to the European framework, allowing for a deeper interliterary network that shapes his poetry and showing how (self)translation redefines his literature in the cultural geography of Europe.

Key words: Self-translation; Xosé María Díaz Castro; Language contact; Literary historiography; European literature.

MARTÍN-JIMÉNEZ, Alfonso

«I AM MYSELF THE MATTER OF MY BOOK»: THE HISTORICAL EVOLUTION OF THE ESSAYISTIC-ARGUMENTATIVE GENRE

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The current work seeks to explore the development of the essay in western culture as a means of reflecting the identity of the author. In order to analyse said evolution, we draw on a model of literary text which establishes a basic distinction between the «world of the author» (encompassing the lyrical and argumentative literary genres) and the «world of the characters» (embracing the narrative and dramatic literary genres). The proposed model allows us to analyse the evolution of the essayistic-argumentative forms based on traditional rhetorical discourse, and draws a distinction between essayistic-argumentative forms which may be attributed directly to the author and those which may not due to their being expressed through fictional characters.

Key words: Evolution of the essay; World of the author; World of the characters; Rhetorical discourse; Fictional essay; Non-fictional essay.

BEAUCLAIR, Nicolas

DECOLONIALITY OF KNOWLEDGE IN QUEBEC'S INDIGENOUS DISCOURSES: THE CASES OF THE HISTORIAN GEORGES SIOUI AND THE POET RITA MESTOKOSHO

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With the colonization of the Americas, the Europeans introduced coloniality, imposing political and epistemic control structures. Today, an epistemic mobilization, coming from Aboriginal people themselves and academics, is taking place to dislocate the coloniality. To understand some of the dynamics involved in their political and identity affirmation, the author examines the discursive dimension of this epistemic mobilization through the concept of heterogeneity as developed by the Peruvian literary critic Antonio Cornejo Polar, some of the proposals of Latin American colonial and «decolonial» studies and the ontological turn in anthropology. Subsequently, these theories are applied to two Quebec's indigenous authors, the historian Georges Sioui and the poetess Rita Mestokosho, and show how they manifests decolonizing border thinking through various devices such as *border gnosis*, *others thought* and *other languages*.

Key words: Discursive heterogeneity; Coloniality of knowledge; Ontology; Border thinking; Georges Sioui; Rita Mestokosho.

JIMÉNEZ DE LA FUENTE, Mercedes

YOUNG LEONORA CARRINGTON AND THE SURREALIST MOVEMENT

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This paper raises the interest in the early works of the surrealist artist, still relatively unknown in Spain, Leonora Carrington (1917-2011), an English woman who settled in Mexico after the Second World War. She is a perfect example of a multitasking creator (painter, sculptor, illustrator, designer and writer) as well as non-conformist and unyielding feminist. In the 1930's, thanks to her relationship with Max Ernst, she met the French Surrealists. For about three years she showed an intense creative activity together with her mentor both in painting and the writing of short stories, inspired by her own life. This stage ends traumatically with the arrest of her partner at the beginning of the war. Our purpose is to analyze how her rebellion against a wealthy English family develops into her early work, as well as against the role of *femme-enfant* assigned by the Surrealists, in search of autonomy culminating in later stages.

Key words: Leonora Carrington; Surrealism; Intermediality; Autofiction.

MACHÍN LUCAS, Jorge

THE PALIMPSEST OF *THE MAGIC MOUNTAIN* BY THOMAS MANN IN THE LITERARY WORKS OF JUAN BENET

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This article analyzes the influence of *The Magic Mountain* (1924) by Thomas Mann in the narrative of Juan Benet. The author of the cycle of «Región» recognized in his essays and in his interviews that he read this work. Here we are going to discuss such topics as time and its ontology; memory; the dialectics between body and soul; their characters in decline; the eternal return; a fictitious chronotope in decline; the traveler who ascends the mountain of knowledge; the relativism of reality; the concepts of reason, passion, irrationalism and darkness; the relationships between life, arts and intelligence; the analysis of their respective eras in war; the mixture of styles; the fragmentarism; the leitmotifs; and the Spanish topic.

Key words: Juan Benet; Thomas Mann; Palimpsests; Postmodernity.

