

# IV JORNADAS INTERNACIONALES HISPÁNICAS DE LITERATURA Y LINGÜÍSTICA



## BOOK OF ABSTRACTS

Organised by

The Department of Spanish Language and Literature  
of Istanbul University on 20th - 21st of May 2014

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## **Javier Reverte**

### **Fiction and Reality. Novels and Travel Literature**

Novel (fiction) and travel literature are commonly listed as two different literary genres, because of their approach to reality. Travel literature is based on a tour around real places you can find in the maps, and on History, characters and people the traveller could meet during his journey. But, actually, difference is more subtle, as travel literature needs fictional techniques to describe and explain the reality, whereas fiction (novel) uses real elements for building a story.

Javier Reverte, the most known name of travel literature in Spain, is writer and author of a large number of travel books. He will talk about differences and coincidences between fiction and travel literature, as well as on his own experience in creating literature and on their travels around the world.

Keywords: Fiction, travel books, novel, literary genres, memories, Spain, Central America

### **Ficción y realidad, la novela y los libros de viajes**

La literatura y la novela son dos formas de narrativa que constituyen dos géneros distintos. En apariencia los diferencia un elemento: el acercamiento a la realidad. La literatura de viajes se construye sobre un recorrido de lugares que figuran en los mapas y en el encuentro con la Historia de los lugares y de los personajes que se asoman en el camino ante el viajero. Pero todo es más sutil, porque la literatura de viajes requiere técnicas de ficción para explicar la realidad, en tanto que la ficción a menudo utiliza elementos de la realidad para construir su relato.

En su conferencia, el escritor Javier Reverte, novelista y autor de numerosos libros de narrativa viajera -género en el que es la principal figura de la literatura española-, nos hablará de las diferencias entre los dos géneros, de sus coincidencias y, sobre todo, de las experiencias vividas en el camino de la creación y en sus recorridos por el mundo.

Palabras clave: Ficción, libros de viajes, novela, géneros literarios, memorias, España, America Central

## **Dr. Pablo Martín Asuero**

### **The Count of Ballobar and the Consulate of Spain in Jerusalem during World War I**

On September 1914 a young Spanish diplomat was posted in Jerusalem and would stay until 1919 leaving us a Journal of his personal experiences and the life in the Holy Land during that time. At that time Spain was one of the few European and neutral countries that had a net of consulates in the Ottoman Empire. On October 1914 Spain took the protection of the French interests in the Holy land, mostly churches and monasteries, latter on followed the interests of Italy, Romania, Montenegro and U.S.A. on 1917. At the end of the war when Germany and Austria left Jerusalem, the Spanish Consulate also represented their interests. He also describes the way the Ottomans left the city and the arrival of Allenby on December 1917.

During the 5 years he spent in Jerusalem he met many important people, foreign diplomats, soldiers, he used to play poker once a week with Cemal Pasa , religious personalities Christians and Jewish, marchlands or bankers. He has left us and interest document about the life in Jerusalem during the war, the way they lived and the role of Spain during the conflict.

**Keywords:** Spain, diplomacy, Ottoman Empire, Eastern Question, World War 1st, Jerusalem, Holy Land, Cemal Paşa, Allenby, France, Italy, Turkey, Germany, diplomats memories.

**Prof.Dr. Mehmet Necati Kutlu**

## **A new approach to the beginning of turco-spanish diplomatic relations and a new document found in the Spanish Archieves**

Ahmet Vasıf Efendi (1736-1806), a well known statesman of the late 18<sup>th</sup> century is known as the first Ottoman Ambassador accredited in Spain. Many researchers have published important works on the life, the mission and the works of Ahmet Vasıf Efendi and in almost all of these studies he has been regarded to as the first Ambassador sent by the Sublime Porte to Spain. Nevertheless some new documents found in the Spanish archives reveal the existence of a former Turkish Ambassador appointed to Spain. These documents also give us some ideas about the group of officials that traveled accompanying the Ambassador towards his mission.

**Keywords:** Diplomatic Relations, Ottoman Empire, Spain, Ahmet Vasıf Efendi, 18<sup>th</sup> century.

## **Türk-İspanyol Diplomatik İlişkilerinin Başlangıcına Dair Yeni bir Yaklaşım ve İspanyol Arşivlerinden Temin edilen Bir Belge**

18. yüzyılın ikinci yarısının tanınmış devlet adamlarından Ahmet Vasıf Efendi İspanya'da görevlendirilen ilk Osmanlı Elçisi olarak bilinmektedir. Pek çok araştırmacı Ahmet Vasıf Efendi'nin hayatı, görevi ve çalışmalarıyla ilgili önemli araştırmalar yayımlamıştır ve bu çalışmaların neredeyse tamamında Ahmet Vasıf Efendi'nin İspanya nezdinde Bab-ı Ali tarafından görevlendiren ilk Elçi olduğu kabul edilmektedir. Bununla beraber, İspanyol arşivlerinde bulunan bazı yeni belgeler İspanya'ya daha önceden atanmış bir Türk Elçisinin bulunduğunu ortaya koymaktadır. Söz konusu belgeler aynı zamanda Elçi'ye vazifesi sırasında eşlik eden görevliler hakkında da bazı bilgiler vermektedir.

**Anahtar Kelimeler:** Diplomatik ilişkiler, Osmanlı İmparatorluğu, İspanya, Ahmet Vasıf Efendi, 18. yüzyıl



**Prof. Dr. Mehmet Faruk Toprak**

## **Nafh el-Tîb of al-Maqqari and Its Importance In Terms of Andalus's Culture, Civilization and Economy**

Abu-l-Abbas Ahmad ibn Mohammed al-Maqqari (or Al-Makkari) (c. 1578–1632) was a historian born in Tlemcen, then in the Ottoman Empire.

After an early training in Tlemcen, al-Maqqari moved to Fes in Morocco and then to Marrakech. In the following year he settled in Cairo. In 1620 he visited Jerusalem and died in Damascus.

His greatest work, *Nafh el-Tîb min ghusn al-Andalus al-ratîb wa zikr wazîrihâ Lisân ud-Din ibn ul-Khatib* (The Breath of Perfume from the Branch of Green Andalusia and Memorials of its Vizier Lisan ud-Din ibn ul-Khatib), consists of two parts. The first is a compilation from many authors on the description and history of Muslim Iberia; it was published by William Wright, Christoph Krehl, Reinhart Dozy and Gustave Dugat as *Analectes sur l'histoire et la littérature des Arabes d'Espagne* (1855–1861), and in an abridged English translation by Pascual de Gayangos (1840–1843). The second part is a biography of Ibn al-Khatib. The whole work has been published at Bulaq (1863), Cairo (1885) and Beirut (1988).

We will translate the first chapter of this book which deals with the geoghrapy, history, culture of Andalusia. Because this chapter is important on account of its containing many knowledges about people profile, anthropological essences, architecture of the peninsula; in addition, the most important mines, flora and fauna of its. Then, we evaluate this data and we'll draw a general profile of Andalusia then in past centuries.

Keywords: al-Andalus, Andalusian culture, al-Maqqari, Arab historians and biography writers

## **XVII. Yüzyıl Arap Tarihçilerinden el-Makkarî'nin Eserlerinde Endülüs: Tarih – Coğrafya - İktisat – Kültür**

1578 – 1631 yılları arasında yaşamış olan Tilimsan – Cezayir kökenli Ebu'l-Abbas Ahmed b.Muhammed *el-Makkarî*, kaleme aldığı eserler sayesinde, Kuzey Afrika, Mağrib ve özellikle Endülüs hakkındaki en önemli ve güvenilir eserlerin sahibi olmuştur.

Memleketinden ayrılarak birçok yeri gezen ve bilgi ve tecrübe edinen el-Makkarî, en sonunda Kahire'ye yerleşmiş ve burada vefat etmiştir. Bize ulaşan eserleri arasında yer alan ve belki de eserlerinin en ünlüsü olan *Nefhu'-Tîb min ğusn endelus er-ratîb ve zikru*

**vezîrîhâ Lisânuddin b. El-Hatîb** (Endülüs'ün Taze Dalının Güzel Kokusu ve Veziri Lisanuddin İbnu'l-Hatib Hakkındaki Bilgiler), daha ilk sayfalardan itibaren Endülüs tarihi, coğrafyası, doğal yapısı, iklim ve arazi özellikleri, burada yaşayan halklar vb. hakkında bilgi verir. Kitapta yer alan bilgiler, ağırlıklı olarak İberik Yarımadasında Arap-İslam Döneminde meydana gelen olaylar ve etkinlikler hakkında ise de Endülüs şehirleri, adaları, nehirleri hakkında bilgi vermesi açısından İspanyol Dili ve Kültürü açısından da önem taşımaktadır. Özellikle Kurtuba (Cordoba), Belensiye (Valencia), Mursiye (Murcia), Batalyevs (Badajoz), Gırnaya (Granada), Mayurka (Mallorca), Velbe (Huelva) gibi yer adlarını zikretmesi, yazılış ve okunuş şekillerini kayda alıp günümüze kadar ulaştırması, Yarımada'nın tarihi geçmişini bilmemize büyük ölçüde katkıda bulunmaktadır.

