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**Abstracts & Keywords**

**A. Monograph “Literature, Language, Art in/and Higher Education in Times of Covid-19 in the Paniberian Context”, Veronica Orazi Coord.**

Rosabel Roig-Vila, Santiago Mengual-Andrés & Jacobo Roda-Segarra, **Análisis bibliométrico sobre la Enseñanza Superior en el contexto de la pandemia**

**Abstract:** Higher Education has undergone major changes due to the pandemic, especially in terms of the abrupt change in its modality, from face-to-face to non-face or hybrid teaching. All of this has varied according to the health circumstances of the moment, but what has always been latent throughout the pandemic is the fact that we are teaching in a specific context, which also requires specific pedagogical responses. It is therefore time to analyse what responses have been envisaged. This research has therefore focused on analysing, from a bibliometric point of view, the scientific production on Higher Education during the Covid-19 pandemic. A descriptive analysis of the scientific production, the most relevant sources, the authors, the countries of correspondence and the countries and institutions of origin has been carried out. In addition, dominance indices were calculated, as well as co-citation and bibliographic coupling matrices. As results to be highlighted, it is worth mentioning that the scientific production on training processes in Higher Education in relation to the pandemic has increased from 126 documents (2020) to 348 (2021), which implies a growth of 276.19%, and most of the research was articles (n = 385, 80.54%). All this can be used to analyse the pedagogical aspects addressed and to define what a post-pandemic scenario should look like in terms of Higher Education in the 21st century.

**Resumen:** La Enseñanza Superior ha sufrido grandes cambios por causa de la pandemia, especialmente por lo que se refiere al cambio abrupto en cuanto a su modalidad, pasando de una enseñanza presencial, a una no presencial o híbrida. Todo ello ha ido variando según las circunstancias sanitarias del momento, pero lo que ha estado latente siempre durante toda la pandemia es el hecho de estar enseñando en un contexto específico, que exige, asimismo, respuestas pedagógicas específicas. Es momento, pues, de analizar qué respuestas se han contemplado. Por ello, la presente investigación se ha centrado en analizar, desde un punto de vista bibliométrico, la producción científica realizada alrededor de la Educación Superior durante la pandemia de Covid-19. Se ha realizado un análisis descriptivo de la producción científica, las fuentes más relevantes, los autores, los países de correspondencia y los países e

instituciones de procedencia. Además, se han calculado índices de dominancia, así como las matrices de co-citación y de acoplamiento bibliográfico. Como resultados a destacar, cabe decir que la producción científica sobre los procesos formativos en la Educación Superior en relación a la pandemia se ha incrementado de 126 documentos (2020) a 348 (2021), lo que implica un crecimiento de un 276,19%, y la mayoría de las investigaciones fueron artículos (n = 385, 80,54%). Todo ello puede servir para analizar los aspectos pedagógicos abordados y definir cómo debe ser un escenario de pospandemia en cuanto a la Enseñanza Superior del siglo XXI.

**Keywords:** Higher education, bibliometric analysis, Covid-19, educational research, digital technology, bibliometric analysis.

**Palabras clave:** Enseñanza Superior, análisis bibliométrico, Covid-19, investigación educativa, tecnología digital.

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Veronica Orazi, **Drammatizzare la pandemia. Microteatro spagnolo e catalano attuale**

**Abstract:** During the first phase of the COVID-19 pandemic, the art sector showed a strong impulse towards the expression of lived experience. Thus, a rich array of interesting works appeared online, belonging to different genres (short story, comics, graphic novel, poetry, theatre). Among the most interesting events are the Spanish and Catalan micro-plays published on Twitter between March and May 2020. The article resumes the results of the study conducted on these texts and illustrates the outputs through the analysis of some key examples.

**Riassunto:** Durante la prima fase della pandemia da COVID-19 il settore artistico ha manifestato un potente impulso all'espressione dell'esperienza vissuta. Così, è apparsa in rete una ricca messe di opere interessanti, ascrivibili a diversi generi (racconto, fumetto, graphic novel, poesia, teatro). Tra le manifestazioni più interessanti figurano i pezzi di micro-teatro spagnolo e catalano pubblicati su Twitter tra marzo e maggio 2020. L'articolo sintetizza gli esiti dello studio condotto su questi testi e ne esemplifica i risultati attraverso l'analisi di alcuni esempi chiave.

**Keywords:** Covid-19 Pandemic, Spanish and Catalan micro-theatre, monologue, Literature and social media, Discomfort management through literature.

**Parole chiave:** Pandemia da Covid19, microteatro spagnolo e catalano, monologo, letteratura e social media, elaborazione del disagio attraverso la letteratura.

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Noemi Scala, **Progetto Covid-19 LiTraPan. Apprendimento e creazione come strumento di elaborazione dell'esperienza pandemica**

**Abstract:** This essay aims at presenting a selection of original micro-theatre monologues, which were written starting from the analysis of micro-theatre monologues related to the initiative #Coronavirusplays by Jordi Casanovas and presented by Veronica Orazi during Spanish Literature and Catalan Language and Literature courses of the Department of Foreign languages and literature of the University of Turin in the a.a. 2021-2022. This activity is part of the project COVID-19 LiTraPan - Literary Training via ICT for Higher Education Improvement, Behavioural Coaching and Discomfort Management.

**Riassunto:** In questo saggio si desidera presentare una selezione di monologhi di microteatro inediti, nati a partire dall'analisi di monologhi di microteatro frutto dell'iniziativa #Coronavirusplays di Jordi Casanovas, e analizzati da Veronica Orazi durante i corsi di Lingua e Letteratura Catalana e di Letteratura Spagnola del Dipartimento di Lingue dell'Università di Torino nell'anno accademico 2020/21. Tale attività si inserisce nel progetto COVID-19 LiTraPan – Literary Training via ICT for Higher Education Improvement, Behavioural Coaching and Discomfort Management.

**Keywords:** Covid19 pandemic, Covid19, LiTraPan, #Coronavirusplays, Jordi Casanovas, micro-theatre monologues.

**Parole chiave:** Pandemia da Covid19, Covid19, LiTraPan, #Coronavirusplays, monologhi di microteatro.

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Anna Boccuti, **Contagios narrativos: crónicas y diarios de la pandemia desde América Latina**

**Abstract:** In the first months of the Covid19 pandemic, literature has been used both to find new frameworks of meaning and to document and bear witness to an extraordinary event and thus fix it in a collective and shared memory. This study aims to investigate the construction of this memory through chronicles and diaries in Latin America, focusing in particular on those testimonies where chronicle, diary, fiction are hybridised, offering a strongly situated view.

**Resumen:** En los primeros meses de la pandemia de Covid19, la literatura se ha utilizado tanto para encontrar nuevos marcos de sentido como para documentar y testimoniar un acontecimiento extraordinario y así fijarlo en una memoria colectiva y compartida. Este estudio investiga la construcción de dicha memoria a través de las crónicas y diarios de América Latina, centrándose en particular en aquellos testimonios donde se hibridan crónica, diario, ficción, ofreciendo una mirada fuertemente anclada en la circunstancia de la escritura.

**Keywords:** literature, chronicle, fiction, memory, diary.

**Palabras clave:** literatura, crónica, ficción, memoria, diario.

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Katiuscia Darici, *Sherezade en el búnker, un cuento pandémico de Marta Sanz*

**Abstract:** This essay analyses *Sherezade en el búnker* [Scheherazade in the bunker], a pandemic tale by Marta Sanz (2020). After presenting Sanz's poetics linked to her commitment to gender issues and as a way of intervening in the world, an analysis of the tale itself (its structure and content) is proposed. This is followed by a reflection on the meanings of the tale, highlighting the choice of the famous Scheherazade, protagonist and narrator of *The Thousand and One Nights*, to address the issue of gender violence during confinement.

**Resumen:** En el presente ensayo se analiza *Sherezade en el búnker*, un cuento pandémico de Marta Sanz (2020). Tras presentar la poética de Sanz vinculada a su compromiso con las cuestiones de género y como forma de intervenir en el mundo, se propone un análisis del cuento en sí mismo (su estructura y contenido). A continuación, se plantea una reflexión sobre los significados del cuento destacando la elección de la célebre Sherezade, protagonista y narradora de *Las mil y una noches*, para abordar el tema de la violencia de género durante el confinamiento.

