

RESÚMENES EN INGLÉS

Miguel Ángel Rebollo Torío: CARACTERÍSTICAS DEL LENGUAJE POLÍTICO: LA DESIGNACIÓN.

In this article are collected the different ways of naming the four political leaders, standing in the national elections, that try to occupy the Spanish government presidency in the 1993 elections. We have focussed on the electoral campaign that has appeared in *El Mundo* newspaper, and we have obtained 2,119 allusions and 97 different ways of naming Felipe González, José María Aznar, Julio Anguita and Rafael Calvo Ortega. This work takes us to take conscience of two different facts: 1) The richness of this kind of work is amazing, because there are a lot of different namings in a extremely short time period, and 2) we see how the two more important political parties are the ones that more offtenly appear in the newspapers, so, it corroborates the idea of the bipartidism in Spain.

M^a. Teresa Pérez: ESPACIO DRAMÁTICO Y SÍMBOLO: UNA LECTURA DE EL CAMPO Y EL SEÑOR GALÍNDEZ.

The article proposes a reflection on the spatial coordinates of two of the contemporary Argentinian theater's most important works (*El campo* by Griselda Gambaro and *El Señor Galíndez* by Eduardo Pavlowsky), not as a mere grammatical support, but as a generator of meaning.

The analysis of the stage directions and of the characters' dialogs points to an impression of ambiguity. In both cases we can note a transformation of space paralell to that of the characters.

In the end the audience will discover the true (and terrifying) quality of the environment where the action takes place.

Finally, the important function of the spectator facing this mutant space and his labour of reconstructing the meaning must be emphasized.

Concepción Alonso del Real: "SAPIENTĪE NOMEN INVIDIOSVM ET OBSCVRVM" (DE AMIC. VIII, 18)

Through an analysis of the term *sapiens* in the first part of Cicero's *De Amicitia*, the author reflects on the connection between the traditional, mainly ethical, Roman culture and the reception of the Greek cultural value scale in the age of Cicero.

Cicero ironizes on the theoretical component in the semantic charge of *sapiens* and claims the vital primacy of the prototype *bonus*, understood as an exponent of the Roman values and ancestors.

Manuel Maldonado Alemán: LA COMUNICACIÓN LINGÜÍSTICO-TEXTUAL Y EL PROBLEMA DE LA REFERENCIA

Usually reference alludes to the relationship established between the user of linguistic expressions and the referent. The specification of this referent's condition had stirred up an interesting controversy on which are participating disciplines like linguistics, cognitive psychology, sociology, logics and even cibernetics. This proves that the reference is a complex phenomenon where semantic, syntactic, pragmatic, logic and cognitive aspects are involved in. This essay attempts to show, from a cognitive perspective, a reflection about the phenomenon of reference beeing critical of the sustancialist model of the text-linguistic communication.

Luis A. Acosta: EL EXPERIMENTO NARRATIVO EN LA OBRA TEMPRANA DE PETER WEISS

This essay presents an analysis of the early Novels by Peter Weiss. It focuses the attention of the main and most characteristical features of what we could consider a new way writing that took place in modern German prose during the 1950s and 1960s. The paper concludes that Peter Weiss' prose is constructed through a series of experimental strategies, always refering to autobiographical features.

Manuel Ariza: LEONESISMOS Y OCCIDENTALISMOS EN LAS LENGUAS Y DIALECTOS DE ESPAÑA

I study the problem of the words of the old spanish dialect *leonés* and also those words whose origin comes from the western side of the Iberian Peninsula. It is sometimes impossible to determine wether a word is a lusism or a leonesism. In any case, I think that it is necessary to make a distinction between the words that occur in the *leonés* area and the words that spread out of that area (leonesisms stricto sensu).

Antonio Villarrubia: ALGUNAS NOTAS SOBRE LOS HIMNOS HOMÉRICOS

These pages offer some general considerations on the origin and composition of the *Homeric Hymns* and on Greek oral poetry.

Gemma Herrero: SOBRE CONSTRUCCIONES FRAGMENTADAS

In present Spanish linguistic research we observe frequently how terms such as **fragments**, **fragmentary constructions** and **fragmentary statements** are used as if they were synonymous when, in fact, are referring to non-equivalent concepts. In order to avoid this difficulty, the paper I present intends, first of all, to analyze and characterize the **fragmentary construction** and then, distinguish between this and other apparently similar but not equal sequences.

María Angeles Fernández Contreras: VISIÓN Y ΘΑΜΒΟΣ EN HOMERO, QUINTO DE ESMIRNA Y APOLONIO DE RODAS

The authoress observes in the homeric poems, the *Posthomeric* and the *Argonautica*, that the three poets often use structures and expressions which connect visual and auditory perceptions with amazement, that is, in a lot of phrases the character who sees or hears is amazed at what he sees or hears.

Montserrat Martínez Vázquez: ESTRUCTURAS FUNDIDAS PROLÉPTICAS DEL INGLÉS ACTUAL

This paper deals with different types of resultative constructions formed by a verb and a phrase (noun phrase, adjective phrase, prepositional phrase or adverb phrase) which describes a result of the action named by the verb (*The kettle boiled dry, She wept all her energy away, he kicked a hole in the door*). These structures fuse two semantic predicates: the process denoted by the verb + the result of this process. In order to analyse these constructions we have to take into account different semantic and pragmatic criteria.