Çalışmamız, kapsamlı olan bu kitabın özellikle giriş bölümünde, Yarımadaya ait genel bilgilerin Arapça'dan Türkçe'ye çevrilmesini ve incelenmesini konu edinmektedir.

Anahtar Kelimeler: Endülüs, Endülüs-Arap Kültürü, el-Makkari, Arap tarih ve biyografi yazarları

## **Dr. Carmen Mejía Ruíz**

### **Istanbul as seen by “the others”**

In this paper I aim to show, through the writings made by several Spanish travelers, the image of this plural city that, surrounded by history, builds bridges between past and present times. We will find descriptions about the typical places that any traveler should see in Istanbul as well as hidden places, suitable to the secrets of the daily life of modern citizens. A mosaic of described clichés, a wide range of different looks, the *others'* looks, that will draw an urban geography of this mythical city that everybody should know to understand, in the beginning of the XXI century, its complex cultural images. Since it is known that “all spaces can be considered as the East”, traveling to the East might be the search for an inner place, an adventure to discover and know each one's inside aims. This is what we will try to discover in Goytisolo's novel *Ottoman Istanbul*, an author that interweaves the image of a city, through different statements, where there can be found other cities, other cultures that exist side by side with the traveler. Consequently, with the help of other resources, such as the *Travel to the two Easts* by Clara Janés, we would like to show the image of the postmodern city, in which the urban reality coexists with the literary tradition, the search for the “other” and the need to meet “oneself” through the inside journey and through knowledge.

**Keywords:** Istanbul, Otherness, Travel and Literary Traditions

### **Estambul vista por “los otros”**

Con esta comunicación pretendo mostrar, de la mano de varios viajeros españoles, la imagen de esta ciudad plural que envuelta por la historia entreteje puentes entre el pasado y el presente. Encontraremos descritos los lugares típicos que cualquier viajero debe visitar en Estambul pero también descubriremos rincones ocultos, propios de los secretos de la vida cotidiana del hombre de hoy. Un mosaico de tópicos descritos, un abanico de miradas diferentes, las miradas de “los otros”, que nos trazarán la geografía de esta ciudad mítica que cualquiera desea conocer para entender, a principios del siglo XXI, su complejo imaginario cultural. Desde la perspectiva de que todos “los espacios pueden revestir la condición de Oriente”, viajar al Oriente puede ser la búsqueda de un lugar interior, una aventura de descubrimiento y de conocimiento, esto es lo que entre otros aspectos intentaremos descubrir en la novela de Goytisolo, *Estambul otomano*, quien con distintos testimonios entreteje la imagen de una ciudad, en la que se perciben otras ciudades, otras culturas que simultáneamente conviven con el viajero. Por ello, apoyándonos en otras fuentes, como el *Viaje a los dos Orientes* de Clara Janés, pretendemos dejar constancia de la imagen de la ciudad postmoderna, en la que la

realidad urbana convive con la tradición literaria, búsqueda del “otro” y encuentro de “uno mismo” a través del viaje interior y del conocimiento.

**Palabras clave:** Estambul, otredad, viaje y tradición literaria.

## **Dr. Barbara Fraticelli**

### **The transfigured city**

In this paper we analyze several works, both narrative and poetic ones, written by contemporary Spanish (Antonio Gala, Fernando Sánchez Dragó, Cristina Fernández Cubas) and Spanish American authors (Luis Sepúlveda from Chile, Jaime Marchán from Ecuador, Denise León from Argentina, etc.), all of them written in the late three decades. These authors start their writings describing the image of the real Istanbul city but quickly move to a wide range of literary and cultural clichés, and finally embody them into a subjective and evocative space in order to lead their readers to a universe of sensations which is the main figure in the stories they tell. Readers see how the characters of these novels and short stories go across quarters and streets in a city full of historical and cultural reminders, in a journey that allows to establish an urban profile that melts local and foreign elements and that shows up as a space full of mystery, of decadence, of nostalgia and initiation. These authors include many suggestive metaphors, lights and shadows from a transforming city, literary and spiritual references from older times and, mostly, the common need to discover themselves in a controversial as well as fascinating space such as Istanbul.

**Keywords:** Istanbul in Literature, Spanish Literature, Spanish American Literature, The City in Literature, The City as a Plural Space.

### **La ciudad transfigurada**

En este trabajo se analizan las obras, en prosa y en verso, de escritores españoles (Antonio Gala, Fernando Sánchez Dragó, Cristina Fernández Cubas) e hispanoamericanos (Luis Sepúlveda de Chile, Jaime Marchán de Ecuador, Denise León de Argentina, etc.) contemporáneos que parten de la imagen real de la ciudad de Estambul para proyectar sobre ella una serie de tópicos literarios y culturales y que posteriormente plasman un espacio subjetivo y evocador que transporta a sus lectores a un universo de sensaciones que sirve de telón de fondo o de protagonista de las historias narradas. Acompañamos a los protagonistas de sus obras por las calles y barrios de una Estambul plagada de reminiscencias históricas y culturales, en un recorrido que permite establecer un trazado urbano que mezcla el elemento autóctono con el extranjero y que se abre a los ojos del lector como el espacio del misterio, de la decadencia, de la nostalgia y de la iniciación. Se descubre así una tupida red de correspondencias entre metáforas sugerentes, luces y sombras de una ciudad en transformación, referencias literarias y espirituales de otros tiempos y la necesidad de descubrirse a sí mismos en un espacio controvertido a la vez que envolvente.

**Palabras clave:** Estambul en la literatura, Literatura española, Literatura hispanoamericana, La ciudad en la literatura, La ciudad como espacio plural.

## **Dr. Julia Martínez González Karacan**

### **Paris and Berlin: the pilgrimage of the feminine sick body in *La rosa muerta* (1914) by the Modernist writer Aurora Cáceres**

The topic of travel is essential in *La Rosa Muerta* (1914), a novel written by the Peruvian Modernist writer Zoila Aurora Cáceres (1877-1958), since the main character, or rather her sick feminine body, begins a pilgrimage whose objective is the search of a cure for her serious illness. The present study will analyze the two spaces presented in the novel, Paris and Berlin, and how they are portrayed as two antagonist European cities. The main character's descriptions of the atmosphere, doctors and clinics, as well as her impressions and experiences in both cities, openly reflect the female character's feelings as well as Aurora Cáceres's Modernist preference for Paris— considered the Modernist's Mecca— in detriment of Berlin. In the novel Paris allows Laura escaping from the vulgarity represented by Berlin; Laura does not find her true love in Berlin but in Paris; devoted and humane doctors— like her beloved Doctor Castel— are found in Paris whereas in Berlin the most prestigious doctor is described as insensitive and not very tactful with his patients. We can say that Paris is portrayed as the city that offers Laura true love and a possible cure, whereas Berlin is the city where she will finally die.

**Keywords:** Modernist Movement, Aurora Cáceres, La Rosa Muerta, sick feminine body, Paris and the Modernists

### **París y Berlín: la peregrinación del cuerpo femenino enfermo en *La Rosa Muerta* (1914), de la modernista Aurora Cáceres**

El tema del viaje es central en la *La Rosa Muerta* (1914), novela de la modernista peruana Zoila Aurora Cáceres (1877-1958), ya que la que la protagonista, o más bien su cuerpo femenino enfermo, comienza una peregrinación en busca de una curación para su grave enfermedad. El presente estudio analizará la forma antagónica en la que se presentan los dos únicos espacios que aparecen en la novela: París y Berlín. Las descripciones de los ambientes, los doctores, las clínicas, y las impresiones y vivencias del personaje femenino en estas dos ciudades europeas se corresponden con las sensaciones interiores de la protagonista así como reflejan abiertamente la preferencia modernista de Aurora Cáceres por París— la Meca de los modernistas— en detrimento de Berlín. En la novela París proporciona a la Laura la huida de una vulgaridad representada, en este caso, por Berlín; Laura no encuentra su amor verdadero en Berlín sino en París; los médicos más devotos y humanizados, como su amado doctor Castel, se hallan en París, mientras que en Berlín se describe al doctor más prestigioso como insensible y con falta de tacto hacia

sus pacientes. En pocas palabras, París representa para la protagonista la vida y el amor mientras que Berlín es la ciudad que la verá morir.

