VIII. ULUSLARARASI İSPANYOL VE LATİN AMERİKA DİL VE EDEBİYATLARI GÜNLERİ

VIII JORNADAS INTERNACIONALES DE LENGUA Y LITERATURAS HISPÁNICAS

BİLDİRİ ÖZETLERİ KİTABI

LIBRO DE RESÚMENES



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ÖN SÖZ

İstanbul Üniversitesi İspanyol Dili ve Edebiyatı Ana Bilim Dalı olarak, kuruluşumuzun 40. yıl dönümünü kutladığımız bu anlamlı yılda, Ana Bilim Dalımız tarafından üç yılda bir düzenlenen uluslararası kongremizin sekizincisini gerçekleştirmenin gururunu ve mutluluğunu yaşıyoruz. Ankara Üniversitesi ve Tiran Üniversitesi iş birliğiyle düzenlenen kongremiz, İspanya Büyükelçiliği ile İstanbul Cervantes Enstitüsünün değerli destekleriyle hayata geçirilmektedir.

Kongremiz İspanyol dili, Hispanik dünyanın edebiyatları, kültürü, çeviri çalışmaları ve yabancı dil olarak İspanyolca öğretimi alanlarında yürütülen güncel araştırmaları bir araya getirmeyi amaçlamaktadır. Bu doğrultuda, programımızda disiplinlerarası bir yaklaşım benimsenmiştir. İki gün boyunca sürecek paralel oturumlarda yapay zekâ destekli dil öğretimi, dijital öğrenme teknolojileri, tarih, siyaset ve güncel toplumsal meseleler gibi geniş bir yelpazede bildiriler sunulacaktır. Bu zengin içerik, alanımızdaki güncel eğilimleri ve farklı disiplinlerle kurulan verimli etkileşimi açıkça ortaya koymaktadır.

Etkinliğimize Türkiye'nin yanı sıra İspanya, Kolombiya, Şili, Arjantin, Küba, İtalya, Bulgaristan, Arnavutluk, Polonya ve Cezayir'den akademisyen ve araştırmacılar bildirileriyle katkı sunmaktadır. Farklı coğrafyalardan bilim insanlarını bir araya getiren kongremiz, uluslararası akademik iş birliğini ve kültürlerarası diyaloğu güçlendiren önemli bir platform niteliği taşımaktadır.

Kongremizin açılış konferansı, çağdaş İspanyol edebiyatının önde gelen isimlerinden akademisyen ve yazar Edurne Portela tarafından La imaginación al rescate: el lugar de la literatura ante la ausencia del testigo (Tanığın Bulunmadığı Durumlarda Edebiyatın Rolü: İmgelemin Kurtarıcı Gücü) başlığıyla gerçekleştirilecektir. Kendisine bu değerli katkısı için şimdiden teşekkür ederiz.

Bu bilimsel buluşma, yalnızca İspanyol Dili ve Edebiyatı alanındaki birikimin paylaşılmasına değil, aynı zamanda Türkiye ile İspanya ve Latin Amerika ülkeleri arasındaki akademik ve kültürel bağların derinleşmesine de hizmet etmektedir. Dünyanın dört bir yanından araştırmacıları İstanbul Üniversitesinde buluşturan bu organizasyon, üniversitemizin "Evrensel düzeydeki eğitim ve araştırmalarıyla geleceği şekillendiren ve dünyada referans gösterilen bir üniversite olmak" vizyonunun somut bir yansımasıdır.

Kongrenin düzenlenmesinde emeği geçen Düzenleme ve Bilim Kurullarına, desteklerini esirgemeyen kurumlara, oturum başkanlarına ve nitelikli çalışmalarıyla bildiri özetleri kitabımıza değer katan tüm katılımcılara en içten teşekkürlerimizi sunar, verimli bir kongre dileriz.

Editörler

Prof. Dr. Mehmet İlgürel

Arş. Gör. Büşra Şeker

İstanbul, Kasım 2026

PRÓLOGO

Como Departamento de Lengua y Literatura Españolas de la Universidad de Estambul, en este significativo año en el que celebramos el 40.º aniversario de nuestra fundación, nos complace y enorgullece presentar las Jornadas de Lengua y Literaturas Hispánicas que nuestro Departamento organiza cada tres años. Este encuentro se realiza en colaboración con la Universidad de Ankara y la Universidad de Tirana, y cuenta con el valioso apoyo de la Embajada de España y del Instituto Cervantes de Estambul.

El congreso tiene como objetivo reunir las investigaciones más recientes en los ámbitos de la lengua española, las literaturas y culturas del mundo hispánico, los estudios de traducción y la enseñanza del español como lengua extranjera (ELE). Con este propósito, el programa adopta un enfoque interdisciplinario. Durante dos días, en sesiones paralelas, se presentarán ponencias que abarcan un amplio abanico temático, como la enseñanza de lenguas asistida por inteligencia artificial, las tecnologías digitales de aprendizaje, la historia, la política y diversas cuestiones sociales contemporáneas. Esta riqueza temática refleja claramente las tendencias actuales de nuestra área y su interacción con otras disciplinas.

Además de investigadores de Turquía, el evento cuenta con la participación de académicos e investigadores procedentes de España, Colombia, Chile, Argentina, Cuba, Italia, Bulgaria, Albania, Polonia y Argelia. Al reunir a especialistas de distintos países, este congreso es un importante foro para impulsar la cooperación académica internacional y el diálogo intercultural.

La conferencia inaugural estará a cargo de la destacada escritora y académica española Edurne Portela, bajo el título «La imaginación al rescate: el lugar de la literatura ante la ausencia del testigo». Le agradecemos de antemano su valiosa contribución.

Este encuentro científico no solo contribuye al intercambio de conocimientos en el campo de la Filología Hispánica, sino también al fortalecimiento de los lazos académicos y culturales entre Turquía, España y los países de Hispanoamérica. Asimismo, al reunir en la Universidad de Estambul a investigadores de todo el mundo, este evento constituye una manifestación concreta de la visión de nuestra institución: «Ser una universidad de referencia mundial que construye el futuro a través de su formación e investigación de excelencia».

Expresamos nuestro sincero agradecimiento a los Comités Organizador y Científico por su dedicación, a las instituciones colaboradoras por su inestimable apoyo, a los moderadores de las sesiones por su labor y a todos los participantes que han contribuido a este libro de resúmenes con sus aportaciones. Les deseamos un congreso sumamente fructífero.

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BİLDİRİ ÖZETLERİ

RESÚMENES

Luis Cernuda'nın "Luna llena en Semana Santa" Adlı Şiirinde Zamanın İmgesel Temsilleri

Mehmet İlgürel
İstanbul Üniversitesi

Bu bildiride, Luis Cernuda'nın *Desolación de la quimera* adlı kitabında yer alan "Luna llena en Semana Santa" adlı şiir Gilbert Durand'ın İmgelem Kuramı çerçevesinde incelenmektedir. Şiirde betimlenen olağanüstü Semana Santa atmosferi onu çocukluğuna ve onda aidiyet duygusu uyandıran Sevilla'da yaşadığı ilk deneyimlere geri döndürür. Çalışmanın temel amacı, söz konusu deneyimin hangi imge yapıları aracılığıyla temsil edildiğini ve bu temsilin zaman olgusuyla nasıl ilişkilendirildiğini ortaya koymaktır.

Çözümlemede, şiirde temsil edilen şehrin salt fiziksel bir mekân olmanın ötesine geçerek özneyle özel ve derin bir bağ kuran yaşamsal bir uzama dönüştüğü gösterilmektedir. Portakal çiçeği kokusu, müzik ve dolunay ışığı imgelerinin bir araya gelişi, gündelik gerçekliği aşan bir deneyim meydana getirir. Bu bağlamda Mircea Eliade'nin kutsal zaman kavramından da yararlanılarak şiirde nostaljik bir hatırlamadan çok, kökene dönüşün betimlendiği görülmektedir. Böylelikle, değişimden ve yıkım duygusundan uzak, çocukluğa özgü zaman algısı da eserde kendini göstermektedir. Ayrıca Rudolf Otto'nun *mysterium fascinans*, Gaston Bachelard'ın topofili kavramları ve Freud'un tanımladığı okyanus duygusu da şiirde temsil edilen deneyimin açıklanmasında tamamlayıcı kuramsal araçlar olarak değerlendirilmektedir.

Sonuç olarak bildiri, şiirde özne ile uzam arasındaki ilişkinin imgelemin gece rejiminin sentetik ve mistik yapıları doğrultusunda şekillendiğini ve çocukluğa dönüşün döngüsel zaman, bütünleşme ve korunma imgeleri aracılığıyla ifade edildiğini ortaya koymaktadır. Bu yönüyle şiir, yaşlılık ve geçicilik karşısında imgelemin sunduğu yenileyici ve dönüştürücü olanakları yansıtır.

Anahtar Kelimeler: Luis Cernuda, imgelem kuramı, kutsal zaman

Imagery of Time in Luis Cernuda's Poem "Luna llena en Semana Santa"

This study analyzes the poem *"*Luna llena en Semana Santa*"*, included in Luis Cernuda's *Desolación de la quimera*, from the perspective of Gilbert Durand's Theory of the Imaginary. The extraordinary Semana Santa atmosphere depicted in the poem takes the subject back to his childhood and to his earliest experiences in Seville, a city that awakens in him a sense of belonging. The main objective of the study is to identify the structures of the imaginary through which this experience of recovering the past is expressed and to determine how this event relates to temporality.

The analysis shows that the city represented in the poem transcends its status as a mere physical space and becomes a vital realm that maintains a unique and profound connection with the subject. The convergence of the scent of orange blossom, music, and the light of the full moon generates an experience that goes beyond everyday reality. In this context, also drawing on Mircea Eliade's concept of sacred time, the poem is shown to represent, rather than a nostalgic recollection, a symbolic return to origins and to a childhood perception of time, free from feelings of change and destruction. Furthermore, Rudolf Otto's *mysterium fascinans*, Gaston Bachelard's notion of topophilia, and the oceanic feeling described by Freud are considered complementary theoretical tools for interpreting the experience represented in the poem.

In conclusion, the study demonstrates that the relationship between the subject and space is shaped by the synthetic and mystical structures of the nocturnal regime of the imaginary, and that the return to childhood is expressed through images associated with cyclical time, integration, and protection. From this perspective, the poem reflects the regenerative and transformative possibilities offered by the imaginary in the face of old age and transience.

Keywords: Luis Cernuda, theory of the imaginary, sacred time

Yazınsal Bir Köprü: Mektup

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Mektup tarihin ilk çağlarından beri diplomatik ve ticari içeriğinin yanı sıra insanın kendisinden uzakta bulunan birine ulaşmak için başvurduğu bir yöntem olmuştur. Mektup sahibi bir yazar, düşünür ya da sanatçı ise bu aktarımlar yazınsal bir özellik taşımış, onların görüş ve düşüncelerini öğrenmekte önemli bir kaynak oluşturmuştur.

Bilinen mektup örneklerinden ilki Sümer dilinde çivi yazısı ile yazılmış bir kil tablettir. Augustus Dönemi Romalı şair Ovidius'un sürgünde yazdığı "Karadeniz'den Mektuplar"ı, yazınsal ve siyasal açıdan önem taşıyan Seneca'nın mektupları türün başka örnekleri arasında sayılabilir. Orta Çağ'da sıkça rastlanan Latince ve Fransızca yazılmış mektupların içerikleri daha çok siyasî ve tarihîdir. XX. yüzyılda ise Kafka'nın "Milena'ya Mektuplar"ı, Albert Camus'nün "Bir Alman Dosta Mektuplar"ı, Simone de Beauvoir'ın "Sartre'a Mektuplar"ı, D. H. Lawrence'ın Aldous Huxley tarafından derlenen ve onun yaşam sevincini, öfkesini ve kişiliğini gösteren mektupları gibi örnekler çoğaltılabilir.

Yazınsal Bir Köprü: Mektup başlıklı bu sunumumuzda ise İspanyol Yazınının önemli düşünür ve yazarlarından Rosa Chacel ile María Zambrano arasındaki yazışmalar başta olmak üzere Türk ve Dünya yazınından mektuplaşma örnekleri üzerinde durulacaktır.

Anahtar Kelimeler: mektup, Rosa Chacel, María Zambrano, İspanyol yazını

A Literary Bridge: The Letter

Since the earliest eras of history, in addition to its diplomatic and commercial functions, the letter has served as a fundamental method for individuals to reach out to those distant from them. When the author of a letter is a writer, philosopher, or artist, these correspondences acquire a literary quality, constituting a crucial source for comprehending their perspectives and ideas.

The earliest known example of a letter is a clay tablet inscribed in Sumerian cuneiform. “Letters from the Black Sea”, written in exile by the Roman poet Ovid during the Augustan Age, and the letters of Seneca, which hold both literary and political significance, can be cited as other notable examples of the genre. The contents of letters composed in Latin and French, which were prevalent during the Middle Ages, are predominantly political and historical in nature. In the 20th century, examples such as Kafka’s “Letters to Milena”, Albert Camus’s “Letters to a German Friend”, Simone de Beauvoir’s “Letters to Sartre”, and D. H. Lawrence’s letters, compiled by Aldous Huxley, which vividly reflect his joy of life, his anger, and his personality, are numerous.

In this presentation, titled “A Literary Bridge: The Letter”, we will focus on examples of correspondence from Turkish and World literature, with a particular emphasis on the correspondence between Rosa Chacel and María Zambrano, prominent intellectuals and authors of Spanish literature.

Keywords: letter, Rosa Chacel, María Zambrano, Spanish literature

Del texto a la imagen (y viceversa): cruces entre literatura y visualidad en la escena chilena contemporánea

Eduardo Cruces Ayala

La relación entre texto e imagen, integrada por aquellas prácticas que tensionan los límites entre literatura y visualidad, han constituido una zona de experimentación relevante dentro de la escena chilena contemporánea. Desde las vanguardias históricas hasta las acciones artísticas desarrolladas durante la dictadura y la postdictadura en Chile, diversos autores han desplazado la escritura hacia soportes visuales y performáticos, cuestionando con ello las operaciones de conceptualización y materialización de la obra, como también expandiendo las posibilidades de socialización y diseminación de estas.

La presente ponencia propone una aproximación a distintas formas de articulación entre texto e imagen en la escena chilena del siglo XX y comienzos del siglo XXI, a partir de obras de Vicente Huidobro, Nicanor Parra, Carmen Berenguer, Raúl Zurita, Cecilia Vicuña, Pedro Lemebel, entre otros referentes. Considerando los aportes teóricos de Silvia Rivera Cusicanqui y Nelly Richard, se analizan estrategias estéticas vinculadas a la poesía visual, el libro objeto, la intervención urbana, el conceptualismo latinoamericano y el archivo artístico como formas de disidencia simbólica y producción crítica de sentido vinculadas al contexto.

Más que construir una genealogía exhaustiva, esta exposición busca identificar ciertas operaciones estéticas y políticas que permiten comprender la persistente expansión de la literatura chilena hacia territorios visuales, performáticos y transdisciplinares.

Palabras clave: Literatura chilena, texto e imagen, memoria, transdisciplinaridad

From Text to Image (and vice versa): Intersections between Literature and Visual Arts in the Contemporary Chilean Scene

The relationship between text and image, shaped by practices that challenge the boundaries between literature and visuality, has constituted a significant zone of experimentation within the contemporary Chilean cultural scene. From the historical avant-gardes to the artistic actions developed during the dictatorship and post-dictatorship periods in Chile, diverse authors have displaced writing toward visual and performative media, thereby questioning the operations of conceptualization and materialization of the work, while also expanding the possibilities for socialization and dissemination.

This lecture proposes an approach to different forms of articulation between text and image in the Chilean scene of the twentieth and early twenty-first centuries, through works by Vicente Huidobro, Nicanor Parra, Carmen Berenguer, Raúl Zurita, Cecilia Vicuña, Pedro Lemebel, among other key figures. Drawing on the theoretical contributions of Silvia Rivera Cusicanqui and Nelly Richard, the lecture analyzes aesthetic strategies linked to visual poetry, the artist's book, urban intervention, Latin American conceptualism, and the artistic archive as forms of symbolic dissidence and critical production of meaning tied to context.

Rather than constructing an exhaustive genealogy, this presentation seeks to identify certain aesthetic and political operations that help explain the persistent expansion of Chilean literature toward visual, performative, and transdisciplinary fields.

Keywords: Chilean literature, text and image, memory, transdisciplinarity

Periodismo y creación literaria: Una alianza inevitable en la generación del Boom

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La literatura hispanoamericana alcanzó proyección internacional a partir de la segunda mitad del siglo XX, impulsada por una generación de escritores cuya renovación estética y narrativa transformó radicalmente el panorama de las letras en lengua española. Figuras como Gabriel García Márquez, Mario Vargas Llosa, Carlos Fuentes y Julio Cortázar, entre otros, conforman el núcleo de lo que la crítica literaria ha denominado el Boom hispanoamericano, movimiento caracterizado por una notable experimentación formal y una profunda conciencia del oficio narrativo.

Un rasgo fuertemente señalado por los propios autores y relativamente poco explorado en su dimensión poética, es el vínculo constitutivo entre su formación periodística y su posterior producción novelística. En efecto, varios de estos escritores iniciaron su trayectoria profesional en la prensa escrita, experiencia que no se limitó a un mero dato biográfico, sino que dejó huellas significativas en sus procedimientos narrativos. Tanto García Márquez como Vargas Llosa- ambos galardonados con el Premio Nobel de Literatura- han reconocido la deuda de su escritura ficcional con el periodismo señalando que ciertas técnicas propias del género periodístico a saber, la noticia, la pesquisa, el reportaje y la investigación, fueron reelaboradas y transcodificadas en el espacio de la novela como estrategias narrativas de pleno derecho.

Esta ponencia se propone examinar dicha «alianza inevitable» entre periodismo y creación literaria en la generación del Boom, argumentando que tal convergencia no es accidental, sino que responde a una lógica de hibridación genérica que cuestiona la pureza de la ficción e ilumina los mecanismos de construcción del relato novelístico. A través del análisis de casos representativos se reflexionará sobre el modo en que el perfil del periodista permea el ejercicio literario de estos autores, configurando una poética singular en la que el rigor documental y la imaginación creadora se articulan de manera productiva.

Palabras clave: Boom hispanoamericano, periodismo, novela, ficción, hibridación genérica, estrategias narrativas-novelistas

Journalism and Literary Creation: An Inevitable Alliance in the Boom Generation

Hispanic American literature gained international recognition from the second half of the 20th century onwards, driven by a generation of writers whose aesthetic and narrative innovation radically transformed the landscape of Spanish-language literature. Figures such as Gabriel García Márquez, Mario Vargas Llosa, Carlos Fuentes and Julio Cortázar, amongst others, form the core of what literary critics have termed the Hispanic American Boom, a movement characterized by remarkable formal experimentation and a profound awareness of the craft of storytelling.

One feature strongly emphasized by the authors themselves, yet relatively unexplored in its poetic dimension, is the fundamental link between their training in journalism and their subsequent work as novelists. Indeed, several of these writers began their professional careers in the print media, an experience that was not merely a biographical detail but left a significant mark on their narrative techniques. Both García Márquez and Vargas Llosa – both winners of the Nobel Prize in Literature – have acknowledged the debt their fictional writing owes to journalism, noting that certain techniques characteristic of the journalistic genre namely, news reporting, fact-finding, reportage and investigation – were reworked and transcoded within the realm of the novel as narrative strategies in their own right.

This paper aims to examine this «inevitable alliance» between journalism and literary creation in the Boom generation, arguing that such convergence is not accidental, but rather stems from a logic of genre hybridization that challenges the purity of fiction and sheds light on the mechanisms underlying the construction of the novelistic narrative. Through the analysis of representative case studies, the paper will reflect on the way in which the profile of the journalist permeates these authors literary practice, shaping a unique poetics in which documentary rigour and creative imagination are productively intertwined.

Keywords: Hispanic American Boom, journalism, novel, fiction, generic hybridization, narrative strategies, novelists

De Andalucía a Albania: traducir el universo cultural de Federico García Lorca

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La obra de Federico García Lorca constituye uno de los ejemplos más representativos de la estrecha relación entre lengua, literatura y cultura. Su producción literaria, especialmente el teatro, refleja numerosos elementos vinculados a la realidad social, las tradiciones populares, las creencias religiosas y el imaginario simbólico de la Andalucía de principios del siglo XX. La presencia de estos elementos convierte la traducción de sus obras en un proceso complejo que trasciende la mera transferencia lingüística y exige una constante mediación intercultural. La presente ponencia analiza los principales desafíos que plantea la traducción del universo cultural lorquiano al contexto albanés, tomando como referencia diversas manifestaciones culturales presentes en su obra dramática. Se examinan aspectos relacionados con las costumbres, los valores sociales, el simbolismo, las referencias religiosas y los elementos propios de la identidad andaluza, así como las estrategias empleadas para su transferencia a una cultura receptora diferente. Asimismo, se reflexiona sobre el papel del traductor como mediador entre dos espacios culturales aparentemente distantes, pero que comparten determinadas experiencias históricas y estructuras socioculturales. Desde una perspectiva traductológica y cultural, el estudio pone de relieve la importancia de preservar la identidad del texto original sin renunciar a la comprensión por parte del lector destinatario. Finalmente, se sostiene que la traducción de Federico García Lorca al albanés constituye no solo un ejercicio lingüístico, sino también un proceso de diálogo intercultural que favorece el acercamiento entre dos tradiciones literarias y culturales del ámbito mediterráneo.

Palabras clave: Federico García Lorca, traducción literaria, cultura, Andalucía, Albania, mediación intercultural

From Andalusia to Albania: Translating the Cultural Universe of Federico García Lorca

The work of Federico García Lorca constitutes one of the most representative examples of the close relationship between language, literature, and culture. His literary production, particularly his dramatic works, reflects numerous elements linked to social reality, popular traditions, religious beliefs, and the symbolic imagination of early twentieth-century Andalusia. The presence of these elements turns the translation of his works into a complex process that goes beyond mere linguistic transfer and requires continuous intercultural mediation.

This paper examines the principal challenges involved in translating Lorca's cultural universe into the Albanian context, taking as a point of reference various cultural manifestations present in his dramatic oeuvre. Particular attention is paid to customs, social values, symbolism, religious references, and elements that are intrinsic to Andalusian identity, as well as to the strategies employed to transfer these features into a different target culture. Furthermore, the study reflects on the role of the translator as a mediator between two cultural spaces that may appear distant, yet share certain historical experiences and sociocultural structures.

From a translation and cultural studies perspective, the paper highlights the importance of preserving the identity of the source text while ensuring its accessibility and comprehensibility for the target readership. Ultimately, it argues that the translation of Federico García Lorca's works into Albanian constitutes not only a linguistic undertaking but also a process of intercultural dialogue that fosters closer connections between two literary and cultural traditions within the Mediterranean sphere.

Keywords: Federico García Lorca, literary translation, culture, Andalusia, Albania, intercultural mediation

Las malas'ın Türkçeye Çevirisi *Kötü Kızlar*'ın Juliane House Modeliyle Analizi

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2019 yılında yayımlanan *Las malas*, Arjantinli oyuncu ve yazar Camila Sosa Villada'nın ilk romanıdır. Eser, Banu Karakaş tarafından Türkçeye Kötü Kızlar başlığıyla çevrilmiş ve 2024 yılında Medusa Yayınları tarafından yayımlanmıştır. Bu çalışma, söz konusu romanın 176 sayfadan oluşan Türkçe çevirisini, Juliane House tarafından geliştirilen çeviri kalite değerlendirme modeli çerçevesinde incelemeyi amaçlamaktadır. Çalışmada, House'un özellikle işlevsel-edimsel eşdeğerlik, örtük/açık çeviri ayrımı ve söylem-üslup çözümlemesine dayanan yaklaşımından hareketle kaynak metin ile erek metin karşılaştırmalı olarak analiz edilmektedir. Romanın queer kimlikler, toplumsal dışlanma, beden politikaları ve marjinal yaşam deneyimleri etrafında şekillenen anlatı yapısının Türkçe çeviride hangi ölçüde korunabildiği değerlendirilmektedir. Bu doğrultuda çevirmenin sözcük seçimleri, argo ve konuşma dili kullanımı, kültürel unsurların aktarımı, anlatı tonu, şiirsellik, metaforik yapı ve karakter seslerinin erek metinde nasıl yeniden üretildiği incelenmektedir. Ayrıca kaynak metindeki ideolojik, kültürel ve duygusal katmanların çeviri sürecinde uğradığı olası anlam kaymaları, eksiltmeler, dönüştürmeler ve üslupla ilgili kayıplar tartışılmaktadır. Nitel karşılaştırmalı çözümleme yönteminin benimsendiği çalışmada, çevirmenin tercihleri yalnızca "doğru/yanlış" ikiliği üzerinden değil, hedef dilin olanakları, kültürel bağlam, çeviri normları ve metnin işlevsel bütünlüğü çerçevesinde değerlendirilmektedir. Böylece çalışma, çağdaş Latin Amerika edebiyatı çevirilerinin Türkçedeki yeniden üretim süreçlerine ilişkin çeviribilimsel tartışmalara katkı sunmayı hedeflemektedir.

Anahtar Kelimeler: Camila Sosa Villada, Latin Amerika edebiyatı, queer anlatı, çeviri kalite değerlendirme modeli

An Analysis of *Kötü Kızlar*, the Turkish Translation of *Las malas*, through Juliane House's Model

Published in 2019, Las malas is the debut novel of the Argentine actress and writer Camila Sosa Villada. The novel was translated into Turkish by Banu Karakaş under the title Kötü Kızlar and published by Medusa Yayınları in 2024. This study aims to examine the 176-page Turkish translation of the novel within the framework of the translation quality assessment model developed by Juliane House. Drawing particularly on House's concepts of functional-pragmatic equivalence, overt/covert translation, and discourse-stylistic analysis, the study comparatively analyzes the source text and the target text. It evaluates the extent to which the narrative structure of the novel, shaped around queer identities, social exclusion, body politics, and marginalized life experiences, has been preserved in the Turkish translation. In this respect, the study examines the translator's lexical choices, the use of slang and colloquial language, the transfer of cultural elements, narrative tone, poetic expression, metaphorical structures, and the reconstruction of character voices in the target text. Furthermore, it discusses possible semantic shifts, omissions, transformations, and stylistic losses occurring during the translation process in relation to the ideological, cultural, and emotional layers embedded in the source text. Adopting a qualitative comparative analysis method, the study evaluates the translator's choices not merely through the binary opposition of "right" and "wrong," but within the framework of the possibilities of the target language, cultural context, translation norms, and the functional integrity of the text. Thus, the study aims to contribute to translation studies discussions on the reproduction of contemporary Latin American literature in Turkish.

Keywords: Camila Sosa Villada, Latin American literature, queer narrative, translation quality assessment model

Werner Koller'in Eşdeğerlik Sınıflandırması Çerçevesinde Valentina Toro'nun *Mi monstruo y yo* Adlı Kitabının Türkçe Çevirisinin İncelenmesi

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Çocuk ve gençlik edebiyatı çevirisi, dilsel aktarımla birlikte metnin duygusal bağlamının ve kültürel arka planının da erek dile incelikle kazandırılmasını gerektiren özgün bir alandır. Yetişkin okurlara yönelik metinlerden farklı olarak bu tür edebi ürünlerde çevirmenin, erek okurun yaşını, dilsel yeterliğini ve metni algılama biçimini dikkate alan daha duyarlı bir yaklaşım benimsemesi beklenmektedir. Çocuk ve gençlik edebiyatına ilişkin yapılan her çeviri tercihi, metnin erek okur tarafından nasıl anlaşılacağını, hissedileceğini ve yorumlanacağını doğrudan etkilemektedir. Bu nedenle çevirmenin, çocuğun dünyasına yabancılaşmadan, metnin anlamını ve duygusal etkisini erek dile uygun biçimde yeniden kurabilmesi önemlidir. Bu çalışmada, Kolombiyalı yazar ve çizer Valentina Toro'nun çocuk ve genç okurlara yönelik kaleme aldığı *Mi monstruo y yo* adlı kitabının *Canavarım ve Ben* başlığıyla yayımlanan Türkçe çevirisinin, Werner Koller'in eşdeğerlik sınıflandırması çerçevesinde incelenmesi amaçlanmaktadır. Kitapta işlenen korku, kaygı, yalnızlık ve öfke gibi duyguların kaynak metinde ne şekilde ifade edildiği ve ilgili unsurların erek metinde nasıl karşılandığı, Koller'in önerdiği düzanlamsal eşdeğerlik, yananlamsal eşdeğerlik, metin türüne göre eşdeğerlik, edimsel eşdeğerlik ve biçimsel eşdeğerlik olmak üzere beş eşdeğerlik düzeyi açısından, kitaptan seçilen örnekler aracılığıyla çözümlenmesi planlanmaktadır.

