

Abstracts

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«*Veinte años y un día*», by Jorge Semprún: Stereotypes and Excesses of a Libertine Fiction, María Liénard Ortega (Université de Lille).

In this article, María Liénard Ortega considers the allusions to virginity, to the incest taboo and to voyeurism, as well as their functions in the make-up of passion links that unite the characters of Jorge Semprún's novel, *Twenty Years and a Day* (*Veinte años y un día*), a text published in 2003 and written in Spanish. The author shows how the protagonists respect, or on the contrary, oppose, the atavisms that control their amorous relationships and prevent the satisfaction of their desires. Basing herself on Roland Barthes' analysis of codes and of doxa, Liénard Ortega centers on one of the characteristics of Semprún's writing, namely, the importance of the stereotype and the *cliché*, which allow the writer to express the obsessions of his life.

From Vertigo (Alfred Hitchcock, 1958) to *Talk to Her* (Pedro Almodóvar, 2002) or *the bleak ups and downs of masculine desire*, José Luis Castro de Paz (Universidade de Vigo).

Like Hitchcock's film *Vertigo*, Almodóvar's *Talk to Her* is an extreme example of the masculine melodramas that stage the unconscious operations of masculine desire, forced to move, in distress, from *representation to representation* (Lacan). But whereas *Vertigo* can be read as a clear metaphor of the itinerary of unconscious desire and of the impossibility of its fulfillment – for the loved person can never, according to psychoanalytical theory, be up to the lover's excessive expectations and yearning to recover the first lost object of desire (the mother figure) – *Talk to Her* constitutes a re-reading, as optimistic and risky as it is harsh, of this doubtless unending masculine conflict. Through a detailed analysis of Almodóvar's reworking of Hitchcock's (and others') films, José Luis Castro suggests that *Talk to Her* evokes the possibility of "new men" capable of desiring and living with the human woman, on which depends the latter's awakening (as Alicia does in the film) to her own humanity.

Non-progressive Syntagms in Bartolomé de Las Casas' A Brief Account of the Destruction of the Indies: A Semantic and Discursive Analysis of Resemblance.

Literary criticism has pointed out countless times Bartolomé de Las Casas' final objective in writing *A Brief Account of the Destruction of the Indies*: to persuade the addressee of his work to put an end to the barbarisms to which Spanish colonizers were subjecting the indigenous population. From a stylistic point of view, the abundant use of more or less equivalent words and expressions has also been often pointed out. Such recourse to equivalent words and expressions is considered proper to the XVIth century, but it was already a common practice in Antiquity, and can also be found in Góngora, Bécquer or Machado; in other words, this practice seems proper to Spanish literature of all times. Having said this, in this article the author attempts to relate both assertions, concretely, by examining how the abundant use of *non-progressive syntagms* – combinations of grammatical elements that form a unity and in which syntactic value is represented by various words – contributes to the above mentioned persuasive finality of *A Brief Account*.

Rock and Its Scenary. Characteristics and Challenges of the Spectacale of Popular Music, Manuel de la Fuente (Universitat de València)

From its origins, rock music has brought with it a series of changes in communicative and social relationships in the different contexts in which it has developed. In order to articulate these changes, stage on which the celebration takes place has become a fundamental element, for it can be considered a space with special symbolic significance for communication between the artist and the audience. Rock has strengthened three features on stage (versatility, corporality and electricity) which have allowed for the accomplishment of this symbolic ritual. In an attempt to neutralize the mobilizing power of this ritual, political power and the culture industry have tried to erase, on countless occasions, these features, which are part of the celebration during a rock concert.

The Hebrew Poetics of Moshe Ibn 'Ezra. A Medieval Theory for Literarity, Sultana Wahnón (Universidad de Granada)

At the beginning of the XII century the jew lyricist from Granada Moshe Ibn' Ezra wrote in Arabic language the first known Treatise of Hebrew Poetics and Rhetoric. Translated into Hebrew in 1924 with the title of *Sirat Israel* (Hebrew Poetics), this

work has been the object of close attention in the area of Hebraism, where it is considered as a masterpiece within Medieval Hebrew poetry. From a perspective not reduced to Hebraism, but more specifically focused in literary theory, Professor Wahnou, following what she has been doing since 1991, points out the need of taking into account the existence of this treatise in order to reconstruct the history of literary ideas. In her article, the authoress provides new arguments that underline the value and theoretical transcendence of this original and innovative Medieval poetics.

Ibn Bajjah and the Customs of His Time, Charles Genequand (Université de Genève).

This article introduces the works of the Al-Andalu philosopher Ibn Bajjah, whose full name is Abu Bakr Muhammad ibn Yahya ibn as-Sayigh at-Tujibi. A neo-platonist, he wrote commentaries on Aristotle's works, as well as a series of shorter, but difficult and hastily finished texts, where he develops his personal philosophy – mainly, «The regime of the Solitary», a «Valedictory Letter» and «On the Union of the Intellect with Man». Charles Genequand addresses some of the theoretical difficulties of these works through a selection of their more narrative and anecdotal passages.

The Arts in Islam: Between Prohibition and Figuration, Silvia Naef (Université de Genève)

The author analyzes the existence of figurative art in the Islamic world, in order to clarify some of the most frequent misunderstandings. Through a synthetic historical overview, we are given to know the treatment of figuration in the *Koran* and in the *hadiiths*. Silvia Naef also analyzes the presence of figurative images in everyday objects as well as in the main architectural works of Islamic culture. Thus, contrary to widespread belief, the Islamic world does not lack images. Rather, these are treated differently than in the West.

The Andalusian Philosophy or the Regime of Solitaries, Alain de Libera (Université de Genève)

This article attempts to explain the rise of philosophical thought in Occidental Islam during the Middle Ages. The author shows that there is, in the Muslim world, the work of three political thinkers that, trying to give a proper space to a thinking device

ever since under the control of political and religious powers, problematizes the social status of philosophy.

Through an evolutive and serial approach, Alain de Libera presents, the most remarkable medieval philosophers – Ibn Bâyyah (Avempace), Ibn Tufayl y Ibn Rushd (Averroes) – who forged what later on has been called “The Andalusian Opening”, that is, the “foundational act of a political philosophy” and the beginning of a philoso-phical destiny for Occidental Islam.

The elements articulating “The Andalusian Opening” are mainly three: 1) The notion of *Solitary*, as proposed by Ibn Bâyyah, which is a philosopher, separated metaphysically from the empirical world by means of intelectual contemplation, and socially from others beings by means of his loneliness, whose life is totally dedicated to the “monastic good”. 2) The social esoterism proposed by Ibn Tufayl, postulating a separation between the philosopher and society because only the silence and the secretiveness of the philosophical thought can guarantee him freedom. 3) As proposed by Ibn Rushd, the revendication of the social status of philosophy as guaranteed by the political power against the religious power, and the claim of a philosopher protected by the political power but paradoxically separated from society.

The conclusions Alain de Libera arrives at are principally : he considers the history of philosophy in the Muslim society

1) as a sort of voluntary limitation (limitation between the philosopher and society) guaranteed and maintained by the political power;

2) and as a failure: “The Andalusian Opening” failed it was not able to institutionalize this no-place, this space of confrontation that ever since is the only place philosophy can occupy in society.