**Palabras Clave:** Modernismo, Aurora Cáceres, *La Rosa Muerta*, cuerpo femenino enfermo, París y el modernismo.

**Dr. Victoria Kritikou**

## **The rainforest setting in Armando Romero's *Cajambre***

The tropical landscape of the Cajambre River region in Colombia plays an important role in the life of its inhabitants, who face the wildlife, snakes and insects, storms, tides and, specially, the night, to be blamed for the accidental death of a young black woman. The jungle causes fear and keeps alive the superstitions of the local black people. However, the river valley is also a source of life since each inhabitant exploits the rich vegetation. Although the story is taking place in present time and it lasts a few days, the narrative time seems static and has diachronic dimensions. The descriptions of the dangerous and misty jungle create an atmosphere of mystery and suspense that promotes the search of truth for the death of Ruperta. At the same time, the author offers a realistic vision of the social and cultural environment of an unexplored and remote territory and thinks about the way of life of the blacks and the mestizos.

In the present work, we study the landscape and its impact on the plot development and the behavior and life of the characters in Armando Romero's *Cajambre*.

Keywords: contemporary novel, landscape, setting, jungle, characters.

## **El ambiente selvático en *Cajambre* de Armando Romero**

El paisaje selvático de la región del río Cajambre juega un papel importante en la vida de sus habitantes, que tienen que afrontar la fauna salvaje, serpientes e insectos, las tormentas, las mareas y, sobre todo, la noche, única culpable por la muerte accidental de la joven negra. Este ambiente provoca miedo y al mismo tiempo es ideal para que las supersticiones de los negros de la zona se mantengan en vigencia. Sin embargo, es a la vez fuente de vida dado que todos viven gracias a la explotación de su riqueza vegetal. Aunque la historia se sitúa cronológicamente en la época contemporánea y se desarrolla en solo unos días, el tiempo narrativo parece estático y tiene dimensiones diacrónicas. Las descripciones de la peligrosa y nebulosa selva crean una atmósfera de misterio y suspense que favorece la búsqueda de la verdad por la muerte de Ruperta. A la vez, el autor ofrece una visión del ambiente socio-cultural de un territorio inexplorado de Colombia y reflexiona sobre el modo de vida de los negros y el mestizaje.

En el presente trabajo estudiaremos el marco escénico presentado en dicha obra del escritor colombiano Armando Romero y su impacto en el desarrollo de la trama y en la conducta y la vida en general de los personajes.

Palabras clave: novela actual, naturaleza, ambiente, selva, personajes



## **Aglaía Spathi**

### **The function of the symbol in Inés Arredondo's novels "Estío" and "El árbol"**

Since its origins, the man has symbolized the phenomenon that they surround him; therefore, the symbols have entered into the world of the cultural, philosophical, religious, social and political story of the humanity.

The purpose of this paper is to decipher and shed some light on the tight web of symbols that we encounter in Inés Arredondo's work, because they constitute the real essence of the human being. In the novels "Estío" and "El árbol", the Mexican writer makes use of symbols such as nature, love and death among others with the intention to put emphasis on existential issues that human beings face throughout their lives. Crossing the threshold of these symbols that are interwoven in the above mentioned novels, enables us to redefine the conflicts that the characters of Arredondo encounter in their relationships, given the fact that symbols give a direct view of the world, offer a profound and substantial knowledge of a particular story and render its true meaning.

The characters of Arredondo take ownership of the symbols that nourish the world they are supposed to live in, and with their experiences and life lessons they give us a very valuable lesson since through them we learn the difficult, the changing and dialectical, which is the path of the life.

Keywords: tight web of symbols, existential issues, valuable lesson.

### **La función del símbolo en los cuentos "Estío" y "El árbol" de Inés Arredondo**

Desde sus orígenes, el hombre ha simbolizado los fenómenos que lo circundan; así, los símbolos han permeado la historia cultural, filosófica, religiosa, social y política de la humanidad.

En esta comunicación se propone descifrar e indagar el apretado tejido de símbolos que encontramos en la obra de Inés Arredondo porque ellos constituyen la verdadera esencia del ser humano. En los cuentos "Estío" y "El árbol", la escritora mexicana utiliza símbolos como la naturaleza, el amor y la muerte entre otros con el propósito de destacar motivos y temas que han preocupado a los seres humanos en su transitar por el mundo. Cruzando el umbral de los símbolos que se entretajan en los cuentos anteriormente mencionados, será posible reelaborar las conflictivas relaciones a las que están sometidos los personajes arredondianos dado que el símbolo comunica la visión directa del mundo, ofrece el conocimiento profundo y sustancial de una historia particular y contingente y le imprime su real trascendencia.

Los personajes de Arredondo hacen suyos los símbolos que alimentan el mundo que les toca vivir, y con sus experiencias y vivencias nos dan una lección valiosa porque a partir de lo vivido por ellos aprendemos lo difícil, cambiante y dialéctico que es el camino de la vida.

**Palabras clave:** tejido de símbolos, relaciones conflictivas, lección valiosa.

## **Angélica Larda**

### **Funcion of children´s character in the short stories “Un niño” by Juan Bosch and “En el fondo del caño hay un negrito” by José Luis González**

We study the function of children’s character in two short stories, “Un niño” by Juan Bosch and “En el fondo del caño hay un negrito” by José Luis González. We focus on a narratological point of view. We examine the limitation of the narrative voice in relation to the subjectivity of the main characters, which are children in both cases. This way, the artistic competence of both authors is highlighted, as well as the reception of immediacy is emphasized. In addition, we analyse the extra-textual elements related to the story, such as the conditions of Latin American life during the first half of the 20th century. Children, as principal characters in the short stories, although they maintain the innocence of their young age, they express a sadness caused by the social environment in which they live. Both writers present stories of humble human beings who remain marginalized by the indifference of the modern society. In José Luis González works we mostly observe the alienated and hostile urban area. The story we study is about a little black child whose destiny is fatal. Meanwhile, in the short story of Juan Bosch, the attention is given mainly to peasants who prefer the misery of the countryside to the ugliness of the city. For this reason, the child-protagonist insists to remain in the poor and sad environment of the hut, where it has been condemned to live, in order to escape from the painful memories the city has caused him in the past.

Keywords: character-countryside-child-marginalization-poverty

### **Los personajes infantiles en los cuentos “Un niño” de Juan Bosch y “En el fondo del caño hay un negrito” de José Luis González.**

La preocupación principal de este trabajo es estudiar la función de los personajes infantiles en los cuentos “Un niño” de Juan Bosch y “En el fondo del caño hay un negrito” de José Luis González desde el punto de vista narratológico. En efecto, se estudia la limitación de la voz narrativa a la subjetividad de los personajes principales los cuales son niños en ambos cuentos. Así, se destaca la competencia artística de ambos autores y además, se acentúa la recepción de la inmediatez. Paralelamente, se estudian elementos extratextuales como las condiciones de la vida en Latinoamérica en la primera mitad del siglo XX. Los personajes principales en los cuentos anteriormente mencionados son niños que aunque mantienen su inocencia infantil, expresan tristeza por el mundo que los rodea. Los dos escritores tratan historias de seres humanos humildes y marginados que viven en un ámbito enajenado y hostil. En González se observa el mísero

e insoportable espacio urbano. De hecho, el cuento que examinamos en este estudio, se centra en el negrito cuyo destino es fatal. El cuento de Bosch por su parte, se centra en campesinos que prefieren la vida dura del campo a la fealdad de la ciudad. En definitiva, el niño-protagonista queda por su propia voluntad en el bohío miserable en el cual ha sido condenado a vivir tratando de escapar del dolor que le ha causado la ciudad en el pasado.

Palabras clave: personaje- campo- niño- marginación- miseria

**Dr. Angélica Alexopoulou**

## **The Intercultural Dimension in TSFL Manuals**

In the field of foreign language teaching and, in particular, in teaching Spanish as a foreign language, the incorporation of the intercultural component is viewed as an indispensable prerequisite that facilitates students' learning and acquisition of global communicative competence. The knowledge, the perception and comprehension of the culture (in all its aspects) of the community in which the target language is spoken on the one hand, and the awareness of similarities and differences with the culture of origin, on the other, promote students' intercultural competence and furthermore help them to surpass stereotypes, and also encourage tolerance, respect for cultural diversity and mutual understanding. In the globalized world in which we live, promoting intercultural consciousness, that is, developing intercultural communicative competence emerges as one of the most interesting challenges the field of foreign language teaching faces. In the present paper, after a brief discussion of the ways in which the Common European Framework of Reference and the Curricular Plan of the Cervantes Institute employ the concept of interculturalism, we focus on the ways in which manuals contribute to the development of this competence.