Anahtar Kelimeler: Latin Amerika edebiyatı, Werner Koller, çocuk ve gençlik edebiyatı, eşdeğerlik, Valentina Toro

An Analysis of the Turkish Translation of Valentina Toro's Book *Mi monstruo y yo* within the Framework of Werner Koller's Classification of Equivalence

The translation of children's and young adult literature is a unique field that requires not only linguistic transfer but also the delicate integration of the text's emotional context and cultural background into the target language. Unlike the texts intended for adult readers, the translator is expected to adopt a more sensitive approach to these literary works that takes into account the target reader's age, linguistic competence, and way of perceiving the text. Every translation choice made in children's and young adult literature directly influences how the text will be understood, felt, and interpreted by the target reader. Therefore, it is essential for the translator to reconstruct the meaning and emotional impact of the text in a manner that it is appropriate to the target language, without becoming alienated from the child's world. The current study aims to examine the Turkish translation of the book *Mi monstruo y yo*, published under the title of *Canavarım ve Ben,* written and illustrated for children and young readers by Colombian author and illustrator Valentina Toro, within the framework of Werner Koller's classification of equivalence. It seeks to analyze how emotions such as fear, anxiety, loneliness, and anger depicted in the books are expressed in the source text and how these elements are addressed in the target text. This analysis will be conducted through selected examples based on Koller's five levels of equivalence: denotative, connotative, text normative, pragmatic and formal-aesthetic equivalence.

Keywords: Latin American literature, Werner Koller, children's and young adult literature, equivalence, Valentina Toro

1950-80 Yılları Arasında Latin Amerika ve İspanyol Edebiyatından Türkçeye Çevrilmiş Eserler

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Türkiye'de uzun yıllardır Latin Amerika ve İspanyol Edebiyatına dönük bir ilgi bulunmaktadır. Bunun bir göstergesi olarak çok sayıda eser İspanyolcaya ek olarak İngilizce, Fransızca gibi dillerden de olsa Türkçeye kazandırılmıştır. Özellikle son yıllarda ise, doğrudan İspanyolcadan Türkçeye çevrilen eserlerin sayısı artmıştır. Öte yandan geçtiğimiz yıllarda özellikle 2000 öncesi dönemde çevrilen eserlere bakıldığında doğrudan İspanyolcadan Türkçe çevrilen eser sayısı daha sınırlıdır. Bu durum İspanyolcadan Türkçeye çeviri yapacak yetkin çevirmen sayısının az olması, çeviri politikaları ve yasal düzenlemeler gibi çok çeşitli sebeplerden kaynaklanmaktadır, Bu çalışmanın amacı 1950 ve 1980 yılları arasında Latin Amerika ve İspanyol Edebiyatından Türkçeye çevrilen eserlerin bir listesini çıkarmak, bu eserlerin hangi dilden çevrildiğini saptamaktır. Ayrıca doğrudan İspanyolcadan çevrilen eserler tespit edilmeye çalışılacaktır. Böylelikle Latin Amerika ve İspanyol Edebiyatı çeviri belleğine bir katkı yapmak amaçlanmaktadır. Bu yıllar seçilirken 1 Ocak 1952 tarihinde yürürlüğe giren "5846 sayılı Fikir ve Sanat Eserleri Kanunu (FSEK)" başlangıç noktası olarak, 12 Eylül 1980 Askeri Darbesi ise bitiş noktası olarak ele alınmıştır. Söz konusu yılların çeviri politikaları, yasal düzenlemeleri ve çeviri alanında öne çıkan yayınevleri incelenecektir. Tüm bu gerçekliklerin İspanyolcadan Türkçeye edebi çevirinin bir etkisinin olup olmadığı araştırılacaktır. Çalışmada roman, öykü, tiyatro eseri gibi kitap olarak basılı yayımlanan eserler listeye dâhil edilecek, sadece edebi dergilerde yer alan tekil şiir ya da öykü örnekleri eklenmeyecektir.

Anahtar Kelimeler: edebi çeviri, İspanyol edebiyatı, Latin Amerika edebiyatı, çeviri politikaları, İspanyolca Çeviri

Works Translated into Turkish from Latin American and Spanish Literature between 1950 and 1980

There has been a longstanding interest in Latin American and Spanish Literature in Turkey. As an indication of this interest, numerous works translated into Turkish not only from Spanish, but also from languages such as English and French. Particularly in recent years, the number of works have been translated directly from Spanish into Turkish has increased. On the other hand, when examining works translated in earlier years, especially before 2000, the number of works translated directly from Spanish into Turkish was relatively limited. This situation stems from a variety of factors, including the limited number of qualified translators capable of translating from Spanish into Turkish, translation policies, and legal regulations. This objective of this study is to compile a list of works translated into Turkish from Latin American and Spanish Literature between 1950 and 1980, and to determine the source languages of these works. In addition, intends to identify works translated directly from Spanish. In this way, the study aims to contribute to the translation memory of Latin American and Spanish Literature. In selecting these years, the "Law No. 5846 on Intellectual and Artistic Works (FSEK)," which entered into force on January 1, 1952, has been taken as the starting point, while the Military Coup of September 12, 1980, has been taken as the endpoint. The translation policies, legal regulations, and the publishing houses that stood out in the field of translation during these years will be examined. It will be investigated whether all these realities had any impact on literary translation from Spanish into Turkish. The study will include in the list works published in book form, such as novels, short stories, and plays, while individual poems or short story samples appearing only in literary magazines will not be included.

Keywords: Literary translation, Spanish literature, Latin American literature, translation policies, translation from Spanish

Orta Çağ İberyası'nda Bilgelik Edebiyatı: Arapça ve Kastilyaca Metinler Arasındaki Etkileşim (13-14. Asırlar)

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Tarihte insanlara hikmetli sözlerle ahlakî öğütler veren Bilgelik Edebiyatı türündeki eserlerin ortaya çıkışı çok eski devirlere dayanmaktadır. Kadim Yakın Doğu ve muhtelif bölgelerde ilk örneklerine rastladığımız Bilgelik Edebiyatı, bilhassa 10-11. asırlardan itibaren İslâm dünyasındaki Müslümanlar arasında popüler hale gelirken zamanla bu türe ait Arapça eserler Endülüs coğrafyasında da yakından tanınmaya başladı. Bu geleneğin gündelik hayatta yoğun kültürler arası temasların görüldüğü İber Yarımadası'ndaki Hristiyanlar tarafından tanınması ise daha geç bir devre tekaddüm etmektedir. Müslümanların Bilgelik Edebiyatı türünde ürettikleri Arapça metinlere ilgi duyan yarımadadaki Hristiyanlar, bilhassa 13. asırdan itibaren bu türde ilk Kastilyaca eserleri yazmaya başladılar.

Bu çalışma, İslâm idaresi altındaki Endülüs'te Bilgelik Edebiyatı'nın gelişimini, bu türde yazılan Arapça eserlerin Hristiyan İspanya'da tanınma sürecini ve Kastilyaca Bilgelik Edebiyatı metinlerinde görülen İslâmî izleri devrin Arapça ve Kastilyaca kaynaklarına dayalı olarak tespit etmeyi amaçlamaktadır. Çalışmada Endülüs'te geniş bir okuyucu kitlesine hitap eden *Muhtâru'l-Hikem* ve *Kitabu'l Adâbû'l Felâsife* gibi eserlerin 13. asırda Kastilyacaya tercüme edilmesi ve Hristiyanların bu türde hazırladığı *el Libro de los Doze Sabios* ve *El Conde Lucanor* gibi eserlerde Arap-İslâm etkisi ortaya koyulacaktır. İslâm kültürüne yakın ilgi duyan Kastilya-León Kralı X. Alfonso (ö. 1284) gibi hamilerin ve Don Juan Manuel (ö. 1348) gibi yazarların İspanyol Edebiyatı'nda bu türün gelişimine yönelik katkıları da çalışma kapsamında tespit edilecektir.

Anahtar Kelimeler: bilgelik edebiyatı, Endülüs edebiyatı, İspanyol edebiyatı, X. Alfonso, Don Juan Manuel

Wisdom Literature in Medieval Iberia: Interactions between Arabic and Castilian Texts (13th–14th Centuries)

The emergence of works belonging to the Wisdom Literature genre, which provided moral guidance through wise sayings to people throughout history, dates back to very ancient times. Wisdom Literature, which we encounter in its earliest forms in the ancient Near East and various regions, particularly flourished during the 10th-11th centuries. While it had become popular among Muslims in the Islamic world since ancient times, over time Arabic works belonging to this genre also began to be widely known in the geography of Al-Andalus. The recognition of this tradition by Christians on the Iberian Peninsula, where intense cross-cultural contacts were observed in daily life, dates to a later period. Christians on the peninsula, particularly those interested in the Arabic texts produced by Muslims in the genre of Wisdom Literature, began to become acquainted with it, especially in the 13th century. From the 10th century onwards, they began writing the first Castilian works in this genre.

This study aims to determine the development of Wisdom Literature in Al-Andalus under Islamic rule, the process of recognition of Arabic works written in this genre in Christian Spain, and the Islamic influences observed in Castilian wisdom literature texts, based on Arabic and Castilian sources from the period. In the study, it is noted that works such as *Muhtar al-Hikam* and *Kitab al-Adab al-Falasifa*, which appealed to a wide readership in Al-Andalus, were written in the 13th century. In the 13th century, the translation into Castilian and the Arab-Islamic influence in works prepared by Christians in this genre, such as e*l Libro de los Doze Sabios* and *el Conde Lucanor*, will be demonstrated. The contributions of patrons such as King Alfonso X of Castile-León (d. 1284), who were closely interested in Islamic culture, and writers such as Don Juan Manuel (d. 1348) for the development of this species in Spanish literature will also be determined within the scope of the study.

Keywords: wisdom literature, literature of Al-Andalus, Spanish literature, Alfonso X, Don Juan Manuel

Voces romances en los tratados botánicos andalusíes: estudio comparado de vocablos romances de los siglos XII-XIII

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Tras la *fitna* de al-Andalus y durante los primeros Reinos de Taifas, momento en el que el conocimiento circula eminentemente a nivel peninsular, los botánicos andalusíes se afanaron por compilar glosarios de plantas y sus correspondientes usos. Ampliando una tradición que se había iniciado con la traducción del manuscrito de *De materia medica* de Dioscórides que una delegación bizantina entregara a Abderramán III en el siglo X, algunos de estos glosarios y tratados andalusíes incluían no sólo sus nomenclaturas en árabe, sino también sus nombres en aljamía o *latiniyya*, es decir, en lengua romance. Quizá uno de los mejores ejemplos sea el *Glosario de voces romances* (ca. 1100) editado por Asín Palacios, pero no es el único que nos ayuda a comprender la lengua romance hablada en tiempos de al-Andalus, pues es asimismo representativa la *Explicación del nombre de los medicamentos* de Maimónides (ca. finales siglo XII) dado que también se sirve de los trabajos de hasta cinco botánicos andalusíes circunscritos en la tradición aquí mencionada. El trasvase a la lengua castellana se produciría por medio de las traducciones alfonsíes, a cuyos registros atenderemos para ver en qué forma se transmitieron algunas de estas voces en el siglo XIII. Es, así, nuestra intención comparar las distintas nomenclaturas para observar —a través del léxico botánico—, no sólo cómo era y cómo evolucionó el romance peninsular a lo largo de estos siglos que transcurren del XII al XIII, sino también cambios fonéticos, léxicos o incluso casos curiosos de conservación de palabras malsonantes que aún hoy perduran en nuestra lengua.

Palabras clave: historia del romance peninsular, historia de la traducción, historia de la ciencia, fitonimia

Romance Words in Andalusi Botanical Treatises: A Comparative Study of Romance Terms from the 12th and 13th Centuries

After the *fitna* of al-Andalus and during the first Taifa kingdoms—a period when knowledge circulated primarily within the Iberian Peninsula—Andalusi botanists started compiling glossaries of plants and their respective uses. Building on the tradition that began with the translation of Dioscorides' *De Materia Medica*, a manuscript presented to Abd ar-Rahman III by a Byzantine delegation in the tenth century, some of these Andalusi glossaries and treatises included the names of plants in Arabic, but also in *Ajamiyya* and *Latiniyya*, i.e., in the Romance language. Perhaps the best example is Asín Palacios's *Glossary of Romance Terms* (c. 1100), but this is not the only text that sheds light on the Romance language spoken during the era of al-Andalus. Maimonides's *Glossary of Drug Names* (c. late 12th century) is equally important in this regard, as it also draws on the works of up to five Andalusi botanists from the aforementioned tradition. The transfer into Castilian would take place through the Alfonsine translations, the registers of which we will examine to see how these terms were transmitted in the 13th century. Our intention is therefore to compare the different nomenclatures, using the botanical lexicon as our means, to observe not only what the Romance language of the Iberian Peninsula was like and how it evolved over the course of the twelfth and thirteenth centuries, but also phonetic and lexical changes, and even curious instances of swear words that persist in our language today.

Keywords: History of the Ibero-Romance languages, History of translation, History of science, Phytonymy

Inteligencia artificial y reconstrucción literaria: el caso de la restauración de *El Debate de Elena y María*

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La irrupción de la inteligencia artificial ha generado reacciones encontradas en el ámbito literario. Mientras algunos celebran su potencial analítico y creativo, otros asocian la IA con problemas éticos y con la posible desaparición de la figura del autor ante la creciente verosimilitud de los textos generados digitalmente.

Esta reticencia, sin embargo, tiende a pasar por alto los usos concretos y valiosos de la tecnología generativa, especialmente en la conservación y recuperación del patrimonio literario fragmentado o deteriorado. Más allá del debate sobre la autoría, se abre la vía a una posible colaboración híbrida entre autor/ filólogo y máquina.

En esta comunicación analizaremos el aporte de la IA a la restauración textual a partir de un caso práctico: la restauración de *El Debate de Elena y María*, poema de la literatura española medieval conservado de forma fragmentaria. Expondremos los criterios de selección y pertinencia del corpus, las etapas de reconstrucción, así como los resultados obtenidos.

A partir de este experimento evaluaremos la capacidad de la IA para producir secuencias poéticas coherentes, estimaremos su grado de creatividad y señalaremos las principales limitaciones metodológicas y filológicas en la generación automática de contenidos literarios. Sostenemos que, usada con rigor, la IA puede funcionar como herramienta de restitución crítica, complementando el trabajo del filólogo/autor sin sustituirlo.

Palabras clave: inteligencia artificial, restauración textual, literatura medieval, filología digital, humanidades digitales

The Artificial Intelligence and Literary Reconstruction: The Case of Restoring *El Debate de Elena y María*

The emergence of artificial intelligence has elicited mixed reactions in the literary field. While some celebrate its analytical and creative potential, others associate AI with ethical concerns and with the possible dissolution of the author's figure in light of the increasing plausibility of automatically generated texts.

This reluctance, however, tends to obscure the concrete and valuable uses of this generative technology, particularly in the preservation and recovery of fragmented or damaged literary heritage. Beyond the debate on authorship, it opens the way to a potential hybrid collaboration between author/philologist and machine.

In this communication we will analyse the contribution of AI to textual restoration through a case study: the regeneration of Debate de Elena y María, a text from medieval Spanish literature extant only in fragmentary form. We will present the criteria for corpus selection, the reconstruction protocol employed, and the obtained results.

Based on this experiment, we will assess the capacity of AI to produce coherent poetic sequences, estimate its degree of creativity, and highlight the main methodological and philological limitations in the automatic generation of literary content. We argue that, when used rigorously, AI can function as a tool for critical restitution, complementing the work of the philologist/authors without replacing it.

Keywords: artificial intelligence, textual restoration, digital philology, medieval Spanish literature, digital humanities

Orta Çağ İspanyol Edebiyatı'nda Kadın: *La dança general de la muerte* Örneği

Meziyet Mehveş Öçal

Antik düşünceden Orta Çağ'a aktarılan cinsiyet hiyerarşisi, erkeği akıl, otorite ve kamusal düzenle; kadını beden, itaat ve erkeğe bağlı konumla ilişkilendirmiştir. Hristiyan düşüncesinde Havva'nın günah, Meryem'in itaat ve kurtuluş ekseninde anlamlandırılması, kadınlığa dair sınırlayıcı tasavvuru güçlendirmiştir. Kadınlar üretim, aile ekonomisi ve gündelik yaşam içinde etkin biçimde yer alsalar da siyasal, hukuki ve kültürel otorite büyük ölçüde erkeklerin elinde kalmış; kadınlara ilişkin bilgi çoğunlukla erkeklerin tuttuğu kayıtlar, dinî metinler ve hukukî belgeler aracılığıyla günümüze ulaşmıştır. Bu nedenle edebî metinlerde kadın, çoğu zaman bağımsız bir ses değildir. Türün ve anlatının ihtiyaçlarına göre kimi zaman şefaat, günah, itaat ve kurtuluş düşüncesiyle, kimi zaman erkeğin onuru, aile düzeni ve soyun devamıyla, kimi zaman güzellik ve arzu fikriyle ilişkilendirilen bir imge olmuştur.

Bu toplumsal koşullar ile kadınlığa ilişkin yerleşik kabullerin edebî metindeki karşılıklarından biri, *La dança general de la muerte*'de kadına ayrılan yer ve yüklenen işlevidir. Eserde Ölüm'ün dansa çağırdığı ilk ve yegâne kadın figürü iki genç kızdır (*donzellas*). Ölüm, erkek karakterleri makam, meslek ve toplumsal konumlarıyla çağırırken genç kızlar herhangi bir kamusal görev ya da sınıfsal aidiyetle tanımlanmaz. Erkekler Ölüm'e cevap vererek ona karşı çıkıp, dünyevî hayattan kopmak istemeyişlerini dile getirirken, genç kızlara söz hakkı verilmez. Genç kızların toplumsal kimlik ve konuşan özne konumundan mahrum bırakılması, metne gençliğin, güzelliğin ve dünyevî hayatın geçiciliğini taşıyan bir figür olarak yerleştirildiklerini gösterir. Bu çalışma, yakın okuma ile tarihsel ve sosyokültürel bağlamlandırmayı birlikte kullanarak, kadınların dönemin anlayışı doğrultusunda nasıl sınırlandırılıp toplumsal varlığından arındırıldığını tartışırken, *La dança general de la muerte*'de kadına söz verilmeyişini ve yüklenen anlamları çözümlemektedir.

Anahtar Kelimeler: Orta Çağ İspanyol edebiyatı, ölüm dansı, edebiyatta kadın temsili, toplumsal cinsiyet ideolojisi

Women in Medieval Spanish Literature: The Case of *La dança general de la muerte*

The gender hierarchy transmitted from Antiquity to the Middle Ages associated men with reason, authority, and the public order, while linking women to the body, obedience, and a position dependent on men. In Christian thought, the interpretation of Eve through sin and of Mary through obedience and salvation reinforced restrictive conceptions of womanhood. Although women played an active role in production, the household economy, and everyday life, political, legal, and cultural authority remained largely in male hands; knowledge about women has come down to us primarily through records kept by men, religious texts, and legal documents. Accordingly, in literary texts, women often appear not as independent voices, but as images shaped by the needs of genre and narrative: at times associated with intercession, sin, obedience, and salvation; at times with male honor, family order, and the continuation of lineage; and at times with beauty and desire.

One reflection of these social conditions and entrenched assumptions about womanhood can be found in the place assigned to women and the function they are given in *La dança general de la muerte*. In the work, the first and only female figures summoned by Death to join the dance are two young maidens (*donzellas*). While Death calls the male characters by their rank, profession, and social standing, the maidens are defined by neither public role nor class affiliation. The men answer Death, resist him, and voice their unwillingness to part from earthly life, whereas the young women are given no voice at all. Their deprivation of both social identity and the status of speaking subjects shows that they are placed in the text as figures embodying the transience of youth, beauty, and worldly life. This study combines close reading with historical and sociocultural contextualization in order to analyze the silence imposed on women in *La danza general de la muerte* and the meanings assigned to them, while discussing how the female figure is circumscribed and stripped of social presence in accordance with contemporary understandings of womanhood.

Keywords: medieval Spanish literature, dance of death, female representation in literature, gender ideology

Un mundo sin vicios, de Cándido María Trigueros: antiutopía, filosofía y sueño literario en el marco de la Ilustración española

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En 1804 se publicó *Mis pasatiempos: Almacén de fruslerías agradables*, miscelánea que recoge la obra en prosa del escritor, traductor e intelectual ilustrado Cándido María Trigueros. En esta obra se incluye un texto titulado "Un mundo sin vicios", breve narración antiutópica, considerada por parte de la crítica como la primera distopía de las letras españolas. Esta breve narración no es obra completamente original, sino que es una traducción libre de un texto del escritor irlandés Goldsmith. Estudios recientes han demostrado que la libertad en la traducción, los desvíos frente a lo obra original y las aportaciones de Trigueros, justifican la inclusión y el estudio de este texto en el marco de la literatura especulativa hispana.

Trigueros, que ya había mostrado su interés por los textos de temática filosófica, siendo el precursor en las letras españolas de la poesía filosófica con su obra *El viaje al cielo del poeta filosofo*, construye, en "Un mundo sin vicios", un texto en el que se juzgan algunas de las tendencias filosóficas europeas que configuraron el pensamiento de los ilustrados españoles. A través de tópicos de la ficción utópica como el sueño o el viaje, Trigueros despliega un amplio conocimiento de la filosofía europea de la Ilustración.

El propósito de este trabajo es analizar el uso de algunos tópicos de la literatura especulativa -como el viaje o el sueño- y examinar cuáles son los principios filosóficos en los que se sustenta esta breve antiutopía de Cándido María Trigueros.

Palabras clave: Cándido María Trigueros, literatura del siglo XVIII, literatura especulativa, ficción utópica, antiutopía

“Un mundo sin vicios” (A World without Vices), by Cándido María Trigueros: Anti-Utopia, Philosophy and Literary Vision within the Context of the Spanish Enlightenment

Mis pasatiempos: Almacén de fruslerías agradables (My pastimes: A storehouse of pleasant trifles), a miscellany compiling the prose works of the writer, translator and Enlightenment intellectual Cándido María Trigueros, was published in 1804. This volume includes a text entitled “Un mundo sin vicios” (A world without vices), a short anti-utopian tale regarded by critics as the first dystopia in Spanish literature. This short narrative is not an entirely original work, but rather a free translation of a text by the Irish writer Goldsmith. Recent studies have shown that the liberties taken in the translation, the deviations from the original work and Trigueros’s own contributions justify the inclusion and study of this text within the framework of Hispanic speculative literature.

Trigueros, who had already demonstrated an interest in philosophical texts and was a pioneer of philosophical poetry in Spanish literature with his work *El viaje al cielo del poeta filósofo* (The Philosopher-Poet’s Journey to Heaven), constructs, in “Un mundo sin vicios”, a text in which he assesses some of the European philosophical trends that shaped the thinking of the Spanish enlighteners. Through key topics of utopian fiction, such as dreams or journeys, Trigueros displays a broad knowledge of European Enlightenment philosophy.

The aim of this paper is to analyse the use of certain topics of speculative literature -such as the journey or the dream- and to examine the philosophical principles supporting this brief anti-utopia by Cándido María Trigueros.

Keywords: Cándido María Trigueros, 18th-century literature, speculative literature, utopian fiction, dystopia

La Junta de Damas de Honor y Mérito. XVIII. Yüzyıl İspanyası'nda Aydınlanmış Kadınlar Cemiyeti

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XVIII. yüzyıl Aydınlanma Dönemi İspanyası'nda kral III. Carlos'un teşvikiyle 1775 yılında Madrid'de *Real Sociedad Económica Matritense de Amigos del País* isimli dernek kurulur. Derneğin amacı; Aydınlanma Dönemi'nin yeni fikirlerinin ve teknolojik yeniliklerinin tartışıldığı ve İspanyol toplumuna tanıtıldığı kültürel bir ortam yaratmaktır. *La Junta de Damas de Honor y Mérito* da bu derneğin kadınlar kolu olarak 1787 yılında kurulur. İspanya'da kadınlara yönelik kurulan ilk sivil cemiyet olan *La Junta de Damas de Honor y Mérito'*nun amacı, kadınların toplumsal alanda ahlaki ve faydalı roller üstlenmesine önayak olmak ve bunu sağlamak için faaliyetler gerçekleştirmektir. Aydınlanma Döneminin değişmeye başlayan toplum yapısı içinde, kadınların, bu dönemin değişimlerine ayak uydurmalarına yardımcı olmak başlıca görevlerindendir. Dönemin önde gelen kadın figürlerinden oluşan üyeleri her cuma günü toplanarak, sadece kültürel tartışmalar yapmakla kalmaz, aynı zamanda yardıma muhtaç kadın ve çocukların desteklenmesi için yardım faaliyetleri de düzenler. Bu amaçla, kadın ve çocukların eğitimi için okullar açılmasına destek olur, kadın tutukevlerindeki mahkumların şartlarının iyileştirilmesi için çalışmalar yürütür, yeni doğan bebek ve annelerinin bakımlarıyla ilgilenir. Ayrıca, bünyesindeki dönemin önde gelen kadın figürleri aracılığıyla, kadınların entelektüel dünyada görünür olmasını sağlar. Bu figürler arasında en önemlilerinden biri, cemiyetin kurucuları arasında yer alan Josefa Amar y Borbón'dur. Çok yönlü bir entelektüel olan Amar y Borbón'un katılımı ile daha da güçlenen cemiyet, onun kültürel birikiminden de faydalanır. Çalışmamızın amacı, *La Junta de Damas de Honor y Mérito'*nun ve kurucu üyelerinden Josefa Amar y Borbón'un cemiyet içindeki çalışmalarını incelemek ve böylece, İspanya'da XVIII. yüzyılın Aydınlanmacı fikirlerinin kadınlar arasında nasıl yayıldığını aktarmaktır.

Anahtar Kelimeler: Junta de damas, Josefa Amar y Borbón, Aydınlanmış Kadınlar

La Junta de Damas de Honor y Mérito. The Society of Enlightened Women in the 18th-Century Spain

In the 18th-century Enlightenment Spain, with the encouragement of King Charles III, an association called *La Real Sociedad Económica Matritense de Amigos del País* was founded in Madrid in 1775. The aim of this society was to create a cultural environment in which the new ideas and technological innovations of the Enlightenment could be discussed and introduced to Spanish society. *La Junta de Damas de Honor y Mérito* was established in 1787 as the women's branch of this society. As the first civil association for women in Spain, its purpose was to encourage women to assume moral and socially useful roles and to carry out activities that would support this goal. Within the changing social structure of the Enlightenment period, one of its main tasks was to help women adapt to the transformations of the era. Its members, consisting of leading female figures of the period, met every Friday. They not only engaged in cultural discussions but also organized charitable activities to support needy women and children. To this end, they supported the schools for the education of women and children, worked to improve the conditions at women's prisons, and took care of newborn babies and their mothers. In addition, through leading female figures within its membership, the society contributed to increasing women's visibility in the intellectual sphere. One of the most important of these figures was Josefa Amar y Borbón, who was among the founders of the society. Strengthened by the participation of Amar y Borbón, a highly versatile intellectual, the society also benefited from her cultural expertise. The aim of this study is to examine the activities of *La Junta de Damas de Honor y Mérito* and its founding member Josefa Amar y Borbón within the society, and thus to show how Enlightenment ideas in the18th-century Spain were spread among women.

Keywords: Junta de damas, Josefa Amar y Borbón, enlightened women

Representación sobre la elección imperial'de Dil ve Ötekilik İnşası

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İspanyol tiyatrosunda Türk figürünün sahneye çıkarak söz aldığı oyunlar arasında günümüze ulaşan en erken örnek olarak bilinen *Representación sobre la elección imperial* (*İmparator Seçimine Dair Bir Temsil*), Real Biblioteca del Palacio Real de Madrid'de bulunan *Historia de lo sucedido en España desde la muerte del Rey Don Fernando el Cathólico, en el año de 1516, hasta el fin de las comunidades y el perdón y sentencias* (IBIS II/1496) başlıklı el yazmasında muhafaza edilmiştir. İspanya Kralı I. Carlos'un 1519'da Kutsal Roma İmparatorluğu tahtına seçilmesi üzerine kaleme alınan oyun, temsil ettiği çeşitli politik aktörler arasındaki ayrımı belirginleştirmek amacıyla başvurduğu konuşma biçimleri bakımından dikkat çeker. Bu bağlamda Türk elçinin fonetik ve morfosentaktik düzeyde standart İspanyolcadan sapan bir jargon kullandığı gözlemlenmektedir. Bu bildiri, söz konusu jargonun özelliklerini el yazmasının imlasını esas alarak incelemeyi ve dildeki bu farklılıkların oyun içindeki işlevini tartışmayı amaçlamaktadır. Bu doğrultuda öncelikle moresk olarak adlandırılan jargonu çağrıştıran bu üslubun yazı dilinde ifade ediliş şekline dikkat çekilecektir. Ardından Türk'ün ötekiliğini öne çıkaran bilinçli bir temsil stratejisine işaret eden bu jargonun özellikleri ve kullanımları, İspanyol tiyatrosunda öne çıkan diğer bazı örnekler ışığında ele alınacaktır. Sonuç olarak Türk karaktere atfedilen bu lengüistik üslubun 16. ve 17. yüzyıl İspanyol tiyatrosunda ötekiliğin inşasında ne tür bir rol oynadığı ve seyirci tarafından nasıl algılandığı değerlendirilecektir.