**Keywords:** Scheherazade in the bunker, Marta Sanz, gender violence, lockdown, feminism.

**Palabras clave:** *Sherezade* en el búnker, Marta Sanz, violencia de género, confinamiento, feminismo.

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Barbara Greco, *Cómic y Covid: CONviVIenDo 19 días de David Ramírez*

**Abstract:** The article studies the production of comics that emerged in the first phase of the pandemic (spring 2020), focusing on *CONviVIenDo 19 días* by David Ramírez, an example of graphic pathography that narrates the illness of a family member and which constitutes the cartoonist's second autobiographical work. The relationship between the work and the diaristic comic strip *Tal cual* is studied and its belonging to the genre of graphic medicine is demonstrated through the analysis of the temporal treatment and the position of the narrator.

**Resumen:** El artículo estudia la producción de cómics surgida en la primera fase de la pandemia (primavera de 2020), enfocándose en *CONviVIenDo 19 días* de David Ramírez, ejemplo de patografía gráfica que narra la enfermedad de un ser querido y que constituye la segunda entrega autobiográfica del dibujante. Se estudia la relación que la obra mantiene con la historieta diarística *Tal cual* y se demuestra su pertenencia al género de la medicina gráfica a través del análisis del tratamiento temporal y de la posición del narrador.

**Keywords:** David Ramírez, *CONviVIenDo 19 días*, comics, Pathography, Graphic Medicine, Covid-19.

**Palabras clave:** David Ramírez, *CONviVIenDo 19 días*, cómics, Patografía, Medicina gráfica, Covid-19.

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Maria Isabella Mininni, **La lengua del cómic en cuarentena: *CONviVIenDo 19 días* de David Ramírez y *Manifestamente anormal* de Francesc Capdevila ‘Max’**

**Abstract:** The health emergency arising from the COVID-19 pandemic immediately generated a linguistic emergency. In the complex process of adapting to a reality never experienced before, the language, dynamic and changing, has been enriched with technical terms, neologisms and popular coinages, giving rise to a 'coronalengua'. The contributions of this new language have been reflected in the Spanish comic that told the story of the quarantine in the spring of 2020. David Ramírez's intimate diary *CONviVIenDo 19 días* and Max's angry pamphlet *Manifestamente anormal* demonstrate this from opposite points of view.

**Resumen:** La emergencia sanitaria surgida de la pandemia por COVID-19 ha generado enseguida una urgencia lingüística. En el complejo proceso de adaptación a una realidad nunca experimentada antes, la lengua, dinámica y cambiante, se ha enriquecido de tecnicismos, neologismos y acuñaciones populares originando una 'coronalengua'. Las aportaciones de este nuevo lenguaje se han reflejado en el cómic español que relató la cuarentena en la primavera de 2020. Desde puntos de enfoque opuestos lo demuestran el diario íntimo *CONviVIenDo 19 días* de David Ramírez y el panfleto enojado *Manifestamente anormal* de Max.

**Keywords:** Covid-19, *coronalengua*, comic, David Ramírez, Francesc Capdevila 'Max'.

**Palabras clave:** COVID-19, *coronalengua*, cómic, David Ramírez, Francesc Capdevila 'Max'.

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Úrsula Vacalebri Lloret, **Les metàfores conceptuais i la pandèmia del Covid-19: una guerra sense bales**

**Abstract:** In the present work we used the cognitive metaphor theory (Johnson, Lakoff 1981) in order to study and try to understand better how we understood and framed an individual and collective trauma as COVID-19 pandemic. Through the analysis of the main metaphors used in Catalan language to refer to different concepts linked to the

pandemic —with examples from headlines and visual documents from Catalan medias—, we defined the most used terms and we reflected on their effects on society.

**Resum:** En aquest treball hem utilitzat el marc teòric de la teoria de les metàfores cognitiva (Johnson, Lakoff 1981) per estudiar i intentar comprendre millor com hem entès i conceptualitzat un trauma individual i col·lectiu com és la pandèmia de la COVID-19. A través de l'estudi de les principals metàfores utilitzades en llengua catalana per referir-se als diversos conceptes relacionats amb la pandèmia —exemplificats amb titulars i documents visuals extrets de mitjans de comunicació en català— hem definit els termes més utilitzats i reflexionat sobre la seua influència en la societat.

**Keywords:** Conceptual metaphor, COVID-19, pandemic, cognitive linguistics, semantics.

**Paraules clau:** Metàfora conceptual, COVID-19, pandèmia, lingüística cognitiva, semàntica.

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#### Anna Ciotta, **Street Art sui muri di Spagna e Portogallo al tempo del Covid-19**

**Abstract:** The essay analyzes the works of Street Art made in Spain and Portugal in 2020 at the time of COVID-19, and highlights how it, for the particularities of the topics and subjects treated, for the realism of images and for its diffusion at a global level through the web and social networks, was the form of contemporary art that better and more incisively interpreted the anxieties and feelings of the people in all the interesting countries and therefore also in the Iberian Peninsula, as a truly popular and democratic art. The essay also highlights how Street Art has been a mirror and witness to the era of the pandemic and as such it will be remembered.

**Riassunto:** Il saggio analizza le opere di Street Art realizzate in Spagna e Portogallo nel 2020 al tempo di COVID-19 e mette in evidenza come essa, per le particolarità dei temi e dei soggetti trattati, per il realismo delle immagini e per la diffusione a livello globale attraverso il web e i social network, sia stata la forma d'Arte contemporanea che meglio e più incisivamente ha interpretato le ansie e i sentimenti della gente in tutti i paesi interessanti e quindi anche nella Penisola Iberica, al pari di un'arte veramente popolare e democratica. Il saggio evidenzia altresì come la Street Art abbia rappresentato lo specchio e la testimonianza dell'era della pandemia e come tale sarà ricordata.

**Keywords:** Street Art, image, media, testimony, popular.

**Parole chiave:** Street Art, immagine, media, testimonianza, popolare.

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**B. Monograph “Homenatge a Anna Maria Compagna”, Núria Puigdevall Bafaluy & Valentina Ripa Coords.**

Marcello Barbato, **Per una storia degli usi linguistici in Sardegna (1350-1700)**

**Abstract:** This paper offers a bird’s-eye view of the intertwining of languages in Sardinia during the Iberian domination. In the examined time span, Sardinian undergoes restriction in use, Catalan moves downward, Italian upward, and Spanish appear from nowhere and occupies the whole language spectrum.

**Riassunto:** Si propone una veduta a volo d’uccello dell’intreccio di varietà linguistiche nella Sardegna di età iberica. Il periodo preso in esame vede il sardo conoscere una restrizione d’uso, il catalano spostarsi verso il basso, l’italiano verso l’alto, lo spagnolo comparire dal nulla per occupare tutto lo spettro linguistico.

**Keywords:** Sardinia, Crown of Aragon, Language History, Historical Sociolinguistics.

**Parole chiave:** Sardegna, Corona d’Aragona, Storia della Lingua, Sociolinguistica storica.

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Salvatore Musto, **La perifrasis de infinitivo con el verbo *ir* en castellano comparada con otras variedades (ibero)romances: un estudio diacrónico**

**Abstract:** The Romance languages use various periphrases formed with verbs of motion as auxiliaries. One of them, built with the conjugated form of the verb ‘go’ and infinitive, is found in all romance languages, mostly conveying future time value. In many works it is stated that Catalan, Aranese and Aragonese are the only Ibero-Romance varieties in which the verb corresponding to the Castilian go has become an auxiliary of a go-past, although there are some Castilian dialects that present this same structure with same time value. Infinitive periphrases with the verb of movement go are almost completely grammaticalized structures and, despite retaining the same components today, in medieval times they still had the same semantic value. If its history is examined comparing ibero-romance languages, it can be seen how the sociopragmatic changes -that took place when this periphrasis was formed- were the driving causes of the "mutation" of the linguistic system. The reason for its divergent evolution is related to the strong tendency of Spanish towards syntactic organicity of lexical structures. Spanish, as well as the other Romance languages, has a tendency towards analytical organization, which is part of a cyclical process of alternation with a synthetic organization. This suggests that, after the aggregation of the lexical units that gave rise to the Romance synthetic future, new periphrases arose in competition with it, such as *vado (ad)+ Inf.* periphrasis, the latter which -as proposed by most of the works- would already have an inchoative value in its first historical phase. The presence of a go-past in medieval Castilian and in other Ibero-Romance varieties such as Catalan allows us to raise doubts about the supposed inherent inchoative value of the Spanish suppletive verb ‘go’ already from its first attestations, and formulate an alternative

explanation that accounts for why has been grammaticalized in a diametrically opposite way in Spanish and Catalan