**Keywords:** intercultural competence, TSFL manuals, *Common European Framework of Reference*.

## **La dimensión intercultural en los manuales de E/LE**

En el marco de la enseñanza de las lenguas extranjeras, y en concreto del Español como Lengua Extranjera (E/LE), la incorporación del componente intercultural se entiende como un requisito imprescindible a la hora de agilizar el aprendizaje y la adquisición de la competencia comunicativa global por parte de los aprendientes. El conocimiento, la percepción y la comprensión de la cultura (en todas sus acepciones) de la comunidad en la que se habla la lengua objeto, por un lado, y, la toma de conciencia de las similitudes y diferencias con la cultura de origen, por otro, promueven el desarrollo de la competencia intercultural y por consiguiente la superación de los estereotipos, la tolerancia y el respeto por la diversidad cultural y el mejor entendimiento mutuo. En el mundo globalizado en el que vivimos, fomentar la conciencia intercultural, esto es, el desarrollo de la competencia comunicativa intercultural, se erige en uno de los desafíos más interesantes a los que se enfrenta la glosodidáctica. En el presente trabajo después de exponer someramente cómo se contempla el concepto de interculturalidad en el *Marco Común Europeo de Referencia* y el *Plan Curricular* del Instituto Cervantes, nos proponemos comprobar de qué manera contribuyen los manuales de E/LE a la construcción de dicha competencia.

**Palabras clave:** Competencia intercultural, métodos de español como lengua extranjera, Marco Común Europeo de Referencia.

## **Dr. Susana Lugo Mirón-Triantafillou**

### **The phonic component in the Spanish as foreign language classroom: when, how, why?**

In our communication we reflect on the role of teaching pronunciation and prosody in the language classroom in order to make relevant the interweaving of phonic competence in the effective development of oral skills in learners of Spanish, and thus in the acquisition of communicative competence, in contrast to the minor role normally occupied in the instruction practice and teaching manuals. Also talk about the role of the teacher and your training in relation to the treatment of phonic issues in the classroom, to finish with an analysis of attitudes and interests that the students themselves to show the correct pronunciation of Spanish, through the results extracted of research in the project “Acquisition and Learning of the Phonic Component of Spanish as a Second Language/ a Foreign Language” ( Plan Nacional I + D + I FFI2010 Ref - 21034 ) that is being conducted at the University of Alcalá de Henares (Spain) in collaboration with researchers from different countries (Germany, Greece, Poland , Egypt, etc. )

**Keywords:** phonetic component, beliefs and attitudes, Spanish as a foreign language

### **El componente fónico en el aula de ELE: cuándo, cómo, por qué**

En nuestra comunicación pretendemos reflexionar sobre el papel de la enseñanza-aprendizaje de la pronunciación y la prosodia en el aula de ELE para poner de relevancia la imbricación de la competencia fónica en el eficaz desarrollo de las destrezas orales del aprendiente de español, y por ende, en la adquisición de la competencia comunicativa, en contraste con el papel secundario que suele ocupar en la práctica didáctica y en los manuales. Asimismo hablaremos sobre el papel del profesor y su formación en relación al tratamiento de las cuestiones fónicas en el aula, para finalizar con un análisis de las actitudes e intereses que los propios alumnos muestran ante la correcta pronunciación del español, a la luz de los resultados de la investigación realizada en el ámbito del proyecto *Adquisición y aprendizaje del componente fónico del español como lengua extranjera/segunda lengua (Plan Nacional I+D+I Ref. FFI2010-21034)* que se está llevando a cabo en la Universidad de Alcalá de Henares en colaboración con investigadores de distintos países (Alemania, Grecia, Polonia, Egipto, etc.).

**Palabras clave:** componente fónico, creencias y actitudes, español como lengua extranjera

**María Martín Gómez**

**From the acquisition of the mother tongue to the learning of a L2: interlanguage development as an intermediate system.**

In this study, the author investigates the processes taking place in the acquisition of the first language (L1) and in the learning a second language (L2) because these are considered two phenomena with large differences but similar in purpose (acquire adequate competence in a language) so concomitant aspects will be analyzed.

Starting from the terms "acquisition" and "learning" that can be used as synonyms or in contrast and subsequently analysis criteria of L1 and L2 studies will be analyzed.

Finally, it's expected to make a theoretical approach to a third language system: interlanguage, which is the own version that the learner has of a foreign language in a basic level, in other words, is a variety of the L2, a true and proper linguistic system that is characterized by rules that correspond to those of L2, others similar to those of L1 and others independent of both.

Keywords: Interlanguage, L1, L2.

**De la adquisición de la lengua materna al aprendizaje de una L2: el desarrollo de la interlengua como sistema intermedio.**

El presente trabajo reflexiona sobre los procesos que se desarrollan en la adquisición de la lengua materna y en el aprendizaje de una segunda lengua ya que éstos se consideran dos fenómenos con grandes divergencias pero coincidentes en la finalidad (adquirir la competencia adecuada en un idioma) por lo que se analizarán también los aspectos concomitantes.

Se parte de los conceptos "adquisición" y "aprendizaje" que pueden ser usados como sinónimos o en contraste y posteriormente se analizarán los criterios a la hora de paragonar una L1 y una L2.

Por último, se pretende hacer un acercamiento teórico a un tercer sistema lingüístico: la interlengua, que es la versión propia que tiene el aprendiente de la lengua extranjera cuando empieza a tener contacto con ella, es decir, es una variedad propia de la lengua meta, un sistema lingüístico verdadero y propio que se caracteriza por tener reglas que coinciden con las de L2, otras similares a las de L1 y y otras independientes de ambas.

Palabras clave: Interlengua, L1, L2.

**Yard.Doç. Dr. Qiyas Şükürov**

## **The Early Stages Of Ottoman-Andalusian Relations In The Historical Records Of Kâtib Çelebi**

Kâtib Çelebî is one of the Ottoman authors providing historical information on the the early stages of Ottoman-Andalusian relations. There is a few interested passages in the books of Tâkvîm al-Tawârikh and Fazlaka al-Tawârikh written by Kâtib Çelebî. In question of the passages and early ottoman-andalusian relations are the main probe of this study. The aim of study is to investigate the manuscripts mentioned above, and to clarify the paradoxes and ambiguity of theme. The scope of them is very restricted. Indeed it covers the final decade of the last Andalusian state or Nasrid Kingdom. So that our study has set a goal to get deep investigations in the interested area.

## **Kâtib Çelebi'nin Kayıtlarında Osmanlı-Endülüs Münasebetlerinin Erken Safhası**

Kâtib Çelebi, Osmanlı-Endülüs münasebetlerinin erken safhası hakkında bilgi veren, ilk Osmanlı müelliflerindendir. Müellifimizin Takvimü't-tevârih ve Fezleketü't-tevârih adlı eserlerinde Osmanlı-Endülüs münasebetleriyle ilgili birkaç pasaj vardır. Söz konusu tarihî pasajların içeriği ve erken dönem Endülüs (İspanya)-Osmanlı münasebetleri açısından arz ettiği önem bu çalışmanın temel araştırma konusunu oluşturmaktadır. Araştırmanın amacı, sözü edilen eserlerin yazma nüshaları üzerinde tetkikler yapılması, paradoks ve müphemlik içeren böylesine önemli konunun açıklığa kavuşturulmasından ibarettir. Mercek altına alınan dönem kısa bir zaman dilimini kapsamakta olup, İspanya'daki son Endülüs teşekkülü olan Benî Ahmer tarihinin son 10 senesini içermektedir. Dolayısıyla kısa bir tarihî kesit içerisinde derinlemesine araştırmalar yapılması hedeflenmiştir.



## **The Route of Rubén Darío in Spain through Letters**

The Nicaraguan poet Rubén Darío, supreme representative of literary modernism in Latin America, got to know the eminent literary figures of the Spanish Literature during his journeys to Spain in 1892 and 1899, and had a considerable influence on them. The writers of the time embraced him with enthusiasm and the literary value of his works were known in Spain with the support of prominent Spanish writers such as Juan Valera or Salvador Rueda. Before he made his second journey to Spain, the poet was already famous in Spain and the young Spanish poets knew him as the master of the new poetry. During his second journey, Darío got to know the young writers of the Generation of 98 and created a group with the enthusiastic figures to read and recite poetry. Darío praised loudly the writers of the new generation and the young writers followed his footprints. During his second journey, Darío also met Miguel de Unamuno who, contrary to the poets of the Generation of 98 that were gathering around him, kept out of the literary modernist movement. Unamuno, although admired Darío as a poet, always maintained a distance with him since he never managed to restrain the discontent he felt against the Latin American francophilism that was revealed in the Rubenian poetry. This work aims to present the literary interaction between an eminent Latin American poet and the notable Spanish writers of his time, showing the literary panorama and enlightening the personal relations between them.

