

## ANALYTICAL SUMMARY

DE FERRARI, G., Critical Utopias: World Literature according to Spanish America.

I introduce the main theoretical notions of contemporary World Literature and debate the mostly negative reception of the World Literature paradigm among Spanish American critics. As a counterpoint, I briefly mention some of the successful critical work currently being done in Spanish America that falls under the rubric of World Literature. I then contextualize and summarize the contributions to this issue.

ACHING, G., The «right to opacity» and World Literature.

This study proposes a critique of the current definitions of the concept of world literature. Most of these posit world literature as an undifferentiated circuit of readers that relies on the circulation of literature outside their sites of origin. According to these definitions, world literature constitutes an industry that simply partakes of the commodification of difference. Citing Édouard Glissant's defense of the «right to opacity» and Derek Walcott's experience of opacity as a reader and translator of Patrick Chamoiseau's writing, I demonstrate how opacity, extracted from Walcott's approach to a literary work written in a «standard» language, affirms the local and the particular in ways that elude translation and absorption into the circulation and circuits of world literature today.

SISKIND, M., Lord Georgie: Borges, Conrad and the versions of the universal.

This article explores the material conditions that allow critics to inscribe a given text in transcultural networks of signification. Concretely, I study the case of Borges by focusing, on the one hand, on the historical processes that inform his articulations of the universal as an aesthetic construct. On the other, I rethink the idea of rewriting as a practice of aesthetic and cultural affiliation, each capable of creating new, contingent worlds. To illustrate this, I discuss Borges' rewriting of *Lord Jim* and of *Nostromo* by Joseph Conrad.

BUCKWALTER-ARIAS, J., *Origenismo*, in a Barbarous Tongue.

This paper explores both the resonances and the incommensurabilities between the literary discourse developed by the Cuban writers known as the *origenistas*, on the one hand, and the recent formulations of Franco Moretti and Pascale Casanova on the problem of «world literature», on the other. A conscious effort is made to avoid thinking of *origenista* discourse as fodder for recent theories issuing from the metropolitan centers, and to think instead of the ways in which recent theoretical developments might contribute to –or fall short of– the poetic imaginary elaborated by the writers associated with the magazine *Orígenes* (1944-1956). The place of *Orígenes* in the «world system» of literature, then, is grounded in the poetic imaginary of the *origenistas* themselves, and the source of theoretical model of world literature thus located in the periphery.

ORTIZ ROBLES, M., Artaud and Mexico.

This essay proposes the concept of literary immanence as a new critical model for reading world literature from the perspective of the concrete situation experienced by the subject as he or she encounters the world. The literary event is instantiated within three discursive domains: literary immanence, the literary situation into which the subject inscribes him or herself, and the institutional determinations that turn the encounter into recognizably literary forms. Using the encounter between Antonin Artaud and Mexico in 1936 as an example of a literary situation that is comparative by definition, the argument develops around the subject's loss of coherence when faced with a magical reality in which language appears to come alive as literature.

DE FERRARI, G., Cuba: A Curated Culture.

In this essay, I explore the conditions of production and circulation of post-Soviet Cuban art and literature. I look into both the internal conditions of production and the acute dependency on foreign cultural consecrating agents, especially from Spain. I content that the degree in which these factors play a material and conceptual role is so defining that a conversation of influence, commercialization and compromise should be replaced by that of Cuba as a curated culture.

SANTOS UNAMUNO, E., *Empire of Imagotypes: visions of Japan in Roland Barthes and Italo Calvino.*

This paper uses the tools of Imagology to reflect on the stereotyping processes underlying the literary and cultural relations between East and West. More specifically, we'll focus on the image of Japan in the work of the French intellectual Roland Barthes and the Italian writer Italo Calvino, as well as the possible points of coincidence between them. In any case, this vision will be marked by the feared and unavoidable presence of stereotype, the basic mechanism for literature. In fact, faced with the idea of an oppositional duality between ideological and utopian visions of the foreign dimension, we'll try to show that ideology and utopia are two inseparable sides of every literary and stereotypical process.

LARSEN, S. E., *Sea, Identity and Literature.*

The sea is more than water and remote horizons. Since the beginning of literatures, the sea has sent waves of challenges to human existence through numerous stories and poems and continues to do so in all media. Everywhere the sea marks the limits of collective and individual human identity both on a social level as a question of survival, on an anthropological level as a non-human space we are bound to and on an ontological level as the boundary between life and death. The role of the sea in literature reaches far beyond maritime novels and heroic epics feeding on adventures at sea. In constantly changing cultural contexts it releases the basic question of human identity in all its complexity across time and space.

HIGONNET, M. R., *Dialogues with the dead: enlightened selves, suicide, and human rights.*

Since ancient times, the theme of suicide has been linked to the concept of a «dialogue with the dead». That genre, made popular by Lucian and widespread in the seventeenth and eighteenth centuries, comes to represent the possibility of transcending the limits of selfhood and of local customs. In neoclassical literature, the contrasts and comparisons inherent in the dialogue form or in epistolary fictions enable the exploration of universal truths about natural law and natural rights. The realm of the dead is ultimately democratic. The narrative displacement of the scene to an encounter on the margins with the Ancients or with heroic rebels in the New World permitted Enlightened political writers such as Montesquieu, Voltaire, or Condorcet to escape censorship. In exploring the philosophic grounds for republican thought, eighteenth-century writers draw on suicidal protagonists who are not only geopolitically «Other» but female, to dramatize their claims to universal human rights.

PARADA, A., *Sociology and Comparative Literature: A Path to Follow.*

From middle of the 20<sup>th</sup> Century, the literary sciences have tried to find links with other disciplines that allow them to overcome the immanent analyses of the literary text and to insert it into its sociocultural context, making it possible to arrive at explanations and representations with holistic vocation. The starting point is the belief that the literary text transcends it as far as it proceeds and reverts onto his social space. The present paper tries to present a sociological functional-structural evolved theory, based on Parsons, and to put it in relation with epistemological possibilities that this theory offers to the literary sciences, in general, and to those of the compared literature in particular. For this reason it will be necessary to focus on development that some sociological theories applied to the literature have had over the last decades.

LLORCA SERRANO, M. and SORIANO ASENSIO, J. I., *Three loving penances? The sacrificial journeys of Amadís, Tirant and don Quijote.*

We provide an overview of the relevance for the literary knight's life passing through a period of penance and its later rebirth. In particular, we analyze the passage of the knights' main characters of *Amadís de Gaula*, *Tirant lo Blanc* and *Don Quijote de la Mancha* in this penitent phase from a comparative perspective in order to establish their relationships. Therefore, we focus on the figure of Amadís, retreating to the Peña Pobre, cry the Oriana's loss and establish the most relevant model for others to follow his penance. Indeed, so in the case of Don Quijote, that decides, in imitation of it first, to embark on this adventure. However, we must wonder ourselves if Don Quijote follows exactly the same model as Amadís. Finally, we will study the example of Tirant and we question if the African chapters of this novel may correspond to the knightly penance's phase.