**Resumen:** Las lenguas romances usan varias perífrasis formadas con verbos de movimiento como auxiliares. Una de ellas, construida con la forma conjugada del verbo ‘ir’ e infinitivo, se encuentra en todas las lenguas neolatinas vehiculando en su mayoría valor temporal futuro. En muchos trabajos se afirma que el catalán, el aranés y el aragonés son las únicas variedades iberorromances en las que el verbo correspondiente al *ir* castellano se ha convertido en auxiliar de un pasado perifrástico, si bien hay algunos dialectos castellanos que presentan esta misma estructura con similar valor temporal. Las perífrasis infinitivas con el verbo de movimiento *ir* son estructuras casi totalmente gramaticalizadas y, a pesar de conservar en la actualidad los mismos componentes, en la época medieval todavía poseían el mismo valor semántico. Si se examina su historia paralelamente, se nota como los cambios sociopragmáticos que tuvieron lugar al formarse esta perífrasis iberorromance fueron con mucha probabilidad las causas motrices de la “mutación” del sistema lingüístico. La razón de su evolución divergente está relacionada con la fuerte tendencia del castellano hacia la organicidad sintáctica de las estructuras léxicas. El español, así como las demás lenguas romances, presenta una tendencia hacia la organización analítica, lo cual forma parte de un proceso cíclico de alternancia con una organización sintética. Eso sugiere que, tras la agregación de las unidades léxicas que dieron lugar al futuro sintético romance, surgieron en competencia con él nuevas perífrasis como *vado (ad) + Inf.* Perífrasis esta última que, según lo propuesto por buena parte de los trabajos sobre el tema ya tendría en su primera fase histórica un valor incoativo. La presencia de un pasado perifrástico en el castellano medieval y en otras variedades iberorromances como el catalán permite plantear dudas sobre el supuesto valor incoativo ínsito del verbo supletivo español ‘ir’ ya desde sus primeras atestaciones y formular una explicación alternativa que dé cuenta del porque se haya gramaticalizado de manera diametralmente opuesta en las lenguas iberorromance.

**Key words:** *ir (a) + infinitive*, future periphrasis, go-past, grammaticalization, periphrasis with verbs of movement.

**Palabras clave:** *ir (a) + infinitivo*, perífrasis de futuro, pasado perifrástico, gramaticalización, perífrasis con verbos de movimiento.

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Antoni Ferrando, **El lèxic del *Llibre dels feits*, segons Coromines**

**Abstract:** This work deals with the presence of Mozarabic in the *Llibre dels feits* of King James I of Aragon and, specifically, studies three words: *furt*, *vega* and *fonda*. It also deals with the diatopic variation of Catalan in the 13th century and, specifically, studies two diatopisms: *sas* and *arc de Sant Joan*. Joan Coromines’ linguistic ideology is also valued.

**Resum:** Aquest treball estudia la presència del mossàrab en el *Llibre dels feits* del rei Jaume I d’Aragó i, concretament, n’estudia tres mots: *furt*, *vega* i *fonda*. També s’ocupa de la variació diatòpica del català del segle XIII i, en concret, estudia dos diatopismes:



*sas i arc de Sant Joan*. També s'hi valora la ideologia lingüística de Joan Coromines.

**Keywords:** *Llibre dels feits*, James I of Aragon, Mozarabic, Catalan diatopic variation, Joan Coromines, linguistic ideology.

**Paraules clau:** *Llibre dels feits*, Jaume I d'Aragó, mossàrab, variació diatòpica del català, Joan Coromines, ideologia lingüística.

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Andrea Maggi & Francesco Montuori, **Testimonianze per l'italiano di Enyego d'Àvalos**

**Abstract:** The paper aims to analyze a group of eleven diplomatic letters in Italian vernacular by Enyego d'Àvalos, count of Monteodorisio and great *camerario* of the Kingdom of Naples. These letters are nowadays kept at the Archivio di Stato di Milano, and almost all of them were sent to the duke Francesco Sforza; in spite of being transmitted in original, there are no indisputable elements to state that they are also autograph for any of them. Before providing the edition, the paper will outline the role played by Catalans in the institutions of the Kingdom under the Aragonese domain and will then turn to linguistic observations. The multilingual environment of the Aragonese Naples indeed encouraged foreigners to write in the local vernacular. The study of this kind of texts, along with the various dynamics of interference and the type of hybridization they show, allows new in-depth analysis on the different ways and levels of the writing and linguistic skills acquisition achieved by those Catalans who learnt the local vernacular as a second language.

**Riassunto:** Il contributo prende in esame un gruppo di undici lettere diplomatiche in volgare italiano di Enyego d'Àvalos, conte di Monteodorisio e gran camerario del Regno di Napoli. Le lettere, attualmente conservate presso l'Archivio di Stato di Milano, sono quasi tutte indirizzate al duca Francesco Sforza; pervenute in originale, per nessuna di esse sussistono però elementi sicuri per dichiararle anche autografe. L'edizione è preceduta da un'introduzione in cui si delinea il ruolo esercitato dai Catalani nelle istituzioni del Regno in età aragonese, per poi passare a osservazioni di carattere linguistico. L'ambiente plurilingue della Napoli aragonese spingeva infatti gli stranieri a scrivere nel volgare locale; oggi lo studio di questo genere di scritture, con le varie dinamiche d'interferenza e il tipo di ibridismo che vi sono attestati, consente nuovi approfondimenti sui differenti modi e livelli di acquisizione della competenza scrittoria e linguistica di quanti, tra i Catalani, apprendevano il volgare locale come lingua seconda.

**Keywords:** language learning, diplomatic letter, Catalans, Kingdom of Naples, Aragonese period.

**Parole chiave:** apprendimento linguistico, lettera diplomatica, Catalani, Regno di Napoli, età aragonese.

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Anton Maria Espadaler, **Valle-Inclán i el sistema vocàlic català (entre altres coses)**

**Abstract:** The references to Catalonia among the writers of the so-called *Generación del 98* are not many, and when they occur usually contain varying degrees of criticism or rejection, with some exception. In the case of Valle-Inclán, there is the curious circumstance that there is a fixation with vocalism. The present paper reviews this point in poetry, the novel and the theater.

**Resum:** Les referències a Catalunya entre els escriptors de l'anomenada *Generación del 98* no són excessives, i quan es produeixen solen contenir graus diversos de crítica o directament de rebuig, amb alguns moments d'excepció. En el cas de Valle-Inclán es dona la curiosa circumstància que hi ha una fixació amb el vocalisme del català. El present escrit la repassa en la poesia, la novel·la i el teatre.

**Keywords:** Valle-Inclán, Generación del 98, Catalonia, vocalism.

**Paraules clau:** Valle-Inclán, Generación del 98, Catalunya, vocalisme.

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Nicola De Blasi, **Note marginali su “Questi fantasmì!” a Valencia**

**Abstract:** In 2010 the comedy *Questi fantasmì!* by Eduardo De Filippo has been translated into Valencian. In this essay the author proposes some clarifications on the Italian linguistic history and illustrates the main innovations present in this 2010 version, in which some characteristics of the two main characters, Pasquale Lojacono and his wife Maria, are accentuated: the distances between the two seem more marked, while the female character acquires greater stage presence and greater depth.

**Riassunto:** Nel 2010 la commedia *Questi fantasmì!* di Eduardo De Filippo è stata tradotta in valenciano. In questo saggio l'autore propone alcune precisazioni sulla storia linguistica italiana e illustra le principali innovazioni presenti in questa versione del 2010, in cui sono accentuate alcune caratteristiche dei due personaggi principali, Pasquale Lojacono e sua moglie Maria: le distanze tra i due sembrano più marcate, mentre il personaggio femminile acquista una maggiore presenza scenica e maggiore spessore.