Anahtar Kelimeler: İspanyol tiyatrosu, Türk imgesi, ötekilik, moresk jargon, *Elección imperial*

Language and the Construction of Alterity in *Representación sobre la elección imperial*

Representación sobre la elección imperial (*A Play on the Imperial Election*), considered the earliest extant play in Spanish theatre in which a Turkish figure appears on stage and has speaking lines, is preserved in the manuscript titled *Historia de lo sucedido en España desde la muerte del Rey Don Fernando el Cathólico, en el año de 1516, hasta el fin de las comunidades y el perdón y sentencias* (IBIS II/1496) and now housed in the Real Biblioteca del Palacio Real de Madrid. Written on the occasion of the election of King Charles I of Spain as Holy Roman Emperor in 1519, the play is noteworthy for its use of distinct speech forms to underscore the differences among the various political actors represented. In this context, the Turkish envoy is observed to employ a jargon that deviates from standard Spanish on phonetic and morphosyntactic levels. This paper aims to examine the features of this jargon based on the manuscript's orthography and to discuss the function of such linguistic variation within the play. To this end, it will first address the textual representation of this style, which evokes the so-called Moorish jargon. It will then analyse the characteristics and usages of this jargon, which points to a deliberate representational strategy foregrounding the alterity of the Turk, in light of selected examples from Spanish theatre. Finally, the paper will assess the role of this linguistic style in the construction of alterity in sixteenth- and seventeenth-century Spanish theatre and how it may have been perceived by contemporary audiences.

Keywords: Spanish theatre, the image of the Turk, alterity, Moorish jargon, *Elección imperial*

Reflexiones sobre la enseñanza de la gramática del español para extranjeros y su relación con la fraseología

Adela García Valle
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La gramática del español presenta cierta complejidad si se tiene en cuenta que las alternancias gramaticales se organizan desde la perspectiva del hablante, para que este pueda manifestar su punto de vista sobre la información que pretende compartir con el oyente. No cabe duda de que la gramática española permite a los hispanohablantes ofrecer más de una información simultáneamente, una literal y otra encubierta, de opinión, y la respuesta del oyente debe ir acorde con ambas informaciones. Y, claro está, la fraseología, además de la pragmática, es una gran aliada de la gramática para facilitar la interacción del hablante con el oyente. Pues bien, la fraseología no solo complementa la gramática, sino que sirve para motivar al oyente, activando sus capacidades de entendimiento y de respuesta coherente y adecuada. Por ello, nos proponemos analizar aquí la intensa relación entre gramática y fraseología en la enseñanza del español. Sirvan como ejemplo de unidades fraseológicas, relacionadas con el uso correcto de *ser* y con *estar*, tanto los contrastes (*ser un perdido* y *estar perdido*, *ser listo* y *estar listo*, *ser fresco* y *estar fresco*, *ser atento* y *estar atento*, etc.) como otras secuencias con una evidente desmotivación e idiomaticidad (*ser más listo que el hambre*, *no estar católico*, *ser un viejo verde*, *estar entre la espada y la pared*, *estar hecho polvo*, *estar más muerto que vivo*, *estar en las nubes*, *estar en la inopia*, *no estar en sus cabales*, etc.). El análisis de estas y otras unidades fraseológicas, puestas en relación con diferentes aspectos gramaticales centra el objetivo principal de este estudio, para insistir en la necesidad de incluir la fraseología en las clases de ELE.

Palabras clave: español como lengua extranjera, gramática española, fraseología, unidad fraseológica, desmotivación, idiomaticidad

Reflections on Teaching Spanish Grammar as a Foreign Language and Its Relationship to Phraseology

Spanish grammar is somewhat complex when one considers that grammatical alternations are organized from the speaker's perspective, allowing the speaker to express their point of view regarding the information they intend to share with the listener. There is no doubt that Spanish grammar allows Spanish speakers to convey more than one piece of information simultaneously—one literal and another implicit, expressing an opinion—and the listener's response must align with both pieces of information. And, of course, phraseology, in addition to pragmatics, is a powerful ally of grammar in facilitating interaction between the speaker and the listener. Well, phraseology not only complements grammar but also serves to engage the listener, activating their abilities to understand and respond coherently and appropriately. For this reason, we propose to analyze here the close relationship between grammar and phraseology in the teaching of Spanish. Examples of phraseological units related to the correct use of ser and estar include both contrasts (*ser un perdido* and *estar perdido*, *ser listo and estar listo*, *ser fresco* and *estar fresco*, *ser atento* and *estar atento*, etc.) as well as other sequences with evident idiomaticity and non-literal meaning (*ser más listo que el hambre*, *no estar católico*, *ser un viejo verde*, *estar entre la espada y la pared*, *estar hecho polvo*, *estar más muerto que vivo*, *estar en las nubes*, *estar en la inopia*, *no estar en sus cabales*, etc.). The analysis of these and other phraseological units, in relation to various grammatical aspects, is the main focus of this study, which aims to emphasize the need to include phraseology in Spanish as a Second Language classes.

Keywords: Spanish as a foreign language, Spanish grammar, phraseology, phraseological unit, demotivation, idiomaticity

Estrategias innovadoras en la enseñanza de la fraseología en el aula de ELE

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El desarrollo de la competencia fraseológica contribuye de manera significativa a la mejora de la competencia comunicativa del estudiantado de español como lengua extranjera (ELE), en particular en sus dimensiones léxica, sociolingüística y pragmática. Asimismo, dado que las unidades fraseológicas incorporan con frecuencia elementos socioculturales que reflejan la idiosincrasia de las comunidades hispanohablantes, su enseñanza favorece el desarrollo de la competencia cultural e intercultural, al tiempo que facilita la comprensión de expresiones que pueden resultar opacas para el alumnado extranjero. En este sentido, el uso adecuado de la fraseología permite dotar al discurso oral y escrito de mayor naturalidad, fluidez y espontaneidad. El propósito principal de esta investigación consiste en presentar los resultados de un proyecto de innovación docente centrado en la adquisición del componente fraseológico mediante la pedagogía teatral como eje metodológico. A partir de la exposición de sus fundamentos teóricos, se describen los principales productos de aprendizaje generados en el marco del proyecto, entre los que destacan programas de radio, actividades de *BreakoutEdu*, glosarios digitales, trabajos con corpus lingüísticos y contenidos en TikTok. Asimismo, se analizan las metodologías activas implementadas, como el aprendizaje basado en proyectos (ABP), el aprendizaje cooperativo y colaborativo (AC) y el aprendizaje servicio (AS). Finalmente, se muestran y valoran los resultados obtenidos tras su aplicación en entornos educativos de educación secundaria y enseñanza universitaria, destacando su impacto en la motivación y el aprendizaje del alumnado.

Palabras clave: fraseología, innovación docente, español para extranjeros

Innovative Strategies in the Teaching of Phraseology in the SFL Classroom

The development of phraseological competence significantly contributes to the improvement of students' communicative competence in Spanish as a foreign language (SFL), particularly in its lexical, sociolinguistic, and pragmatic dimensions. Likewise, since phraseological units frequently incorporate sociocultural elements that reflect the idiosyncrasies of Spanish-speaking communities, their teaching fosters the development of both cultural and intercultural competence, while also facilitating the understanding of expressions that may be opaque to foreign learners. In this sense, the appropriate use of phraseology enables greater naturalness, fluency, and spontaneity in both spoken and written discourse.

The main purpose of this research is to present the results of a teaching innovation project focused on the acquisition of phraseological competence through theatrical pedagogy as its central methodological framework. After outlining its theoretical foundations, the study describes the main learning products developed within the project, including radio programs, BreakoutEdu activities, digital glossaries, corpus-based tasks, and TikTok content. It also analyses the active learning methodologies implemented, such as project-based learning (PBL), cooperative and collaborative learning (CL), and service-learning (SL). Finally, it presents and evaluates the results obtained after its implementation in both secondary education and university contexts, highlighting its impact on student motivation and learning outcomes.

Keywords: phraseology, teaching innovation, Spanish as a foreign language

Refranes y desautomatización en la era digital

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La comunicación digital ha favorecido nuevas formas de creatividad lingüística basadas en la reformulación de expresiones fraseológicas tradicionales. Entre ellas, destaca la desautomatización de refranes, procedimiento mediante el cual una unidad fijada y reconocible es modificada parcial o totalmente con fines humorísticos, irónicos, persuasivos o identitarios. Este trabajo analiza distintos mecanismos de desautomatización del refranero en entornos digitales, especialmente en redes sociales, memes y titulares de prensa en línea.

El objetivo principal es examinar cómo los refranes tradicionales se reinterpretan en la comunicación digital contemporánea y qué funciones pragmáticas cumplen estas transformaciones. Para ello, se recopila un corpus de ejemplos procedentes de redes sociales y medios digitales, atendiendo a fenómenos como la sustitución léxica, la actualización temática, la ruptura de expectativas y la hibridación con referencias culturales actuales.

Desde una perspectiva fraseológica y pragmática, el estudio muestra que estas manipulaciones no solo evidencian la vitalidad del refranero en el discurso contemporáneo, sino también su capacidad para adaptarse a nuevos contextos comunicativos y reforzar estrategias de humor, crítica social y construcción de identidad grupal. Asimismo, se observa que la eficacia interpretativa de estas reformulaciones depende del reconocimiento previo de la estructura proverbial original por parte de los usuarios.

La propuesta contribuye al estudio de la fraseología en contextos digitales y pone de manifiesto la continuidad funcional del refrán en los nuevos espacios de interacción virtual.

Palabras clave: refranes, desautomatización, variación fraseológica, discurso digital, creatividad lingüística

Proverbs and De-Automatization in the Digital Age

Digital communication has fostered new forms of linguistic creativity based on the reformulation of traditional phraseological expressions. Among these, the de-automatization of proverbs stands out as a process through which a fixed and recognizable unit is partially or wholly modified for humorous, ironic, persuasive, or identity-building purposes. This study analyzes different mechanisms of proverb de-automatization in digital environments, particularly in social media, memes, and online news headlines.

The main objective is to examine how traditional proverbs are reinterpreted in contemporary digital communication and what pragmatic functions these transformations fulfill. To this end, a corpus of examples drawn from social networks and digital media is compiled, focusing on phenomena such as lexical substitution, thematic updating, disruption of expectations, and hybridization with contemporary cultural references.

From a phraseological and pragmatic perspective, the study shows that these manipulations not only demonstrate the vitality of proverbs in contemporary discourse but also their ability to adapt to new communicative contexts and reinforce strategies of humor, social critique, and group identity construction. It is also observed that the interpretative effectiveness of these reformulations depends on users' prior recognition of the original proverbial structure.

This proposal contributes to the study of phraseology in digital contexts and highlights the functional continuity of proverbs within new spaces of virtual interaction.

Keywords: proverbs, de-automatization, phraseological variation, social media, linguistic creativity

El aprendizaje colaborativo en clase de ELE

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En esta pequeña investigación hemos querido reflexionar sobre cómo la implementación del aprendizaje colaborativo en clase de ELE fomenta el desarrollo de la actitud crítica y el aprendizaje autónomo en los estudiantes al promover la discusión y el intercambio de opiniones entre pares. Como en muchas ocasiones los estudiantes no están acostumbrados a trabajar en grupos ni de manera colaborativa debido al sistema educativo, durante las primeras sesiones se realizaron una serie de actividades preparatorias para romper el hielo y facilitar el diálogo, así como aprender a hablar-escuchar, organizar ideas y generar una identidad grupal. Este tipo de actividades se realizaron en un primer momento a nivel grupo clase para después ir poco a poco organizando la clase en pequeños grupos de aprendizaje. Una vez logrado nuestro primer objetivo se empezaron a implementar actividades de enseñanza recíproca que reforzaron el propio aprendizaje de los estudiantes y la interdependencia positiva así como la responsabilidad y la retención de información. Por último, en una fase sucesiva se integraron actividades para la solución de problemas en los que se desarrollaron destrezas comunicativas e interpersonales, gracias a un aprendizaje autodirigido en el que se fomentaron las capacidades de evaluación crítica. Pudimos verificar que el aprendizaje colaborativo estimuló de manera significativa el pensamiento reflexivo, desarrolló habilidades críticas y fortaleció un aprendizaje más profundo y significativo desde niveles iniciales.

Palabras clave: aprendizaje colaborativo, pensamiento crítico, autonomía, motivación

Collaborative Learning in Spanish as a Foreign Language (ELE) Classrooms

In this brief research, we have aimed to reflect on how the implementation of collaborative learning in Spanish as a Foreign Language (ELE) classrooms fosters the development of critical thinking and autonomous learning in students by promoting discussion and exchange of opinions among peers. As students are often not accustomed to working in groups or collaboratively due to the educational system, a series of preparatory activities were conducted during the initial sessions to break the ice and facilitate dialogue, as well as to learn to speak-listen, organize ideas, and generate group identity. These activities were initially carried out at the class group level and then gradually organized into small learning groups. Once our first objective was achieved, reciprocal teaching activities were implemented to reinforce students' own learning and positive interdependence as well as responsibility and information retention. Finally, in a subsequent phase, problem-solving activities were integrated, developing communicative and interpersonal skills through self-directed learning that encouraged critical evaluation abilities. We were able to verify that collaborative learning significantly stimulated reflective thinking, developed critical skills, and strengthened deeper and more meaningful learning from initial levels.

Keywords: collaborative learning, critical thinking, autonomy, motivation

Configuración de Asistentes IA para la evaluación de la producción escrita en ELE

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La expansión de la inteligencia artificial generativa en el ámbito educativo ha abierto nuevas posibilidades para facilitar los procesos de evaluación y retroalimentación en la enseñanza de español como lengua extranjera (ELE). Esta ponencia analiza el diseño y configuración de asistentes personalizados orientados específicamente al apoyo de la evaluación de producciones escritas de estudiantes de ELE.

Estas herramientas permiten adaptar la retroalimentación al contexto pedagógico, al tipo textual y a los objetivos de cada tarea escrita. La presentación describirá su proceso de configuración, con especial atención a la definición de criterios ajustados a cada nivel y a la generación de retroalimentación coherente con los objetivos comunicativos y formativos de las actividades escritas en ELE. Asimismo, se abordarán cuestiones éticas vinculadas a la privacidad de los datos y a la necesidad de supervisión docente en la interpretación de los resultados generados por la IA.

A partir de una experiencia aplicada en contextos universitarios de ELE, se discutirán las posibilidades y limitaciones de estas herramientas como apoyo a la evaluación formativa y a la optimización del tiempo de revisión escrita, subrayando en todo momento el papel del docente como responsable último de las decisiones pedagógicas y evaluativas.

Palabras clave: IA generativa, asistentes personalizados, ELE, producción escrita, evaluación formativa, retroalimentación escrita

Configuring AI Assistants for the Assessment of Written Production in Spanish as a Foreign Language (SFL)

The expansion of generative Artificial Intelligence in the educational field has opened new possibilities for supporting evaluation and feedback processes in the teaching of Spanish as a Foreign Language (ELE). This paper analyzes the design and configuration of personalized assistants specifically aimed at supporting the evaluation of written productions by ELE students.

These tools allow for the adaptation of feedback to the pedagogical context, the text type, and the objectives of each written task. The presentation will describe their configuration process, with special focus on the integration of criteria adjusted to each level, and the generation of feedback consistent with the communicative and formative objectives of written activities in ELE. Additionally, ethical issues related to data privacy and the need for teacher supervision in interpreting AI-generated results will be addressed.

Based on an applied experience in university ELE contexts, the possibilities and limitations of these tools will be discussed as a support for formative assessment and the optimization of written review time, emphasizing at all times the role of the teacher as the ultimate person responsible for pedagogical and evaluative decisions.

Keywords: generative AI, customized assistants, Spanish as a foreign language (SFL), written production, formative assessment, written feedback

Integración de las TIC en el aula de ELE: estrategias didácticas para la optimización del proceso de enseñanza-aprendizaje en el contexto argelino

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En el escenario educativo actual, caracterizado por el creciente desarrollo de las Tecnologías de la Información y la Comunicación (TIC), resulta crucial explorar nuevos procedimientos y metodologías de enseñanza-aprendizaje. Esta renovación se hace evidente en el ámbito de las lenguas extranjeras, donde la convergencia tecnológica ha transformado las prácticas pedagógicas, permitiendo a los estudiantes acceder a una variedad de herramientas y recursos digitales que favorecen el desarrollo de sus habilidades lingüísticas y comunicativas en la lengua meta, en este caso, el español como lengua extranjera (ELE).

El objetivo de esta comunicación es analizar el potencial de las TIC en la enseñanza del español, prestando atención a los retos pedagógicos y las oportunidades didácticas que ofrece su integración en el aula de español como lengua extranjera en el contexto argelino. Asimismo, se presentan estrategias didácticas orientadas a promover un aprendizaje significativo, dinámico y centrado en el estudiante.

De igual forma, se pone de manifiesto la importancia de estas tecnologías destacando sus beneficios y sus aplicaciones educativas para enriquecer las prácticas docentes y diversificar las actividades propuestas en el aula.

De este modo, se pretende destacar el papel de las TIC como recursos complementarios que pueden contribuir al desarrollo de las competencias lingüísticas y comunicativas en ELE.

Palabras clave: TIC, ELE, estrategias didácticas, innovación pedagógica, contexto argelino

Integration of ICT in the SFL Classroom: Didactic Strategies for the Improvement of the Teaching-Learning Process in the Algerian Context

In the current educational context, characterized by the growing development of Information and Communication Technologies (ICT), it is crucial to explore new teaching-learning procedures and methodologies. This renewal is evident in the field of foreign languages, where technological convergence has transformed pedagogical practices, allowing students to access a variety of digital tools and resources that promote the development of their linguistic and communicative skills in the target language, in this case, Spanish as a Foreign Language (SFL).

The objective of this paper is to analyze the potential of ICT in Spanish language teaching, paying attention to the pedagogical challenges and didactic opportunities of their integration into the Spanish as a Foreign Language classroom. Likewise, teaching strategies aimed at promoting meaningful, dynamic, and student-centered learning are presented.

Similarly, the importance of these technologies is highlighted, emphasizing their benefits and their educational applications to enrich teaching practices and diversify the activities proposed in the classroom.

In this way, the aim is to highlight the role of ICT as complementary resources that can contribute to the development of linguistic and communicative competences in SFL.

Keywords: ICT, SFL, teaching strategies, pedagogical innovation, Algerian context

Arabismos compartidos: una propuesta intercultural para la enseñanza de ELE en Turquía

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Esta comunicación explora el potencial didáctico de los arabismos comunes entre el español y el turco como herramienta facilitadora en el aula de Español como Lengua Extranjera (ELE). A pesar de la marcada distancia tipológica que separa a ambas lenguas —una indoeuropea y otra túrquica-aglutinante—, la herencia léxica compartida, que supera los 4.000 términos en español y los 6.000 en turco, ofrece un puente cognitivo y afectivo esencial para el alumnado. La investigación parte de un análisis comparativo que rescata vínculos históricos paralelos, como el impacto de la reforma lingüística turca de 1928 y los procesos de invisibilización del legado árabe en la Península Ibérica.

Se presenta una propuesta didáctica diseñada específicamente para niveles avanzados (C1-C2) en el contexto de Estambul. Esta unidad integra la transferencia lingüística positiva con una reflexión profunda sobre la identidad histórica y el mestizaje cultural, promoviendo lo que se define como una "tarea de hospitalidad" docente. Asimismo, se exponen de manera detallada los resultados y conclusiones derivados de la implementación empírica de esta unidad con estudiantes del Instituto Cervantes de Estambul. El análisis final demuestra el impacto positivo de este enfoque en la motivación del estudiante, permitiéndole reconocer elementos familiares en una lengua aparentemente distante y fortaleciendo, de forma simultánea, su competencia léxica e intercultural.

Palabras clave: arabismos, competencia léxica, etimología, distancia tipológica, ELE (Español como Lengua Extranjera), transferencia lingüística, estudiantes turcoparlantes, interculturalidad, herencia compartida

Shared Arabisms: An Intercultural Proposal for Teaching Spanish as a Foreign Language in Türkiye

This presentation explores the pedagogical potential of shared Arabisms between Spanish and Turkish as a facilitating tool in the Spanish as a Foreign Language (SFL) classroom. Despite the marked typological distance between the two languages—one Indo-European and the other Turkic-agglutinative—the shared lexical heritage, exceeding 4,000 terms in Spanish and 6,000 in Turkish, offers an essential cognitive and affective bridge for students. The research is based on a comparative analysis that recovers parallel historical links, such as the impact of the 1928 Turkish language reform and the processes of invisibilizing the Arabic legacy in the Iberian Peninsula.

A didactic proposal specifically designed for advanced levels (C1-C2) in the context of Istanbul is presented. This unit integrates positive linguistic transfer with a deep reflection on historical identity and cultural hybridity, promoting what is defined as a teacher's "task of hospitality". Furthermore, the results and conclusions derived from the empirical implementation of this unit with students at the Instituto Cervantes in Istanbul are detailed. The final analysis demonstrates the positive impact of this approach on student motivation, allowing them to recognize familiar elements in an apparently distant language while simultaneously strengthening their lexical and intercultural competence.

Keywords: Arabisms, lexical competence, etymology, typological distance, SFL (Spanish as a foreign language), linguistic transfer, Turkish-speaking students, interculturality, shared heritage

Babilonia como mundo posible: Palimpsesto mesopotámico en la ficción de Jorge Luis Borges

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La crítica borgiana ha privilegiado tradicionalmente tres líneas de lectura: la filosófica (el infinito, el azar, la identidad), la literaria (la metaficción, el palimpsesto genérico) y la biográfico-histórica (la relación de Borges con el peronismo y la Biblioteca Nacional). Sin embargo, existe un vacío sistemático en la borgología: la especificidad mesopotámica de los cuentos ambientados en Babilonia nunca ha sido examinada en su dimensión cosmológica, jurídica y archivística. Esta ponencia propone que Borges no utiliza Babilonia como un ornamento orientalista o una alegoría política, sino que realiza una transposición cosmogónica: toma la lógica interna del cosmos mesopotámico: el Enuma Elish, las Tablas del Destino, el ritual Akitu, la biblioteca de Asurbanipal, el Código de Hammurabi y la arquitectura palatina de Nabucodonosor II, y la reescribe como sistema filosófico moderno en cuatro cuentos: "La lotería de Babilonia" (1944), "La biblioteca de Babel" (1944), "Los dos reyes y los dos laberintos" (1949) y "Abenjacán el Bojarí, muerto en su laberinto" (1949). El análisis combina la teoría del palimpsesto (Genette, Kristeva, Bajtín) con la teoría de los mundos posibles (Doležel, Ryan, Pavel) para demostrar que la Compañía de la lotería reescribe el panteón babilónico, la Biblioteca de Babel lleva al límite ontológico el archivo de Asurbanipal, y los laberintos borgianos reactivan la hybris arquitectónica de los palacios mesopotámicos. La ponencia contribuye así a una lectura contextualizada y post-orientalista de Borges, situándolo no como un metafísico abstracto sino como un arqueólogo de imaginarios antiguos.

Palabras clave: Borges, Mesopotamia, palimpsesto, mundos posibles, cosmogonía, intertextualidad

Babylon as a Possible World: The Mesopotamian Palimpsest in the Fiction of Jorge Luis Borges

Borgesian criticism has traditionally privileged three lines of interpretation: the philosophical (infinity, chance, identity), the literary (metafiction, the generic palimpsest), and the biographical-historical (Borges's relationship with Peronism and the National Library). However, there is a systematic gap in Borges studies: the specifically Mesopotamian dimension of the stories set in Babylon has never been examined in its cosmological, juridical, and archival aspects.

This paper argues that Borges does not employ Babylon as an Orientalist ornament or a political allegory; rather, he performs a cosmogonic transposition: he takes the internal logic of the Mesopotamian cosmos, the Enuma Elish, the Tablets of Destiny, the Akitu ritual, the Library of Ashurbanipal, the Code of Hammurabi, and the palatial architecture of Nebuchadnezzar II, and rewrites it as a modern philosophical system in four stories: "The Lottery in Babylon" (1944), "The Library of Babel" (1944), "The Two Kings and the Two Labyrinths" (1949), and "Abenjacán el Bojarí, Dead in His Labyrinth" (1949).

The analysis combines palimpsest theory (Genette, Kristeva, Bakhtin) with possible worlds theory (Doležel, Ryan, Pavel) to demonstrate that the Lottery Company rewrites the Babylonian pantheon, that the Library of Babel pushes the archive of Ashurbanipal to its ontological limit, and that Borges's labyrinths reactivate the architectural hybris of Mesopotamian palaces. The paper thus contributes to a contextualized and post-Orientalist reading of Borges, positioning him not as an abstract metaphysician, but as an archaeologist of ancient imaginaries.

Keywords: Borges, Mesopotamia, palimpsest, possible worlds, cosmogony, intertextuality

La relación entre la humanidad y la naturaleza en los relatos de Samanta Schweblin

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La ecocrítica ofrece una nueva categoría para el análisis de la literatura, una de las novedosas posturas contemporáneas que adoptan una preocupación social, cultural e interdisciplinar. Se analiza la relación entre la humanidad, el individuo y la naturaleza dentro del concepto de la filosofía medioambiental, cuestionando la perspectiva racionalista occidental que ha creado una separación jerárquica entre lo humano y lo natural. Además, la visión dualista que ofrece esta crítica literaria está relacionada con la opresión de las mujeres y propone una nueva forma de entender la identidad humana y su relación con la naturaleza, basada en la interconexión y el respeto mutuo. Esta intervención propone una lectura ecocrítica- ecofeminista de los cuentos "En la estepa" y "Pájaros en la boca"**,** pertenecientes al libro *Pájaros en la boca,* el segundo libro de relatos de Samanta Schweblin que recibió el premio Casa de las Américas en Cuba en el 2008 y se publicó en el 2009.

El objetivo de la investigación es mostrar cómo en la narrativa de Schweblin el entorno natural deja de funcionar como escenario para convertirse en una fuerza activa que modela cuerpos, vínculos y subjetividades**,** es decir**,** la frontera entre lo humano y lo no humano se desestabiliza a través de situaciones en las que la animalidad, la reproducción biológica y el territorio rural adquieren un protagonismo inquietante.

Palabras clave: ecocrítica- ecofeminismo, Samanta Schweblin, *En la estepa*, *Pájaros en la boca*, humanidad- naturaleza

The Relationship between Humanity and Nature in the Stories of Samanta Schweblin

Eco-criticism offers a new framework for the analysis of literature, representing one of the innovative contemporary approaches that embrace social, cultural, and interdisciplinary concerns. It analyzes the relationship between humanity, the individual, and nature within the concept of environmental philosophy, challenging the Western rationalist perspective that has created a hierarchical separation between the human and the natural. Furthermore, the dualistic view offered by this literary criticism is linked to the oppression of women and proposes a new way of understanding human identity and its relationship with nature, based on interconnectedness and mutual respect. This presentation proposes an eco-critical and ecofeminist reading of the stories "En la estepa" and "Pájaros en la boca," from the book *Pájaros en la boca*, Samanta Schweblin's second collection of short stories, which received the Casa de las Américas Prize in Cuba in 2008 and was published in 2009.

The aim of this research is to show how, in Schweblin's narrative, the natural environment ceases to function as a backdrop and instead becomes an active force that shapes bodies, bonds, and subjectivities; that is, the boundary between the human and the non-human is destabilized through situations in which animality, biological reproduction, and the rural landscape take on a disturbing prominence.

Keywords: ecocriticism - ecofeminism, Samanta Schweblin, *En la estepa*, *Pájaros en la boca*, humanity-nature

Entre *Crónica de una muerte anunciada*, *Les impatients* y *Kafamda Bir Tuhaflık*: retrato de una coincidencia social

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Una de las funciones principales de la literatura es transmitir un conocimiento cultural sobre las diferentes sociedades del mundo. Gracias a ella, el hombre se ha percibido de la coincidencia existente entre los raciocinios y reflexiones de los pueblos, aunque se hallan separados por periodos históricos y regiones geográficas. Distintos estudios han puesto en comunicación textos narrativos, alejados por su momento y lugar de concepción, pero parecidos en su forma, contenido y perspectiva.

Partiendo de este concepto, nuestra propuesta de comunicación, titulada "Entre *Crónica de una muerte anunciada, Les impatients* y *Kafamda Bir Tuhaflık*: retrato de una coincidencia social", busca reflejar, a través de este caso ilustrativo que incluye tres novelas de tres comunidades repartidas entre tres continentes, cómo las coyunturas sociales y políticas impactan las vidas de los individuos de igual manera. Entre la obra del colombiano Gabriel García Márquez, la del turco Orhan Pamuk, ambos Premio Nobel, y la de la argelina Assia Djebar, varias veces candidata a obtenerlo, nuestro objetivo es explorar la denuncia de la violencia ejercida por la colectividad contra el individuo, mostrando cómo una comunidad entera puede convertirse en cómplice de un destino trágico por acción u omisión.

Este trabajo se inscribe en el área de los estudios narrativos, cuya meta principal reside en estudiar las obras literarias como estructuras culturales que atestiguan de un estado social y su impacto en la existencia individual. Nuestro objetivo es traspasar la apreciación subjetiva de una historia peculiar para llegar al análisis de las colectividades.

Palabras clave: literatura, coincidencia, sociedades, impacto, individuos

Between *Crónica de una muerte anunciada*, *Les Impatients* and *Kafamda Bir Tuhaflık*: Portrait of a Social Coincidence

One of the main functions of literature is to transmit cultural knowledge about the different societies of the world. Thanks to literature, humankind has become aware of the commonalities that exist between the reasoning and reflections of peoples, even though they are separated by historical periods and geographical regions. Various studies have brought into contact narrative texts, distant in their time and place of conception, but similar in their form, content and perspective.

