

## ANALYTICAL SUMMARY

TORTOSA, V., Towards a Canon of Electronic Literature?

Twenty-five years after the creation of the first hypertext itself, we allow ourselves to reflect on the opportunity to affirm the presence of a hiperliterary canon emerged in this incipient way, or on the contrary if the limitations of this modality are among its difficulty note in literary instituted between broader sectors of the reader beyond the academic society. A review of those scriptures reference to its diffusing action, and the debate on the difficulties of language that paradoxically born with vocation universalizing article focus reflection, ending with what could be controversial: overconfidence and reading responsibility weigh its popularization.

GIL GONZÁLEZ, A. J., Augmented Storytelling.

Under the influence of the term *augmented reality* in the field of new technologies, this essay proposes to symbolize in the *augmented storytelling* one the exploring of new territories emerged around traditional literary narrative as equally as traditional media, surrounding audiovisual new media and new industries and cultural fields that have been formed and are forming around: Enhanced narratives, first, because of the classic adaptation binary processes, the new narratives tend to the formation of galaxies (and even universes) of intermedial and transmedia nature highly productives. But narrative also «augmented» because traditional print adapts to the *medium* through mutations or intramedial character: as hybridization or as remediation of the other codes, languages, themes and genres. From all this will emerge the mutant phenomenology we intend to address in the work across the study of some significant cases, from (post) novels that appear to be a succession of *google* screens, new publishing platforms that project multimedia novels or interactive comics (with soundtrack or digital effects built into the text), films with which it is possible to interact through mobile phones, increased narrative projects through AR software, transmedia platforms or Alternate Reality Games (ARG'S) to, this time taking up the most literal analogy with *augmented reality* announced in the title, wonderbooks reducing the old Gutenberg's artifact to the status of mere interface of a video game console.

CABUR, B., Telepresence in Text Based Theatre.

This paper presents and analyzes the stage resource of Telepresence in Text Based Theatre and establishes the different categories and possible ways for its use in the production of a show. It also establishes the discursive precursors and principles that should be considered in order to make this particular genre progress. Through various practical examples based on contemporary theatrical experimentations it defines the characteristics a show must have to be classified within the genre. This paper also establishes the need of appropriate analysis and critical models to study the genre that, besides the academic value they will have in themselves, will surely help theatre makers develop their work.

VOCES FERNÁNDEZ, J., Fictional Audiovisual Narratives: Cross-Genre Hybridization of the Fandom Phenomenon in the Movie Trailer.

Audiovisual narrative in the 21<sup>st</sup> century is making steady and arrhythmic headway towards collective intervention, unambiguous foundation for the cyberworld. This unprecedented fact in the history of culture has led to a theoretical revolution within the fold of specialized criticism, that watches how the postulates of classical filmmaking are overtaken in terms of language, means of production, distribution and reception. After reflecting on the changes in approach given by this new reality, this article focuses on one of the many cultural manifestations that confirm this paradigm shift: the so-called Handmade trailers, pieces of audiovisual minifiction that combine many of the characteristics that define this new era of creation and consumption.

REDONDO SÁNCHEZ, C., Illustration, Rewriting and Transfictionality of *Nikopol Trilogy*, by Enki Bilal.

This article focuses on the study of the intermedial adaptations of one of the most recognizable titles of adult *bande dessinée* in France, *Nikopol Trilogy* by Serbian-born French author Enki Bilal. After a brief discussion of some of the main categories of adaptation, and their applicability to the intermedial circulations from comics to other media such as cinema, radio, television, literature and video games, the analysis focuses on the intermedial productivity of Bilal's dystopia. This examination is particularly interesting because of the confluence of multiple media and platforms (museum exposition and picture book, theatre and cinema, digital comics and video games) in which narrative materials are modeled in a variety of mechanisms (illustration, rewriting, transfictionality). Thus the persistence of fictional universe and the interest of the major part of its transpositions.

LÓPEZ VARELA, A., The Future of Hybrid Narratology in *Alice Adventures in Wonderland*.

In 2015 we have celebrated the anniversaries of the publication of *Alice Adventures in Wonderland*, one of the master works of World Literature, a work that shows a wish to unite knowledge from diverse disciplines in order to create a unified frame of understanding; a disposition known under the term «consilience», coined by William Whewell in 1840 and popularized by the Harvard Professor Edward O. Wilson in 1998. Carroll's works, professedly for children, attest this interdisciplinary crossing between science and humanities. A semiotic study of these works may help clarify the foundations of analogic thought and its rupture. Alongside the exploration of the relationship between ambiguity and creativity, the essay seeks to enter the mechanisms that may enable intergeneric as well as intermedial translation of concepts and forms, each with its own specific languages. This would allow the study of *Welt Literature*, within Comparative Literature, from a formal perspective, and not just as a mechanism of circulation, as it has been studied until now.

CANDELORO, A., *Así empieza lo malo* by Javier Marías: Rumour and Fame, between William Shakespeare and Geoffrey Chaucer.