**Keywords:** De Filippo, Eduardo, theater, twentieth century, theatrical adaptation, dramaturgy.

**Parole chiave:** De Filippo, Eduardo, teatro, Novecento, adattamento teatrale, drammaturgia.

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August Bover i Font, **Sobre l'edició napolitana del *Compendio del Desideroso ossia Specchio de' religiosi...* (1841) i el seu traductor**

**Abstract:** The article examines the origin and characteristics of the 1841 Neapolitan translation and edition of the anonymous Catalan text *Spill de la vida religiosa* (1515): *Compendio del Desideroso ossia Specchio de' religiosi composto da un monaco dell'ordine di S. Girolamo e tradotto dalla lingua spagnuola nell'italiana dal padre d. Vittore Felicissimo Francesco Nabantino, professo della Real Certosa di Evora, e vicario della Real Certosa di S. Martino di Napoli*. Naples, Migliaccio. The article will also consider the life and work of the translator, the Portuguese Carthusian monk, a member of the community of the Royal Carthusian Monastery in Naples, Vittore Felicissimo Francesco Nabantino.

**Resum:** Aquest article estudia l'origen i les característiques de l'última traducció i edició italiana de la novel·la anònima catalana *Spill de la vida religiosa* (1515): *Compendio del Desideroso ossia Specchio de' religiosi composto da un monaco dell'ordine di S. Girolamo e tradotto dalla lingua spagnuola nell'italiana dal padre d. Vittore Felicissimo Francesco Nabantino, professo della Real Certosa d'Evora, e vicario della Real Certosa di S. Martino di Napoli*. Nàpols, Migliaccio, 1841. I també la vida i l'obra del seu traductor, el cartoixa portuguès de la Reial Cartoixa de Sant Martí de Nàpols Vittore Felicissimo Francesco Nabantino.

**Keywords:** *Spill de la vida religiosa*, Desideroso, *Compendio del Desideroso*, Vittore Felicissimo Francesco Nabantino, Real Certosa di San Martino di Napoli.

**Paraules clau:** *Spill de la vida religiosa*, Desideroso, *Compendio del Desideroso*, Vittore Felicissimo Francesco Nabantino, Real Certosa di San Martino di Napoli.

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Gennaro Schiano, **Traducir en serie un “miserabile e memorabile caso:” la erupción del Vesubio de 1631 en las relaciones barcelonesas**

**Abstract:** The aim of this contribution is to analyse the features of a peculiar series of *relaciones de sucesos* translated from Italian into Spanish and dedicated to the Vesuvian eruption of 1631. The study of the characteristics of the structure and the target language of the texts of this peculiar series of printed works allows us, in particular, to ascertain the common effort of the Italian *reporteros* and their translators to create a prose that seeks the most appropriate terms to narrate an unprecedented and astonishing event.

**Resumen:** El objetivo de esta contribución es analizar los atributos de una peculiar serie de relaciones de sucesos traducidas del italiano al castellano y dedicadas a la erupción vesubiana de 1631. El sondeo de las características de la estructura y de la lengua de llegada de los textos de esta peculiar serie de impresos nos permite, concretamente, averiguar el esfuerzo común de los reporteros italianos y de sus traductores por plasmar

una prosa que busca los términos más adecuados para narrar un acontecimiento inédito y asombroso.

**Keywords:** Informative literature, pliegos de cordel, printing, scientific language, seriality.

**Palabras claves:** literatura informativa, pliegos de cordel, imprenta, lenguaje científico, serialidad.

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### Patrizio Rigobon, **Ferdinando Fontana e le traduzioni del teatro di Àngel Guimerà in italiano (I)**

**Abstract:** Ferdinando Fontana was a well known librettist and a poet “Scapigliato” who wrote librettos for composers such as Emilio Ferrari, Giacomo Puccini, Ulisse Trovati, João Gomes de Araújo and many others. Looking for interesting stories to turn into librettos he came upon the works of Àngel Guimerà. He then started a correspondence with the Catalan playwright concerning adaptations and translations of his plays into Italian. He was particularly interested in *Terra baixa* (*Martha of the Lowlands*) to adapt it for a libretto and so was Giacomo Puccini, according to a letter sent to Sybil Seligman in 1910, who was looking for original melodramatic plots to turn into operas. Guimerà had already sold the rights of *Terra baixa* to a Belgian-born composer (Ferdinand Le Borne) and so Fontana (and Puccini) had to renounce. He translated many other works by Guimerà (*Maria Rosa*, *Elia*, *La peccatrice* ecc.) even though he succeeded in publishing just one translated play in printed form (*La figlia del mare*). All the other translations were used just for stage purposes and are now probably lost, except *Maria Rosa* which still remains (in an unfinished form) as a manuscript in Guimerà’s archival fond in Barcelona.

**Riassunto:** Ferdinando Fontana fu un noto librettista e poeta “Scapigliato”, autore di libretti per compositori quali Emilio Ferrari, Giacomo Puccini, Ulisse Trovati, João Gomes de Araújo e molti altri. Sempre alla ricerca di storie degne d’interesse, venne a conoscenza dei drammi di Àngel Guimerà. Iniziò quindi uno scambio di lettere con il drammaturgo catalano per cercare di ottenere diritti su adattamenti e traduzioni in italiano delle sue opere teatrali. Era particolarmente interessato a *Terra baixa* (*Terra bassa* o *Feudalismo* in italiano) per trarne un libretto ed era interessato al medesimo testo anche Giacomo Puccini (stando a una lettera inviata a Sybil Seligman nel 1910) che pure cercava trame melodrammatiche originali da trasformare in opere. Ma Guimerà aveva già ceduto i diritti di *Terra baixa* al compositore di origine belga (Ferdinand Le Borne) e così Fontana e Puccini dovettero rinunciare. Tradusse molte altre opere di Guimerà (*Maria Rosa*, *Elia*, *La peccatrice* ecc.) anche se riuscì a pubblicare in volume solo una commedia (*La figlia del mare*). Tutte le altre traduzioni furono usate solo come copioni ai fini della messa in scena e sono andate probabilmente perdute, tranne *Maria Rosa* che rimane ancora, sia pure incompleto, nel fondo archivistico di Guimerà a Barcellona, Biblioteca de Catalunya, in forma di dattiloscritto.

**Keywords:** Fontana, Puccini, *Martha of the Lowlands*, feudalismo, Guimerà, translations.

**Parole chiave:** Fontana, Puccini, *Terra bassa*, feudalismo, Guimerà, traduzioni

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Isabel Turull i Crexells, **Poetes contemporànies i la traducció com a pont entre cultures**

**Abstract:** Some contemporary Italian poetesses, Merini, Anedda, Calandrone and Pozzi, have been translated into Catalan in recent years thanks to the dedication of Nora Albert. In our article we analyze the movements back and forth between Italian and Catalan culture through Nora Albert as a character. This Catalan poetess has brought Merini, Anedda, Calandrone and Pozzi to the interest of the Catalan reading public and has been at the same time translated into Italian. We present these works within their cultural context and analyze them from a translation point of view.

**Resum:** Algunes poetes italianes contemporànies, Merini, Anedda, Calandrone i Pozzi, han estat traduïdes al català en aquests darrers anys gràcies a la dedicació d'una altra poeta, catalana en aquest cas, Nora Albert. En el nostre article analitzem els moviments d'anada i tornada entre les dues cultures a través del personatge Nora Albert, descobridor d'aquestes poetes per al públic lector català i al mateix temps traduïda també en aquests anys a l'italià. Presentem aquests treballs dins del seu context cultural i els analitzem també des del punt de vista traductològic.

**Keywords:** contemporary Italiana poetesses, translation, Merini, Anedda, Calandrone, Pozzi, Nora Albert.

**Paraules clau:** poetes italianes contemporànies, traducció, Merini, Anedda, Calandrone, Pozzi, Nora Albert.

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Antonio Gargano, **Il passo d'armi da Chrétien a Cervantes, tra continuità e fratture (Quijote I, 4)**

**Abstract:** The episode of the adventure with the Toledan merchants (Quijote, I, 4) received, in general, an exclusively parodic interpretation. In this work it is proposed that the parodic humor of the text is placed at the service of reflection on a broader question, relating to the problematic truth / lie. In this perspective, the adventure of the Pass of Arms presents a radical "re-motivation" of meaning with respect to the origin of the theme in Chrétien de Troyes, in the Vulgate, and in the sixteenth-century Spanish libros de caballerías.