ELSAYED DEYAB, Mohamed

THE METAPHYSICAL LANGUAGE AND CHARACTERS IN *CHILDREN OF OUR NEIGHBORHOOD* (*'AWLĀD ḤĀRATINĀ*) BY NA'YĪB MAḤFŪZ AND *RAYUELA* BY JULIO CORTÁZAR

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This paper studies the metaphysical aspect of language and characters in '*Awlād ḥāratinā* (أولاد حارتنا - *Children in our neighborhood*) by Na'īb Maḥfūz, and *Rayuela* by Julio Cortázar. As this study exposes general objective attitude, technique and procedures used by the authors with language and characters highlighting the convergent and divergent points in both novels. This study concludes that both authors used music as metaphysical language and while Cortázar presents characters who have philosophically metaphysical matters, Maḥfūz, based on the symbolism, used characters with two dimensions: social (to draw a real environment) and biblical (to not use abstract language and impossibly described characters).

Key words: Metaphysics; Maḥfūz; Cortázar; *Rayuela*; *Children of our neighborhood*.

SALSI, Sonia

BELGIAN LIMBOURG: ITALIAN PEOPLE

AND THE «OTHER FOREIGNERS» IN THE CITÉ DE LINDEMAN

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The human relationship between Belgium and Italy, so as also the following immigration flow from Morocco, Turkey, Spain, Greece after the sixties, were more

strengthened and enriched after the immigration of women and their children. The exile was a response to build a better future, providing in this way also to a vital contribution for the economic development of Belgium. The immigration experiences are told through personal life stories. Many of these life stories can be read in books about how their ancestors managed their experiences in a new country. Especially the Italian stories include a reflection on the departures of the first generation concerning the adaptation, transformation and identity demonstrated by gestures and habits that still nestles Italianities of the old migrants of the first immigration inherited by the following generations of immigration children.

Key words: Italian Immigration in Belgium; Coalmines; Life Stories; Migrant Literature; Plurilingualism.

SANTANA LÓPEZ, Belén

WHEN RECEPTION GOES BEYOND FICTION. A CASE STUDY OF *SCHLUMP*, BY HANS HERBERT GRIMM

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This article aims at comparing the reception of three versions of the same book: two original editions (1928/2014) and the Spanish translation (2014) of *Schlump*, a novel by Hans Herbert Grimm that remained buried behind a wall for more than 80 years. Starting from the tempestuous historical events that surrounded the publication of *Schlump*, the following questions shall be addressed: ¿which factors influence the reception of a novel and of its translation in a specific historical context? ¿What role does the author himself play? ¿To what extent can a translation be a synonym for success? ¿What kind of expectations surround the publication of a book rescued from oblivion? The article tries to shed some light on these questions by comparing different text samples (original and translation by the author of this article). Furthermore, especial attention shall be given to different reviews of the book's first and second edition and of the translation.

Key words: *Schlump*; Hans Herbert Grimm; Literary Translation; Reception Studies.

PIÑA, Alejandro

A POEM'S GAZE: PAUL KLEE IN *NO AMANECE EL CANTOR* BY JOSÉ ÁNGEL VALENTE

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The present essay shows, through the revision of José Ángel Valente's poetics, how the Galician's oeuvre seeks the integration of poetry and painting, particularly in the book entitled *No amanece el cantor*. Looking at the poem as an active

element of interpretation, and not as an ekphrastic description, leads us into a reflection on the nature of images and what these can «say» about the world.

Key words: Ekphrasis; José Ángel Valente; Paul Klee; Gaze.

COSTAS PEREIRA, Raúl

EXECUTION AND DEATH IN THE PICTORIAL-ESSAYISTIC WORK OF CASTELAO.

COMPARATIVE PERSPECTIVE THROUGH THE WORKS *SEMPRE EN GALIZA* AND *ESTAMPAS DA GUERRA*

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This article will try to convey a comparative artistic analysis among different works by the Spanish author Alfonso Daniel Rodríguez Castelao. Such comparison will be examined from a philosophic approach on Hannah Arendt's concept of «evil». This paper bears the literary trend *Sempre en Galiza (Always in Galicia)* and painting movement *Estampas da guerra (Images of the War)*. The analysis will focus on the concepts of execution and death in the context of the Spanish Civil War in 1936. The different art techniques and resources from both genres will be compared, as well as any underlying elements existing in such works. Finally, we will try to determine whether his entire work was seeking one same objective or whether each of these art fields was after its own aim and teleological approach.

Key words: Alfonso Daniel Rodríguez Castelao; Civil War; Death; Execution; Painting; Essay.