**Keywords:** Rubén Darío, Modernism, Generation of 98, Miguel de Unamuno, journey.

## **Recorrido de Rubén Darío por España a través de las cartas**

El poeta nicaragüense Rubén Darío, máximo representante del modernismo literario hispanoamericano, conoció a las grandes figuras literarias de las letras españolas durante los dos viajes que hizo a España, en 1892 y 1899, y dejó en ellas huellas indiscutibles. Los escritores de la época le acogieron con gran entusiasmo y su valor literario fue conocido en España gracias al apoyo de eminentes escritores españoles como Juan Valera o Salvador Rueda. Antes de su segundo viaje a España, la fama del poeta ya era grande en España y la juventud poética de entonces lo reconocía como el maestro de la nueva poesía. Durante el segundo viaje, Darío conoció a los jóvenes escritores de la generación del 98 y formó con ellos un grupo entusiasta para leer y recitar poesía. Él elogiaba con fervor a los escritores de la nueva generación y los jóvenes lo seguían a él. Durante este segundo viaje Darío también conoció a Miguel de Unamuno que, al contrario que los poetas de la generación del 98 que se habían unido en torno al poeta americano, se mantuvo fuera del modernismo. Unamuno, aunque admiraba como poeta a Darío, siempre se mantuvo distante con él ya que nunca fue capaz de reprimir el

disgusto que sentía hacia el afrancesamiento hispanoamericano que tanto se revelaba en la poesía rubeniana. Este trabajo tiene como propósito poner de manifiesto la interacción literaria entre un gran poeta hispanoamericano y los notables escritores españoles de la época, exponiendo el panorama literario del momento y también arrojando luz sobre las relaciones personales entre ellos.

Palabras clave: Rubén Darío, Modernismo, Generación del 98, Miguel de Unamuno, viaje.

## **Yard. Doç. Dr. María Jesús Horta Sanz**

### **Carmen Laforet's *El viaje divertido*: travelling as a journey to learning and a transition to adulthood**

In 1954 Tecnos Publishing House of Madrid published a short novel by Carmen Laforet titled *El viaje divertido* (*The Fun Trip*). The novel was soon forgotten until 1970, when it was rescued from oblivion and published again along with other novellas and ten short stories in the book *La niña y otros relatos* (*The Girl and Other Stories*). In the prologue the author herself explained that all of those works had been written because of certain editorial commitments, and that in particular *El viaje divertido* was inspired by an anecdote she heard about, and wrote in the form of a novella after a while. The story is basically about a trip that the protagonist, Elisa, makes to Madrid in the company of her sister-in-law, Rosa. This trip ends as a voyage of self discovery that, after some unexpected findings and personal events, will take Elisa to a radical transformation.

As in any other initiation rites, the road transited by Elisa is directly related to death, because passing to adulthood means the symbolic death of the child we once were and our birth as adults. This is why the passage is painful. On the other hand, travel has always been, especially in literature, the best way of beginning an adventure (for instance, *The Odyssey*) and much more when the trigger is any kind of misfortune. In epic narratives the hero reacted to those misfortunes wandering the world because the travel was, basically, a way of learning and, after many trials and tribulations, s/he ended resolving the problem. This basic plot equally appears in *El viaje divertido*, although in this case the hero is not a knight-errant but a shy young woman afraid of leaving her home. Not long after the beginning of the travel will the mystery be solved: Something happened when Elisa was a child, during the Civil War. In the novel there is no direct account of the problem; it will surface as a frame that triggers some of the events narrated. However, when Elisa or other characters remind what happened to their family, the reader is able to bring back the atmosphere of that moment and the war becomes the basic element on which their lives rest.

Keywords: Contemporary Spanish Literature, Laforet, *El viaje divertido*, voyage of self discovery

### ***El viaje divertido* de Carmen Laforet. el viaje como aprendizaje y tránsito hacia la madurez**

En 1954 Carmen Laforet publicó en la Editorial Tecnos de Madrid una novela corta titulada *El viaje divertido*. La novela quedó relegada al olvido muy pronto, hasta que, en

1970, fue rescatada y apareció de nuevo, junto a otras dos novelas cortas y diez cuentos, en el volumen titulado *La niña y otros relatos*. En el prólogo a esta obra, la propia autora explicaba que todo lo recopilado entonces había sido escrito por una serie de compromisos editoriales y aclaraba que, en concreto, *El viaje divertido* había surgido a partir de una anécdota que había oído contar, la cual, tras permanecer en su memoria durante un tiempo, acabó quedando plasmada en una novela corta. El relato es básicamente el viaje iniciático que Elisa, su protagonista, hace en compañía de su cuñada Rosa a Madrid y que, tras una serie de medios descubrimientos y peripecias vitales, la llevará a una transformación absoluta. Como en todos los ritos de iniciación, el camino que recorre Elisa está en estrecha relación con la muerte, ya que el paso a la madurez significa la muerte simbólica del niño que fuimos y nuestro nacimiento como personas adultas. Por eso, ese paso se producirá de una manera dolorosa. Por otra parte, los viajes siempre han sido, especialmente en la literatura, la mejor forma de comenzar una aventura (recordemos *La Odisea*), mucho más cuando son desencadenados por cualquier tipo de infortunio: en los relatos épicos el héroe reaccionaba entonces lanzándose a deambular por el mundo, porque ese errar era fundamentalmente una forma de aprendizaje; y, tras muchas fatigas y pruebas, acababa resolviendo el problema. Esta trama aparece igualmente en *El viaje divertido*, sólo que el héroe no es aquí un caballero andante, sino una muchachita tímida que tiene miedo de abandonar su hogar. A poco de empezar el viaje aparecerá el misterio a resolver, algo que ocurrió cuando Elisa era muy niña, durante la Guerra Civil. No hay en la novela un relato directo del conflicto, éste aflora más bien como marco desencadenante de los acontecimientos que se cuentan. Pero cuando Elisa u otros personajes rememoran lo ocurrido a su familia, el lector es capaz de revivir la atmósfera del momento y la guerra se convierte en el elemento fundamental sobre el que gravita la vida de esas personas.

Palabras clave: Literatura española contemporánea, Laforet, *El viaje divertido*, novela iniciática.

# **Svetlana Tuchyna**

## **The problem of immigration in Spanish contemporary literature**

The purpose of the present work is to analyse and compare literary texts of Spanish contemporary writers that deal with the problem of immigration in modern world. In the last decades the aforementioned immigration, understood as a process for finding a way of life, has undergone radical changes and thus there are constant literary references to its reasons and circumstances. The immigrant of the xxi century presents different profiles and has to face problems such as homelessness, lack of the sense of belonging to a native culture, efforts to regain or rebuild self-identity, etc.

Despite the globalization of the xxi century, the understanding of "the others" as well as the relationship between the immigrants and the locals are still determined by stereotypes and conventions. Mentioned conventions have their roots in the home land of each individual. Use (or overuse) of stereotypes and conventions causes so called rejection or cultural conflict among people that see themselves "forced" to live together in the same society. This work presents a detailed analysis of the immigrant's image in contemporary Spanish literature.

**Keywords:** immigration, Spanish contemporary literature, self-identity, lack of sense of belonging, stereotypes, cultural conflict.

## **El problema de inmigración en literature española contemporánea**

En el presente trabajo nos proponemos analizar y comparar textos narrativos de autores españoles contemporáneos que abordan el tema de la inmigración en el mundo moderno. Dicha inmigración, entendida como un proceso o un camino vital, ha experimentado un cambio radical en las últimas décadas y, por ello, son continuas las referencias literarias a sus causas y circunstancias. Así pues, el "inmigrante del siglo xxi" presenta diferentes perfiles y ha de enfrentarse a algunas problemáticas: "la vida fuera del hogar", el "sentido de la no pertenencia" a la cultura materna, el intento de "recuperar" o "reconstruir su propia identidad", etc.

Por muy globalizado que pudiera parecer el mundo del siglo xxi, el desconocimiento de los "otros" y las relaciones entre inmigrantes y población autóctona están determinados por estereotipos y convenciones. Dichas convenciones están enraizadas en el lugar de origen de cada individuo. El uso (o el abuso) de estereotipos y convenciones origina lo que se ha venido definiendo como rechazo o conflicto cultural entre personas "obligadas" a convivir bajo el paraguas de una misma sociedad. En el presente trabajo, se realiza un análisis pormenorizado de la imagen del inmigrante en el discurso literario español contemporáneo.

**Palabras clave:** inmigración, literatura española contemporánea, identidad, sentido de la no pertenencia, estereotipos, conflicto cultural.

## **Train as a symbol of progress and set back in Latin American Literature**

The twentieth century begins in Latin America, and specifically in Mexico, with modernization at its peak which supposes an incipient industrial growth. The impressive migratory flow strengthens the fast urbanisation of the country, especially in Mexico City. The transportation and communication reduce the distance and help the governmental control on the whole country. The large extensions are reduced by use of trains. The novel of the Mexican Revolution, that was representing in the best way the profound social, economic and cultural transformation, appeared in this modern world. This is the case of Mariano Azuela novels, in which the train appears many times as a symbolic consequence of the progress and set back of the country.