Based on this concept, our presentation, entitled "Between *Crónica de una muerte anunciada, Les Impatients* and *Kafamda Bir Tuhaflık*: Portrait of a Social Coincidence", seeks to reflect, through this illustrative case study that includes three novels from three communities spread across three continents, how social and political circumstances impact the lives of individuals in the same way. Drawing on the works of Colombian Gabriel García Márquez, Turkish Orhan Pamuk, both Nobel laureates, and Algerian Assia Djebar, a frequent Nobel Prize nominee, our aim is to explore the denunciation of violence perpetrated by the collective against the individual, demonstrating how an entire community can become complicit in a tragic fate through action or inaction.

This work falls within the field of narrative studies, whose primary goal is to examine literary works as cultural structures that bear witness to a social condition and its impact on individual existence. Our objective is to move beyond the subjective appreciation of a particular story to an analysis of communities.

Keywords: literature, coincidence, societies, impact, individuals

Civilización y barbarie en la narrativa latinoamericana: una reinterpretación crítica en Arguedas y Vargas Llosa

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¿Cómo reinterpreta la narrativa latinoamericana la dicotomía entre civilización y barbarie? Desde el siglo XIX, esta oposición ha ocupado un lugar central en los discursos culturales y literarios de América Latina. Sin embargo, a partir de mediados del siglo XX, la narrativa latinoamericana comenzó a cuestionar críticamente la visión tradicional de "civilización y barbarie" heredada del siglo XIX. En este contexto, el surgimiento de nuevas formas narrativas vinculadas al neoregionalismo, el neoindigenismo y posteriormente el realismo mágico permitió replantear las relaciones entre modernidad, espacio e identidad cultural en América Latina. La llamada "nueva narrativa latinoamericana" invierte progresivamente esta dicotomía tradicional al representar el mundo indígena, rural o periférico no como espacio de atraso o barbarie, sino como portador de una autenticidad cultural alternativa frente a la crisis de la modernidad occidental. La presente ponencia analiza cómo la narrativa peruana contemporánea reinterpreta esta dicotomía a través de las obras de José María Arguedas y Mario Vargas Llosa. Desde una metodología cualitativa basada en el análisis textual y cultural, este estudio examina *Los ríos profundos* y *La ciudad y los perros* como espacios narrativos donde se problematizan las nociones tradicionales de civilización y barbarie.

Palabras clave: civilización, barbarie, Arguedas, Vargas Llosa, neoregionalismo, neoindigenism

Civilization and Barbarism in Latin American Fiction: A Critical Reinterpretation in Arguedas and Vargas Llosa

How does Latin American fiction reinterpret the dichotomy between civilization and barbarism? Since the 19th century, this opposition has occupied a central place in the cultural and literary discourses of Latin America. However, beginning in the mid-20th century, Latin American fiction began to critically question the traditional view of "civilization and barbarism" inherited from the 19th century. In this context, the emergence of new narrative forms linked to neoregionalism, neoindigenism, and later magical realism made it possible to rethink the relationships between modernity, space, and cultural identity in Latin America. The so-called "new Latin American narrative" progressively reverses this traditional dichotomy by representing the indigenous, rural, or peripheral world not as a space of backwardness or barbarism, but as the bearer of an alternative cultural authenticity in the face of the crisis of Western modernity. This paper analyzes how contemporary Peruvian narrative reinterprets this dichotomy through the works of José María Arguedas and Mario Vargas Llosa. Using a qualitative methodology based on textual and cultural analysis, the study examines *Los ríos profundos* and *La ciudad y los perros* as narrative spaces where traditional notions of civilization and barbarism are problematized.

Keywords: civilization, barbarism, Arguedas, Vargas Llosa, neo-regionalism, neoindigenismo

Epistemologías indígenas y descolonización del futuro en la narrativa hispanoamericana contemporánea

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Esta ponencia pretende examinar cómo la narrativa hispanoamericana contemporánea recurre a epistemologías indígenas para cuestionar las concepciones occidentales de progreso, modernidad y futuro. En medio de la crisis ecológica, la explotación intensiva de recursos naturales y el agotamiento de los modelos de desarrollo tradicionales, muchos autores hispanoamericanos han comenzado a conceptualizar y visualizar cómo sería una coexistencia relacional y respetuosa de los seres, espacios y tiempos. En este contexto, el estudio busca comprender cómo ciertos textos literarios contemporáneos incorporan perspectivas indígenas como algo más que mera reivindicación cultural y construcción de identidad, sino como formas de conocimiento capaces de construir el futuro más allá del presente. Con una combinación de lentes ecocríticas y anticoloniales, el estudio analiza las maneras en que estos textos critican la noción moderna de progreso lineal y sugieren posibilidades fundamentadas en la interdependencia de la naturaleza y la humanidad, la memoria ancestral y las temporalidades no lineales. Así, el futuro ya no será la continuación y expansión del proyecto moderno occidental, sino una arena epistémica desde la cual se pueden imaginar maneras alternativas de coexistir y relacionarse con el mundo.

Palabras clave: epistemologías indígenas, narrativa hispanoamericana contemporánea, ecocrítica, descolonización del futuro, crisis del progreso

Indigenous Epistemologies and the Decolonisation of the Future in Contemporary Spanish-American Narrative

This paper aims to examine how contemporary Latin American narrative draws on indigenous epistemologies to challenge Western conceptions of progress, modernity and the future. Amidst the ecological crisis, the intensive exploitation of natural resources and the exhaustion of traditional development models, many Spanish American authors have begun to conceptualise and visualise what a relational and respectful coexistence of beings, spaces and times might look like. In this context, the study seeks to understand how certain contemporary literary texts incorporate indigenous perspectives not merely as a form of cultural vindication and identity construction, but as forms of knowledge capable of shaping the future beyond the present. Using a combination of ecocritical and anti-colonial lenses, the study analyses the ways in which these texts critique the modern notion of linear progress and suggest possibilities grounded in the interdependence of nature and humanity, ancestral memory and non-linear temporalities. Thus, the future will no longer be the continuation and expansion of the modern Western project, but an epistemic arena from which alternative ways of coexisting and relating to the world can be imagined.

Keywords: indigenous epistemologies, contemporary Spanish American narrative, ecocriticism, decolonisation of the future, crisis of progress

Arquitectura diegética y cromosemas

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El análisis de la arquitectura diegética exige una reevaluación de las transgresiones fronterizas entre estratos narrativos. En este sentido, proponemos el concepto de **cromosema** como la unidad mínima de significación que articula el cambio de nivel. Entendemos el cromosema no solo como un vector de temporalidad, sino como la huella semántica que tiñe la transición entre niveles diegéticos.

En nuestro caso de estudio, la **analepsis** opera mediante la activación de cromosemas de retrospección. El cromosema analéptico dota al discurso de una **coloratura** específica, una tonalidad afectiva y técnica que permite al receptor identificar los niveles de la historia/fábula sin fracturar la coherencia sintagmática de la obra.

La **metadiégesis** representa una transgresión de la frontera diegética mediante un desembrague (*débrayage*) del enunciado, aunque dependerá del mostrador el empleo de un tipo de cromosema u otro, que puede alterar o no la isosemia según el tipo de analepsis. El cromosema actúa como punto de fuga donde el narrador intradiegético se desmarca de la acción y para revestirse de instancia enunciadora. La metadiégesis no es un mero adorno retórico, sino una subversión de la instancia enunciativa que pone en duda la estabilidad del marco referencial.

En conclusión, la interacción entre analepsis y metadiégesis, mediada por la gestión de cromosemas, define la complejidad del tejido narrativo. Mientras la primera expande el eje horizontal del relato, la segunda perfora su eje vertical, mediante el uso de cromosemas que pueden añadir un poderoso matiz connotativo.

Al respecto, analizaremos fragmentos de obras narrativas en las que los cromosemas adquieren una especial relevancia.

Palabras clave: cromosema, niveles diegéticos, narrativa, analepsis, metadiégesis

Diegetic Architecture and the Chromoseme

The analysis of diegetic architecture demands a re-evaluation of the transgressions between narrative strata. In this regard, we propose the concept of the **chromoseme** as the minimal unit of significance that articulates a shift in level. We understand the chromoseme not merely as a temporal vector, but as the semantic trace that stains the transition among diegetic levels.

In our case of study, **analepsis** operates through the activation of retrospective chromosemes. The analeptic chromoseme endows the discourse with a specific **coloratura**—an affective and technical tonality that allows the receiver to identify the levels of the *story/fábula* without fracturing the syntagmatic coherence of the work.

Metadiegese represents a transgression of the diegetic border by means of a **disengagement (*débrayage*)** of the utterance (*énoncé*). However, the use of one type of chromoseme or another will depend on the *shower* (*mostrador*), which may or may not alter the **isosemy** depending on the type of analepsis. The chromoseme acts as a vanishing point where the intradiegetic narrator distances themselves from the action to assume the mantle of the enunciating instance. Metadiegese is not a mere rhetorical flourish, but a subversion of the enunciative instance that calls into question the stability of the referential frame.

In conclusion, the interaction between analepsis and metadiegese, mediated by the management of chromosemes, defines the complexity of the narrative fabric. While the former expands the horizontal axis of the story, the latter pierces its vertical axis through the use of chromosemes that can add a powerful connotative nuance.

In this regard, we shall analyze fragments of narrative works in which chromosemes acquire a crucial importance.

Keywords: chromoseme, diegetic levels, narrative, analepsis, metadiegesis

Memoria histórica y archivo cotidiano en la novela gráfica de Ana Penyas

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Esta comunicación propone una lectura de la novela gráfica de Ana Penyas desde el cruce entre memoria histórica, herencia familiar y archivo cotidiano. El análisis se centrará en *Estamos todas bien*, obra con la que la autora obtuvo el Premio Nacional del Cómic en 2018, y tendrá también en cuenta *Todo bajo el sol*, con el fin de observar la continuidad de algunas de sus preocupaciones estéticas y narrativas.

En ambas obras, Penyas se aleja de una concepción monumental de la historia y dirige la mirada hacia espacios aparentemente menores: las casas, las conversaciones familiares, las fotografías, los objetos, los cuerpos envejecidos y los paisajes alterados por el paso del tiempo y por las transformaciones sociales. El trabajo parte de la hipótesis de que la novela gráfica de Penyas construye un archivo cotidiano en el que lo íntimo adquiere una clara dimensión histórica. Para abordar esta cuestión, se recurrirá principalmente a la noción de posmemoria de Marianne Hirsch, en diálogo con las reflexiones de Aleida Assmann sobre el archivo. Desde este marco, se analizará cómo la obra de Ana Penyas confiere espesor histórico a lo cotidiano y restituye valor memorial a experiencias tradicionalmente relegadas. Su narrativa gráfica recupera voces silenciadas y les devuelve presencia con una poética discreta, atenta a lo doméstico, a lo vulnerable y a aquello que, precisamente por parecer menor, conserva una densidad humana e histórica.

Palabras clave: Ana Penyas, memoria histórica, posmemoria, archivo cotidiano, novela gráfica

Historical Memory and the Archive of Everyday Life in Ana Penyas's Graphic Narrative

This paper offers a reading of Ana Penyas's graphic novels through the intersection of historical memory, family inheritance, and the everyday archive. The analysis will focus on *Estamos todas bien*, the work for which Penyas received the Spanish National Comic Award in 2018, and will also take *Todo bajo el sol* into account in order to trace the continuity of some of her aesthetic and narrative concerns.

In both works, Penyas moves away from a monumental conception of history and turns her attention to apparently minor spaces: houses, family conversations, photographs, objects, ageing bodies, and landscapes altered by the passage of time and by social transformations. The paper is based on the hypothesis that Penyas's graphic novels construct an everyday archive in which the intimate acquires a clear historical dimension. To address this question, the study will mainly draw on Marianne Hirsch's notion of postmemory, in dialogue with Aleida Assmann's reflections on the archive. From this perspective, it will examine how Ana Penyas gives historical depth to everyday life and restores memorial value to traditionally relegated experiences. Her graphic narrative recovers silenced voices and grants them presence through a discreet poetics attentive to the domestic, the vulnerable, and to what, precisely because it seems minor, preserves a human and historical density.

Keywords: Ana Penyas, historical memory, postmemory, archive of everyday life, graphic narrative

Un álbum de fotos convertido en la novela gráfica: espacio, memoria y nostalgia en *La casa* de Paco Roca

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La casa es una novela gráfica escrita por el historietista Paco Roca, publicada en 2015. La obra se centra en el proceso de luto y la confrontación de tres hermanos con su pasado tras el fallecimiento de su padre. Esta ponencia se propone analizar la dimensión temática de la obra a través de los conceptos de espacio, memoria y nostalgia.

A lo largo de la narración, Roca emplea la representación espacial, el cromatismo y los elementos de naturaleza para materializar las relaciones de los personajes con sus recuerdos mediante un lenguaje visual. Asimismo, el historietista opta por un tono intimista debido al carácter semiautobiográfico de la obra. En este marco, el estudio analiza cómo la novela gráfica se convierte en un álbum de fotos de la familia mediante el uso del formato apaisado.

Para profundizar en el análisis, se aplica la idea de nostalgia de Svetlana Boym, clasificada en dos perspectivas: la nostalgia restauradora y la reflexiva. En paralelo, el proceso de confrontación de tres hermanos se interpreta a través de los conceptos de *acting-out* (actuación) y *working-through* (elaboración) de Dominick LaCapra. Por otro lado, dado que el concepto de memoria está estrechamente relacionado con el espacio, la casa, se incorporan las ideas de Gaston Bachelard y Pierre Nora para demostrar cómo la casa se convierte en un "lugar de memoria".

Palabras clave: memoria, nostalgia, espacio, novela gráfica, Paco Roca, *La casa*

A Photo Album Becomes a Graphic Novel:
Space, Memory, and Nostalgia in *La casa* by Paco Roca

La casa is a graphic novel written by comic book artist Paco Roca, published in 2015. The work focuses on the grieving process and three siblings' confrontation with their past following their father's death. This paper aims to analyze the thematic dimension of the work through the concepts of space, memory, and nostalgia.

Throughout the narrative, Roca employs spatial representation, color, and elements of nature to convey the characters' relationships with their memories through visual language. Likewise, the author opts for an intimate tone due to the work's semi-autobiographical nature. Within this framework, the study analyzes how the graphic novel becomes a family photo album through the use of the landscape format.

To deepen the analysis, Svetlana Boym's concept of nostalgia is applied, which is classified into two perspectives: restorative nostalgia and reflective nostalgia. In parallel, the process of confrontation among the three siblings is interpreted through Dominick LaCapra's concepts of "acting-out" and "working-through." Furthermore, given that the concept of memory is closely linked to space—specifically, the house—the ideas of Gaston Bachelard and Pierre Nora are incorporated to demonstrate how the house becomes a "place of memory."

Keywords: memory, nostalgia, space, comic, Paco Roca, *La casa*

Prensa, cultura e identidad sefardíes en el Imperio Otomano tardío (1890-1895)

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Esta ponencia presenta los resultados del proyecto TÜBİTAK 224K518, desarrollado en la Universidad de Estambul por Ertan Erol, Kıvanç Yiğit Mısırlı, Eylem Özdemir y Carlos Ortega Sánchez, y reconocido como uno de los tres proyectos ganadores de la 4.ª edición del certamen Seminarios de la Fundación Duques de Soria de Hispanismo Internacional.

El proyecto estudia la formación de la identidad sefardí en el tardío Imperio otomano a través de la prensa judeoespañola, tomando como eje la conmemoración de 1892, cuando las comunidades sefardíes recordaron el cuarto centenario de su llegada al Imperio tras la expulsión de 1492. Dicha conmemoración se analiza como un momento en que la comunidad articuló públicamente una narrativa de memoria, gratitud y pertenencia imperial.

La investigación parte de dos periódicos ladinos del siglo XIX: *El Tiempo* (Estambul) y *La Buena Esperansa* (Esmirna). Se ha construido un corpus de 317 textos transcritos del alfabeto rashí al latino, analizados mediante un análisis histórico-discursivo.

Los resultados revelan una gramática identitaria compleja: España como referencia del agravio y el exilio, los espacios europeos como geografías del antisemitismo, y el Imperio otomano como lugar de refugio y ciudadanía. La conmemoración del IV Centenario funcionó a la vez como gesto de gratitud hacia la autoridad imperial y como afirmación de agencia comunitaria, tensionando dos registros: una identidad judío-cultural vinculada al desplazamiento, y una identidad política otomana asociada a la pertenencia cívica.

Palabras clave: ladino, prensa judeoespañola, memoria colectiva, IV Centenario, identidad sefardí

Sephardic Press, Culture and Identity in the Late Ottoman Empire (1890-1895)

This paper presents the results of project TÜBİTAK 224K518, developed at Istanbul University by Ertan Erol, Kıvanç Yiğit Mısırlı, Eylem Özdemir and Carlos Ortega Sánchez, and recognised as one of the three winning projects of the 4th edition of the Fundación Duques de Soria International Hispanism Seminars competition.

The project examines the formation of Sephardic identity in the late Ottoman Empire through the Judeo-Spanish press, centred on the commemoration of 1892, when Sephardic communities marked the four-hundredth anniversary of their arrival in the Empire following the expulsion of 1492. This commemoration is analysed as a moment in which the community publicly articulated a narrative of memory, gratitude and imperial belonging.

The research draws on two key Ladino newspapers of the nineteenth century: *El Tiempo* (Istanbul) and *La Buena Esperansa* (Izmir). A corpus of 317 texts transcribed from Rashi to Latin script was built and analysed through historical-discursive analysis.

The results reveal a complex identity grammar: Spain as a historical reference for grievance and exile, European spaces as geographies of antisemitism, and the Ottoman Empire as a place of refuge and citizenship. The IV Centenary commemoration functioned simultaneously as a public gesture of gratitude toward imperial authority and as an assertion of communal agency, negotiating two registers: a Jewish cultural identity linked to displacement, and an Ottoman political identity associated with civic belonging.

Keywords: Ladino, Judeo-Spanish press, collective memory, 4th Centenary, Sephardic identity

Letras en Tránsito: Innovación docente y aprendizaje colaborativo (COIL) en la formación de traductores literarios turco-español

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Esta ponencia presenta los resultados y la metodología del proyecto de innovación docente **"Letras en Tránsito: Curso COIL de Traducción Literaria Turco-Español" (FYL_031.25_INN)**, desarrollado durante el curso 2025-2026. La iniciativa surge de la colaboración académica entre el grupo de investigación ISPEDCEV de la **Universidad de Estambul** y la **Universidad Autónoma de Madrid**, con el objetivo de fomentar la formación especializada de traductores literarios en un par de lenguas (TUR/ESP) con escasa tradición formación de traductores literarios.

El proyecto se sustenta en la metodología **COIL** (*Collaborative Online International Learning*), articulando un entorno de trabajo donde estudiantes de español y de turco de ambos países colaboran de manera síncrona y asíncrona. La práctica traslativa se organiza en parejas de distintas lenguas maternas, promoviendo el aprendizaje mutuo. Como marco de referencia para el desarrollo de competencias, se emplea el marco europeo **PETRA-e**, adaptando sus descriptores a las necesidades específicas.

El corpus de trabajo seleccionado consiste en los relatos breves de **Nasrettin Hoca**, en la versión en verso de **Orhan Veli Kanık**. Esta elección permite abordar retos fundamentales de la traducción literaria: la transferencia del humor, la gestión de referentes culturales y la transposición de la estructura rítmica del verso turco al castellano. Finalmente, se describe el sistema de evaluación diseñado mediante **rúbricas específicas** que permiten medir no solo la calidad del producto final, sino también el proceso de negociación cultural y técnica entre los estudiantes. Los resultados preliminares confirman que este modelo de aprendizaje internacional mejora significativamente la competencia profesional y la sensibilidad literaria de las participantes.

Palabras clave: traducción literaria, Metodología COIL, Marco PETRA-e, Innovación docente, Interculturalidad

Letters in Transit: Teaching Innovation and Collaborative Learning (COIL) in Turkish-Spanish Literary Translator Training

This paper presents the results and methodology of the teaching innovation project **"Letters in Transit: Turkish-Spanish Literary Translation COIL Course"** (FYL_031.25_INN), conducted during the 2025-2026 academic year. This initiative stems from the academic collaboration between the **ISPEDCEV** research group at **Istanbul University** and the **Universidad Autónoma de Madrid**, aiming to foster specialized training for literary translators in a language pair (TUR/SPA) with limited tradition of translators training.

The project is grounded in the **COIL (Collaborative Online International Learning)** methodology, creating a workspace where students of Spanish and Turkish from both countries collaborate through synchronous and asynchronous interactions. The translation practice is organized in pairs of different native languages to promote mutual learning. The **PETRA-e European framework** is employed as the reference for competence development, with its descriptors adapted to the specific needs of the project.

The selected corpus consists of the short stories of **Nasrettin Hoca** in the verse versions by **Orhan Veli Kanık**. This choice allows for the exploration of fundamental challenges in literary translation: the transfer of humor, the management of cultural referents, and the transposition of Turkish verse rhythmic structures into Spanish. Finally, this paper describes the evaluation system designed through specific rubrics that measure not only the quality of the final product but also the process of cultural and technical negotiation between students. Preliminary results confirm that this international learning model significantly enhances both the professional competence and the literary sensitivity of the participants.

Keywords: Literary Translation, COIL Methodology, PETRA-e Framework, Educational Innovation, Interculturality

Más allá de Europa occidental: el español como lengua de herencia en Turquía

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El estudio del español como lengua de herencia en Europa ha cobrado creciente relevancia en los últimos años; sin embargo, determinados contextos sociolingüísticos continúan escasamente representados en la investigación. Este trabajo aborda el caso de Turquía como un espacio emergente para el análisis del mantenimiento y la transmisión intergeneracional del español en contextos migratorios y multilingües. La investigación propone una primera aproximación a la cuantificación de la población hispanohablante y de hablantes de herencia en Turquía, así como un análisis de la oferta educativa y cultural disponible para el mantenimiento del español. Para ello, se examinan las iniciativas institucionales existentes y los recursos formales e informales de apoyo lingüístico, prestando especial atención al papel de las familias, las redes transnacionales y las estrategias de transmisión lingüística en el ámbito doméstico. Asimismo, el trabajo analiza las prácticas comunicativas familiares, los factores que favorecen o dificultan la continuidad del español y las estrategias de mantenimiento de la lengua entre menores de familias hispanohablantes residentes en Turquía. El análisis se basa en los datos obtenidos mediante una encuesta sociolingüística dirigida a personas originarias de países hispanohablantes residentes en Turquía con hijos e hijas menores de edad. La propuesta se enmarca en el proyecto «Prácticas comunicativas y mantenimiento del español como lengua de herencia en Europa», desarrollado por el Observatorio del Español en Europa de la Universidad de Heidelberg.

Palabras clave: Español como lengua de herencia, hablantes de herencia, transmisión intergeneracional, prácticas lingüísticas familiares, apoyo educativo en lenguas de herencia, Turquía

Beyond Western Europe: Spanish as a Heritage Language in Turkey

The study of Spanish as a heritage language in Europe has gained increasing relevance in recent years; however, certain sociolinguistic contexts remain largely underrepresented in current research. This paper examines the case of Turkey as an emerging context for the analysis of the maintenance and intergenerational transmission of Spanish in migratory and multilingual settings.

The study offers a first attempt to estimate the Spanish-speaking and heritage speaker population in Turkey, while also analyzing the educational and cultural opportunities available for the maintenance of Spanish. To this end, it examines existing institutional initiatives as well as formal and informal linguistic support resources, paying particular attention to the role of families, transnational networks, and language transmission strategies within the home environment.

In addition, the paper analyzes family language practices, the factors that promote or hinder the continuity of Spanish, and the strategies used to maintain the language among children of Spanish-speaking families residing in Turkey. The analysis is based on data collected through a sociolinguistic survey addressed to individuals originating from Spanish-speaking countries who reside in Turkey and have underage children. This proposal is part of the project "Communicative Practices and the Maintenance of Spanish as a Heritage Language in Europe", developed by the Observatory of Spanish in Europe at Heidelberg University.

Keywords: Spanish as a heritage language, heritage speakers, intergenerational transmission, family language practices, heritage language education, Türkiye

İspanyolca Öğretiminde Şarkılarla Eğitim Modeli: *Subjuntivo* Kipi Öğretiminin Öğrenciler Üzerindeki Etkileri

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Latin dil ailesinden gelen İspanyolca Türk öğrencilerin öğrenimde zorluk yaşadığı birtakım konuları barındırır. S*ubjuntivo* kipi kullanımları da bu konuların ilk sıralarında yer alır. Bu dilbilgisi konusunun öğretimindeki başarının artırılması amacıyla bu çalışmayı hazırlayan öğretim üyeleri tarafından yenilikçi bir öğretim uygulaması geliştirilmiştir. Deneysel desen içeren bu yöntem TÜBİTAK tarafından 1002 projesi olarak desteklenmiş olup proje ekibince 2025-2026 öğretim yılında İstanbul Üniversitesi İspanyol Dili ve Edebiyatı Ana Bilim Dalı 1. Sınıf öğrencilerine iki dönem boyunca uygulanmıştır. "Türk Öğrencilerin İspanyolca Öğreniminde Şarkılarla Tekrarın Olumlu Bilişsel Etkileri: *Subjuntivo* Kipi Öğretimi Örneği" başlıklı bu TÜBİTAK 1002 projesiyle (Proje No: 225K811) *subjuntivo* kipine ait bazı kullanımları iyileştirmek ve yapılan hataları en aza indirgemek hedeflenmiştir. Proje kapsamındaki uygulamalarda tekrar eden ritimlere sahip birtakım şarkıların öğrencilere dinletilmesi, sınıf içinde söyletilmesi ve çeşitli egzersizler aracılığıyla öğrencilerin *subjuntivo* kipine sınıf içi ve sınıf dışı ortamda yoğun olarak maruz kalması sağlanmıştır. Söz konusu egzersizler ve şarkılarla tekrar yönteminin desteğiyle öğrenmenin kalıcı izli hale getirilmesi amaçlanmıştır. Bu deneysel uygulama sonunda öğrencilerin akademik başarılarının yükseldiği görülürken, sözü edilen öğretim modelinin öğrencilerde güdülenmeyi de arttırdığı ve eğitim ortamını tekdüze olmaktan çıkarıp canlandırdığı gözlemlenmiştir. Öğrencilere uygulanan geri bildirim anketleri ise onların bu öğretim modeli hakkındaki düşüncelerini, memnuniyet seviyelerini, onlarda yarattığı bilişsel etkileri ve yöntemin geliştirilmesi yönündeki önerilerini ortaya koymaktadır. Bu çalışmada söz konusu anketler detaylı olarak değerlendirilmektedir.

Anahtar Kelimeler: İspanyolca öğretimi, *subjuntivo* kipi, şarkılarla öğretim, sınıf içi motivasyon

The Song-Based Teaching Model in Spanish Language Instruction: The Effects of Teaching the Subjunctive on Students

As a member of the Romance language family, Spanish contains certain topics that Turkish students find challenging to learn. The use of the subjunctive mood ranks among the most difficult of these topics. With the aim of improving the success of teaching this grammatical topic, the academic staff who prepared this study have developed an innovative teaching method. This method, which incorporates an experimental design, was supported by TÜBİTAK as a 1002 project and was implemented by the project team over two semesters during the 2025–2026 academic year with first-year students in the Department of Spanish Language and Literature at Istanbul University. This TÜBİTAK 1002 project, titled "The Positive Cognitive Effects of Repetition Through Songs in Turkish Students' Spanish Learning: A Case Study on the Teaching of the Subjunctive Mood" (Project Number: 225K811), aimed to improve certain usages of the subjunctive mood and minimise errors. As part of the project, students were played a selection of songs featuring repetitive rhythms, encouraged to sing along in class, and exposed extensively to the subjunctive mood both in and outside the classroom through various exercises. The aim was to ensure that learning became firmly established through the repetition method supported by these exercises and songs. At the conclusion of this experimental study, whilst an increase in students' academic achievement was observed, it was also noted that the aforementioned educational model boosted students' motivation and revitalised the learning environment, moving it away from monotony. Feedback surveys administered to students, reveal their views on this innovative teaching model, their levels of satisfaction, the cognitive effects it has had on them, and their suggestions for improving the method. In this study, these surveys are analysed in detail.

Keywords: teaching Spanish, the subjunctive mood, teaching through songs, classroom motivation

La violencia de género y el empoderamiento de la mujer en la dramaturgia española contemporánea: *Telma H* de José Cruz y *Yo no soy Ana Orantes* de Laura Rubio Galletero

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La comunicación analiza el problema de la violencia de género desde las perspectivas masculina y femenina, tomando como ejes dos obras teatrales recientes: *Telma H* (2019) de José Cruz y *Yo no soy Ana Orantes* (2023) de Laura Rubio Galletero. Resulta de gran interés contrastar cómo un autor y una autora abordan la violencia contra las mujeres —un fenómeno poliédrico ejercido a lo largo de los siglos en diversos espacios—.

Mientras que *Telma H* alude intertextualmente al *Hamlet* de Shakespeare, Rubio Galletero parte de un hecho real de los años noventa: el asesinato de Ana Orantes. Orantes fue una ama de casa que denunció públicamente en televisión el calvario de su matrimonio; en represalia por este testimonio, su marido la asesinó.

El estudio examinará no solo las distintas formas de violencia (frecuentemente encubierta) que padecen las mujeres en la cultura patriarcal occidental, sino también los instrumentos de resistencia y empoderamiento que emplean las protagonistas. Finalmente, se analizará cómo ambos autores conciben los vínculos de sororidad y la posibilidad de que la lucha por el respeto y la integridad física no culmine en la tragedia que segó la vida de Ana Orantes.

