INTRODUCTION

Nobel-Augusto Perdu Honeyman and Susana Nicolás Román

Once again, we are delighted to be able to offer this new issue of ODISEA both in print and online, having creatively solved pressures to only have it online. This issue and all back numbers since volume 1 (we started in the year 2001) can be downloaded from the journal's website (<http://www.ual.es/odisea/>). It is also entirely available through the Repository of the University of Almería at: <http://repositorio.ual.es/jspui/handle/10835/940#.Uyccilzskl4>

The current issue is comprised of 14 original contributions, twelve articles plus two reviews (18 were rejected).

Esther Álvarez approaches boundary issues related to the US immigration problem, by exploring how three films address the immigration issue using an outlaw discourse that seeks to challenge the effects of a pervasive ideological anti-immigration rhetoric threatening to destroy an old national ethos.

Suheil Bushrui presents original material introducing the figure of the first English novel –The Book of Khalid– written by a Lebanese-Arab just over one hundred years ago by Ameen Rihani, a work that illustrates the author's concern for reconciling the culture and values of East and West.

Yolanda Calvo provides empirical data from students on problems with pronunciation of vowels, and difficulties at higher levels of proficiency particularly with the *north*, *palm*, *schwa* and *goat* vowels.

Francisco José Cortés analyses the cinematographic adaptation of Shakespeare's *The Tempest* by Peter Greenaway who unraveled a metaphorical palimpsest of superimposed texts and images to be handwritten, listened to and performed.

Cristina Flores identifies and analyses the echoes of William Wordsworth's concept of poetry as originating from emotion recollected in tranquility present in Antonio Machado's poetics and poetry.

Dídac Llorens identifies recurrent images (drowning, shipwreck and sailing) in T.S. Eliot's poetry and how his imaginative evolution exemplifies Jung's archetype of transformaron.

María Dolores López, by analyzing more than 200 questionnaires distributed among teachers and 24 textbooks from three proficiency levels, offers valuable insights identifying an alarming scarcity of explicit vocabulary selection, lack of knowledge about lexical collocations by teachers among other results.

In relation to the so-called Irish question, Alfred Markey contrasts the young loyalist protesters' interpretation of a city council decision in Northern Ireland with the model of

culture and identity proposed by the President of Ireland and also with the recent history of “conflict” between academics about the same subject.

Focusing on the *Hottentot Venus* by Chase-Riboud, María Isabel Romero brings to light the traces of colonialism from the past in our postcolonial present, and highlights the author’s Neo-Victorian trend of giving voice to the marginalised, thus rewriting the past.

Ángeles Tomé analyses the mechanisms of humour production in order to shed some light on the relationship between Molière’s comedies and *Sir Patient Fancy* by Aphra Behn.

María Isabel Velasco discusses how the teacher-fronted class is not an obstacle for students to make initiative turns, providing a taxonomy of acts according to the illocutionary *forcé* that prompt them and a typology of ‘incises’ derived from them.

Natalia Lucía Vélez proposes the use of current songs and cartoons as suitable materials for English teaching as a foreign language for the second cycle of Primary Education students.