The following study aims to analyse the influence of the train in the works of Mariano Azuela, especially in *Las Moscas*, as a way of transportation and/or as a civilizing agent which supposes a series of transformations by means of the social change that the big cities of Mexico suffer. The train in the works of Azuela is a fundamental element in the scene/space of the plot. The train, that most of the times is in relation with the middle-lower social class, has been attributed negative characteristics that make possible the fast escape of the protagonist from one place to another. On the other hand, we observe that the train turns little by little in a “literary character” that is observer and an inseparable “character” by the side of the protagonist. In other words, the train shares thoughts, actions and conversations which take place during the trajectory from one place to another and turns into a companion of the middle class during the progress of the Mexican society.

**Keywords:** Latin America, Mariano Azuela, train, Mexican Revolution

## **El tren como símbolo de progreso y retroceso en la literatura hispanoamericana**

El siglo XX se inicia en Hispanoamérica y, específicamente en México, con la modernización en pleno auge que supone un incipiente desarrollo industrial. Con un impresionante flujo migratorio se refuerza una rápida urbanización del país, sobre todo en la ciudad de México. Los transportes y comunicaciones reducen las distancias y favorecen el control del gobierno sobre el conjunto del país. Las grandes extensiones se reducen con el uso del ferrocarril. Dentro de este ámbito moderno surgió la novela de la Revolución Mexicana, la que mejor representaba la profunda transformación social, económica y cultural. Este es el caso de las novelas de Mariano Azuela, en las que se

encuentra muchas veces el ferrocarril como simbólica consecuencia de progreso o retroceso del país.

En este trabajo se pretende analizar la influencia del ferrocarril en las obras de Mariano Azuela, sobre todo en la obra *Las Moscas*, tanto como medio de transporte y/o como agente civilizador que supone una serie de transformaciones mediante el cambio social que sufren las grandes ciudades de México. El ferrocarril en las obras de Azuela es un elemento primordial en la escena/espacio de la trama. Al tren, que tiene muchas veces relación con la clase social media-baja, se le atribuyen rasgos negativos que posibilitan al protagonista escapar rápidamente de un sitio a otro. Por otro lado, vemos que el tren se convierte poco a poco en un “ personaje literario” que es observador y un “carácter” inseparable al lado del protagonista. Es decir, el tren comparte pensamientos, acciones y conversaciones que suceden durante la trayectoria de un lugar a otro y se convierte en un acompañante de la clase media durante el desarrollo de la sociedad mexicana.

Palabras claves: Hispanoamérica, Mariano Azuela, ferrocarril, Revolución Mexicana

## **Yard. Doç. Dr. María Antonia Panizo Büyükkoyuncu**

### **The Image of a Shipwrecked on a Novel by Cándido María Trigueros. Between Baroque and Enlightenment.**

For a long time it was said that the 18th century in Spain was a century without novel. However, today we know that this statement is not correct. In recent years, many important cataloguing works have proved the existence of this literary genre in the Spanish literature of that time. If Spanish novel was forgotten by the critics of 19th and 20th centuries, in the same way, many writers of this period suffered the same fate. This is the case of Cándido María Trigueros, one of the most important enlightened writer in his time and also forgotten by the critics until the second half of the 20th century

Trigueros was a man of encyclopedist mind, deeply interested in Science and Literature. He cultivated different literary genres such poetry, novel or comedy. His narrative production – novels and short stories- are collected in two volumes entitled *Mis pasatiempos. Almacén de fruslerías agradables*, published after his dead, in Madrid , in 1804. In the first volume of this collection we find a novel entitled *Cuatro cuentos en un cuento*, a frame narrative, that consists of four stories. One of them “El náufrago esclavo” performs the archetypal shipwreck adventure story.

The aim of this paper is to analyze how the author, that uses a traditional narrative pattern which was profusely cultivated in Spanish Baroque literature, displays in his work a renovated model of the castaway character that shows the 18th century enlightened ideology and morality as well as means the continuity of a literary genre that had not disappeared.

**Keywords:** Spanish Literature, 18th Century Spanish novel, Castaway story, Enlightened Ideology, Cándido María Trigueros

### **La imagen del náufrago en una novela de Cándido María Trigueros. Entre Barroco e Ilustración.**

Durante mucho tiempo se dijo que el siglo XVIII español era un siglo sin novela. Sin embargo, hoy en día sabemos que esa afirmación no es exacta. Importantes trabajos de catalogación y clasificación de los últimos años prueban la amplia existencia del género. De la misma manera que la novela dieciochesca fue ignorada por la crítica del siglo XIX y parte del XX, algunos de los autores que cultivaron este género corrieron la misma suerte. Ese es el caso de Cándido María Trigueros, uno de los ilustrados más destacados de su época y olvidado durante mucho tiempo.



Trigueros fue un hombre de espíritu enciclopedista y un estudioso de las ciencias y de la literatura. Cultivó todos los géneros literarios: poesía, teatro, novela. Su producción narrativa –novelas y cuentos- están recogidas en un par de volúmenes que con el título de *Mis pasatiempos. Almacén de fruslerías agradables*, se publicaron póstumamente en Madrid en 1804. En el tomo primero de esta colección encontramos la novela titulada *Cuatro cuentos en un cuento*, compuesta por cuatro relatos enmarcados, uno de los cuales se inserta en la tradición del “Relato de náufrago”.

El propósito del presente trabajo es analizar cómo Trigueros, utilizando un modelo narrativo consagrado por la tradición y cultivado ampliamente en la literatura española del barroco, introduce un modelo renovado del personaje del náufrago que representa la ideología, la moral y el discurso ilustrado del siglo XVIII y que supone, además, la continuidad de un género literario que no había dejado de existir.

Palabras clave: Literatura Española, Novela española del siglo XVIII, Relato de náufragos, Ideología Ilustrada, Cándido María Trigueros

## **Ceren Karaca**

### **Muslim Women From The perspective Of a Christian Captive**

Viaje de Turquía –translated to turkish as Kanuni Devrinde İstanbul and Türkiye'nin Dört Yılı- is an underrated book about which only a few articles published and an unpublished PhD thesis studied. The book is an indispensable resource for the researchers of Modern Age because of its perspective and the information given about the Ottoman Empire during the reign of Suleyman I.

The protagonist of Viaje de Turquía (1557) Pedro de Urdemalas was a spanish who fell captive to the Turks. The narrative lasts two days. In the first day the protagonist gives information about how the ottoman Navy captures the captives, how do they treat the captives and how the captives recieved in Istanbul. Pedro also gives information about his life, how people treated them, how he progressed in his profession and how he struggled with the people. The second day is about the social life, justice system and traditions in the Ottoman Empire.

Pedro de Urdemalas had a restricted freedom after saying that he was doctor, he examined and treated the important people of that time. He had information about the social life and administration. The observations of Pedro de Urdemalas about muslim women are few but coherent. Given the information about the life and clothes of the women, it is understood that he incorporated among the Turks and also was a full of curiosity.

**Keywords:** Viaje de Turquia, muslim women, Modern Age, captivity

### **Bir Hıristiyan Tutsak Gözüyle Müslüman Kadınlar**

Türkçeye Kanunî Devrinde İstanbul ve Türkiye'nin Dört Yılı isimleriyle çevrilen Viaje de Turquía, Türkiye'de eser hakkında yayımlanmamış bir doktora tezi çalışması ve konuya ilgi duyanların yazdığı az sayıda makale dışında pek önem verilmemiş bir eserdir. Eser, Kanunî Sultan Süleyman dönemdeki Osmanlı İmparatorluğu hakkında önemli bilgileri bir yabancının gözüyle birinci ağızdan aktardığı için özellikle Yeni Çağ'la ilgilenen araştırmacılar için vazgeçilmez bir kaynaktır.

1557 yılında yazılan Viaje de Turquía'nın başkahramanı Pedro de Urdemalas Türklere esir düşmüş bir İspanyol'dur. Eserin toplam süresi iki gündür. Eserde ilk gün Osmanlı donanmasının esirleri nasıl ele geçirdiğine, onlara nasıl muamele ettiğine ve esirlerin İstanbul'da nasıl karşılandığına yer verilmiştir. Pedro daha sonra kendi yaşantısı ile ilgili bilgiler vermiş, insanların ona nasıl davrandığını, mesleğini nasıl ilerlettiğini, kendisine

karşı olanlarla nasıl mücadele ettiğini ayrıntılı bir şekilde anlatır. İkinci gün ise Osmanlı Devleti'nde sosyal yaşantı, adalet sistemi, gelenek ve göreneklerine yer vermiştir.