Palabras clave: dramaturgia española contemporánea, violencia de género en el teatro, empoderamiento de la mujer en la dramaturgia española, teatro de José Cruz, teatro de Laura Rubio Galletero

Gender-Based Violence and Women's Empowerment in Contemporary Spanish Drama: *Telma H* by José Cruz and *Yo no soy Ana Orantes* by Laura Rubio Galletero

This paper analyzes the issue of gender-based violence from both masculine and feminine perspectives, using two recent plays as focal points: *Telma H* (2019) by José Cruz and *Yo no soy Ana Orantes* (2023) by Laura Rubio Galletero. It is of great interest to contrast how a male and a female author approach violence against women—a multifaceted phenomenon practiced over centuries in diverse spaces.

While *Telma H* alludes intertextually to Shakespeare's *Hamlet*, Rubio Galletero draws from a real event from the 1990s: the murder of Ana Orantes. Orantes was a housewife who publicly denounced the ordeal of her marriage on television; in retaliation for this testimony, her husband murdered her.

The study will examine not only the various forms of violence (often covert) suffered by women in Western patriarchal culture but also the instruments of resistance and empowerment employed by the protagonists. Finally, it will analyze how both authors conceive of bonds of sisterhood (*sororidad*) and the possibility that the struggle for respect and physical integrity might not culminate in the tragedy that claimed the life of Ana Orantes.

Keywords: Contemporary Spanish drama, gender-based violence in the theatre, women empowerment in Spanish drama, José Cruz's theatre, Laura Rubio Galletero's theatre

Memoria, género y fragmentación en *Seique* (2015) de Susana Sanches Arins

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La obra *Seique* (2015) de Susana Sanches Arins contribuye a las narrativas contemporáneas sobre la guerra civil española y el franquismo. A diferencia de otros relatos centrados en la recuperación de la memoria de las víctimas republicanas, este texto híbrido aborda la memoria desde la perspectiva de los perpetradores y de las generaciones posteriores. Esta comunicación propone analizar la obra desde la perspectiva de género, centrándose en la manera en que el texto cuestiona los silencios y las formas de impunidad heredadas del franquismo a través de la memoria de las mujeres.

El análisis se articula en torno a dos ejes principales. Por un lado, se estudiarán la oralidad y el rumor como formas alternativas de transmisión de la memoria. El *seique*, "dicen" en gallego, remite a un archivo oral doméstico y a una memoria sostenida, en gran medida, por las mujeres, a través de relatos fragmentarios que conservan aquello excluido de la historiografía oficial. Asimismo, se examinará la representación de la violencia franquista ejercida sobre los cuerpos femeninos, ya que la obra recoge diversas prácticas de violencia específica sobre los cuerpos de las mujeres, entendidas como formas de castigo político y control social.

Finalmente, se investigará de qué manera la estructura híbrida y transgenérica de la obra permite cuestionar los relatos heredados y recuperar las experiencias de las mujeres, habitualmente ausentes de los discursos memorialísticos hegemónicos.

Palabras clave: memoria histórica, perspectiva de género, literatura gallega contemporánea, estudios de perpetradores, hibridismo genérico

Memory, Gender, and Fragmentation in Susana Sanches Arins's *Seique* (2015)

Susana Sanches Arins's *Seique* (2015) contributes to contemporary narratives on the Spanish Civil War and Francoism. Unlike other accounts focused on recovering the memory of Republican victims, this hybrid text approaches memory from the perspective of the perpetrators and subsequent generations. This paper analyses the work from a gender perspective, focusing on how the text questions the silences and forms of impunity inherited from Francoism through women's memory.

The analysis is structured around two main axes. On the one hand, it examines orality and rumour as alternative forms of memory transmission. The term *seique*, meaning "it is said" or "rumour has it" in Galician, refers to a domestic oral archive and to a form of memory sustained largely by women through fragmentary accounts that preserve what has been excluded from official historiography. On the other hand, the paper explores the representation of Francoist violence inflicted upon female bodies, as the work documents specific practices of violence against women understood as forms of political punishment and social control.

Finally, this study investigates how the hybrid and transgeneric structure of the work enables the questioning of inherited narratives and the recovery of women's experiences, which are often absent from hegemonic memorial discourses.

Keywords: historical memory, gender perspective, contemporary Galician literature, perpetrator studies, generic hybridity

Los imagotipos femeninos en *Mirad a quién alabáis* (1620), de Lope de Vega

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El presente trabajo pretende analizar los imagotipos femeninos en una comedia palatina de Lope de Vega: se trata de *Mirad a quién alabáis* (1620), obra en que se pone de manifiesto el elogio desmedido y sus consecuencias imprevisibles. Lejos de incidir en los aspectos de la relación entre pintura y letras, pormenorizadamente estudiada por Enrico di Pastena, nuestro objetivo es indagar en el retrato físico y psicológico de la protagonista, la duquesa de Milán. Se revisarán los modelos clásicos de la tradición grecolatina, junto con los imperantes cánones renacentistas con el fin de valorar la singular técnica de Lope a la hora de retratar, nada esquemática en comparación con sus comedias tempranas.

Dos motivos constantes en la dramaturgia de Lope: la varonilidad y la belleza femenina se entrecruzan ingeniosamente para demostrar que el poder pertenece a la mujer y ella no se doblega ante la hermosura, a diferencia del varón. La belleza se erige como un mero instrumento para que la duquesa cumpla sus objetivos. Y los demás que la contemplan parece que resultan ser víctimas del síndrome de Stendhal. La hermosura entonces, tanto narrada como observada, bien podría condicionar el propio acto fortuito del enamoramiento y (des)enamoramiento. ¿Hasta qué punto nos enamoramos (y desamoramos) a través de los ojos... y a través de la palabra?

Palabras clave: imagotipo femenino, comedia palatina, hermosura, síndrome de Stendhal

Female Imagotypes in *Mirad a quién alabáis*, by Lope de Vega

The present research is aimed at analyzing the female imagotypes in *Mirad a quién alabáis*, one of the palatial comedies of Lope de Vega in which he shows how imprevisible might be the excessive praise. Far away from discussing the relation between painting and lyrics, studied in details by Enrico di Pastena, our purpose is focused on the physical and psichological portrait of the protagonist, the duchess of Milan. Previous ancient models would be considered, as well as the imperant renascent canons of beauty. Lope's singular tecnique in describing in this play has nothing to do with the tecnique in his early comedies.

Female "manliness" and beauty: two constant motifs in Lope's dramaturgy interlace ingeniously in order to prove that power belongs to women and they don´t yield to charms of beauty, unlike men. The beauty is presented as a mere instrument for the duchess to achieve her ambitions. The others who contemplate her turn out to be Stendhal Syndrome victims. Beauty therefore, as narrated as contemplated, might determine the singular fortuitous act of falling in love and falling out of love. To what extent do we fall in and out of love judging by the appearance with eyes and words?

Keywords: female imagotypes, palatial comedy, beauty, Stendhal Syndrome

El yo autobiográfico en *El amante japonés* de Isabel Allende: una perspectiva feminista

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A través de la novela *El amante japonés* de Isabel Allende se percibe un profundo paralelismo entre los personajes femeninos ficticios y las experiencias personales de la autora, lo cual permite analizar los rasgos autobiográficos al inicio de su ciclo de senectud literaria.

La obra refleja temas esenciales en la trayectoria vital y narrativa de Allende, como el exilio, la migración, la memoria, la pérdida, la muerte, la familia, el amor clandestino y la independencia femenina, proyectados especialmente en personajes como Alma Belasco e Irina Bazili. De esta manera, la autora introduce fragmentos de su propia identidad dentro de la ficción mediante la creación de personajes complejos, imperfectos y realistas.

Asimismo, esta representación transmite una visión literaria del género femenino basada en la experiencia íntima de la mujer, vinculada con las propuestas de la crítica literaria feminista y con la evolución de la escritura femenina hispanoamericana. La novela muestra el modo en el que las mujeres afrontan distintos tipos de marginación relacionados con el género, la clase social, el origen cultural o la edad, además de reivindicar espacios de libertad emocional.

En consecuencia, la narrativa de Allende expone una concepción plural del feminismo, que se conecta con la identidad y la búsqueda de autonomía femenina en distintos contextos históricos.

Palabras clave: Isabel Allende, *El amante japonés*, yo autobiográfico, literatura de mujer, autoría femenina, escritura hispanoamericana, feminismo

The Autobiographical Self in *The Japanese Lover* by Isabel Allende: A Feminist Perspective

Through the novel *The Japanese Lover* by Isabel Allende, a profound parallel emerges between the fictional female characters and the author's personal experiences, allowing for the analysis of autobiographical traits in the early phase of her late literary period.

The work reflects essential themes in Allende's life story and narrative trajectory, such as exile, migration, memory, loss, death, family, clandestine love, and female independence, particularly through figures such as Alma Belasco and Irina Bazili. In this way, the author introduces fragments of her own identity into fiction through the creation of complex, imperfect, and psychologically realistic characters. These figures contribute to the construction of a deeply human narrative universe marked by intergenerational memory and a continuous dialogue between past and present.

Likewise, this representation presents a literary vision of femininity grounded in women's intimate experience, aligned with feminist literary criticism and the evolution of Hispanic American women's writing traditions. The novel shows how women face different forms of marginalization related to gender, social class, cultural origin, or age, while also claiming spaces of emotional freedom within restrictive social structures, particularly through acts of personal storytelling.

Consequently, Allende's narrative presents a plural conception of feminism, closely connected to identity formation, and the search for female autonomy across different historical and cultural contexts, thereby reinforcing the idea of literature as a space of self-reconstruction.

Keywords: Isabel Allende, *The Japanese Lover*, autobiographical self, female authorship, women's writing, Hispanic American writing, feminism

Crítica deconstructiva de *Nada* de Carmen Laforet: Conflictos, límites y paradojas

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La célebre novela *Nada*, de Carmen Laforet, ofrece un retrato de la Barcelona de los primeros años de la posguerra española, presentada como una ciudad paralizada. En el núcleo del relato se sitúa la vida turbulenta de una familia que, antes de la Guerra Civil, había disfrutado de una posición acomodada, pero que ahora se halla atrapada en un entorno dominado por la frustración, el resentimiento, los conflictos internos y el deterioro moral. A través de la mirada de la joven Andrea, el lector se convierte en testigo de las historias individuales de cada uno de los miembros que habitan la casa de la calle Aribau. La familia subsiste en los márgenes de la existencia. Se encuentra detenida en un umbral, en un estado liminal que oscila entre la vida y la muerte. La casa se configura como un reflejo simbólico de Barcelona, una ciudad gris, inmóvil y asfixiante. Este espacio, que en otro tiempo fue suntuoso y luminoso, se presenta ahora oscuro y desordenado; constituye un ambiente opresivo que transmite una profunda sensación de estancamiento. Sus habitantes se enfrentan constantemente, se perturban y se desgastan mutuamente, en una dinámica de tensión permanente que nunca llega a resolverse. Este trabajo analiza *Nada* desde una perspectiva deconstructiva. En estos microcosmos aparentemente cerrados emergen conflictos y paradojas que socavan su supuesta solidez. Centrándonos en puntos significativos del texto, intentamos evidenciar el proceso mediante el cual estos mundos, concebidos como indestructibles, terminan por desmoronarse.

Palabras clave: *Nada*, Carmen Laforet, la narrativa de la posguerra española, deconstrucción, conflictos, límites y paradojas

Deconstructive Critique of *Nada* by Carmen Laforet: Conflicts, Limits and Paradoxes

The renowned novel *Nada* by Carmen Laforet offers a portrait of Barcelona in the early years following the Spanish Civil War, presented as a paralyzed city. At the core of the narrative lies the turbulent life of a family that, prior to the war, had enjoyed a comfortable position, but now finds itself trapped in an environment dominated by frustration, resentment, internal conflict, and moral decay. Through the perspective of the young Andrea, the reader becomes a witness to the individual stories of each of the members who inhabit the house on Aribau Street. The family survives on the margins of existence. It remains suspended on a threshold, in a liminal state that oscillates between life and death. The house is configured as a symbolic reflection of Barcelona—a gray, motionless, and suffocating city. This space, once sumptuous and filled with light, now appears dark and disordered; it constitutes an oppressive environment that conveys a profound sense of stagnation. Its inhabitants constantly confront one another, disturb each other, and wear each other down, within a dynamic of permanent tension that is never resolved. This study analyzes *Nada* from a deconstructive perspective. Within these seemingly closed microcosms, conflicts and paradoxes emerge that undermine their supposed solidity. By focusing on significant points in the text, we aim to reveal the process through which these worlds—conceived as indestructible—ultimately collapse.

Keywords: *Nada*, Carmen Laforet, Spanish postwar narrative, deconstruction, conflicts, limits and paradoxes

İç Savaş Sonrası Kadın Yazarların Romanlarında Savaşın Gerçeklerinden Kaçış

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İspanyol İç Savaşı'nın bıraktığı izlere İspanyol toplumunda olduğu gibi bu toplumun yazınsal üretiminde de rastlamak mümkündür. Özellikle henüz çocuk yaştayken İç Savaşın tanığı olan Yüzyıl Ortası Kuşağı yazarları savaşı ve savaş sonrası dönemi eserlerinde sıklıkla ele almışlardır. Sansür nedeniyle doğrudan eleştiri yapamayan bu yazarlar üstü örtülü bir anlatımla da olsa toplum eleştirisi yapmış ve çoğu zaman bireyin savaş ve savaş sonrasındaki psikolojik durumunu okurlara yansıtmıştır. Bu kuşağın özellikle kadın yazarların eserlerinde ise roman karakterlerinin savaşın yıkıcı etkisinden ve baskıcı rejimden "kurgu dünyalara" kaçışı izlenir. Bu kaçış daha çok içsel bir sığınma niteliği taşır. Ana María Matute'nin *Primera memoria* adlı romanında çocuk roman karakterleri, yetişkinlerin dünyasından kaçmak için çocuk oyunlarına, masalsı öğelere ve kurgu bir dünyaya sığınırlar. Carmen Martín Gaite ise yıllar sonra, Franco'nun ölümünün ardından yayımladığı *El cuarto de atrás* adlı romanında öz yaşam öyküsünden yola çıkarak kendi kurgu dünyasına kaçışını anlatır. Bu türden bir içsel kaçışın yanı sıra kadın roman karakterlerinin gündelik yaşamın ve sembollerin ardına sığındığı farklı kaçışlar da romanlara konu olmuştur. Yine Carmen Martín Gaite'nin *Entre Visillos* adlı eserinde baş karakterlerin İç Savaşın travmatik gerçeklerinden uzaklaşma tutumları dikkat çeker. Bu nesil yazarlarından yaşça biraz daha büyük olsa rağmen savaş gerçeğine tanık olan Mercè Rodoreda da *La plaça del Diamant* adlı romanında genç bir kadının savaşın gerçeklerinden kaçmak için kendi psikolojik ve sembolik dünyasına sığınmasını ele alır. Bu çalışmayla, adı geçen romanlarda görülen roman kişilerinin savaşın gerçeklerinden kaçış tutumları ve bu tutumlar arasındaki benzerlikler ele alınmaktadır.

Anahtar Kelimeler: İç Savaş Sonrası İspanyol Romanı, Yüzyıl Ortası Kuşağı, kaçış, *Primera memoria, Entre visillos, La plaça del Diamant, El cuarto de atrás*

Escape from the Realities of War in the Novels of Post-Civil War Women Writers

The traces left by the Spanish Civil War can be seen not only in Spanish society but also in the literary works of that society. In particular, the writers of the Mid-Century Generation, who witnessed the Civil War while still children, frequently addressed the war and the postwar period in their works. Unable to offer direct criticism due to censorship, these writers nonetheless offered social criticism- even though through veiled language- and often conveyed to readers the psychological state of the individual during and after the war. In the works of this generation—particularly those by female writers—we see novel characters escaping the destructive effects of war and oppressive regimes into "fictional worlds." This escape serves primarily as an inner refuge. In Ana María Matute's novel *Primera memoria*, the child characters seek refuge in children's games, fairy-tale elements, and an imaginary world to escape the world of adults. Years later, in her novel *El cuarto de atrás*, published after Franco's death, Carmen Martín Gaite draws on her own life story to describe her escape into her own fictional world. In addition to this kind of inner escape, novels have also explored different forms of escape in which female characters seek refuge behind the facade of everyday life and symbols. Similarly, in Carmen Martín Gaite's *Entre Visillos*, the main characters' attempts to distance themselves from the traumatic realities of the Civil War are notable. Although she is slightly older than the writers of this generation, Mercè Rodoreda—who witnessed the realities of war firsthand—explores in her novel *La plaça del Diamant* how a young woman takes refuge in her own psychological and symbolic world to escape the harsh realities of war. This study examines the attitudes of the characters in the aforementioned novels toward escaping the realities of war, as well as the similarities between these attitudes.

Keywords: Post-Civil War Spanish Novel, the Mid-Century Generation, escape, *Primera memoria, Entre visillos, La plaça del Diamant, El cuarto de atrás*

İspanyol Şair Jorge Guillén'in Şiirlerine Avangard Akımların Yansıması

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Bu çalışma Avangard Akımlar'ın İspanyol şair Jorge Guillén'in şiirlerindeki yansıması üzerine bir yaklaşım olacaktır. Jorge Guillén İspanyol şiirinde "gümüş dönem" olarak anılan 27 Kuşağı'nın önde gelen şairlerinden biridir. Savaş kuşağı olarak da anılan 27 kuşağının değerli üyeleri, daha önceki kuşaklardan edindikleri neo-romantizm ve modernizm etkilerini Juan Ramón Jiménez'den miras aldıkları 'saf şiir' çizgisiyle buluşturarak, iki farlı şiir anlayışını şiirlerinde örtüştürmeyi başarmışlardır. İspanyol İç Savaşı'nın patlak vermesiyle başlayan tarihsel süreçteki yeni bir anlayışla toplumcu şiir örnekleri de sunan bu şairlerin büyük bir bölümü rejim yüzünden sürgüne giderken, diğerleri de hapse atılmış, öldürülmüş ya da kendi ülkelerinde 'iç sürgün' yaşamışlardır.

Jorge Guillén 1893 yılında Valladolid'de doğar. Madrid ve Granada'da edebiyat eğitimi alan şair, Sorbonne ve Oxford üniversitelerinde çalışır. Dönemin önde gelen dergilerinde şiirleri ve şiir çevirileri yayınlanır. *Cántico* başlıklı şiir kitabı, dönemin en önemli yapıtları arasında yerini alır. Bu kitabı, bir üçleme olan *Clamor* başlıklı yapıtı izler. Franco rejimi yıllarında yazılan bu kitaplardaki şiirler bir taraftan, avangard akımların izlerini de taşırken, diğer taraftan dönemin siyasi ve toplumsal karmaşalarını da yansıtır. 1976 yılında Miguel de Cervantes ödülüne layık görülen şair 1984 yılında Malaga'da hayata gözlerini yumar.

Çalışmamızda, öncelikle Avrupa'da ortaya çıkan avangard akımların İspanya'da alımlama süreci saptanacak, sonrasında dönemin tarihsel koşulları içinde Guillén'in şiirlerinde avangard akımların yansımaları incelenecektir. Çalışmamızın çıkış noktasını Jorge Guillén'in şiirleri, şair ve şair üzerine çalışmalar yapmış uzmanların görüşleri oluşturacaktır. Çalışmamız İspanyolcadan Türkçeye çevirdiğimiz şiirlerle örneklendirilecektir.

Anahtar Kelimeler: İspanyol Şiiri, 27 Kuşağı, Jorge Guillén, Avangard Şiir

Reflection of Avant-Garde Movements in the Poems of Spanish Poet Jorge Guillén

This study will approach the reflection of the Avant-garde Movements in the poems of Spanish Poet Jorge Guillén is one of the leading poets of the "Generation of 27", known as the "silver period" in Spanish poetry. The valuable members of the generation of 27, also known as the war generation, managed to combine the neo-romanticism and modernism influences they acquired from previous generations with the "pure poetry" line they inherited from Juan Ramón Jiménez, and to make two different poetic approaches overlap in their poems. While a large portion of these poets, who presented examples of social poetry with a new understanding in the historical process that began with the outbreak of the Spanish Civil War, went into exile because of the regime, others were imprisoned, killed or experienced spiritual "internal exile" in their own countries.

Jorge Guillén was born in Valladolid in 1893. The poet studied literature in Madrid and Granada, and worked at the Sorbonne and Oxford universities. His poems and poetry translations were published in the leading magazines of the period. His poetry book *Cántico* took its place among the most important works of the period. This book was followed by a trilogy called *Clamor*. The poems in these books, written during the years of the Franco regime, bear the traces of avant-garde movements on the one hand, and reflect the political and social turmoil of the period on the other. The poet, who was awarded the Miguel de Cervantes Prize in 1976, passed away in Malaga in 1984.

In our study, firstly, the reception process of the Avant-garde Movements that emerged in Europe will be determines in Spain, then the reflections of the avant-garde movements in Guillén's poems will be examined in the historical process of the period. The starting point of our study will be Jorge Guillén's poems, the poet and the opinions of Spanish experts who have studied the poet. Our study will be exemplified with the poems we translated from Spanish to Turkish.

Keywords: Spanish Poetry, Generation 27, Jorge Guillén, Avant-Garde Poetry

La Barraca ve Federico García Lorca: Kültürel Bir Projenin Amaçları, Faaliyetleri ve Mirası

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La Barraca, 1932 yılında Federico García Lorca ile Eduardo Ugarte tarafından kurulan ve yönetilen, İspanya İç Savaşı'na kadar faaliyetlerini sürdüren gezici bir tiyatro topluluğudur. Bu girişimin temel amacı, Lope de Vega, Calderón de la Barca ve Miguel de Cervantes gibi İspanyol Altın Çağı yazarlarının klasik eserlerini kültürel olanaklara erişimi sınırlı olan kırsal bölgelere ve kasabalara ulaştırmak, böylece klasik tiyatro geleneğini toplumun geniş kesimleriyle buluşturmaktı. Toplulukta genç üniversite öğrencileri gönüllü olarak yer alıyor; taşınabilir sahne, dekor ve kostümlerle İspanya'nın kasaba ve köylerini dolaşarak gösterilerini köy meydanlarında ve açık alanlarda sergiliyordu. İspanya İkinci Cumhuriyeti'nin kültürel ve eğitsel politikaları çerçevesinde hayata geçirilen bu proje, sanatın demokratikleştirilmesi ve kültürel mirasın toplumun farklı kesimlerine ulaştırılması idealine dayanıyordu.

La Barraca, çoğu zaman Federico García Lorca'nın adıyla özdeşleştirilse de, Lorca'nın bu projedeki faaliyetlerine, topluluğun iç işleyişine, gündelik pratiğine ve üyelerinin deneyimlerine ilişkin bilgiler görece sınırlı kalmıştır. Eserlerin sahneye konuluş biçimleri, topluluk üyelerinin uzun turneler boyunca sürdürdükleri ortak yaşam, karşılaştıkları güçlükler, yerel halkın gösterilere verdiği tepkiler ile elde edilen başarı ve başarısızlıklar araştırmalarda yeterince ele alınmamıştır.

Bu çalışmanın amacı, İspanyol kültür tarihinin en önemli tiyatro girişimlerinden biri olan La Barraca hakkında ayrıntılı bilgi sunmak; oyuncuların seçilme süreçlerinden eserlerin sahnelenişine, topluluğun gündelik yaşamından turneler sırasında karşılaşılan güçlük ve deneyimlere kadar uzanan çeşitli boyutları ele almaktır. Çalışma, döneme ait tanıklıklar, anılar ve ikincil kaynaklar üzerinden yürütülen nitel bir incelemeye dayanmaktadır. Böylece çalışmada, La Barraca'nın İspanyol kültür yaşamına ve tiyatro tarihine yaptığı katkıların değerlendirilmesi amaçlanmaktadır.

Anahtar Kelimeler: La Barraca, Federico García Lorca, gezici tiyatro, İkinci Cumhuriyet Dönemi, kültürel demokratikleşme

La Barraca and Federico García Lorca: The Objectives, Activities, and Legacy of a Cultural Project

La Barraca was a travelling theatre company founded and directed by Federico García Lorca and Eduardo Ugarte in 1932, which remained active until the outbreak of the Spanish Civil War. Its primary objective was to bring the classical works of Spanish Golden Age playwrights such as Lope de Vega, Calderón de la Barca, and Miguel de Cervantes to rural areas and small towns with limited access to cultural resources, thereby making the classical theatrical tradition accessible to broader sectors of society. The company consisted largely of volunteer university students who travelled throughout Spain carrying portable stages, sets, and costumes, performing in village squares and other open-air spaces. Established within the framework of the cultural and educational policies of the Second Spanish Republic, the project was founded upon the ideals of democratizing art and extending cultural heritage to diverse social groups.

Although La Barraca is frequently associated with the figure of Federico García Lorca, information concerning his specific activities within the project, the company's internal organization, its daily practices, and the experiences of its members has remained relatively limited. Likewise, aspects such as staging processes, the collective life shared by the members during their extensive tours, the challenges they encountered, local audiences' responses to the performances, as well as the company's successes and failures, have not received sufficient scholarly attention.

The aim of this study is to provide a detailed account of La Barraca, one of the most significant theatrical initiatives in Spanish cultural history. It examines various dimensions of the project, ranging from the selection of performers to the staging of productions, as well as the company's everyday life and the experiences and challenges associated with its tours. The study is based on a qualitative analysis of contemporary testimonies, memoirs, and secondary sources. In doing so, it seeks to evaluate La Barraca's contribution to Spanish cultural life and theatre history, while also shedding light on Federico García Lorca's role within this remarkable cultural undertaking.

Keywords: La Barraca, Federico García Lorca, travelling theatre, Second Spanish Republic, cultural democratization

De la greguería a la autorrepresentación digital

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Las corrientes literarias del siglo XIX fueron percibidas por algunos autores de la Generación del 14 algo como formas ya anticuadas, porque ni el romanticismo ni el realismo les ofrecían la posibilidad de manifestar sus ideas orientadas hacía las nuevas sensibilidades de su época. A comienzos del siglo XX en diversos países europeos empezó un debate en torno a las vanguardias artísticas y literarias, entre ellas el dadaísmo, el surrealismo etc.

En España, un nuevo concepto artístico encontró una formulación con la manifestación literaria del autor madrileño Ramón Gómez de la Serna titulada *El concepto de la nueva literatura* (1909) en el Ateneo de Madrid. Con esta manifestación el autor madrileño defendió la búsqueda de nuevas formas de expresión. Y así comenzó a producir obras literarias experimentales, como novelas falsas, caprichos (una forma previa de las greguerías) y greguerías.

Las greguerías se definen por el diccionario de RAE como: "Composición muy breve en prosa, creada por el escritor español Ramón Gómez de la Serna, que mediante el humor y la metáfora presenta una visión sorprendente de algún aspecto de la realidad." Basando en esta definición la presente ponencia

se propone analizar algunos ejemplos de las greguerías y su posible relación en las redes sociales, donde los usuarios convierten su vida privada en una escena estetizada como si tratara de un fragmento de una película. Para ello, el estudio se apoyará en los pensamientos del crítico alemán Peter Bürger desarrolados en su *Teoría de la vanguardía* y el ensayo filosófico José Ortega y Gasset "La deshumanizón del arte" con el fin de examinar la relación entre la vanguardía y la autorrepresentación digital.

Palabras clave: Ramón Gómez de la Serna, vanguardia, greguerías, redes sociales, autorrepresentación digital

From the Greguería to Digital Self-Representation

The literary movements of the 19th century were perceived by some authors of the Generation of'14 as somewhat outdated, because neither Romanticism nor Realism offered them the possibility of expressing their ideas, which were geared towards the new sensibilities of their time. At the beginning of the 20th century, a debate began in various European countries surrounding the artistic and literary avant-gardes, including Dadaism, Surrealism, etc.

In Spain, a new artistic concept found its formulation in the literary work of the Madrid-born author Ramón Gómez de la Serna, entitled "The Concept of the New Literature" (1909), presented at the Ateneo de Madrid. With this work, the Madrid author defended the search for new forms of expression. And so he began to produce experimental literary works, such as false novels, caprices (a precursor to the greguería), and greguerías.

The Royal Spanish Academy (RAE) dictionary defines greguerías as: "A very short prose composition, created by the Spanish writer Ramón Gómez de la Serna, which, through humor and metaphor, presents a surprising vision of some aspect of reality." Based on this definition, this paper proposes to analyze some examples of greguerías and their possible relationship to social media, where users transform their private lives into an aestheticized scene, as if it were a fragment of a film. To this end, the study will draw on the ideas of the German critic Peter Bürger, developed in his *Theory of the Avant-Garde*, and the philosophical essay by José Ortega y Gasset, "The Dehumanization of Art," in order to examine the relationship between the avant-garde and digital self-representation.