**Riassunto:** L'episodio dell'avventura con i mercanti toledani (*Quijote*, I, 4) ha ricevuto, in generale, una lettura esclusivamente in chiave parodica. Nel presente lavoro si propone che la comicità parodica del testo cervantino è posta al servizio della riflessione su una questione di più ampio respiro, relativa alla problematica verità/menzogna. In tale prospettiva, l'avventura del passo d'armi presenta una radicale "rimotivazione" di significato rispetto all'origine del tema in Chrétien de Troyes, nella *Vulgata*, e nei *libros de caballerías* spagnoli cinquecenteschi.

**Keywords:** Pass of Arms, Chrétien de Troyes, *Vulgata*, *libros de caballerías*, *Quijote*.

**Parole chiave:** passo d'armi, Chrétien de Troyes, *Vulgata*, *libros de caballerías*, *Quijote*.

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Flavia Gherardi, **Novela barroca y mise en abyme: el caso de "El Curioso impertinente"**

**Resumen:** El artículo se propone abordar la novela de *El Curioso Impertinente*, interpolada en los capítulos 33-35 de la I parte del *Quijote*, desde la perspectiva de los mecanismos de reflexión/reflejamiento del relato entre los distintos niveles diegéticos. Más concretamente, se aprovechará el modelo teórico elaborado por Lucien Dällenbach en su *Le récit spéculaire* (1977) para dilucidar aspectos y funciones novedosos de la obra cervantina.

**Palabras clave:** novela corta, *mise en abyme*, metanovela, *El Curioso impertinente*, Dällenbach.

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Nicola Palladino, **Erotismo, escrezione ed esecrazione: lettura diacronica de "El más allá erótico"**

**Abstract:** Inspired from the well-known essay by Octavio Paz "El más allá erótico", this study aims to consider the artistic erotic and scatological power of sewage (liquid manure) and excremental material. A diachronic dialogue within the artistic movements that originates from the real and miserable concreteness of the execrable in Boccaccio becoming more refined and powerful sign, also artistic message in Quevedo passing through Lina Wertmüller's, de Sade's and Pasolini's works, reaching García Lorca's dramas and Piero Manzoni's artistic works.

**Riassunto:** Prendendo spunto dal noto saggio di Octavio Paz "El más allá erótico" il contributo mira a considerare la carica artistica erotica e lo scatologico dei liquami e della materia escrementizia. Un dialogo diacronico tra movimenti artistici che dalla reale e misera concretezza dell'esecrabile di Boccaccio, diviene raffinato e potente

segno e segnale erotico artistico in Quevedo per passare alle opere di Lina Wertmuller, de Sade e Pasolini ed arrivare al teatro di García Lorca e ai prodotti artistici di Piero Manzoni.

**Keywords:** erotic, ass, excrement, scatological.

**Parole chiavi:** erotico, culo, escremento, scatologico.

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Vicent Josep Escartí, *Encara que em maten. Violència de gènere a l'Alzira de començaments del segle XVIII*

**Abstract:** Violence against women, gender violence, has existed, unfortunately, throughout history. Literature shows it -sometimes shamelessly- and we can find traces in memoirs and, especially, in procedural literature, where we can hear the voices of battered women. This article, after making a brief review of some testimonies that attest to that situation, focuses on the case of the sisters Maria and Tomasa Ahuir, in Alzira, in 1704.

**Resum:** La violència contra les dones, la violència de gènere, ha existit, desafortunadament, al llarg de la història. La literatura la mostra -de vegades sense cap pudor- i podem trobar rastres a la memorialística i, especialment, a la literatura processal, on podem escoltar les veus de les dones maltractades. El present article, rere fer una breu recorregut per alguns testimonis que donen fe d'aquella situació, se centra en el cas de les germanes Maria i Tomasa Ahuir, a Alzira, el 1704.

**Keywords:** gender violence, *machismo*, 18th century, baroque, process literature.

**Paraules clau:** violència de gènere, masculisme, segle XVIII, barroc, literatura processal.

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Donatella Siviero, Sawa, Martínez Ruiz (Azorín) y Rusiñol: tres maneras de ficcionalizar la vida de artista

**Abstract:** Between the end of the 19th century and the beginning of the 20th century, the artist's novel developed considerably in European literature. In Spain, this subgenre is characterised by a strong presence of subjectivity and an innovative combination of fictional and autobiographical components. The paper carries out a rhetorical and stylistic analysis of three novels, two Spanish and one Catalan, which are examples of these formal experimentations: *Declaración de un vencido* (1887) by Alejandro Sawa, *Diario de un enfermo* (1901) by José Martínez Ruiz, the future Azorín, and *L'auca del senyor Esteve* (1907) by Santiago Rusiñol.

**Resumen:** Entre finales del siglo XIX y comienzos del XX en las letras europeas la novela de artista conoce gran desarrollo. En España, el subgénero se caracteriza por una fuerte presencia de subjetividad y por combinar de manera innovadora componentes ficcionales y autobiográficos. El trabajo lleva a cabo un análisis retórico y estilístico de tres novelas, dos españolas y una catalana, que son muestra de esas experimentaciones formales: *Declaración de un vencido* (1887) de Alejandro Sawa, *Diario de un enfermo* (1901) de José Martínez Ruiz, el futuro Azorín, y *L'auca del senyor Esteve* (1907) de Santiago Rusiñol.

**Keywords:** Artist's novel, Sawa, Martínez Ruiz, Rusiñol, Autobiography.

**Palabras clave:** Novela de artista, Sawa, Martínez Ruiz, Rusiñol, Autobiografía.

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### Rafael Roca, Nápoles y Josep Sanchis Sivera: una evocación personal (1902)

**Abstract:** During the spring of 1901, the Valencian historian Josep Sanchis Sivera (1867-1937) made a very interesting tour that took him to visit ten Italian cities, including Naples. A certainly exciting and eloquent trip that, the following year, he recounted in all kinds of detail in the volume entitled *Dos meses en Italia (Impresiones y recuerdos)*. In this way, in the course of that narration, full of artistic and historical references seasoned with anecdotes, the chapters dedicated to Naples stand out in an expressive way, a metropolis that the author discovered and evoked with erudition, emotion and good humor, with a obvious magnetism. Therefore, the work aims to analyze the places and people that Sanchis Sivera visited and met during his stay in Campania.

**Resumen:** Durante la primavera de 1901, el historiador valenciano Josep Sanchis Sivera (1867-1937) realizó una interesantísima *tournee* que lo llevó a visitar diez ciudades italianas, entre las cuales Nápoles. Un viaje ciertamente emocionante y elocuente que, al año siguiente, relató con todo tipo de detalles en el volumen titulado *Dos meses en Italia (Impresiones y recuerdos)*. De esta manera, en el transcurso de la narración, repleta de referencias artísticas e históricas aderezadas con anécdotas, destacan de una manera expresiva los capítulos dedicados a Nápoles, una metrópoli que el autor descubrió y evocó con erudición, emotividad y buen humor, con un evidente magnetismo. Por ello, el trabajo pretende analizar los lugares y las personas que Sanchis Sivera visitó y trató durante su estancia en la Campania.

**Keywords:** Josep Sanchis Sivera, Naples, travel literature, València, Crown of Aragón.

**Palabras clave:** Josep Sanchis Sivera, Nápoles, literatura de viajes, València, Corona de Aragón.

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Anna Maria Saludes i Amat, **Del cobricel de Ruyra a l'envelat de Rodoreda**

**Abstract:** The text applies the technique of literary comparison that explores the sources that inspired Mercè Rodoreda (Barcelona 1908 - Girona 1983) to set the first chapter of *La plaça del Diamant* (1962), which seems to come from a (sentimental and romantic) narrative which has its argumentative double in the theatrical genre (sainete) of the writer Joaquim Ruyra (Blanes 1858 - Barcelona 1939). There are many places, details, figures and objects that can be compared in Mercè Rodoreda and Joaquim Ruyra, and further research could provide more results by showing that the work of the most translated Catalan writer, whose creative personality remains unquestionable, is also an uninterrupted homage that since her long exile from Catalonia has always made room for the great classics that preceded her.