*Así empieza lo malo* (2014) by Javier Marías maintains a constant intertextual dialogue with some of Shakespeare's works (from *Hamlet* the author takes the title of his novel). In this article we will analyse other sources that will help us to study this novel from the «Rumour» and «Fame» concept's point of view (both of Virgilian origin and re-elaborated by Geoffrey Chaucer). Besides, these concepts will allow us to evaluate this work as a fiction about the difficulty of «not knowing» and the impossibility to discern clearly what we know and what we have known in relation to (individual or collective) past time.

HELGUETA MANSO, J., The poet that listened (in) the night: silence and waking up of the language in *Poema del Cante Jondo*.

Despite its productivity in the fields of criticism and art in the last decades, *silence* is not an emerging problem, but a phenomenon that already appears in the dawn of culture, as it can be proven by diverse cosmogonies. In this paper, there will be an attempt to analyze silence around *Poema del Cante Jondo* to demonstrate its presence in García Lorca, and to try to raise a much-needed empirical methodology to literary studies. The methodology will depart from the concept of *listening*, to rebuild the poem's auditory sensory repertory and its relationship to the imaginary. The result will be the discovery of a mythical chronotope of silence, the night in

the space of nature. In the framework of cosmic silence, a progressive articulation of language will arise, with a journey that begins in a sigh and culminates with the most sophisticated forms of chants and dialogue.

MARTÍN GÓMEZ, J., Looking for a place between non-places: transculturality, liminality and glocalization in Alberto Fuguet's literature and cinema.

The aim of this article is to make an interpretation of Alberto Fuguet's complete work (literature and cinema) from a comparative and plural theoretical perspective. We analyse how the transcultural and hybrid aspects of a cultural identity glocalized through the topics and characters of his work. Besides, we do archaeology in order to ascertain how the topic of the trip and the concept of liminality and border configure the fragmented identity of the «lost» characters. Finally, we analyse which ones are the keys of the use of non-places in his fiction not as a simple scene, but as a vital place where his characters interrogate themselves about the sense of their identity.

TOYOHARA, H., Analysis of the Spanish Translation of a Haruki Murakami's tale: *Todos los hijos de Dios bailan* (2013).

This study tries to analyse a Haruki Murakami's text translated into Spanish: *Todos los hijos de Dios bailan* (2013) and tries to compare it with the original Japanese text: *Kamino kodomotachiba mina odoru* (2000). We analyse how the original text has been modified in the Spanish translation, especially taking into account the narrative resources (the interior monologue and the narration with verbs in indicative present) in the Murakami's original text. These narrative resources are close to the Japanese language, and also are key in the story. We'll show not only the difficulty of the translation of the Japanese literature into Spanish, but also we verify that the readers of the Spanish version are not able to notice some story's keys. In other words, they can't feel the same thing as the readers of the original text.

SÁNCHEZ MARTÍNEZ, F., «*Horizonte de fragmentos*»: *Space and Identity in Bariloche of Andrés Neuman*.

The Hispano-American Narrative of the nineties inaugurates a new paradigm in which the notion of homeland is exceeded as the space determining the identity and as the unique place for the writer to write from. The writers born from the sixties on, built up their fiction from global logic, negating their belonging to the only cultural tradition. This essay analyses how Andrés Neuman, an Hispano-Argentinian writer, elaborates in his first novel *Bariloche* –as in his whole own

narrative– a spatiality which is a reflection of the way contemporaneity dynamics affect individual identity.

GONÇALVES SOARES, A. R., «A voz das mulheres perigosa e burra»: A Study on *O remorso de Baltazar Serapião*.

Using a qualitative research methodology that includes the application of the most relevant theoretical proposals to the narrative, and the comparative and specific analysis of the literary *corpus*, this study aims at analysing the functions of medievalism and the representation of the Middle Ages in Valter Hugo Mãe's *O remorso de Baltazar Serapião* (2006). Highlighting the central theme of the novel –the representation of women– this article presents some considerations about the use of medieval models as a comparative/critical confrontation strategy between the time projected in the story and the present.

GARCÍA ORELLANA, A. D., Stereotypes of the Bohemian in Puccini's *La Bohème*.

This paper is intended to identify in Puccini's opera *La Bohème*, the sources, devices and literary motifs used by the Bohemian authors writing in Madrid at the end of the 19<sup>th</sup> century. It will focus on such aspects as the stereotypes of the Bohemian world; the nature of the Bohemian, his traits, his struggles, his aspirations and the setting of his actions.

CRUZ-GRUNERTH, G., The Perversion of Violence in the Mexican Revolution Fiction.

The following paper focuses on the subject of violence in three short stories that are framed within the historical period of the Mexican Revolution. The proposed discussion seeks to analyze violence as a common theme in the proposed works of fiction, and is approached from the philosophical perspective of Walter Benjamin, as developed in *Critique of Violence* (1921). Concurrently, the analysis is grounded on the basis of iusnaturalism, or natural law, for the reason that it is thought to pursue a greater understanding of the complexity of the implicated social phenomenon, but beyond the limitations of the theory of law. Furthermore, the developed discussion focuses on specific examples of capital punishment taken from the three chosen narratives, which correspond to the Mexican writers Julio Torri, José Vasconcelos and Martín Luis Guzmán. The task will be to expose the levels of perversion caused by the degradation of power systems. Consequently, the argument will seek to expose the instability violence, as a means taken by those who attempt to take hold of power; all of which, in turn, is consequently transformed into another form of macabre social entertainment.