Pedro de Urdemalas Türkiye'de bulunduğu dört yıl içinde doktor olduğunu söyleyerek sınırlı bir özgürlüğe kavuşmuş, dönemin önemli kişilerini muayene edip, tedavi uygulaması sayesinde gerek sosyal yaşantı gerekse idari işleyiş hakkında önemli bilgiler edinmiştir. Pedro de Urdemalas'ın Müslüman kadınlar hakkındaki gözlemleri az ama tutarlıdır. Müslüman kadınların yaşantısı ve giyim kuşam hakkında verdiği bilgilerden anlaşıldığı kadarıyla Türklerin arasına nüfuz ettiği ve her şeyi merak edip öğrendiği anlaşılmaktadır.

Anahtar Kelimeler: Viaje de Turquia, Müslüman kadınlar, Yeni Çağ, esaret

## **Nihal Kalkan Yağcı**

### **The Idealist Female Protagonists of Benaventian Theatre**

Winner of the Nobel Prize in 1922, Jacinto Benavente (1866-1954) that made a name for himself with his plays not only on the spanish stages but also all around the world, deals with the society itself rather than the political situation in the country, distinct from his contemporaries. Thanks to his superior observation ability, famous dramatist closely examined the society he lives, reached to people from different classes attending all environments. Thereby in his plays he could reflect skillfully the human psychology, social and moral values, customs and traditions.

In his wide- ranging literary production, the plays with female protogonists occupy a privileged place. In almost all his plays female characters are superior to male characters, that usually remain shadowy. In this paper we study the female protogonists that stand out with theirs idealistic, strong, stubborn and virtuous features and try to live in a society even though they conflict with it.

**Keywords:** Jacinto Benavente, Woman, Relationships, Values

### **Benavente Tiyatrosu'nda İdealist Kadın Baş Kahramanlar**

Oyunlarıyla sadece İspanyol sahnelerinde değil dünya çapında adından söz ettiren ve 1922' de Nobel Edebiyat Ödülü'nü alan Jacinto Benavente (1866-1954) çağdaşlarından farklı olarak ülkenin içinde bulunduğu siyasi durumu değil daha çok toplumun kendisini ele almıştır. Ünlü dramaturg üstün gözlemlene yeteneği sayesinde yaşadığı toplumu yakından incelemiş, her türlü ortamda bulunarak farklı sınıflardan insanlarla iletişim kurmuş böylece oyunlarında insan psikolojisini, toplumsal ve ahlaki değerleri, töre ve gelenekleri ustaca yansıtabilmiştir.

Benavente'nin geniş kapsamlı edebi üretimi içerisinde başkahramanları kadın olan oyunları önemli bir yer işgal etmektedir. Hemen hemen her oyununda kadın karakterler erkeklerden daha üstünken, erkek karakterleri gölgede kalmıştır. Bu çalışmada Benavente tiyatrosunun, ters düştükleri bir toplumda yaşama mücadelesi veren idealist, güçlü, inatçı ve erdemli olma özellikleriyle öne çıkan kadın baş kahramanları ele alınacaktır.

**Anahtar Kelimeler:** Jacinto Benavente, Kadın, İlişkiler, Değerler

## Cumhur Ersin Adıgüzel

### Mulūk al-Tawāif Periods in al-Andalus and Anatolia

The term of *mulūk al-tawāif* (Spa. *los reyes taifas*) which expresses large and small political institutions that emerge on the lands of a great powers following their decline. It also indicates a period. This study aims to discuss two *mulūk al-tawāif*, one of them emerged in the XIth century in al-Andalus the other emerged in Anatolia in the XIIIth century. This period in al-Andalus lasted between 1031 and 1090 whereas in Anatolia it was a very long and different process. Political unity that the Ottomans had established in Anatolia in the late 14<sup>th</sup> century was destroyed right after the Battle of Ankara that took place between Ottomans and Timurids in 1402. Following this battle, regional Turkish rulers under the Ottoman control resurged independently. It could be argued that with the exception of Karamanids, Dhulkadirids and Ramadanids the Ottomans had established political unity in Anatolia, but *mulūk al-tawāif* in Anatolia finished by the first quarter of XVth century. Finally the Ottomans, expanding their lands towards the Balkans ever since the mid-XIVth century appeared the most powerful state in the XVIth century. On the other hand, in Iberia, political developments during the period of *mulūk al-tawāif*'s were totally different. None of the taifa states achieved a success like the Ottomans and Andalusian Muslims lost their last state in 1492. Ottoman achievements in the period of *mulūk al-tawāif* in Anatolia were similar to that of political achievements Kingdom of Castille in the northern Iberia. This study aims to present a comparative analyze two similar periods, namely the downfall process of the Andalusian Umayyads at the first quarter of Iberia and Turkey Saljukids in Anatolia.

Keywords: *mulūk al-tawāif*, al-Andalus, Anatolia, XIth century, XIIIth century, Ottomans, Kingdom of Castille.

### Endülüs ve Anadolu'da Mülûkü't-Tavâif Dönemleri

Büyük bir devletin yıkılmasından sonra toprakları üzerinde ortaya çıkan irili ufaklı siyasi teşekkülleri ifade eden *mülûkü't-tavâif* (İsp. *los reyes taifas*) tabiri, aynı zamanda bir dönem aralığına da işaret eder. Endülüs'te *mülûkü't-tavâif* dönemi resmen 1031-1090 yılları arasında yaşanmışken, Anadolu'da daha farklı ve uzun bir seyir takip etmiştir. Osmanlılar'ın Anadolu'da sağlamaya çok yaklaştığı siyasi birlik, 1402'de Ankara Savaşı'nda Timur karşısında alınan mağlubiyetle bozulmuş ve bu mağlubiyet akabinde Osmanlı hakimiyeti altındaki Türk beylerinin yeniden bağımsız hareket etmeye başlamışlardır. Karamanoğulları, Dulkadiroğulları ve Ramazanoğulları istisna tutulursa, Anadolu'da siyasi birliğin Osmanlılar tarafından XV. yüzyılın ilk çeyreği itibariyle sağlanarak *mülûkü't-tavâif* döneminin sona erdiği söylenebilir. Rumeli'de topraklarını XIV. yüzyıl ortalarından beri genişleten Osmanlılar, XVI. yüzyıla gelindiğinde dönemin en

güçlü devleti olarak karşımıza çıkar. Diğer taraftan, Endülüs'te yaşanan mülûkü't-tavâif dönemi siyasi gelişmeleri ise Anadolu'dakinden tamamen farklıdır. İber Yarımadası'nda, parçalanmış Endülüs Emevi Devleti toprakları üzerinde kurulan mülûkü't-tavâif emirliklerinden hiçbirisi Osmanlı benzeri bir siyasi teşekkül ortaya koyamadığı gibi, 1492'de İber Yarımadası'ndaki Müslümanların bağımsız siyasi varlıkları da sona ermiştir. Anadolu'da yaşanan mülûkü't-tavâif döneminde Osmanlı'nın gerçekleştirdiği gelişmenin benzeri Endülüs Emevi Devleti'nin enkazı üzerinde kurulan emirliklerden ziyade, kuzeyde günden güne büyüyen Kastilya Krallığı'nda görülmektedir. Bu çalışma, XI. yüzyılın ilk çeyreğinde Endülüs'te Emevi idaresinin, XIII. yüzyıl ortalarında ise Anadolu'da Türkiye Selçuklu hakimiyetinin sona ermesinden sonra ortaya çıkan birbirine çok benzeyen iki siyasi dönemin siyasi tarih alanında farklı mecrada akan gelişmelerini sahip oldukları farklı dinamikleriyle birlikte ele almayı hedeflemektedir.

Anahtar Kelimeler: mülûkü't-tavâif, Endülüs, Anadolu, XI. yüzyıl, XIII. yüzyıl, Osmanlılar, Kastilya Krallığı.

**Dr. Rivka Bihar**

## **Larrañaga's Journey: from Montevideo to Paysandú, from the Spanish Colony of la Banda Oriental to Oriental Republic of Uruguay**

In the 19th century between the ongoing colonial wars of Spain and England, a nation was struggling to develop its own national identity. In La Banda Oriental's struggle to become Uruguay, Dámaso Antonio Larrañaga, a Catholic priest, played a pivotal role. His importance will be analyzed in this paper who became an important figure as one of the founding fathers of Uruguay.

When Larrañaga was sent to meet with Comandante Artigas by the Assembly in 1815 he kept a diary of this difficult journey under the name *Diario del Viaje de Montevideo a Paysandú*. This diary portrays the economic, social, political, ethnic and spiritual crisis the developing nation was undergoing in this time of challenges and turmoil. Larrañaga not only kept a meticulously detailed journal of his observations on the road but also, as a scientist, kept a detailed record of the flora and fauna throughout the territories he was traveling through. In this research, on one hand we will be analyzing this work under the framework of "Literature and the Journey." We will also delve into Larrañaga's personality as a priest, politician and educator in Uruguay during the Artigas Revolution period after the Age of Illustration and the French Revolution. We shall investigate the effects of these two important events on Latin America in the framework of the separation of Argentina and Uruguay as well as Larrañaga's perspectives on the matter.