Keywords: Ramón Gómez de la Serna, avant-garde, greguerías, social networks, digital self-representation

Çıkmazdaki Bir Aziz: Kendilik ve Başkalık Arasında Don Manuel Bueno

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Bu bildiri, Miguel de Unamuno'nun *San Manuel Bueno, mártir* adlı eserini, Paul Ricoeur'un kendilik, başkalık, anlatısal kimlik ve etik sorumluluk kavramlarıyla ilişkilendirerek okumayı amaçlamaktadır. Romanın merkezinde yer alan Don Manuel Bueno, dışarıdan bakıldığında Valverde de Lucerna halkının manevi rehberi olarak görünür; ancak anlatı ilerledikçe onun derin bir inanç krizi taşıdığı anlaşılır. Buna rağmen Don Manuel, kendi içsel hakikatini açığa vurmak yerine halkının umut, huzur ve yaşama sevincini korumayı seçer. Bu durum, karakterin kimliğini yalnızca neye inandığı ya da inanmadığı üzerinden değil, başkaları için ne yaptığı ve hangi sorumluluğu üstlendiği üzerinden değerlendirmeyi mümkün kılar.

Don Manuel'in kimliği halkın gözünde, Lázaro'nun gözünde ve Ángela'nın anlatısında olmak üzere üç düzeyde kurulmaya olanak tanır. Onun "kendiliği" kapalı ve yalnız bir iç benlik olmanın yanı sıra; bu düzeyler içinde oluşur. Bu yapı, Ricoeur'un anlatısal kimlik düşüncesiyle güçlü biçimde örtüşür: Kişi yalnızca iç dünyasıyla değil, başkalarının tanıklığı ve anlatı içindeki konumuyla anlam kazanır. Ricoeur'un düşüncesinde insan, kendisini doğrudan değil; konuşma, eylem, anlatı, sorumluluk ve başkasıyla ilişki üzerinden anlar. Bu bağlamda *San Manuel Bueno, mártir*, kendiliğin başkalıkla birlikte kurulduğu bir anlatı olarak okunabilir.

Don Manuel'in trajedisi, hakikat ile teselli, bireysel bilinç ile toplumsal sorumluluk, söz ile eylem arasındaki gerilimde belirginleşir. O, dogmatik anlamda inanamayan; fakat etik anlamda halkı için yaşayan ve onları yaşatan bir figürdür. Bu nedenle roman, yalnızca dinî bir kriz anlatısı değil, modern öznenin başkası karşısındaki sorumluluğu üzerinden kurulan derin bir kendilik sorgulaması olarak değerlendirilebilir.

Anahtar Kelimeler: *San Manuel Bueno, mártir,* kendilik, başkalık, Paul Ricoeur, Miguel de Unamuno

A Saint at an Impasse: Don Manuel Bueno between Selfhood and Otherness

This paper aims to analyze Miguel de Unamuno's *San Manuel Bueno, mártir* through the concepts of selfhood, otherness, narrative identity, and ethical responsibility developed by Paul Ricoeur. At the center of the novel stands Don Manuel Bueno, who appears, at first glance, as the spiritual guide of the people of Valverde de Lucerna; however, as the narrative progresses, it becomes evident that he suffers from a profound crisis of faith. Despite this, rather than revealing his inner truth, Don Manuel chooses to preserve the hope, peace, and joy of life of his community. This allows the character's identity to be interpreted not only through what he believes or fails to believe, but also through what he does for others and the responsibility he assumes on their behalf.

Don Manuel's identity can be constructed on three different levels: through the eyes of the townspeople, through Lázaro's perspective, and through Ángela's narration. His "selfhood" is not limited to a closed and isolated inner self; rather, it emerges within these different relational dimensions. This structure strongly resonates with Ricoeur's notion of narrative identity, according to which an individual gains meaning not solely through an inner world, but also through the testimony of others and one's position within narrative discourse. In Ricoeur's philosophy, human beings understand themselves not directly, but through speech, action, narrative, responsibility, and their relationship with others. In this sense, *San Manuel Bueno, mártir* may be read as a narrative in which selfhood is constituted together with otherness.

Don Manuel's tragedy becomes visible in the tension between truth and consolation, individual consciousness and social responsibility, word and action. He is a figure incapable of believing in a dogmatic sense, yet ethically devoted to living for and sustaining his people. Therefore, the novel can be interpreted not merely as a narrative of religious crisis, but also as a profound inquiry into selfhood constructed through the modern subject's responsibility toward others.

Keywords: *San Manuel Bueno, mártir*, selfhood, otherness, Paul Ricoeur, Miguel de Unamuno

Bilginin Çevirisi ve Kültürel Aktarım: Hermann el Alemán'ın Toledo'daki Çeviri Faaliyetleri

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XIII. yüzyılda Toledo Çevirmenler Okulu bünyesinde faaliyet gösteren Hermann el Alemán, Orta Çağ İspanyası'nda Arapça eserlerin Latinceye aktarılmasında ve Batı Avrupa'daki bilimsel-felsefi düşüncenin gelişiminde önemli bir rol üstlenmiştir. Alman kökenli olduğu düşünülen ve daha sonra Astorga piskoposu olan Hermann el Alemán, yalnızca Latince çevirileriyle değil, halk dili olan Kastilyaca çevirileriyle de dikkat çekmektedir. Bu yönüyle çevirmen, Toledo'daki çok kültürlü bilgi aktarım sürecinin ve Bilgin Kral X. Alfonso dönemindeki entelektüel faaliyetlerin önemli temsilcilerinden biri olarak değerlendirilmektedir.

Çalışmada Hermann el Alemán'ın biyografisi ile çeviri faaliyetleri arasındaki ilişki incelenmekte; Paris'teki eğitim süreci, Toledo'daki çalışmaları ve Astorga piskoposluğu dönemindeki entelektüel konumu ele alınmaktadır. Özellikle Aristoteles'in *Retorik* ve *Poetika* eserleri ile İbn Rüşd şerhlerine yönelik çevirileri, Orta Çağ Avrupa'sındaki düşünsel dönüşüm açısından değerlendirilmektedir.

Güncel araştırmalarda Hermann el Alemán'a ait olduğu kabul edilen altı temel çeviri bulunmaktadır: İbn Rüşd'ün *Nikomakhos'a Etik* yorumunun çevirisi (*Comentario medio de Averroes a la Ética Nicomaquea de Aristóteles*), *Summa Alexandrinorum*, Fârâbî'nin Aristoteles'in *Retorik* eseri üzerine şerhi (*Glosa de Alfarabi sobre la Retórica de Aristóteles*), Aristoteles'in *Retorik* çevirisi, İbn Rüşd'ün *Poetika* yorumu ve İbranice-Kastilyaca kısmi *Salterio* çevirisi. Bu eserler, Hermann el Alemán'ın yalnızca bir çevirmen değil, aynı zamanda kültürler arası bilgi aktarımında etkin bir entelektüel aracı olduğunu göstermektedir.

Sonuç olarak bu çalışma, Hermann el Alemán örneği üzerinden Orta Çağ çeviri faaliyetlerinin yalnızca dilsel bir aktarım süreci olmadığını; farklı kültürler arasında bilimsel, felsefi ve düşünsel bir etkileşim zemini oluşturduğunu ortaya koymayı amaçlamaktadır.

Anahtar Kelimeler: Hermann el Alemán, Toledo Çevirmenler Okulu, bilimsel çeviri, çeviri tarihi, Orta Çağ İspanyası

The Translation of Knowledge and Cultural Transfer: Hermann el Alemán's Translation Activities in Toledo

Hermann el Alemán, who worked within the Toledo School of Translators in the thirteenth century, played an important role in the transmission of Arabic works into Latin in medieval Spain and contributed to the development of scientific and philosophical thought in Western Europe. Believed to be of German origin and later appointed Bishop of Astorga, Hermann el Alemán became known not only for his Latin translations but also for his translations into Castilian. In this respect, he is considered one of the important representatives of the multicultural process of knowledge transfer in Toledo during the reign of Alfonso X.

This study examines the relationship between Hermann el Alemán's biography and his translation activities by focusing on his education in Paris, his work in Toledo, and his intellectual position during his episcopacy in Astorga. Particular attention is given to his translations of Aristotle's *Rhetoric* and *Poetics* as well as Averroes' commentaries, which played a significant role in the intellectual transformation of medieval Europe.

Current scholarship attributes six major translations to Hermann el Alemán, including works related to Aristotle, Averroes, al-Fārābī, and the partial Hebrew-Castilian translation of the *Salterio*. These works reveal that Hermann was not only a translator but also an intellectual mediator in the intercultural transmission of knowledge. The study therefore argues that medieval translation activities functioned as a means of scientific and philosophical interaction between cultures rather than as mere linguistic transfer.

Keywords: Hermann el Alemán, Toledo School of Translators, scientific translation, translation history, medieval Spain

Un palimpsesto quijotesco: *Breaking Bad* y reescritura estructural de la tradición narrativa cervantina

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Esta ponencia sostiene que *Breaking Bad* (Vince Gilligan, 2008–2013) constituye un palimpsesto (Genette) estructural y genealógico de la tradición narrativa inaugurada por Cervantes en *Don Quijote de la Mancha* (1605–1615). El argumento no consiste en afirmar que Gilligan reescribiera deliberadamente a Cervantes, sino en demostrar que Cervantes inventó una arquitectura narrativa de tal completitud estructural y durabilidad cultural que ha funcionado como plantilla generativa en la ficción occidental. Esa arquitectura que compone de la autodenominación, la provisión de una coartada moral, el descubrimiento del poder soberano, un personaje secundario cuya claridad moral ignorada sistemáticamente por el protagonista, la derrota en los propios términos de la ficción elegida y el retorno al nombre original en el umbral de la muerte, reaparece en *Breaking Bad* con una estructura que supera la coincidencia y busca una explicación genealógica. El enfoque de la lectura en esta ponencia es el propio palimpsesto sugerido por Genette: textos posteriores escritos sobre textos anteriores, nunca del todo borrados, que transparentan a través de la nueva inscripción. Este término aparece tanto en la intertextualidad, *Breaking Bad* escrito sobre la tradición quijotesca, como en el ambito psicológico, la identidad ficcional de cada protagonista escrita sobre su identidad original. El mismo término nombra a la vez la relación literaria entre las obras y la estructura psicológica de los hombres que retratan.

Palabras clave: palimpsesto, intertextualidad, *Don Quijote*, *Breaking Bad*, reescritura genealógica, autodenominación

A Quixotic Palimpsest: *Breaking Bad* and the Structural Rewriting of the Cervantine Narrative Tradition

This paper argues that *Breaking Bad* (Vince Gilligan, 2008–2013) constitutes a structural and genealogical palimpsest — in Genette's sense — of the narrative tradition inaugurated by Cervantes in *Don Quijote de la Mancha* (1605–1615). The argument is not that Gilligan deliberately rewrote Cervantes, but that Cervantes invented a narrative architecture of such structural completeness and cultural durability that it has functioned as a generative template throughout Western fiction. That architecture — comprising self-nomination into a pre-existing genre, the provision of a moral alibi, the discovery of sovereign power, a secondary figure whose moral clarity the protagonist systematically ignores, defeat on the fiction's own terms, and the return to the original name at the threshold of death — reappears in Breaking Bad with a structural completeness that exceeds coincidence and demands genealogical explanation. The focal point of this reading is the palimpsest itself, as theorized by Genette: later texts written over earlier ones, never fully erased, bleeding through the new inscription. The term operates simultaneously at the intertextual level — Breaking Bad written over the Quixotic tradition — and at the psychological level — each protagonist's fictional identity written over his original self. The same term thus names both the literary relationship between the works and the psychological structure of the men they portray.

Keywords: palimpsest, intertextuality, *Don Quijote*, *Breaking Bad*, genealogical rewriting, self- nomination

“Sencillamente triste y oprimido”: Literatura y arte dominicanos como elementos de resistencia comparada frente a la dictadura de Rafael L. Trujillo (1930-1961)

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Este verso de Pedro Mir, extraído de su célebre poema *Hay un país en el mundo* (1949), nos servirá de punto de partida para abordar la respuesta del grupo de intelectuales dominicanos y exiliados europeos ante el terror de Estado que supuso la dictadura de Rafael Leónidas Trujillo en la República Dominicana.

Una réplica compartida entre los literatos y los artistas plásticos en su común rechazo a la tiranía que, sin embargo, no ha sido todavía analizada de manera conjunta en su esfuerzo por eludir la censura transmitiendo un mensaje de conspiración.

Así, en este contexto, desactivada la conexión entre los activistas políticos y la sociedad, sólo cabía un tipo de manifestación oculta, ambigua o de difícil interpretación que únicamente se dio entre quienes tuvieron acceso a la cultura y fueron lo suficientemente perspicaces para leer entrelíneas algunos poemas simbólicos, ser sugestionados por la doble lectura de una función de teatro o novela, o tan suspicaces como para descifrar el verdadero sentido de ciertas composiciones pictóricas.

Por consiguiente, con la intención de procurar un entendimiento sobre este fenómeno, sobre este tipo de resistencia o resiliencia, se pretende perfilar un compendio comparativo entre la reacción literaria y la plástica recorriendo sucintamente las obras y los autores cuyos relatos y versos supusieron una afrenta al totalitarismo, para fundamentar, a través de algunos de sus hitos, nuestras hipótesis referentes a la cultura visual y sus signos.

Palabras clave: Literatura dominicana, arte dominicano, dictadura, Rafael L. Trujillo, la República Dominicana

“Simply Sad and Oppressed”: Dominican Literature and Art as Elements of Comparative Resistance in Front of the Dictatorship of Rafael L. Trujillo (1930-1961)

This verse by Pedro Mir, taken from his celebrated poem *Hay un país en el mundo* (1949), will serve as our starting point for examining the response of the group of Dominican intellectuals and European exiles to the state terror that the dictatorship of Rafael Leónidas Trujillo represented in the Dominican Republic.

A shared response among writers and visual artists in their common rejection of tyranny, which, however, has not yet been analyzed collectively in its effort to evade censorship by conveying a message of conspiracy.

Thus, in this context, with the connection between political activists and society severed, only one type of manifestation remained hidden, ambiguous, or difficult to interpret. This only occurred among those who had access to culture and were perceptive enough to read between the lines of symbolic poems, to be influenced by the double meaning of a play or novel, or astute enough to decipher the true meaning of certain pictorial compositions.

Consequently, with the intention of fostering an understanding of this phenomenon, of this type of resistance or resilience, this paper aims to outline a comparative compendium of literary and artistic reactions. It will briefly examine the works and authors whose stories and verses challenged totalitarianism, using some of their key moments to substantiate our hypotheses regarding visual culture and its signs.

Keywords: Dominican literature, Dominican art, dictatorship, Rafael L. Trujillo, Dominican Republic

Las flâneuses literarias en el Sur Global: género, espacio urbano y memoria cultural en Ankara y la Ciudad de México

Sena Hatice Akalın Arslanalp

Esta ponencia investiga cómo las escritoras de contextos no occidentales abordan la experiencia de género de la modernidad urbana a través de la forma literaria. Centrándose en *Ölmeye Yatmak*, (1973) de Adalet Ağaoğlu (Turquía) y *Pánico o peligro* (1983) de María Luisa Puga (México), el estudio examina cómo estas autoras representan a las ciudades en vías de modernización de Ankara y la Ciudad de México como espacios tanto de transformación personal como de restricción social para las mujeres. Al hacerlo, el presente trabajo reconsidera la figura del *flâneur* desde una perspectiva feminista y comparada, planteando si una contraparte femenina —la *flâneuse*— puede surgir dentro de los imaginarios literarios de los centros urbanos no occidentales.

A través de una lectura atenta de las protagonistas, Aysel y Susana, y de los paisajes urbanos que habitan, el artículo sostiene que ambas novelas realizan un acto doble de *flânerie*: en primer lugar, a través de sus personajes femeninos, quienes navegan y reflexionan sobre el espacio urbano en transformación; y en segundo lugar, a través de las propias autoras, quienes inscriben en estos espacios las huellas afectivas y perceptivas de la experiencia femenina. En este sentido, la *flânerie* se convierte tanto en un recurso narrativo como en una intervención feminista en la memoria cultural.

Al poner en diálogo textos literarios turcos y mexicanos, esta propuesta expande los horizontes de los estudios hispánicos tradicionales mediante la literatura comparada y la crítica literaria feminista. Se argumenta que estas obras desafían las tradiciones literarias occidentales y predominantemente masculinas de representación de la ciudad moderna al centralizar las voces, los recuerdos y las experiencias sensoriales de las mujeres. Asimismo, posiciona a estas novelas como contribuciones críticas a la memoria cultural de género de Ankara y la Ciudad de México, y como parte de una cartografía feminista más amplia que reclama el espacio urbano a través de la literatura.

Palabras clave: literatura comparada, narrativa no occidental, *flânerie*, Ankara, Ciudad de México, crítica literaria feminista, memoria cultural

Literary Flâneuses in the Global South: Gender, Urban Space, and Cultural Memory in Ankara and Mexico City

This article investigates how women writers from non-Western contexts engage with the gendered experience of urban modernity through literary form. Focusing on *Lying Down to Die* (1973) by Adalet Ağaoğlu (Turkey) and *Panic or Danger* (*Pánico o Peligro*, 1983) by María Luisa Puga (Mexico), it examines how these authors represent the modernizing cities of Ankara and Mexico City as sites of both personal transformation and social constraint for women. In doing so, the article reconsiders the figure of the *flâneur* from a feminist and comparative perspective, asking whether a female counterpart—the *flâneuse*—can emerge within the literary imaginaries of non-Western urban centers.

Through a close reading of the protagonists Aysel and Susana, and the urban landscapes they inhabit, the article argues that both novels perform a dual act of flânerie: first, through their women characters who navigate and reflect on the transforming urban space; and second, through the authors themselves, who inscribe these spaces with the affective and perceptual traces of female experience. In this sense, flânerie becomes both a narrative device and a feminist intervention into cultural memory.

By placing Turkish and Mexican literary texts into dialogue, the article situates itself within the fields of comparative literature and feminist literary criticism. It argues that these works challenge the Western, male-dominated literary traditions of representing the modern city by centering women's voices, memories, and sensory experiences. Furthermore, it positions these novels as critical contributions to the gendered cultural memory of Ankara and Mexico City, and as part of a broader feminist cartography that reclaims urban space through literature.

Keywords: comparative literature, non-western narrative, *flânerie*, Ankara, Mexico City, feminist literary criticism, cultural memory

Francesc Cambó y la política reformista de Mustafá Kemal: análisis de *Visions d'Orient* (1924)

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A lo largo de su dilatada actividad política y económica, el político catalán Francesc Cambó (1876-1947) mostró un inusual interés por aspectos de la política internacional europea del momento. Fue, en palabras de Borja de Riquer, "el político mejor informado del país". Con la consolidación de la dictadura de Primo de Rivera en España (1923-1930), Cambó se apartó de la primera línea política y se dedicó, entre otras cosas, a los negocios y a los viajes.

Interesado por el Mediterráneo Oriental, entre 1923 y 1924 visitó Grecia y Turquía, donde constató el fin del mandato de Venizelos y el auge y consolidación de Mustafá Kemal en Turquía. Tras su regreso a su tierra escribió su obra *Visions d'Orient* (1924). Este texto constituye un lúcido y documentado análisis sobre el devenir de los primeros compases de la Turquía contemporánea. Lamentablemente, esta obra no ha suscitado el interés por los historiadores españoles, que han prestado una mayor atención al estudio del Cambó político.

Nuestro objetivo es realizar una atenta lectura de dicha obra, contextualizándola en el complejo entramado de la política internacional del momento, sacudido por la implosión de la Revolución Rusa y la implementación del fascismo en Italia, acontecimientos que el propio Cambó supo comparar con la gigantesca obra llevada a cabo por Atatürk.

Palabras clave: Francesc Cambó, Mustafá Kemal, Turquía, política internacional

Francesc Cambó and Mustafa Kemal's Reformist Policies:
An Analysis of *Visions d'Orient* (1924)

Throughout his long career in politics and economics, the Catalan politician Francesc Cambó (1876–1947) showed an unusual interest in aspects of European international politics at the time. According to Borja de Riquer, he was "the best-informed politician in the country". With the consolidation of Primo de Rivera's dictatorship in Spain (1923–1930), Cambó stepped back from the political front line and devoted himself, amongst other things, to business and travel.

Fascinated by the Eastern Mediterranean, between 1923 and 1924 he visited Greece and Turkey, where he witnessed the end of Venizelos's rule and the rise and consolidation of Mustafa Kemal in Turkey. Upon his return home, he wrote his work Visions d'Orient (1924). This text constitutes a lucid and well-documented analysis of the early stages of contemporary Turkey. Unfortunately, this work has not garnered much interest from Spanish historians, who have focused more attention on the study of Cambó's political career.

Our objective is to conduct a careful reading of this work, placing it within the complex web of international politics at the time, shaken by the implosion of the Russian Revolution and the implementation of fascism in Italy—events which Cambó himself likened to the monumental work carried out by Atatürk.

Keywords: Francesc Cambó, Mustafá Kemal, Türkiye, international politics

Anillos para una dama como metáfora de una posible Transición española

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El 28 de septiembre de 1973 Antonio Gala estrenó en el Teatro Eslava de Madrid *Anillos para una dama*, una pieza en dos actos con la que no solo alcanzó un notable éxito, sino que, además, ha sido una de las más representadas y estudiadas del autor. La obra se desarrolla en Valencia dos años después de la muerte del Cid y está protagonizada por su viuda, doña Jimena, la cual, convencida de haber cumplido de lleno con su papel, está deseosa por emanciparse de la memoria del héroe, casarse con Minaya y ser feliz.

La mayoría de los críticos ha analizado esta obra estudiando las diferencias entre la figura de la Jimena histórica y la de Gala, centrándose en la imagen de una mujer rebelde que lucha contra las normas que imperan en su época, que anhela alejarse del mito público al que ha sido fiel durante tantos años y vivir su propia vida. Junto a esta idea, han aparecido también algunas interpretaciones feministas y se han establecido similitudes entre la situación de doña Jimena y la de las mujeres españolas a finales del franquismo. Esta ponencia pretende acercarse a la obra en clave política, en tanto que metáfora pesimista, pero bastante plausible en aquellos momentos, de la futura Transición. La idea fue sugerida por Gala diez años después de su estreno y es la que debieron ver asimismo los censores franquistas que la tuvieron paralizada sin permitir su representación durante dos años.

Palabras clave: España, teatro contemporáneo, Antonio Gala, *Anillos para una Dama*, Transición

Rings for a Lady as a Metaphor for a Possible Transition to Democracy in Spain

On September 28, 1973, Antonio Gala premiered *Rings for a Lady* at the Teatro Eslava in Madrid, a two-act play with which he not only achieved notable success, but which has also been one of the author's most performed and studied works. The play is set in Valencia two years after the death of el Cid, and is centered on his widow, Doña Jimena, who, convinced that she has fully fulfilled her role, longs to free herself from the hero's memory, marry Minaya, and be happy.

Most critics have analyzed this work by studying the differences between the figure of the historical Jimena and that of Gala, focusing on the image of a rebellious woman who fights against the norms that prevail in her time, who longs to distance herself from the public myth to which she has been faithful for so many years and to live her own life. Alongside this idea, some feminist interpretations have also emerged, and similarities have been established between the situation of Doña Jimena and that of Spanish women at the end of the Franco regime. This paper aims to approach the work from a political perspective, as a pessimistic metaphor—yet quite plausible at the time—of the future Transition to democracy. The idea was suggested by Gala ten years after its premiere, and it is likely the same interpretation seen by the Francoist censors, who kept it stalled without allowing its performance for two years.

Keywords: Spain, contemporary theatre, Antonio Gala, *Rings for a Lady*, Transition to democracy

La literatura como campo de batalla ideológico: Una lectura de la novela de la crisis española a través de Juan Carlos Rodríguez

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La crisis económica de 2008 en España no solo supuso un colapso financiero, sino que actuó como un "momento de revelación" que puso en entredicho los consensos de la Transición y los mitos del neoliberalismo. En este contexto, la llamada "novela de la crisis" emerge no solo como una crónica social, sino como un dispositivo que permite rastrear las huellas del inconsciente ideológico en la subjetividad contemporánea.

Esta ponencia propone analizar la producción narrativa de la crisis —centrándose especialmente en la obra de Rafael Chirbes— a partir de las herramientas teóricas de Juan Carlos Rodríguez. El objetivo es demostrar que la crisis no funciona como un mero decorado temático, sino como un "hábitat" que determina la ontología de los personajes. A través de conceptos clave como el "yo emprendedor", el "yo precario" y el "yo consumidor", se examinará cómo la literatura desmantela la ilusión del sujeto libre y autónomo propia del discurso hegemónico.

Finalmente, se argumentará que estas novelas operan como un "informe de excavación" que, al romper la transparencia del lenguaje de mercado, permite visualizar las estructuras de explotación que subyacen en la cotidianidad. La intervención busca, por tanto, reivindicar el papel de la novela política actual como una herramienta de desmitificación ante las narrativas oficiales de la normalidad económica.

Palabras clave: novela de la crisis, Juan Carlos Rodríguez, Rafael Chirbes, inconsciente ideológico, subjetividad neoliberal

Literature as an Ideological Battlefield: A Reading of the Spanish Crisis Novel through Juan Carlos Rodríguez

The 2008 economic crisis in Spain was not merely a financial collapse; it functioned as a "moment of revelation" that challenged the post-Transition consensuses and the deep-seated myths of neoliberalism. In this context, the so-called "crisis novel" emerges not just as a social chronicle, but as a diagnostic device to trace the imprints of the ideological unconscious within contemporary subjectivity.

This paper proposes an analysis of the narrative production of the crisis—focusing particularly on the work of Rafael Chirbes—utilizing the theoretical framework of Juan Carlos Rodríguez. The objective is to demonstrate that the crisis does not function as a simple thematic backdrop, but rather as a "habitat" that determines the ontology of the characters. Through key concepts such as the "entrepreneurial self," the "precarious self," and the "consumer self," this study examines how literature dismantles the illusion of the free and autonomous subject inherent in hegemonic discourse.

Ultimately, it is argued that these novels operate as an "excavation report" that, by disrupting the transparency of market language, renders visible the structures of exploitation underlying everyday life. This intervention aims to reclaim the role of the contemporary political novel as a tool for demystification against official narratives of economic normalcy.

Keywords: crisis novel, Juan Carlos Rodríguez, Rafael Chirbes, ideological unconscious, neoliberal subjectivity

Gençlik Edebiyatı Çevirilerinde Okur Odaklı Stratejiler: *Mentira* Romanı Örneği

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Bu çalışma İspanyol yazar Care Santos'un *Mentira* (2015) adlı gençlik romanının Türkçe çevirisini, betimleyici çeviribilim yaklaşımları ışığında incelemeyi amaçlamaktadır. Betimleyici çeviri yaklaşımlarının önemli bir temsilcisi olan Zohar Shavit'e göre çocuk edebiyatı, Itamar Even-Zohar'ın çoğuldizge kuramı çerçevesinde ortaya koyduğu edebi çoğuldizge içerisinde ikincil bir konuma sahiptir. Bu ikincil konum çevirmenlere yetişkin edebiyatında karşılaşılmayan bir serbestlik tanımakta ve metnin erek kültür normlarına göre yeniden şekillendirilmesine olanak vermektedir.

Araştırma kapsamında metin üzerindeki çevirmen müdahalelerinin, Shavit'in işaret ettiği iki temel ilke doğrultusunda incelenmesi hedeflenmektedir: metnin, toplumun genç okurdan uymasını beklediği ahlaki normların sınırları içerisinde kalacak biçimde yumuşatılması ve okurun anlama düzeyine göre sadeleştirilmesi. Nitel bir karşılaştırmalı analiz yoluyla, özgün metindeki suç, sokak ve genç jargonu ile gündelik dil kullanımı gibi unsurların Türkçe çeviride ne tür stratejik değişikliklere uğratıldığı tartışılacaktır. Karşılaştırmalı incelemeler sonucunda elde edilen ön bulgular, metindeki bazı kültürel ve dilsel öğelerin hedef okurun ahlaki ve bilişsel beklentileri doğrultusunda, eksiltmeler, genişletmeler veya kısaltmalar aracılığıyla dönüştürüldüğünü sezdirmektedir. Örneğin, özgün metinde yer alan "*estar colgado*" ya da "*chivato*" gibi argo ifadelerin yumuşatılması veya İspanya eğitim sisteminde kullanılan 10'luk notlandırma ölçeğinin erek metnin okur kitlesinin bilişsel sürecini kolaylaştırmak amacıyla tamamen metinden çıkarılması metnin okur odaklı bir stratejiyle Türkçeye kazandırıldığını düşündürmektedir.

Sonuç olarak bu çalışma, incelenen çeviri metinde çevirmenin erek kültür normlarına yönelik eğilimini, Toury'nin kabul edilebilirlik normu ile Shavit'in ikincil konum argümanı çerçevesinde değerlendirmeyi amaçlamaktadır.

Anahtar Kelimeler: betimleyici çeviri kuramı, Care Santos, Çoğuldizge Kuramı, gençlik edebiyatı, okur odaklı çeviri stratejileri, Gideon Toury, Zohar Shavit

Reader-Oriented Strategies in Young Adult Literature: The Example of the Novel *Mentira*

This study aims to examine the Turkish translation of *Mentira* (2015), a young adult novel by Spanish author Care Santos, through the lens of descriptive translation approaches. According to Zohar Shavit, a prominent representative of descriptive translation approaches, children's literature occupies a secondary position within the literary polysystem as conceptualized by Itamar Even-Zohar. This secondary position grants translators a degree of freedom not encountered in adult literature, allowing the text to be reshaped in accordance with the norms of the target culture.