**Resum:** El text aplica la tècnica de la comparativa literària que explora les fonts en les quals Mercè Rodoreda (Barcelona 1908 - Girona 1983) es va inspirar per ambientar el primer capítol de *La plaça del Diamant* (1962), que sembla provenir d'una narració (sentimental i romàntica), que a més té el seu doble argumental en el gènere teatral (sainet) de l'escriptor Joaquim Ruyra (Blanes 1858 - Barcelona 1939). Molts més paisatges, detalls, figures i objectes comparteix Mercè Rodoreda amb Joaquim Ruyra i una recerca més aprofundida podria donar més resultats que podrien mostrar com l'obra de la més traduïda escriptora catalana, tot i la seva gran personalitat creativa indiscutible, és un homenatge sense interrupció que des de les penalitats del llarg exili de Catalunya va fer sempre espai als grans clàssics de la llengua catalana que l'havien precedit.

**Keywords:** Intertextuality, Mercè Rodoreda, Joaquim Ruyra.

**Paraules clau:** Intertextualitat, Mercè Rodoreda, Joaquim Ruyra.

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Maria Alessandra Giovannini, **Alla ricerca della città perduta: la Barcellona occultata ne *El jaqué de la democràcia* di Maria Aurèlia Capmany**

**Abstract:** This article is dedicated to the analysis of a work by Maria Aurèlia Capmany, *El jaqué de la democràcia* (1972), a detective novel structured in two parts, with metanarrative implications, which uses the urban geography of a fictitious city, Salona - behind which Barcelona is supposed to be recognised-, to engage in a dialectic cross-reference between reality and fiction and to justify the narration of its second part -the actual detective story.

**Riassunto:** Il presente articolo è dedicato all'analisi di un'opera di Maria Aurèlia Capmany, *El jaqué de la democràcia* (1972), un romanzo poliziesco strutturato in due parti, dai risvolti metanarrativi, che utilizza la geografia urbana di una città fittizia, Salona -dietro la quale si pretende riconoscere Barcellona -, per ingaggiare un dialettico rimando fra realtà e finzione e giustificare la narrazione stessa della sua seconda parte - il poliziesco vero e proprio.

**Keywords:** Barcelona, Catalan fiction, detective novel, urban spaces / borders, metanarrative.

**Parole chiave:** Barcellona, narrativa catalana, romanzo poliziesco, spazi urbani / frontiere, metanarrativa.

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Enric Bou, **Variacions de l'afecte. *L'oreig entre les canyes* de Josep Carner i *Selvatana amor* de Guerau de Liost**

**Abstract:** *L'oreig entre les canyes* de Josep Carner i *Selvatana amor* de Guerau de Liost are two books published in 1920 that represent new twists in the poetry of two excellent poets who in their youth had contributed to the *Noucentista* movement. Now, in the midst of an aesthetic remodelling, the two of them, in various ways, come together to enjoy the purity of nature. *L'oreig entre les canyes* means the reproduced contemplation of a world, an ideal reflection of ours. *Selvatana amor* is a return to the theme of Montseny and the exuberant nature of those places but with a more human reflection, the themes are broader but less ideological. In both books the theme of love is significant and is much more imaginative. A reading of both volumes and the commentary of some poems from the affect theory perspective will allow to emphasize two books of transition of two main authors of the Catalan literature of the twentieth century.

**Resum:** *L'oreig entre les canyes* de Josep Carner i *Selvatana amor* de Guerau de Liost són dos llibres publicats el 1920 que representen nous girs en la poesia de dos excel·lents poetes que en llur joventut havien contribuït al moviment noucentista. Ara, en plena remodelació estètica, tots dos, per camins diversos, s'atansen a gaudir de la puresa de la natura. *L'oreig entre les canyes* significa la reproduïda contemplació d'un món, reflex ideal del nostre. *Selvatana amor* és un retorn al tema del Montseny i a la naturalesa exuberant d'aquells paratges però amb un reflex més humà, tot i que els temes són més amplis però menys programàtics. Els plantejaments de les obres, incloent-hi el tema de l'amor, tenen un aire més fantasiós. La lectura d'ambdós volums i el comentari d'alguns poemes des de la teoria de l'afecte permetrà aprofundir en dos llibres de transició de dos autors cabdals de la literatura catalana del segle XX.

**Keywords:** Josep carner, Guerau de Liost, postsymbolism, nature and poetry, affect theory.

**Paraules clau:** Josep Carner, Guerau de Liost, postsimbolisme, natura i poesia, teoria de l'afecte.

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Giovanna Calabrò, **Appunti sulla felicità**

**Abstract:** To an anthology in which, in 2000, Carme Riera collected the verses of some Catalan poets of the *medio siglo*, the author gave a beautiful title - *Partidarios de la felicidad* - taken from a verse by Jaime Gil de Biedma, but originally attributable to Gabriel Ferrater, who had introduced her to the long conversations that united, as it is well known, this group of poets and friends. In the very sad years that followed the Civil War, what did that expression, almost used as a password, mean for them, in particular for Jaime and Gabriel, united by a deep and fruitful friendship, especially on a literary level? Being happy: a right denied by an oppressive regime, a duty to oppose the inertia of unhappiness, a privilege inherited from one's own class? An experience, a purpose, an illusion.... Exploring this semantic node, especially in the correspondence, in the poetics, in the verses of Gil de Biedma, can be useful to outline, through apparently anecdotal details, the value of a friendship, to perceive the design underlying *Las personas del verbo*, may be to feel the intimate affinity of the poetic vocation and destiny of both these poets.

**Riassunto:** Ad un'antologia in cui, nel 2000, Carme Riera raccoglieva i versi di alcuni poeti catalani del *medio siglo*, l'autrice dava un bel titolo - *Partidarios de la felicidad* - tratto da un verso di Jaime Gil de Biedma, ma riconducibile originariamente a Gabriel Ferrater, che l'aveva introdotta nelle lunghe conversazioni che accomunarono, com'è noto, questo gruppo di poeti amici. Negli anni tristissimi che seguirono alla guerra civile, che cosa significava per essi, in particolare per Jaime e Gabriel, uniti da una amicizia profonda e fruttuosa soprattutto sul piano letterario, quell'espressione, usata quasi come una parola d'ordine? Essere felici: un diritto negato da un regime opprimente, un dovere per opporsi all'inerzia dell'infelicità, un privilegio ereditato dalla propria classe di appartenenza? Un vissuto, un proposito, un'illusione.... Esplorare questo nodo semantico, soprattutto nella corrispondenza, nella poetica, nei versi di Gil de Biedma, può rivelarsi utile per delineare, attraverso dettagli in apparenza aneddotici, il valore di un'amicizia, per scorgere il disegno sotteso a *Las personas del verbo*, per avvertire forse l'intima affinità della vocazione poetica e del destino di entrambi questi poeti.

**Keywords:** Gil de Biedma, Ferrater, friendship, happiness.

**Parole chiave:** Gil de Biedma, Ferrater, amicizia, felicità.

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**Monográfico “Sobre huellas y estelas de pasado y presente: Huellas de la historia árabe y beréber andalusí, estelas de pensamiento sufí en la literatura contemporánea”.** *Series Arabic and Islamic Studies (SAIS)*, n. 18. Francisco Franco-Sánchez, Coord.

Rachid El Hour, **Reflexiones acerca del cadiazgo de Lérida en las épocas de taifas y almorávide**

**Abstract:** I have recently carried out several studies on the organisation of the Almoravid judicial administration in the Upper March. Considering its importance, I started with the

*qāḍīship* of the capital, Zaragoza, then Calatayud and, finally, Huesca. In the analysis of the *qāḍīship* of these cities, I showed the singular situation that was generated in this region, not only because it was a border area, but also because several of the localities of the Upper March, such as Huesca and Zaragoza, among others, soon cease to be under Muslim rule, which had consequent repercussions on the whole area. In order to get an overview of the functioning of the *qāḍīship* in the whole Upper March, I have studied the *qāḍīship* of Lérida. To do so, I have taken into consideration two main aspects: On the one hand, I have studied the influence of political-military events on the development of the *qāḍīship*. On the other hand, I have analyzed the *qāḍīship* of Lérida, with the aim of shedding light to the mechanisms and singularities of its evolution during the Taifa and Almoravid periods.