Francisco J. García Morilla: APROXIMACIÓN A LA TEORÍA LITERARIA DE LUIS CERNUDA: EL SURREALISMO

One of the most controverted subjects within Literary Criticism is the existence of Surrealism in Spain. In order to prove that there existed a specific Spanish Surrealism, Luis Cernuda has been chosen as the only poet belonging to the 1927 Generation who assumed, without either excuse or concealment, that a Surrealist period was developed within the Spanish Literature. The article hereby deals with the study about Cernuda's Surrealism, both on his essays about criticism and his poetry, analysing the two perspectives which characterize the author's literary theory: explicit poetics and implicit poetics.

María Luisa Gil Iriarte: EL LENGUAJE DE LAS PUERTAS EN OPIANO LICARIO

This paper is a symbolic vision from the last novel of José Lezama Lima, *Oppiano Licario*. We have chosen the symbol of the door and its various meanings because it is the first one to be used and also the most important one.

So, we can classify the novel in several lyric episodes taking the symbol of the door as the key element, because every episode shows the poetic cosmivision of the Cuban writer. As a result, this novel is a literary testament. Analysing the topic, we demonstrate that the novel is based upon the belief in "scala paradisi" and consequently characters, geographical movements and sketches are ascending steps. Oppiano Licario is a conclusion not only of Paradise but of a whole life dedicated to poetry.

Ángel Sánchez Escobar: SENTENCE COMBINING EN EL AULA: UN INSTRUMENTO PARA LA ADQUISICIÓN Y DESARROLLO DE DESTREZA SINTÁCTICA DEL ESTUDIANTE DE INGLÉS.

Research provides evidence that sentence combining exercises can enhance the syntactic dexterity of student's written sentences. Therefore, every English teacher should welcome a systematic classroom activity like this that would enable his students to write sentences of greater structural variety and complexity.

Rafael Martínez Vázquez: TIEMPO RELATIVO EN GRIEGO ANTIGUO.

The author offers his own view on the grammatical categorisation of relative tense, also called *taxis*, within the limits of subordinate predications in Ancient Greek. The first section of the paper contains a definition of the categories of aspect, absolute tense and relative tense. The second section contains a detailed description of the means by which relative tense is expressed and the syntactic and semantic conditions under which it may or may not be expressed. In the third section, the author gives a survey of most theories developed on the matter, offering arguments against them, when needed. In the fourth and last section, he adds some further evidence, based on distributional criteria, on the existence of relative tense as a grammatical category of the Ancient Greek language.

M^a Angeles Toda Iglesia: ENTRE LA ESPERANZA Y EL RECELO: ACERCA DE LA TEORÍA DEL ARTE EN *THE MARBLE FAUN* DE NATHANIEL HAWTHORNE.

Hawthorne's discussion of the value and meaning of art in *The Marble Faun* reflects a series of hopes and uncertainties about the subject which are present throughout his works. While he defends the "Romance" versus the "realistic" mode of representation and accepts many of the Romantic premises of art (such as its mission of reproducing "life" and of conveying atemporal spiritual truths through an appeal to the emotional and intellectual sympathy of the spectator), Hawthorne also examines the obstacles and limitations that hinder any artistic creation conceived in such terms. Interwoven with this discourse runs a debate on the role of women in the creation of art which unwittingly lays bare many of the contradictions on which this theory of art is based. Ultimately the conclusion reached is pessimistic, both as regards "the heroine as artist" and as to the possibilities of art in general.

Ángel Estévez Molinero: LA MIRADA ANDALUZA DE LORCA (POETA) EN NUEVA YORK

This paper presents an analysis of Lorca's book *Poeta en Nueva York*, highlighting changes in both content and form with respect to earlier works. At a superficial level, these changes reflect the spatial change which, following a profound personal and aesthetic crisis, took Lorca from Andalusia to the great metropolis of New York. However, beneath the

surface forms, at the heart of the content, lie the same key tenets that inform his earlier work, and which support the one-ness of Lorca's universe, providing the consistency so necessary for its shaping.

Fernando Magallanes Latas: LAS ANTOLOGÍAS DIDÁCTICAS EN ALEMANIA: UNA CUESTIÓN POLÉMICA

The work's aim is to present the intense debates that have taken place in post-war Germany concerning didactic anthologies. Compilations of texts are also objects for reflection and deep analysis by the author; they are interpreted as literary manifestations that are usually far from the main interests of academic research.

Cara M^a Thomas de Antonio: REFLEJOS LITERARIOS DE LA PROBLEMÁTICA ÁRABE MODERNA (DEL SIGLO XVIII A LA PRIMERA GUERRA MUNDIAL)

This article collects some writings of Arabic authors, prior to the Inter-War period, dealing with various aspects of the problems of the world of these writers. In the conclusion we summarize the most important problems observed in the three main stages of this study.

Fernando Ramos López: ALGUNAS VISIONES DEL PASADO COLONIAL COMO EJE CENTRAL EN EL SURGIMIENTO DEL RELATO ÁRABE EN MARRUECOS

Modern Moroccan narrative displayed in its beginnings two fundamental characteristics: the chronological posteriority with which the first products of recognised literary maturity appeared in relation to western Arab literature and the treatment of different aspects of colonialism as its central theme. Both features demonstrate the extent to which the first works of Moroccan narrators appeared conditioned by geopolitical and socio-cultural circumstances inherent in Morocco in the 20th century. At the beginning, in the 1930s and 1940s, the romantic-sentimental and historical approach predominated, and later, in the 1950s and 1960s, writers adopted realism as the instrument of resistance and protest at the problematic social situation. Social injustice and expropriation of land are the two subjects most widely covered. During the 1970s and 1980s the subjects covered became varied but colonialism and its consequences remained in evidence in the literature. Throughout these decades Moroccan narrative experienced a rapid evolution in both use of technical resources and the treatment of subjects, searching for the expression of its own national identity.