Within the scope of this study, the translator's interventions in the text are examined in light of the two fundamental principles identified by Shavit: the softening of the text in order to remain within the moral norms that society expects young readers to observe, and its simplification in accordance with the reader's level of comprehension. Through a qualitative comparative analysis, the study will discuss what types of strategic changes elements such as crime-related content, street language, youth jargon, and colloquial usage in the source text undergo in the Turkish translation. Preliminary findings suggest that certain cultural and linguistic elements in the text are transformed through omissions, expansions, or condensations in line with the moral and cognitive expectations of the target reader. For instance, the softening of slang expressions such as *estar colgado* or *chivato*, or the complete removal of the ten-point grading scale used in the Spanish educational system from the target text, seemingly to facilitate the cognitive process of the target readership, suggests that the novel has been rendered into Turkish through a reader-oriented translation strategy.

In conclusion, this study aims to evaluate the translator’s orientation toward the norms of the target culture in the translation text under examination, within the framework of Toury’s norm of acceptability and Shavit’s argument of secondary position.

Keywords: descriptive translation theory, Care Santos, Gideon Toury, Polysystem Theory, reader-oriented translation strategies, young adult literature, Zohar Shavit

El sí de las niñas ve *Şair Evlenmesi*'nde Sessizleştirilen Kadınlar

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Bu çalışmanın amacı Leandro Fernández de Moratín'in 1806 tarihli *El sí de las niñas* adlı eseri ile İbrahim Şinasi'nin 1860 yılında yayımlanan *Şair Evlenmesi* adlı oyununda kadınların nasıl sessizleştirildiğini Pierre Bourdieu'nün *Eril Tahakküm* eserinde geliştirdiği kavramlar çerçevesinde karşılaştırmalı olarak incelemektir. İspanyol Aydınlanmasında ve Osmanlı modernleşme sürecinde modern tiyatroya geçişin kurucu örnekleri olan bu iki eser, farklı kültürel bağlamlara ait olmalarına rağmen, evlilik kurumu üzerinden kadın iradesinin sınırlandırılmasını ortak bir sorun olarak ele alırlar. Bu bağlamda çalışma, kadın sessizliğini doğal bir durum olarak değil, Bourdieu'nün "sembolik şiddet" ve "habitus" kavramları doğrultusunda, toplumsal normların içselleştirilmesi yoluyla ortaya çıkan bir durum olarak değerlendirir. *El sí de las niñas*'ta Paquita'nın sesi tamamen ortadan kaldırılmaz; aile otoritesi ve eğitim yoluyla bastırılarak yönlendirilir. Buna karşılık *Şair Evlenmesi*'nde Kumru Hanım'ın sahnede bir özne olarak sesinin neredeyse hiç duyulmaması, kadının eril düzen içinde temsil düzeyinde yok sayıldığını gösterir. Bu farklılık, iki metnin eril tahakkümü ele alış biçiminde de belirgindir. Moratín'in eseri ataerkil otoriteyi tamamen yıkmak yerine onu Don Diego karakteri üzerinden akılcı ve ölçülü bir forma dönüştürmeye çalışır. *Şair Evlenmesi*'nde ise görücü usulü evlilik satirik bir biçimde ele alınarak doğrudan sorgulanır ve meşruiyeti zayıflatılır. Sonuç olarak her iki eser de kadının sessizliğini görünür kılarken, bu sessizliğin farklı biçimlerde üretildiğini ortaya koyar.

Anahtar Kelimeler: Moratín, Şinasi, görücü usulü evlilik, eril tahakküm, kadın sessizliği

Silenced Women in *El sí de las niñas* and *Şair Evlenmesi*

The aim of this study is to comparatively examine how women are silenced in Leandro Fernández de Moratín's 1806 play *El sí de las niñas* and İbrahim Şinasi's 1860 play *Şair Evlenmesi* within the framework of the concepts developed by Pierre Bourdieu in *La domination masculine* (*Masculine Domination*). As foundational examples of the transition to modern theatre in the contexts of the Spanish Enlightenment and Ottoman modernization, these two works, despite belonging to different cultural settings, address the restriction of women's agency through the institution of marriage as a shared problem.

In this context, the study approaches women's silence not as a natural condition, but as a phenomenon produced through the internalization of social norms, in line with Bourdieu's concepts of "symbolic violence" and "habitus." In *El sí de las niñas*, Paquita's voice is not entirely erased; rather, it is suppressed and directed through family authority and education. In contrast, in *Şair Evlenmesi*, the near-total absence of Kumru Hanım's voice as a subject on stage indicates that women are disregarded at the level of representation within the patriarchal order. This difference is also evident in how the two texts address masculine domination. While Moratín's play attempts to transform patriarchal authority into a more rational and moderated form through the character of Don Diego, *Şair Evlenmesi* directly questions and undermines the legitimacy of arranged marriage through satire. Ultimately, both works render women's silence visible while revealing that this silence is produced through different mechanisms.

Keywords: Moratín, Şinasi, arranged marriage, masculine domination, women's silence

Suç Karşısında Şair: Tlatelolco Katliamı ve Şiir

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Bu çalışma, 1968 Tlatelolco Katliamı'nın Meksika şiirinde nasıl kayda geçirildiğini ve devletin unutturma politikaları karşısında şiirin kolektif belleğin oluşumundaki rolünü incelemektedir. Polis baskısına tepki olarak başlayan Öğrenci Hareketi, toplumun farklı kesimlerinin desteğini alarak geniş çaplı bir direnişe dönüşür ve Gustavo Díaz Ordaz hükümetinden demokratik reformlar talep eden kitlesel bir protesto halini alır. 2 Ekim 1968'de Plaza de las Tres Culturas'ta (Üç Kültür Meydanı) toplanan göstericilere güvenlik güçlerinin ateş açması sonucu çok sayıda kişi yaşamını yitirir; katliamda hayatını kaybedenlerin kesin sayısı bugün hâlâ tartışmalıdır. 1968 Olimpiyat Oyunları'na ev sahipliği yapmaya hazırlanan Meksika hükümeti, sansür ve dezenformasyon yoluyla katliamı kolektif bellekten silmeye çalışır. Meksika'nın yakın tarihinde bir kırılma noktası oluşturan bu trajediye ve devletin unutturma politikalarına verilen en güçlü tepkilerden biri edebiyat alanında ortaya çıkar ve Tlatelolco Edebiyatı olarak anılan geniş bir külliyat meydana gelir. Jan Assmann'ın iletişimsel bellek ile kültürel bellek arasında yaptığı ayrımdan hareketle bu çalışma, Rosario Castellanos, Isabel Fraire ve Jaime Sabines'in katliamı konu edinen şiirlerini suç izleği üzerinden çözümlemektedir. Bu çerçevede, şiirlerin olayı nasıl adlandırdığı ve suçu nasıl kayda geçirdiği incelenmekte; şiirlerin yalnızca şiddeti değil, onu izleyen sessizliği de belgelediği gösterilmektedir. Çalışmada, söz konusu şiirlerin salt estetik bir ifade olmanın ötesine geçtiği; resmî kaydın yokluğunda, döneme tanıklık eden kuşağın iletişimsel belleğini metne aktararak kültürel belleğin oluşumuna katkıda bulunduğu savunulmaktadır.

Anahtar Kelimeler: 1968, Tlatelolco, Meksika, şiir

The Poet Confronting Crime: The Tlatelolco Massacre and Poetry

This study examines how the 1968 Tlatelolco Massacre was recorded in Mexican poetry and explores the role of poetry in shaping collective memory in the face of the state's politics of forgetting. Initially a response to police repression, the Student Movement gained the support of various sectors of society and grew into a large-scale resistance: a mass protest movement demanding democratic reforms from the government of Gustavo Díaz Ordaz. On 2 October 1968, security forces opened fire on demonstrators gathered in the Plaza de las Tres Culturas (Square of the Three Cultures), killing a large number of people; the exact death toll remains disputed to this day. As it prepared to host the 1968 Olympic Games, the Mexican government sought to erase the massacre from collective memory through censorship and disinformation. One of the most powerful responses to this tragedy, which marked a turning point in Mexico's recent history, and to the state's politics of forgetting emerged in literature, giving rise to an extensive body of work known as Tlatelolco Literature. Drawing on Jan Assmann's distinction between communicative and cultural memory, this study analyzes poems about the massacre by Rosario Castellanos, Isabel Fraire, and Jaime Sabines through the motif of crime. Within this framework, it examines how the poems name the event and record the crime, showing that they document not only the violence but also the silence that followed. The study argues that these poems go beyond mere aesthetic expression: in the absence of official records, they inscribe into text the communicative memory of the generation that witnessed the period, thereby contributing to the formation of cultural memory.

Keywords: 1968, Tlatelolco, Mexico, poetry

Arketipsel Eleştiri Bağlamında *La Regenta*: Ana Ozores'in Bireyleşme Yolculuğu

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Leopoldo Alas "Clarín" tarafından kaleme alınan *La Regenta*, 19. yüzyıl İspanyol edebiyatının öne çıkan romanları arasında yer alır. Romanın başkarakteri Ana Ozores'in psikolojik derinliği özellikle dikkat çeker. Bu çalışmada Ana Ozores'in trajedisini Carl Gustav Jung'un Analitik Psikoloji kuramı çerçevesinde, tamamlanamayan bir bireyleşme süreci olarak yeniden yorumlamak amaçlanır. Bu doğrultuda Ana Ozores'in bireyleşme deneyimi persona, gölge, animus ve benlik arketipleri üzerinden ele alınır. Vetusta toplumunun Ana'ya dayattığı erdemli eş kimliği persona arketipi çerçevesinde değerlendirilirken Magistral Fermín de Pas ve Álvaro Mesía ile kurduğu ilişkiler animusun farklı görünümleri üzerinden açıklanır. Karakterin toplumsal kimliği ile bastırılmış arzuları arasında yaşadığı çatışma ise gölge arketipi bağlamında incelenir. Ana'nın anne figüründen yoksun büyümesi ve annelik imgesini yüklediği mürebbiyesi Doña Camila ile kurduğu sorunlu ilişki, karakterde gelişen anne kompleksinin temelini oluşturur. Çocukluk döneminde başlayan bu çatışmanın öksüz arketipini yansıttığı ve yetişkinlikte kolektif bir boyut kazandığı görülür. Bu bağlamda Vetusta şehri, Ana'yı kuşatan ve bireysel gelişimini engelleyen "Korkunç Anne" arketipinin uzamsal bir görünümü olarak değerlendirilir. Çalışma, Ana Ozores'in trajedisini başarısızlığa uğrayan bir bireyleşme süreci olarak yorumlayarak *La Regenta* üzerine yapılan psikolojik incelemelere tamamlayıcı ve arketipsel bir okuma sunmaktadır.

Anahtar Kelimeler: La Regenta, Leopoldo Alas "Clarín", Carl Gustav Jung, bireyleşme süreci, persona, gölge, korkunç anne arketipi, öksüz arketipi

La Regenta in the Context of Archetypal Criticism: Ana Ozores' Journey of Individuation

La Regenta, written by Leopoldo Alas "Clarín", stands as one of the most prominent novels of nineteenth-century Spanish literature. The psychological depth of the novel's protagonist, Ana Ozores, is particularly noteworthy. This study aims to reinterpret the tragedy of Ana Ozores within the framework of Carl Gustav Jung's theory of Analytical Psychology, specifically as an incomplete individuation process. Accordingly, Ana Ozores's experience of individuation is examined through the archetypes of the persona, shadow, animus, and self. While the identity of the virtuous wife imposed on Ana by the society of Vetusta is evaluated within the framework of the persona archetype, her relationships with Magistral Fermín de Pas and Álvaro Mesía are explained through different manifestations of the animus. The conflict the character experiences between her social identity and her repressed desires is analyzed in the context of the shadow archetype. Ana's upbringing devoid of a mother figure and the problematic relationship she establishes with her governess, Doña Camila; form the foundation of the mother complex that develops within the character. It is observed that this conflict, which originates in childhood, reflects the orphan archetype and acquires a collective dimension in adulthood. In this context, the city of Vetusta is regarded as a spatial manifestation of the "Terrible Mother" archetype, which envelops Ana and obstructs her personal development. By interpreting Ana Ozores's tragedy as a failed individuation process, this study offers a complementary and archetypal reading to the existing psychological analyses of *La Regenta*.

Keywords: La Regenta, Leopoldo Alas "Clarín", Carl Gustav Jung, individuation process, persona, shadow, terrible mother archetype, orphan archetype

İspanya ile Portekiz Arasında:
Antonio Tabucchi'nin İberya İmgeleminde Kimlik ve Ötekiliğin Coğrafyaları

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Bu bildiri, Antonio Tabucchi'nin eserlerinde İspanya'nın nasıl temsil edildiğini ve hangi işlevleri üstlendiğini incelemeyi amaçlamaktadır. Tabucchi'nin Portekiz ile kurduğu ilişki iyi bilinmekte ve çoğunlukla seçilmiş bir aidiyet biçimi ile kimliğin çoğullaşmasına imkân tanıyan metafizik bir alan olarak değerlendirilmektedir. Buna karşılık, Tabucchi'nin anlatı dünyasında önemli bir yer tutmasına rağmen İspanya üzerine yapılan çalışmaların daha sınırlı kaldığı görülmektedir. Bu çalışmada, İspanya'nın yalnızca kültürel bir referans ya da coğrafi bir arka plan olmadığı; aksine tarihsel, politik ve kültürel bir ötekilik alanı olarak kurulduğu ileri sürülmektedir. Tabucchi'de Portekiz, öznenin başka bir kültürle özdeşleştiği ve hatta kendine yeni bir edebî "yurt" oluşturduğu bir alan hâline gelirken, İspanya daha çok mesafe, çatışma ve kimlik sorgulamasıyla ilişkilendirilmektedir. García Lorca, Goya, İspanya İç Savaşı ve Avrupa'nın antifaşist hafızasına yapılan göndermeler, Tabucchi'nin İspanya'yı tarihsel kırılmaların ve siyasal belleğin yoğunlaştığı bir alan olarak düşündüğünü göstermektedir. Bu nedenle İspanya, Portekiz'de görülen içsel ve metafizik yönelimden farklı olarak, öznenin kendi kimliğine dışarıdan bakabildiği bir "özdeşsizleşme" alanı işlevi görmektedir. Bu çerçevede çalışma, Tabucchi'nin İberya imgelemini yalnızca edebî etkiler üzerinden değil, kimlik, bellek ve kültürel aidiyet meseleleri üzerinden yeniden değerlendirmeyi amaçlamaktadır. Son olarak, Portekiz ile kurulan özdeşleşme ile İspanya karşısında ortaya çıkan eleştirel mesafe arasındaki karşıtlığın, yazarın Avrupa kimliğine dair düşüncesinde belirleyici bir rol oynadığı ileri sürülmektedir.

Anahtar Kelimeler: Antonio Tabucchi, İspanya, Portekiz, Çağdaş İtalyan edebiyatı, ötekilik, özdeşsizleşme, İberya imgelemi

Between Spain and Portugal:
Geographies of Identity and Alterity in Antonio Tabucchi's Iberian Imaginary

This paper aims to examine how Spain is represented in the works of Antonio Tabucchi and which functions it assumes within his literary universe. Tabucchi's relationship with Portugal is well known and has generally been interpreted as a form of elective belonging and as a metaphysical space that enables the multiplication of identity. By contrast, although Spain occupies an important place in Tabucchi's narrative world, critical studies focusing on this aspect remain comparatively limited. This study argues that Spain should not be understood merely as a cultural reference or a geographical background, but rather as a space of historical, political, and cultural alterity. Whereas Portugal, in Tabucchi's works, becomes a space in which the subject identifies with another culture and even constructs a new literary "homeland" for himself, Spain is more closely associated with distance, conflict, and the questioning of identity. References to García Lorca, Goya, the Spanish Civil War, and the antifascist memory of Europe demonstrate that Tabucchi conceives Spain as a space marked by historical ruptures and political memory. For this reason, unlike the inward and metaphysical orientation associated with Portugal, Spain functions as a space of "disidentification," in which the subject is able to look critically at his own identity from an external perspective. Within this framework, the paper seeks to reassess Tabucchi's Iberian imaginary not only through the lens of literary influences, but also in relation to questions of identity, memory, and cultural belonging. Finally, it argues that the contrast between identification with Portugal and the critical distance established toward Spain plays a decisive role in Tabucchi's reflections on European identity.

Keywords: Antonio Tabucchi, Spain, Portugal, contemporary Italian literature, alterity, disidentification, iberian imaginary

Una lectura lacaniana sobre el objeto del deseo y la escisión del sujeto en “El Aleph” de Borges

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Esta ponencia relee “El Aleph” (1949) de Jorge Luis Borges a través del concepto *de objet petit a* de Jacques Lacan. En la crítica borgeana, el Aleph ha sido interpretado como imagen del infinito, de la mirada divina o de la paradoja epistemológica. Esta ponencia sostiene que dichas lecturas dejan sin respuesta la pregunta más fundamental del relato; por qué el narrador no queda satisfecho después de haberlo visto todo.

En la teoría lacaniana, *el objet a* no es el objeto al que apunta el deseo, sino la falta estructural que lo hace posible. Al ingresar en el lenguaje, el sujeto queda condenado a una escisión permanente que ningún objeto puede colmar. La escena del Aleph encarna esta estructura en el plano literario. El narrador lo ve todo, pero esa experiencia derrumba su lenguaje y suspende el deseo que sentía por Beatriz. La ponencia se articula en tres ejes; la teoría del deseo lacaniana aplicada al análisis literario, una lectura cercana del relato que muestra que el Aleph cumple una función deseante y no epistemológica, y la interpretación de la impotencia lingüística del narrador como irrupción de lo real en el orden simbólico, en diálogo con las lecturas borgeanas existentes.

La ponencia defiende que la literatura de Borges no es un mero juego de ideas, sino que pone en escena el callejón sin salida del sujeto dentro del orden simbólico.

Palabras clave: Borges, Lacan, *objet petit a*, deseo, sujeto, literatura fantástica, crítica psicoanalítica

A Lacanian Reading of the Object of Desire and the Split Subject in Borges's "The Aleph"

This paper offers a rereading of Jorge Luis Borges's "The Aleph" (1949) through Jacques Lacan's concept of *objet petit a*. In Borgesian criticism, the Aleph has generally been interpreted as an image of infinity, the divine gaze, or epistemological paradox. This paper argues that such readings leave unanswered the story's most fundamental question; why the narrator remains unsatisfied after having seen everything.

In Lacanian theory the *objet a* is not the object toward which desire is directed, but the structural lack that makes desire possible. Upon entering language, the subject is condemned to a permanent split that no object can fill. The Aleph scene embodies this structure on the literary plane; the narrator sees everything, yet the experience does not integrate him, it collapses his language and suspends the desire he felt for Beatriz. The paper proceeds along three axes; Lacanian desire theory as applied to literary analysis, a close reading of the story demonstrating that the Aleph serves a desiring rather than epistemological function, and an interpretation of the narrator's post-vision linguistic helplessness as the irruption of the Lacanian Real into the symbolic order, in dialogue with existing Borgesian scholarship.

The paper argues that Borges's fantastic literature is not a mere play of ideas, but stages the deadlock of the subject within the symbolic order.

Keywords: Borges, Lacan, *objet petit a*, desire, subject, fantastic literature, psychoanalytic criticism

Dolores Redondo'nun *Görünmez Gardiyan* Eserinde Toplumsal Kadın Rolleri

Semanur Şahin

Bu çalışma Dolores Redondo'nun *Görünmez Gardiyan* (*El guardián Invisible*) başlıklı romanını, çağdaş edebiyat metinlerinde kadının bir özne olarak inşası ve toplumsal cinsiyet rollerinin temsili çerçevesinde incelemeyi amaçlamaktadır. Eser, polisiye türünün geleneksel yapısını kadın bakış açısıyla yeniden kurgularken; karakterlerin kurumsal, toplumsal ve ailevi düzlemlerdeki varoluş mücadelelerini merkeze almaktadır.

Çalışmada, romandaki her bir kadın figürünün üstlendiği roller, toplumun sosyo-kültürel gerçekliği içerisinde kazandığı anlamlar ve bireysel kimliklerle kurduğu çatışmalı ilişkiler üzerinden analiz edilmektedir. Başkahraman Amaia Salazar'ın eril bir profesyonel alan olarak kodlanan polislik mesleğinde var olma çabası; toplumsal cinsiyet kalıpları ve bu kalıpların yarattığı psikolojik dayanıklılık ihtiyacı üzerinden ele alınmaktadır. Diğer yandan, aile mirası ve ahlaki normların koruyuculuğunu üstlenen Flora karakteri aracılığıyla, geleneksel değer yargılarının bir kadın özne tarafından nasıl içselleştirildiği ve denetleyici bir güce dönüştürüldüğü incelenmektedir. Çalışmada ayrıca; sezgisel bilginin dişil bir güç olarak konumlanışı, annelik rolünün kutsallık ve yıkıcılık arasındaki gelgiti ile bireyin kendisine biçilen toplumsal rolleri reddederek kendi kimliğini yeniden inşa etme süreci irdelenmektedir.

Sonuç olarak eserde, toplumsal kadın rolleri değişmez yapılar olarak değil, çatışan ve yeniden inşa edilen birer alan olarak kurgulanmıştır. Yazar, başta geleneksel ile modernin, rasyonel ile sezgiselin kesişim noktalarında olmak üzere geniş bir yelpazede konumlandırdığı karakterleri aracılığıyla, toplumsal cinsiyet kalıplarının birey üzerindeki somut etkilerini gözler önüne sermektedir. Bu bildiri, kadının toplumsal yansımalarını farklı kimlikler üzerinden yansıtarak, eserde kadın bakış açısının anlatıyı nasıl dönüştürdüğünü ve çok yönlü bir dişil öznellik alanı oluşturduğunu sunmayı hedeflemektedir.

Anahtar Kelimeler: Dolores Redondo, toplumsal cinsiyet rolleri, kadın bakış açısı, rol çatışması

Social Roles of Women in Dolores Redondo's *The Invisible Guardian*

This study aims to examine Dolores Redondo's novel, *The Invisible Guardian*, within the framework of the construction of woman as a subject and the representation of gender roles in contemporary literary texts. While the work reconfigures the traditional detective genre through the female gaze, it centralizes the existential struggles of the characters across institutional, social, and familial levels.

The roles assumed by each female figure are analyzed through the meanings they acquire within socio-cultural reality and their conflicted relationships with individual identities. The protagonist Amaia Salazar's struggle within the police profession –coded as a masculine field– is addressed through gender stereotypes and the subsequent need for psychological resilience. Conversely, through the character of Flora, who guards family heritage and moral norms, the study examines how traditional values are internalized by a female subject and transformed into a supervisory power. Furthermore, the positioning of intuitive knowledge as a feminine power, the fluctuation of the maternal role between sacredness and destructiveness, and the process of reconstructing identity by rejecting imposed social roles are explored.

In conclusion, social roles of women in the work are constructed not as immutable structures, but as contested and reconstructed domains. Through characters positioned at the intersection of the traditional and the modern, the author reveals the concrete effects of gender stereotypes on the individual. By reflecting social manifestations of women through diverse identities, this paper aims to present how the female gaze transforms the narrative and creates a multifaceted space for female subjectivity.

Keywords: Dolores Redondo, gender roles, female gaze, role conflict

Diferencia y exclusión en *Cara de pan* de Sara Mesa: una lectura ecocrítica

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El presente trabajo propone una lectura ecocrítica de la novela *Cara de pan* (2018) de Sara Mesa, centrándose en las relaciones entre diferencia, exclusión y control social. A través de la representación de personajes considerados socialmente "anormales", la novela establece un paralelismo entre la exclusión social y la posición secundaria que el pensamiento antropocéntrico asigna a la naturaleza y a los animales. En este sentido, la obra muestra cómo los mecanismos de vigilancia, domesticación y homogeneización social actúan sobre quienes quedan fuera de las normas dominantes. Desde una perspectiva ecocrítica, el trabajo examina la representación de Casi y Viejo como figuras que cuestionan las categorías de racionalidad, productividad y normalidad impuestas por la sociedad, revelando cómo ciertos individuos son construidos como "defectuosos", "desviados de la norma" o "peligrosos". Frente a esta visión homogeneizadora, la biodiversidad presente en la naturaleza funciona como un modelo alternativo de convivencia y diferencia que cuestiona las relaciones establecidas entre normalidad y exclusión. De este modo, *Cara de pan* desplaza la diferencia del campo de la carencia hacia el de la diversidad relacional, estableciendo vínculos entre la exclusión social y las formas de dominación ejercidas sobre la naturaleza.

Palabras clave: ecocrítica, diferencia, exclusión, alteridad, Sara Mesa

Difference and Exclusion in *Cara de pan* by Sara Mesa: An Ecocritical Reading

The present study proposes an ecocritical reading of the novel *Cara de pan* (2018) by Sara Mesa, focusing on the relationships between difference, exclusion, and social control. Through the representation of characters considered socially "abnormal," the novel establishes a parallel between social exclusion and the secondary position that anthropocentric thought assigns to nature and animals. In this sense, the work demonstrates how mechanisms of surveillance, domestication, and social homogenization act on those who fall outside dominant norms. From an ecocritical perspective, the study examines the representation of Casi and Viejo as figures who challenge the categories of rationality, productivity, and normality imposed by society, revealing how certain individuals are constructed as "defective," "deviant," or "dangerous." In contrast to this homogenizing vision, the biodiversity present in nature functions as an alternative model of coexistence and difference that questions the established relationship between normality and exclusion. Thus, *Cara de pan* shifts difference from the realm of deficiency to that of relational diversity, establishing links between social exclusion and the forms of domination exercised over nature.

Keywords: ecocriticism, difference, exclusion, otherness, Sara Mesa

Tekinsiz Beden ve İnsandışı ile Karşılaşma: Samanta Schweblin'in "Olingiris" Öyküsünde Karanlık Ekoloji

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Bu çalışma, Arjantinli yazar Samanta Schweblin'in "Olingiris" başlıklı kısa öyküsünü Timothy Morton'un "karanlık ekoloji" kuramı çerçevesinde incelemektedir. İncelemenin temel argümanı, öykünün insan-doğa ilişkisini romantize eden geleneksel ekolojik söylemleri tersine çevirerek, doğanın tekinsiz, iğrenç ve rahatsız edici yönlerini görünür kıldığıdır. Öykü, klinik bir mekânda altı kadının bir başka kadının bedeninden kıl yolma ritüeli etrafında şekillenir. Bu ritüel, ilk bakışta sıradan bir bakım pratiği gibi görünse de, anlatı ilerledikçe grotesk ve tekinsiz bir deneyime dönüşür. Çalışma, bu atmosferin "tekinsizlik" kavramı üzerinden okunabileceğini ve okurun aşinalık ile yabancılık arasında sıkışan bir duygu durumuna sürüklendiğini ileri sürer. Klinik mekânın steril düzeni ile gerçekleştirilen eylemin vahşeti arasındaki tezat, karanlık ekolojinin merkezinde yer alan rahatsız edici farkındalığı üretir. Metnin ikinci önemli boyutu, bedenin nesneleştirilmesi ve parçalanmasıdır. Kıl yolma eylemi, bedeni fiziksel ve ekonomik düzlemde bir metaya indirger. Kadın bedeninin parçalarına ayrılması, Julia Kristeva'nın "iğrençlik" (abject) kavramı bağlamında değerlendirilerek, iğrenç olanın aynı zamanda çekici bir arzu nesnesine dönüşebileceği gösterilir. Bu durum, modern kapitalist sistemde bedenin metalaştırılmasına yönelik alegorik bir eleştiri olarak okunur. Çalışma ayrıca öyküde doğrudan temsil edilmeyen doğa kavramının, çürüme ve döngüsellik üzerinden dolaylı biçimde inşa edildiğini ortaya koyar. Koparılan kılların gece vakti ortadan kaldırılması, modern toplumun organik atıkları görünmez kılma pratiğini simgelerken, doğanın kaçınılmaz döngüselliğini bastırma çabasını da ifşa eder. Bu bağlamda öykü, doğa-kültür ayrımını çözen ve insanın doğadan ayrı bir varlık olduğu yanılsamasını kıran bir yapı sergiler. Bu bağlamda, bu çalışmada insanın doğayla kurduğu ilişkinin yalnızca uyum ve güzellikten ibaret olmadığı; aksine sömürü, çürüme ve şiddet içeren karmaşık bir ağ olduğu vurgulanacaktır.

Anahtar Kelimeler: karanlık ekoloji, tekinsizlik, bedenin nesneleşmesi, iğrençlik, ekogotik

Encountering the Uncanny Body and the Nonhuman: Dark Ecology in Samanta Schweblin's "Olingiris"

This study analyzes the short story "Olingiris" by Argentine writer Samanta Schweblin within the framework of Timothy Morton's concept of "dark ecology." The central argument of the analysis is that the story subverts traditional ecological discourses that romanticize human–nature relations by rendering visible the uncanny, abject, and disturbing dimensions of nature. The narrative is structured around a ritual of hair-plucking performed on a woman's body by six women in a clinical setting. Although this ritual initially appears as a routine act of care, it gradually transforms into a grotesque and uncanny experience as the narrative unfolds. This study proposes that this atmosphere can be read through the concept of "the uncanny," which immerses the reader in an affective state suspended between familiarity and estrangement. The contrast between the sterile order of the clinical space and the violence of the performed act generates a disturbing awareness that lies at the core of dark ecology. A second key dimension of the text is the objectification and fragmentation of the body. The act of hair-plucking reduces the body to both a physical and economic object. The fragmentation of the female body is examined in relation to Julia Kristeva's concept of the "abject," demonstrating how the abject can simultaneously become an object of attraction and desire. This condition is interpreted as an allegorical critique of the commodification of the body within modern capitalist systems. The study further argues that the notion of nature, although not explicitly represented in the story, is indirectly constructed through motifs of decay and cyclicality. The disappearance of the removed hair during the night symbolizes modern society's practice of rendering organic waste invisible, while also exposing the effort to suppress the inevitable cyclicality of nature. In this respect, the story deconstructs the nature/culture divide and challenges the illusion of the human being as separate from nature. Within this framework, the study emphasizes that the relationship between humans and nature is not limited to harmony and beauty; rather, it constitutes a complex network involving exploitation, decay, and violence.