**Resumen:** En fechas muy recientes, he realizado diversos estudios sobre la organización de la administración judicial almorávide en la Marca Superior. Por orden de importancia, he empezado por el cadiazgo de la capital, Zaragoza; luego, de Calatayud; después, de Huesca. En el análisis del cadiazgo de estas localidades he dejado constancia de la situación singular que se había generado en esta región, no sólo por ser zona fronteriza, sino también por la salida temprana de varias de las localidades de la Marca del dominio musulmán, entre ellas Huesca y Zaragoza, con todas las repercusiones sobre el conjunto de la zona. Con el objetivo de tener una visión de conjunto del funcionamiento del cadiazgo en toda la Marca Superior, en esta nueva ocasión se estudia el cadiazgo de Lérida, especialmente en dos aspectos fundamentales: Por un lado, se estudia la influencia de los hechos político-militares en el desarrollo de dicho cadiazgo; Por otro, se analiza el cadiazgo de Lérida, con el fin de esclarecer los mecanismos y singularidades de su evolución durante los periodos taifal y almorávide.

**Key words:** *Qāḍīship*, al-Andalus, Upper March, Lérida, Taifas, Almoravids.

**Palabras clave:** Cadiazgo, al-Andalus, Marca Superior, Lérida, Taifas, almorávides.

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### Carles Múrcia, **Amazigh toponymy of Šarq al-Andalus: methodology and preliminary remarks**

**Abstract:** Here we introduce the main issues that should be taken into account in order to deal with the Amazigh (Berber) toponymy of Šarq al-Andalus. The text contains a survey of philological, historiographical, archaeological, anthropological and sociolinguistic evidence of the settlements of Amazigh-speaking communities in Šarq al-Andalus (§1); a discussion of the methodology of toponymic inquiries into the Amazigh superstratum in Šarq al-Andalus (§2); surveys of the Northern African background and geographic distribution of Amazigh settlements in Šarq al-Andalus (§3), of the social structures of Amazigh communities in Šarq al-Andalus (§4) and of the implications of the introduction of irrigation techniques and horticulture for toponymic studies (§5); and, finally, a sociolinguistic report of Šarq al-Andalus in the Middle Ages (§6)..

**Resum:** La present contribució introdueix els principals aspectes que cal tenir en compte a l'hora d'abordar l'estudi de la toponímia amaziga (berber) de Xarq al-

Àndalus. Conté un report crític dels elements filològics, historiogràfics, arqueològics, antropològics i sociolingüístics relacionats amb l'assentament de comunitats amazigòfones a Xarq al-Àndalus (§ 1), una discussió de la metodologia de recerca toponímica del superstrat amazic de Xarq al-Àndalus (§ 2), un panorama de l'origen nord-africà i de la distribució del poblament amazic a Xarq al-Àndalus (§ 3), una aproximació a les estructures socials de les comunitats amazigues de Xarq al-Àndalus (§ 4), una visió de les implicacions de la introducció de tècniques de reg i de conreu d'horta per als estudis topònims d'acord amb els importants avenços que s'han assolit recentment en arqueologia hidràulica de Xarq al-Àndalus del Sàhara Central (§ 5) i, finalment, una aproximació a la situació sociolingüística de Xarq al-Àndalus tot atenent la diferent soca dialectal dels grups amazics que s'hi van establir al llarg de l'edat mitjana (§ 6).

**Key words:** Amazigh toponymy, Amazigh ethnonymy, history of the Amazigh language, history of Amazighs in Šarq Al-Andalus, sociolinguistics of Šarq Al-Andalus.  
**Paraules clau:** Toponímia amaziga, etnonímia amaziga, història de la llengua amaziga, història dels amazics a Xarq al-Àndalus, sociolingüística de Xarq al-Àndalus.

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Anwar Abdelfadeil, **Ecos del pensamiento de Ibn 'Arabī en *La cuarentena* de Juan Goytisolo**

**Abstract:** La obra de Juan Goytisolo (Barcelona, 1931-Marrakech, 2017) se caracteriza por su rebeldía en contra de la visión de España-Castilla como baluarte del catolicismo, pero también por la defensa de la naturaleza híbrida de España-Castilla, donde el islam y lo árabe están presentes. Ibn 'Arabī (Murcia, 1165-Damasco, 1240) es un sufi que dejó una extensa obra, traducida a varias lenguas occidentales y de cuyas ideas Goytisolo se ocupa en su novela *La cuarentena*. El artículo estudia cómo Goytisolo las recibe y transforma, así como otras narraciones islámicas relacionadas con la otra vida.

**Resumen:** The literary work of Juan Goytisolo (Barcelona, 1931-Marrakech, 2017) is characterized by his rebellious attitude against the idea of Spain-Castile as the Catholic bulwark but also by his continuous defense of the hybrid nature of Spain-Castile, in which Islam and Arabic culture are present. Ibn 'Arabī (Murcia, 1165-Damascus, 1240) was a Sufi who left us a large written production that has been translated into various Western languages, and with whom Goytisolo deals in his novel *40-day Mourning (La cuarentena)*. The article studies how Goytisolo receives his ideas and transforms them, as well as other Islamic narratives concerning the afterlife.

**Key words:** Juan Goytisolo, Ibn 'Arabī, Munkar and Nakir, homosexuality.

**Palabras clave:** Juan Goytisolo, Ibn 'Arabī, Munkar y Nakir, homosexualidad.

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Abdelkrim Ben Nas, **El auge de la novela sufí mediante *Las cuarenta reglas del amor* de Elif Shafak**

**Abstract:** After mentioning some basic notions about the mystical novel and the Sufi novel, this paper briefly presents the evolution of the Sufi novel in the Muslim world. Then it goes through the biography of the Turkish novelist Elif Shafak and notes some observations on her novel *The Forty Rules of Love*. Without going deeper into the analysis of its contents, it stops at its beginning, at how the prologue and the first chapters have been put together, from a technical perspective. Finally, some criticisms directed at the author are pointed out: she has been accused of trivializing Sufism and misrepresenting data about Ġalāl al-Dīn al-Rūmī's life for commercial purposes. We think those criticisms are as true as out of place. Moreover, the success of *The Forty Rules of Love* disapproves any criticism that may be directed to her.

**Resumen:** Tras aludir a algunas nociones preliminares sobre la novela mística y la novela sufí, en el presente trabajo se presenta brevemente la evolución de la novela sufí dentro del mundo musulmán. A continuación, se aporta la biografía de la novelista turca Elif Shafak, para luego apuntar algunas observaciones sobre su novela *Las cuarenta reglas del amor*. Sin profundizarse en el análisis de sus contenidos, se hace un análisis de su comienzo, de cómo se ha confeccionado el prólogo y los primeros capítulos, desde una perspectiva técnica. Por último, se señalan algunas críticas dirigidas a la autora: se le ha acusado de banalizar el sufismo y tergiversar los datos sobre la vida de Ġalāl al-Dīn al-Rūmī para fines comerciales. A nuestro modo de ver, estas críticas son tan ciertas como improcedentes. Además, el éxito de su novela desvirtúa las críticas que se las pueda dirigir.

**Key words:** Sufism, al-Rūmī, the Sufi novel, Elif Shafak, *The Forty Rules of Love*.

**Palabras clave:** Sufismo, al-Rūmī, novela sufí, Elif Shafak, *Las cuarenta reglas del amor*.

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#### D. Volum regular

Manuel Badal, **La tendència cap a la uniformitat: la velarització dels radicals palatals dels verbs de la segona conjugació del català**

**Abstract:** In this paper I analyze, departing from a corpus comprising works ranging from the 13<sup>th</sup> to the 19<sup>th</sup> century, the intraparadigmatic velarization process underwent by verbs like *deure* 'to owe' or *valdre* 'to cost'. In this verb subclass, /g/ extension spreads from tenses coming from Latin perfect theme (3<sup>rd</sup> *dēbuit* > *dec* 's/he owed') towards the first person of the present indicative and the present subjunctive, which initially present a palatal stem (1<sup>st</sup> *dēbeō* > *deig* 'I owe').

**Resum:** En aquest treball s'analitza, a partir d'un corpus que comprén obres del segle xiii al xix, el procés de velarització intraparadigmàtica que experimenten verbs com *deure* o *valdre*. En aquesta subclasse verbal, l'extensió /g/ s'estén des de les formes

precedents del tema de perfet llatí (3a dēbuit > *dec*) cap a la primera persona del present d'indicatiu i al present de subjuntiu, que presenten inicialment un radical palatal (1a dēbeō > *deig*).