Keywords: dark ecology, uncanny, objectification of the body, abjection, ecogothic

Borges'in Öykülerinden "Son" ve Sembolik İmgelem Analizi

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Jorge Luis Borges'in "Son" adlı öyküsünün, Gilbert Durand'ın İmgelemin Antropolojik Yapıları Kuramı kapsamında bir çözümlemesi yapılmaktadır. Borges bu öyküde, kendisi gibi Arjantinli olan şair José Hernández'in bir gauço şiir kitabı olan *Martín Fierro*'yu alternatif bir şekilde sonlandırır. Aynı karakterlerin ve yaşam öykülerinin sürdürüldüğü ve tamamlandığı bu öykünün ismi "Son"dur. Bundan dolayı öykünün çözümlemesi bu şiir ile birlikte yapılmıştır. Arjantin'de ulusal bir şiir kabul edilen kitabın kahramanı gauço Fierro'ya karşı eleştirel tutum sergileyen Borges şiire alternatif bir son üretmek için bu öyküyü kurgulamıştır. Ona göre Martín Fierro ulusal kahraman olarak seçilecek bir figür değildir. İmgelem kuramı açısından, karakterler, uzam ve imgelerin analizlerinin yanı sıra, özellikle karakterin alt edilmesi ve mazlum olanın gaddar olmasıyla birinin diğerine dönüşmesi motifi üzerinden örtmece olgusu öne çıkmaktadır. Öyküde Zenci, zalimce öldürülen ağabeyinin öcünü alırken kendisi zalime dönüşüvermiştir. Fransız antropolog Durand'ın imgelem kuramına göre, örtmece insan bilinci için büyük tehdit oluşturan yıkıcı zamanın metabolize edilmesi amacıyla insanoğlunun çağlar boyu geliştirdiği ve bilinçdışına tesir eden en önemli araçlardandır. Bu bağlamlar göz önünde bulundurularak eserde imgelem kuramına özgü kavramlar tespit edilmiş ve bunlar Borges'in düşün dünyasındaki gauço Fierro eleştirisiyle ilişkilendirilmiştir.

Anahtar Kelimeler: Jorge Luis Borges, gauço, Martin Fierro, Gilbert Durand, sembolik imgelem

Symbolic Imaginary Analysis of Borges' Story "The End"

This article aims to analyze Jorge Luis Borges's short story "The End" within the framework of Gilbert Durand's theory presented in *The Anthropological Structures of the Imaginary*. Through this story, Borges offers an alternative ending to *Martín Fierro*, the gaucho epic poem written by the Argentine poet José Hernández. Since Borges continues and completes the lives and narratives of the same characters, the story is entitled "The End." For this reason, the analysis has been conducted in relation to Hernández's poem as well.

Borges, who adopts a critical stance toward the gaucho Fierro, the protagonist of the work regarded as Argentina's national epic, constructs this story as a reinterpretation of the poem's conclusion. According to Borges, Martín Fierro does not represent a suitable model for a national hero. From the perspective of the theory of the imaginary, alongside the analysis of characters, space, and symbolic images, particular emphasis is placed on the phenomenon of euphemism through the motif of the hero's defeat and the transformation of one character into another. In the story, Moreno, while avenging his brother who was brutally murdered, has himself turned into brutal Fierro.

According to the French anthropologist Gilbert Durand's theory of the imaginary, euphemism is one of the most significant mechanisms developed by humanity throughout history to metabolize destructive time, which constitutes a major threat to human consciousness, while simultaneously exerting influence upon the unconscious. Taking these contexts into consideration, this study seeks to identify the reflections of the imaginary within the text and to establish their connection with Borges's critical perspective on the gaucho Fierro.

Keywords: Jorge Luis Borges, gaucho, Martin Fierro, Gilbert Durand, symbolic imagination

“Averroes’in Arayışı”: Borges’in Öyküsünde Kültürlerarası Anlam ve Çevirinin Sınırları

Sena Dalgıç

Bu çalışma, Jorge Luis Borges’in 1947 yılında yayımlanan “Averroes’in Arayışı” (La busca de Averroes) adlı öyküsünde yer alan XII. yüzyılda yaşamış Endülüslü filozof İbn Rüşd’ün edebî temsili üzerinden anlamın oluşumunu ve çevirinin sınırlarını incelemektedir. Çalışmanın çıkış noktasını, Borges’in öyküsünde kültürlerarası aktarım sırasında ortaya çıkan anlam kaymaları ile farklı düşünce sistemleri arasındaki kavrama problemleri oluşturmaktadır. Anlatı, İbn Rüşd’ün Aristoteles’in *Poetika* adlı eserinde geçen ve *mimesis* (taklit) anlayışına dayanan “tragedya” ve “komedya” kavramlarını kendi kültürel ve dilsel dünyası içinde anlamlandırma çabası etrafında şekillenmektedir. Bu bağlamda çalışmada, İbn Rüşd’ün söz konusu tiyatro terimlerini “övme” (methiye) ve “yergi” (hiciv) sanatı üzerinden yeniden yorumlama zorunluluğu, kültürel bağlamın anlam üretimindeki belirleyici rolü üzerinden değerlendirilmektedir. Bildirinin temel odağını, öyküde dikkat çeken çifte başarısızlık teması oluşturmaktadır. Bir yandan İbn Rüşd’ün Yunanca bilmemesi ve Süryaniceden Arapçaya aktarılan dolaylı çeviri zinciri nedeniyle yaşadığı anlama güçlüğü, diğer yandan Borges’in Batılı oryantalist kaynaklar aracılığıyla İbn Rüşd’ü yeniden kurma girişimi arasındaki benzerlikler incelenmektedir. Bu çerçevede, çeviri sürecinde ortaya çıkan anlam kaymaları ile kültürlerarası aktarımın sınırları; Ernest Renan, William Lane ve Miguel Asín Palacios gibi isimlerin İbn Rüşd imgesi üzerindeki etkisiyle birlikte tartışılmaktadır. Sonuç olarak çalışma, Borges’in öyküsünde başarısızlığın yalnızca bir eksiklik değil, aynı zamanda anlamın farklı kültürel bağlamlarda sürekli yeniden üretilmesine imkân sağlayan bir unsur olarak kurgulandığını ortaya koymayı amaçlamaktadır.

Anahtar Kelimeler: Jorge Luis Borges, “Averroes’in Arayışı”, İbn Rüşd, Aristoteles, kültürlerarası anlam, çeviri

“Averroes’ Search”: Intercultural Meaning and the Limits of Translation in Borges’s Story

This study examines the formation of meaning and the limits of translation through the literary representation of the twelfth-century Andalusian philosopher Ibn Rushd (Averroes) in Jorge Luis Borges’s 1947 short story “Averroes’ Search” (La busca de Averroes). The starting point of the study lies in the semantic shifts and problems of understanding that emerge between different systems of thought during intercultural transmission in Borges’s story. The narrative is structured around Ibn Rushd’s attempt to interpret the concepts of “tragedy” and “comedy,” found in Aristotle’s *Poetics* and based on the notion of *mimesis* (imitation), within his own cultural and linguistic framework. In this context, the study analyzes Ibn Rushd’s need to reinterpret these theatrical terms through the concepts of praise and satire, emphasizing the determining role of cultural context in the production of meaning. The main focus of the study is the theme of double failure highlighted in the story. On the one hand, the study explores Ibn Rushd’s difficulty in understanding Aristotle due to his lack of knowledge of Greek and his dependence on an indirect translation chain from Syriac into Arabic; on the other hand, it examines Borges’s attempt to reconstruct Ibn Rushd through Western orientalist sources. Within this framework, semantic shifts arising in the process of translation and the limits of intercultural transmission are discussed together with the influence of figures such as Ernest Renan, William Lane, and Miguel Asín Palacios on the image of Ibn Rushd. Ultimately, the study argues that in Borges’s story, failure is presented not merely as a deficiency, but also as an element that enables meaning to be continuously reinterpreted and reconstructed within different cultural contexts.

Keywords: Jorge Luis Borges, Averroes’ Search, Ibn Rushd, Aristotle, intercultural meaning, translation

Cantor y la experiencia del Absoluto en *El Aleph*

Mora Macarena Toledo

La obra de Jorge Luis Borges vuelve de forma reiterada sobre la disputa entre la finitud del lenguaje humano y lo inenarrable del Absoluto. Esta ponencia analiza la intratextualidad en el volumen *El Aleph* (1949) bajo la hipótesis de que el cuento homónimo no es solo el relato final, sino el punto donde concluye una progresión estructural que busca describir (a sabiendas de su imposibilidad) la experiencia del Absoluto mediante una investigación sobre los límites de la simbolización.

La investigación aborda un corpus de tres cuentos: "El inmortal", "El Zahir" y "El Aleph". Si bien la integración de la mística sufí y conceptos como el "Zahir" de Attar resulta crucial para situar la búsqueda de lo inefable, el análisis se centra en cómo la teoría de conjuntos de Georg Cantor permite enmarcar el desborde del sujeto. Como Borges caviló en *Historia de la eternidad* (1936) y otros textos, la infinitud alcanza una dimensión más compleja al ser analizada espacialmente, en lugar de su análisis sucesivo y temporal. Para abordar esta complejidad, se analiza la posibilidad de considerar a los números transfinitos como metáfora de la progresión creciente en el corpus elegido.

Mientras que en "El inmortal" la sucesión permite el acceso al olvido y la simbolización, en "El Aleph" la magnitud del continuo cantoriano permite enmarcar una simultaneidad que desborda la simbolización, evidenciándose así el colapso del lenguaje ante una infinitud espacial.

Palabras clave: Jorge Luis Borges, Georg Cantor, "El Aleph", inconmensurabilidad, infinitud

Cantor and the Experience of the Absolute in *The Aleph*

Jorge Luis Borges's work frequently revisits the conflict between human language's finitude and the unnamability of the Absolute. This paper examines the intratextuality within the volume *The Aleph* (1949), hypothesizing that the eponymous story serves not merely as the final tale, but as the point where a structural progression concludes. This progression seeks to describe (while acknowledging its impossibility) the experience of the Absolute through an investigation into the limits of symbolization.

The research addresses a corpus of three stories: “The Immortal,” “The Zahir,” and “The Aleph.” Although integrating Sufi mysticism and Attar's concept of the “Zahir” is crucial to situating this search for the ineffable, the analysis focuses on how Georg Cantor’s set theory frames the subject's displacement. As Borges reflected in *A History of Eternity* (1936), infinity reaches a more complex dimension when analyzed spatially rather than through temporal succession. Consequently, transfinite numbers are considered a metaphor for the increasing progression throughout the chosen corpus.

While succession in “The Immortal” permits the mediation of oblivion and symbolization, in “The Aleph” the magnitude of the Cantorian continuum frames a simultaneity that exceeds symbolization, thus evidencing the collapse of language in the face of spatial infinity.

Keywords: Jorge Luis Borges, Georg Cantor, “The Aleph”, incommensurability, infinity

PROGRAM / *PROGRAMA*

İstanbul Üniversitesi Rektörlüğü · 26–27 Kasım 2026
Rectorado de la Universidad de Estambul · 26 y 27 de noviembre de 2026

26 KASIM 2026, PERŞEMBE *JUEVES, 26 DE NOVIEMBRE DE 2026*	**Doktora Salonu (2. Kat)** *Salón de Doctorado (Piso 2)*
09.30–10.00	Katılımcıların ve dinleyicilerin karşılanması, kayıt *Recepción y registro de los participantes y oyentes*
10.00–10.35	Açılış konuşmaları *Discursos de apertura*
10.35–11.20	**Açılış konferansı – Akademisyen ve yazar Edurne Portela:** *La imaginación al rescate: el lugar de la literatura ante la ausencia del testigo* *Conferencia inaugural a cargo de la académica y escritora Dña. Edurne Portela: La imaginación al rescate: el lugar de la literatura ante la ausencia del testigo*
11.20–11.45	Yazar Edurne Portela ile Türkçe çevirmeni Çağla Soykan arasında söyleşi. Dinleyici soruları. *Charla entre la escritora Edurne Portela y su traductora al turco, Dña. Çağla Soykan. Preguntas del público.*
11.45–12.00	**Ara** / ***Descanso***
12.00–12.40	İstanbul Üniversitesi İspanyol Dili ve Edebiyatı Ana Bilim Dalının kuruluş yıl dönümü vesilesiyle yuvarlak masa *Mesa redonda con motivo del aniversario del Departamento de Lengua y Literatura Españolas de la Universidad de Estambul*
12.40–14.00	**Öğle arası** / ***Comida (libre)***
14.00–15.15	**OTURUM 1 | YAZI STRATEJİLERİ** ***MESA 1 | ESTRATEGIAS DE ESCRITURA*** Oturum başkanı / *Moderadora*: **Leman Gürlek**
14.00–14.15	Luis Cernuda'nın "Luna llena en Semana Santa" Adlı Şiirinde Zamanın İmgesel Temsilleri Mehmet İlgürel
14.15–14.30	Yazınsal Bir Köprü: Mektup H. Şebnem Atakan, Cansu Babekoğlu
14.30–14.45	Del texto a la imagen (y viceversa): cruces entre literatura y visualidad en la escena chilena contemporánea Eduardo Cruces Ayala
14.45–15.00	Periodismo y creación literaria: Una alianza inevitable en la generación del boom Adla Drouna
15.00–15.15	*Soru-cevap* *Preguntas y debate*
15.15–15.30	**Ara** / ***Descanso***
15.30–16.45	**OTURUM 2 | ÇEVİRİ** ***MESA 2 | TRADUCCIÓN*** Oturum başkanı / *Moderadora*: **E. Zeynep Önal**
15.30–15.45	De Andalucía a Albania: traducir el universo cultural de Federico García Lorca Flavia Kaba, Panuela Tresa
15.45–16.00	*Las malas*'ın Türkçeye Çevirisi *Kötü Kızlar*'ın Juliane House Modeliyle Analizi Hale Erdoğan Hacıbanoğlu
16.00–16.15	Werner Koller'in Eşdeğerlik Sınıflandırması Çerçevesinde Valentina Toro'nun *Mi monstruo y yo* Adlı Kitabının Türkçe Çevirisinin İncelenmesi Burcu Tekin
16.15–16.30	1950-80 yılları arasında Latin Amerika ve İspanyol Edebiyatından Türkçeye çevrilmiş eserler Fethiye Kabataş Keskin
16.30–16.45	*Soru-cevap* *Preguntas y debate*

26 KASIM 2026, PERŞEMBE
JUEVES, 26 DE NOVIEMBRE DE 2026

Mavi Salon (2. Kat)
Salón Azul (Piso 2)

14.00–15.15	**OTURUM 3 | ORTA ÇAĞ DÜNYASI** ***MESA 3 | EL MUNDO DE LA EDAD MEDIA*** Oturum başkanı / *Moderadora*: **María Jesús Horta Sanz**
14.00–14.15	Orta Çağ İberyası'nda Bilgelik Edebiyatı: Arapça ve Kastilyaca Metinler Arasındaki Etkileşim (13-14. asırlar) Enes Şanal
14.15–14.30	Voces romances en los tratados botánicos andalusíes: estudio comparado de vocablos romances de los siglos XII-XIII Pilar Herráiz Oliva
14.30–14.45	Inteligencia artificial y reconstrucción literaria: El caso de la restauración de *El Debate de Elena y María* Hayet Berkane
14.45–15.00	Orta Çağ İspanyol Edebiyatı'nda Kadın: *La dança general de la muerte* Örneği Meziyet Mehveş Öçal
15.00–15.15	*Soru-cevap* *Preguntas y debate*
15.15–15.30	**Ara** / ***Descanso***
15.30–16.30	**OTURUM 4 | ALTIN ÇAĞ'DAN XVIII. YÜZYILA** ***MESA 4 | DEL SIGLO DE ORO AL SIGLO XVIII*** Oturum başkanı / *Moderadora*: **María Antonia Panizo Büyükkoyuncu**
15.30–15.45	*Un mundo sin vicios*, de Cándido María Trigueros: antiutopía, filosofía y sueño literario en el marco de la Ilustración española María Antonia Panizo Büyükkoyuncu
15.45–16.00	*La Junta de Damas de Honor y Mérito*. XVIII. Yüzyıl İspanyası'nda Aydınlanmış Kadınlar Cemiyeti Özlem Şenyıldız
16.00–16.15	*Representación sobre la elección imperial*'de Dil ve Ötekilik İnşası Mehmet Sait Şener
16.15–16.30	*Soru-cevap* *Preguntas y debate*

14.00–15.00	**OTURUM 5 | İSPANYOLCADA DEYİM BİLİMİ** ***MESA 5 | FRASEOLOGÍA DEL ESPAÑOL*** Oturum başkanı / *Moderadora*: **Mónica Souto González**
14.00–14.15	Reflexiones sobre la enseñanza de la gramática del español para extranjeros y su relación con la fraseología Adela García Valle
14.15–14.30	Estrategias innovadoras en la enseñanza de la fraseología en el aula de ELE Amparo Ricós Vidal
14.30–14.45	Refranes y desautomatización en la era digital Raquel Ros García
14.45–15.00	*Soru-cevap* *Preguntas y debate*
15.00–15.30	**Ara** / ***Descanso***
15.30–16.45	**OTURUM 6 | YABANCI DİL OLARAK İSPANYOLCA ÖĞRETİMİ** ***MESA 6 | ENSEÑANZA DE ELE*** Oturum başkanı / *Moderadora*: **Diana María Ríos Hoyos**
15.30–15.45	El aprendizaje colaborativo en clase de ELE Aimara Avia Rodríguez de Cesero
15.45–16.00	Configuración de Asistentes IA para la evaluación de la producción escrita en ELE Mónica Souto González
16.00–16.15	Integración de las TIC en el aula de ELE: estrategias didácticas para la optimización del proceso de enseñanza-aprendizaje en el contexto argelino Fella Abidat
16.15–16.30	Arabismos compartidos: una propuesta intercultural para la enseñanza de ELE en Turquía Rebeca López Calvo
16.30–16.45	*Soru-cevap* *Preguntas y debate*

10.00–11.30	**OTURUM 7 | LATİN AMERİKA EDEBİYATI** ***MESA 7 | LITERATURA HISPANOAMERICANA*** Oturum başkanı / *Moderador*: **Mehmet İlgürel**
10.00–10.15	Babilonia como mundo posible: Palimpsesto mesopotámico en la ficción de Jorge Luis Borges Edna Rocío Acosta Rodríguez
10.15–10.30	La relación entre la humanidad y la naturaleza en los relatos de Samanta Schweblin Leman Gürlek
10.30–10.45	Entre *Crónica de una muerte anunciada*, *Les impatients* y *Kafamda Bir Tuhaflık*: retrato de una coincidencia social Yassimine Lallam
10.45–11.00	Civilización y barbarie en la narrativa latinoamericana: una reinterpretación crítica en Arguedas y Vargas Llosa Zeynep Kayacık
11.00–11.15	Epistemologías indígenas y descolonización del futuro en la narrativa hispanoamericana contemporánea Nawal Boussafi
11.15–11.30	*Soru-cevap* *Preguntas y debate*
11.30–11.45	**Ara** / ***Descanso***
11.45–12.45	**OTURUM 8 | GRAFİK ROMAN** ***MESA 8 | NOVELA GRÁFICA*** Oturum başkanı / *Moderador*: **Rafael Carpintero**
11.45–12.00	Arquitectura diegética y cromosemas Rafael Carpintero
12.00–12.15	Memoria histórica y archivo cotidiano en la novela gráfica de Ana Penyas Nermin İnan
12.15–12.30	Un álbum de fotos convertido en la novela gráfica: espacio, memoria y nostalgia en *La casa* de Paco Roca Zeynep İsmailoğlu
12.30–12.45	*Soru-cevap* *Preguntas y debate*
12.45–14.00	**Öğle arası** / ***Comida (libre)***
14.00–15.15	**OTURUM 9 | PROJELER** ***MESA 9 | PROYECTOS*** Oturum başkanı / *Moderadora*: **Ebru Yener Gökşenli**
14.00–14.15	Prensa, cultura e identidad sefardíes en el Imperio Otomano tardío (1890-1895) Carlos Ortega Sánchez
14.15–14.30	Letras en Tránsito: Innovación docente y aprendizaje colaborativo (COIL) en la formación de traductores literarios turco-español Rafael Carpintero, María Jesús Horta Sanz, Saliha Seniz Coşkun
14.30–14.45	Más allá de Europa occidental: el español como lengua de herencia en Turquía Pilar Valero Fernández
14.45–15.00	İspanyolca Öğretiminde Şarkılarla Eğitim Modeli: *Subjuntivo* Kipi Öğretiminin Öğrenciler Üzerindeki Etkileri Ebru Yener Gökşenli, Mehmet İlgürel, María Jesús Horta Sanz, Yasin Taşdemir
15.00–15.15	*Soru-cevap* *Preguntas y debate*
15.15–15.30	**Ara** / ***Descanso***
15.30–16.45	**OTURUM 10 | EDEBİYAT, BAKIŞ AÇILARI VE TOPLUMSAL CİNSİYET** ***MESA 10 | LITERATURA, PERSPECTIVAS Y GÉNERO*** Oturum başkanı / *Moderadora*: **Saliha Seniz Coşkun**
15.30–15.45	La violencia de género y el empoderamiento de la mujer en la dramaturgia española contemporánea: *Telma H* de José Cruz y *Yo no soy Ana Orantes* de Laura Rubio Galletero Joanna Mańkowska

15.45–16.00	Memoria, género y fragmentación en *Seique* (2015) de Susana Sanches Arins Marinha Paradelo Veiga, Joaquín García Domínguez
16.00–16.15	Los imagotipos femeninos en *Mirad a quién alabáis* (1620), de Lope de Vega Stela Angelova
16.15–16.30	El yo autobiográfico en *El amante japonés* de Isabel Allende: una perspectiva feminista María del Carmen Grande Valenciano
16.30–16.45	*Soru-cevap* *Preguntas y debate*
16.45–17.00	**KAPANIŞ KONUŞMASI – Prof. Dr. Mehmet İlgürel** *CLAUSURA GENERAL a cargo del Prof. Dr. Mehmet İlgürel*

27 KASIM 2026, CUMA *VIERNES, 27 DE NOVIEMBRE DE 2026*	**Mavi Salon (2. Kat)** *Salón Azul (Piso 2)*
10.00–11.00	**OTURUM 11 | 27 KUŞAĞI VE SAVAŞ SONRASI DÖNEM** ***MESA 11 | GENERACIÓN DEL 27 Y POSGUERRA*** Oturum başkanı / *Moderadora*: **Flavia Kaba**
10.00–10.15	Crítica deconstructiva de *Nada* de Carmen Laforet: Conflictos, límites y paradojas E. Zeynep Önal
10.15–10.30	İç Savaş Sonrası Kadın Yazarların Romanlarında Savaşın Gerçeklerinden Kaçış Ebru Yener Gökşenli
10.30–10.45	İspanyol Şair Jorge Guillén'in Şiirlerine Avangard Akımların Yansıması Olcay Öztunalı
10.45–11.00	*Soru-cevap* *Preguntas y debate*
11.00–11.15	**Ara** / ***Descanso***
11.15–12.30	**OTURUM 12 | ÇEŞİTLİ KONULAR** ***MESA 12 | MISCELÁNEA*** Oturum başkanı / *Moderador*: **Joaquín García Domínguez**
11.15–11.30	La Barraca ve Federico García Lorca: Kültürel Bir Projenin Amaçları, Faaliyetleri ve Mirası Saliha Seniz Coşkun
11.30–11.45	De la Greguería a la autorrepresentación digital Melike Yazıcı Çangur
11.45–12.00	Çıkmazdaki Bir Aziz: Kendilik ve Başkalık Arasında Don Manuel Bueno Zeynep Şekercan Duman
12.00–12.15	Bilginin Çevirisi ve Kültürel Aktarım: Hermann el Alemán'ın Toledo'daki Çeviri Faaliyetleri Neslihan Kocaman
12.15–12.30	*Soru-cevap* *Preguntas y debate*
12.30–14.00	**Öğle arası** / ***Comida (libre)***
14.00–15.00	**OTURUM 13 | EDEBİYAT VE TARİH** ***MESA 13 | LITERATURA E HISTORIA*** Oturum başkanı / *Moderadora*: **Emine Ceren Çerçioğlu**
14.00–14.15	Un palimpsesto quijotesco: *Breaking Bad* y reescritura estructural de la tradición narrativa cervantina Emine Ceren Çerçioğlu
14.15–14.30	"Sencillamente triste y oprimido": Literatura y arte dominicanos como elementos de resistencia comparada frente a la dictadura de Rafael L. Trujillo (1930-1961) Diego Renart González
14.30–14.45	Las flâneuses literarias en el Sur Global: género, espacio urbano y memoria cultural en Ankara y la Ciudad de México Sena Hatice Akalın Arslanalp
14.45–15.00	*Soru-cevap* *Preguntas y debate*
15.00–15.15	**Ara** / ***Descanso***
15.15–16.15	**OTURUM 14 | EDEBİYAT VE POLİTİKA** ***MESA 14 | LITERATURA Y POLÍTICA*** Oturum başkanı / *Moderadora*: **Özlem Şenyıldız**
15.15–15.30	Francesc Cambó y la política reformista de Mustafá Kemal: análisis de *Visions d'Orient* (1924) Xavier Baró Queralt, Maria Baró Franch
15.30–15.45	*Anillos para una dama* como metáfora de una posible Transición española María Jesús Horta Sanz
15.45–16.00	La literatura como campo de batalla ideológico: Una lectura de la novela de la crisis española a través de Juan Carlos Rodríguez Mustafa Üstbaş
16.00–16.15	*Soru-cevap* *Preguntas y debate*

10.00–11.15	**OTURUM 15 | İSPANYOLCA EDEBİYAT ÜZERİNE ÇALIŞMALAR** ***MESA 15 | ESTUDIOS SOBRE LA LITERATURA HISPÁNICA*** Oturum başkanı / *Moderadora*: **Büşra Şeker**
10.00–10.15	Gençlik Edebiyatı Çevirilerinde Okur Odaklı Stratejiler: *Mentira* Romanı Örneği Cansu Babekoğlu
10.15–10.30	*El sí de las niñas* ve *Şair Evlenmesi*'nde Sessizleştirilen Kadınlar Selen Kipmen
10.30–10.45	Suç Karşısında Şair: Tlatelolco Katliamı ve Şiir Büşra Şeker
10.45–11.00	Arketipsel Eleştiri Bağlamında *La Regenta*: Ana Ozores'in Bireyleşme Yolculuğu Simge Ramirez Sanchez
11.00–11.15	*Soru-cevap* *Preguntas y debate*
11.15–11.30	**Ara** / ***Descanso***
11.30–12.45	**OTURUM 16 | KİMLİK VE KRİZ** ***MESA 16 | IDENTIDAD Y CRISIS*** Oturum başkanı / *Moderador*: **Cristiano Bedin**
11.30–11.45	İspanya ile Portekiz Arasında: Antonio Tabucchi'nin İberya İmgeleminde Kimlik ve Ötekiliğin Coğrafyaları Cristiano Bedin
11.45–12.00	Una lectura lacaniana sobre el objeto del deseo y la escisión del sujeto en "El Aleph" de Borges Duygu Sezer
12.00–12.15	Dolores Redondo'nun *Görünmez Gardiyan* Eserinde Toplumsal Kadın Rolleri Semanur Şahin
12.15–12.30	Diferencia y exclusión en *Cara de pan* de Sara Mesa: una lectura ecocrítica Buse Eroğlu Ofluoğlu
12.30–12.45	*Soru-cevap* *Preguntas y debate*
12.45–14.00	**Öğle arası** / ***Comida (libre)***
14.00–15.15	**OTURUM 17 | HİSPANİST ÇALIŞMALARI** ***MESA 17 | ESTUDIOS DE HISPANISTAS*** Oturum başkanı / *Moderadora*: **Zeynep Şekercan Duman**
14.00–14.15	Tekinsiz Beden ve İnsandışı ile Karşılaşma: Samanta Schweblin'in "Olingiris" Öyküsünde Karanlık Ekoloji Barış Ağır
14.15–14.30	Borges'in Öykülerinden "Son" ve Sembolik İmgelem Analizi Yasemin Akgül
14.30–14.45	"Averroes'in Arayışı": Borges'in Öyküsünde Kültürlerarası Anlam ve Çevirinin Sınırları Sena Dalgıç
14.45–15.00	Cantor y la experiencia del Absoluto en *El Aleph* Mora Macarena Toledo
15.00–15.15	*Soru-cevap* *Preguntas y debate*