**Keywords:** Catalan, morphology, morpheme, velarization, verbs.

**Paraules clau:** català, morfologia, morfoma, velarització, verbs.

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Peter Cocozzella, **Joan Roís de Corella's Profiling of Caldesa (Valencia, 1458): A Prototype of the Self-Fashioned Woman**

**Abstract:** In his compact masterpiece, entitled *Tragèdia de Caldesa* (1458), the Valencian writer, Joan Roís de Corella (1435-1497), represents himself as the auctorial persona shocked to witness, on the sly, his ladylove (the Caldesa of the title) in a torrid embrace with an unbeknown man, a boorish intruder. What ensues from the recounting of this sordid incident is that persona's protracted monologue that occupies the entire text of *Tragèdia*. The monologue concretizes the portrait of the male protagonist, who, from the exclusive purview of narcissistic egocentrism, indulges in a relentless lamentation about what he perceives as the ultimate transgression of his female counterpart. Consequently, the latter is relegated, automatically, to the unenviable condition of the "silenced woman." I argue that Corella's intuition of a primordial equation of proportional counterbalance—the male's reliance on profuse rhetoric, matched by the female's only available recourse to bold initiative and stealthy strategy—locates Caldesa's plight at the very matrix of the tragic mode. Concurrently, Caldesa plays out her characterization as primary factor in the evolution of the process that, in his landmark study, Stephen Geenblatt describes as "self-fashioning." I find support for my argument in a comparative analysis between *Tragèdia de Caldesa* and its conspicuous analogue: a cluster of episodes integrated into *Tirant lo Blanc*, the renowned novel by Joanot Martorell and Martí Joan de Galba, Corella's coetaneous fellow Valencians. I complement my analysis with reflections on Corella's ingenious blend of "self-fashioning" with a meta-textual exploration of the very nature of *écriture* (artistic writing normally identified as "fiction"). Demonstrably, Corella reaches the apogee of his insight in a subtle shift from the monologue in prose to a miniature-like passage of intensely poeticized versification. Here, Senecan or apocalyptic diction of sound and fury interfaces with a breath-taking idealization of the beloved Caldesa. In the end the speaker of the monologue reverts to prose and concludes the cycle of Corella's creativity with a moment of self-conscious and stoical resignation.

**Resum:** En *Tragèdia de Caldesa* (1458), obra mestra d'estructura compacta i emoció intensa, el distingit autor valencià, Joan Roís de Corella (1435-1497), es desdobra en personatge literari, que malauradament té ocasió de sotjar la dona amada (la Caldesa del títol) en flagrant delit—és a dir, una abraçada lúbrica i escandalosa amb un intrús desconegut, força grosser i repulsiu. En relatar el sòrdid incident, el personatge en quèstió es troba esbalaït i turmentat fins al punt d'encetar un monòleg extens que ocupa el text sencer de *Tragèdia*. El monòleg realitza el retrat del protagonista, que, des de la

perspectiva del seu narcisisme absolut, es desfoga en una profusió de lamentacions implacables, provocades per allò que ell interpreta com a transgressió imperdonable de la dona, figura antagònica per antonomàsia. Per consegüent, Caldesa queda relegada a la condició gens envejable de «dona destinada al silenci». Ací intento demostrar que Corella intueix una correlació primordial d'equivalència inversa: d'una banda la dependència exclusiva del narrador en la retòrica abundant; d'altra banda, la iniciativa audaç o estratègia furtiva que és l'únic recurs assequible a la dona callada. És la intuïció de Corella que, al cap i a la fi, localitza l'estat lamentable de Caldesa al bell mig de la matriu de la modalitat tràgica mateixa. Al mateix temps, Caldesa dramatiza la caracterització de la seva crisi existencial com factor primari d'una evolució personal del tipus que Stephen Greenblatt, en un estudi d'extraordinari relleu, explica en termes de «self-fashioning» (*auto-realització* o *auto-determinació*). Procuo corroborar el meu argument mitjançant una anàlisi comparada entre *Tragèdia de Caldesa* i la seva entitat analògica més conspícua: un grapat d'episodis integrats en la cèlebre novel·la, *Tirant lo Blanc*. L'anàlisi va complementada amb algunes reflexions sobre la manera enginyosa que empra Corella a fi d'harmonitzar el desenvolupament del *self-fashioning* amb una exploració meta-textual de l'autenticitat de l'escriptura comunament denominada «ficció». L'apogeu de l'inventiva artística corellana es manifesta en la transició immediata i inesperada des de la prosa predominant del monòleg a un passatge versificat, relativament breu, de tres estrofes, cadascuna de catorze decasíl·labs estramps. En aquesta secció pregonament poetitzada, visions horripilants a l'estil del Sèneca tràgic o de l'Apocalipsi alternen amb la representació corprenedora de la Caldesa santificada en Maria Magdalena. En acomiadar-se la persona monologant torna a l'ús de la prosa i conclou el cicle de l'admirable creativitat de l'autor amb un moment catàrtic de resignació estoica.

**Keywords:** *ars memoriae*, comparative analysis, ekphrasis, ideal woman, *imago agens*, monologue, narcissism, psycho-drama, quixotic scripture, self-fashioning, tragedy.

**Paraules clau:** *ars memoriae*, anàlisi comparativa, ekphrasis, dona ideal, *imago agens*, monòleg, narcisisme, psicodrama, estructura quixotesca, autofiguració, tragèdia.

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José Enrique Gargallo Gil & Joan Fontana i Tous, *A fiocca de désèmbre è mare...*  
**Refranes romances del mes de diciembre**

**Abstract:** This article deals with Romance weather and calendar proverbs that feature the month of December (by itself or in relation to one or more of the other months), along with important dates like St Lucy (13th), Christmas or St Sylvester and St Coloma (31st). We wish to point out that the proverbs focus on, among other weather phenomena, the snow and the cold (including the accompanying advice on how to keep warm), and on forecasting the weather, directly or in an inverse way.

**Resumen:** En este artículo nos ocupamos de refranes romances meteorológicos y del calendario que tienen como protagonista a diciembre (solo o bien relacionado con otro o más meses), así como a fechas relevantes de este mes como Santa Lucía (día 13), Navidad o San Silvestre y Santa Coloma (día 31). Cabe señalar, asimismo, la atención



prestada por los refranes, entre otros meteoros, a la nieve, al frío (con los consiguientes consejos de abrigo) o a la prefiguración del tiempo, tanto directa como inversa.

**Keywords:** proverbs, December, calendar, romance languages, meteorology.

**Palabras clave:** refranes, diciembre, calendario, lenguas romances, meteorología.

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Ivan Gracia-Arnau, **Barcelona, 1640: popular violence and the use of urban spaces during the revolt of Corpus Christi Day**

**Abstract:** This essay examines the popular violence perpetrated in Barcelona against the royal ministers of Philip IV and their homes on 7 June 1640, Feast of Corpus Christi. It is shown that this popular revolt was not an expression of uncontrolled rage, but an uprising which developed in very clear stages and had specific goals. Through a series of ritualised acts of violence and the celebration of a popular procession through the streets of Barcelona, the crowd intended to punish the royal ministers and to repair the social body. The acts of violence were tools of symbolical communication that allowed the mob to express a clear political message against the viceregal power.

**Keywords:** collective violence, popular politics, *segadors*, Corpus de Sang, Catalan revolt of 1640.

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Rosa Planas Ferrer, **L'ars combinatoria, un joc de la ment (de Ramon Llull a Ioan P. Culianu)**

**Abstract:** In the last few years of his life, Romanian professor and author Ioan P. Culianu made a momentous change in his perspective on the study of religions. Culianu approached Ramon Llull's *ars combinatoria* in search of a universal key that would help explain the nuanced map of world religions. He was on a quest to discover «the initial scheme», a unity of thought that would eventually lead to a global understanding of seemingly disparate religious phenomena.

**Resum:** En els darrers anys de la seva vida, el professor romanès Ioan P. Culianu, hereu i deixeble de Mircea Eliade, realitzà un canvi transcendent en la perspectiva de l'estudi de les religions. S'acostà a l'*ars combinatoria* lul·liana a la recerca d'una clau universal que havia d'ajudar-lo a explicar el que anomenava «mapa de les religions». Aspirava a descobrir l'esquema inicial, una unitat de pensament que conduiria a la comprensió global de fenòmens aparentment dispersos.

**Keywords:** *Ars combinatoria*, kabbalah, Moshe Idel, mind games, Umberto Eco.

**Paraules clau:** *Ars combinatoria*, càbala, Moshe Idel, jocs de la ment, Umberto Eco.

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