**Keywords:** Dámaso Antonio Larrañaga – La Banda Oriental – Uruguay – Literatura de Viaje – Paysandú

## **Larrañaga'nın yolculuğu: Montevideo'dan Paysandú'ya; İspanya Sömürgesi La Banda Oriental'den Uruguay Doğu Cumhuriyeti'ne**

İspanya ve İngiltere'nin sömürge savaşlarının hala sürdüğü XIX. yüzyıl Latin Amerika'sında bağımsızlığı için savaşan bir ulusun sinyallerini veren La Banda Oriental'in, bağımsızlık savaşından sonra Uruguay olması yolunda verdiği mücadelede, katolik bir rahip olan Dámaso Antonio Larrañaga'nın oynadığı rol yadsınamaz niteliktedir. Larrañaga'nın 1815 yılında *Diario del Viaje de Montevideo a Paysandú* başlığıyla Meclis tarafından oluşturulan komisyonla Komutan Artigas ile buluşmak üzere göreve gönderildiği sırada yaptığı zorlu yolculuğu kaleme aldığı eseri, bir topluluğun ulus olma savaşı sırasında yaşadığı ekonomik, sosyal, siyasi, etnik ve dini zorluklara tanıklık etme özelliğini taşımaktadır. Larrañaga, yolculuk sırasında tuttuğu bu güncede sözü geçen konuları detaylıca gözlemleyerek kaydetmiş ve ayrıca bilimsani kimliği çerçevesinde bölge

faunasına dair gözlemlerine de eserinde yer vermiştir. Çalışmamızda, bir yandan bu eseri “Edebiyat ve Seyahat” kapsamında ele alırken, bir diğer taraftan bu eserden yola çıkarak, Larrañaga’nın dini, siyasi ve eğitimci kişiliğini ön planda tutarak, Artigas Devrimi dönemi Uruguay’a uzanacak, Aydınlanma Çağı ve akabindeki Fransız Devrimi’nin Arjantin – Uruguay ilişkileri kapsamında hem Latin Amerika hem de Larrañaga üzerindeki etkilerini inceleyeceğiz. Bu bağlamda, kurulmasında aktif bir rol oynayan ve Uruguay tarihinde çok önemli bir yere sahip olan Larrañaga’nın liberal fikirlerinin günümüz Uruguay’ındaki yansımalarına bakacağız.

**Anahtar Kelimeler:** Dámaso Antonio Larrañaga – La Banda Oriental – Uruguay – Gezi Edebiyatı – Paysandú



## **Hüseyin Güngör**

### **The Four Indispensable Personalities of Cervantes between the Historical Reality and the Fiction**

Miguel de Cervantes Saavedra is a giant of world literature. He is considered as the father of the first modern novel, masterpiece Don Quijote. Cervantes was also a soldier, fought against the Turks at the naval battle of Lepanto in 1571. He spent five years of his life span as a captive in Ottoman Algiers. Cervantes' captivity period affected remarkably his literary career. In Cervantes works where autobiographical parts also take place, events have been presented to the reader between the reality and fiction. He places concurrently real historical personalities and also fictional characters in his works. Cervantes uses mostly four real personalities especially in his captivity narratives and plays. His indispensable personalities were Agi Morato, a renegade from Ragusa; Zahara, daughter of Agi Morato; Hasan Pasha Veneziano, Governor of Algeria and Muley Maluco, Sultan of Moracco. Cervantes probably knew first hand all of these personalities during his captivity.

This study aims to reveal the four indispensable personalities in Cervantes' works in light of Spanish Chronicles and General Archive of Simancas. In this context, Cervantes captivity narratives and plays have been examined comparatively with the historical realities. On the other hand, to emphasize the relationship between history and literature and earning new information to the literature are among the objectives of the study.

**Keywords:** Cervantes, Captivity, Algiers, Historical Reality, Fiction

### **Los cuatro personajes imprescindibles de Cervantes entre la realidad histórica y la ficción**

Miguel de Cervantes Saavedra es un gigante de la literatura mundial. Se considera como el padre de la primera novela moderna, obra maestra Don Quijote. Cervantes era un soldado, luchó contra los turcos en la batalla naval de Lepanto en 1571. Vivió como cautivo de los turcos durante cinco años en Argel. El período de su cautiverio afectó notablemente su carrera literaria. En las obras de Cervantes donde se hallan recuerdos autobiográficos de su vida, los acontecimientos se han presentado al lector entre la realidad y la ficción. Cervantes coloca simultáneamente verdaderas personalidades históricas y también caracteres ficticios en sus obras. Cervantes usa, por la mayor parte, cuatro personajes verdaderos sobre todo en sus narrativas y dramas del cautiverio. Sus personajes imprescindibles eran Agi Morato, un renegado de Ragusa; Zahara, hija de Agi Morato; Hasan Pasha Veneziano, gobernador de Argelia y Muley Maluco, Sultán de

**Moracco. Cervantes probablemente sabía la primera mano todos estos personajes durante su cautiverio.**

**Este estudio pretende revelar los cuatro personajes imprescindibles en las obras de Cervantes en luz de crónicas españolas y Archivo General de Simancas. En este contexto, las narrativas y dramas del cautiverio de Cervantes se han examinado comparativamente con la realidad histórica. Por otra parte, entre los objetivos del estudio, se hayan enfatizar la relación entre la historia y la literatura y también ganancia de la nueva información a la literatura.**

**Palabras clave: Cervantes, cautiverio, Argel, realidad histórica, ficción**

**Nesligül Keskin**

## **The Model Of Women Formed By The Francoist Ideology and Its Reflection In the Literature Of The Time**

Francoist ideology formed a model for women whose application in real life was guaranteed by the laws, the regulations of the Sección Femenina of the Falangist Party and the Church of the time. In the world of literature, during the initial years of Francoist regime two types of romantic novels appeared; 'novela rosa' and 'novela blanca'. These two types of novels had in common female protagonists and romantic themes. However, they had differences both in the model of the women they presented and their narrative structure. This paper analyzes the different models of women and the structure of both types of novels, focusing mainly on two representative works by two prominent authors: *La Nina de Ara* (1939) by Rafael Pérez y Pérez (as an example of 'novela rosa') and *Cristina de Guzmán, profesora de idiomas* (1936) by Carmen de Icaza (as an example of 'novela blanca'). The study also shows the search for a change in the model of women that appeared in the novels written by the authors of the next generation, especially the one reflected in the novel *Nada* (1944) by Carmen Laforet.

**Keywords:** Spanish literature, Romantic novel, First period of Franco, Novela rosa, Novela blanca.

## **El modelo de mujer formado por la ideología franquista y su reflejo en la literatura de la época**

La ideología franquista construyó un modelo de mujer cuya aplicación en la vida real estaba asegurada por las leyes y regulaciones de la Sección Femenina del Partido Falangista y la Iglesia de esa época. En el campo literario, en los primeros años del franquismo aparecieron dos tipos de novela femenina, llamados 'novela rosa' y 'novela blanca'. Los dos tipos de novelas tenían en común las protagonistas femeninas y los temas amorosos. Sin embargo, eran distintos tanto en el modelo de mujer que presentaban como en su estructura narrativa. Esta ponencia analiza los dos modelos distintos de mujer y de estructura en ambos tipos de novelas, centrándose principalmente en dos de las más representativas publicadas por dos autores prominentes: *La Nina de Ara* (1939) de Rafael Pérez y Pérez (como ejemplo de novela rosa) y *Cristina de Guzmán, profesora de idiomas* (1936) de Carmen de Icaza (como ejemplo de novela blanca). La ponencia muestra asimismo la búsqueda de un cambio en el modelo de mujer producida en las novelas de los autores de la siguiente generación, especialmente reflejada en la novela *Nada* (1944) de Carmen Laforet.

**Palabras clave:** Literatura española, novela romántica, primer período de Franco, Novela rosa, Novela blanca.

## **Gülşah Pilpil**

### **Gabriel Garcia Márquez and Imagery Of Smells**

The sense of smell is mentioned as much as the sense of sight, neither in real life nor in literature. However the odour is one of the most important reminders, enabling the individual to save the environment with all the components into his memory once it is sensed. While the smells evaluated subjectively are affecting the individual's emotional world profoundly, they act as a stimulant. Therefore, when examining the literary works to explore the author's spiritual world, the sense of smell, which is one of his senses underpinning his perceptions, thoughts and feelings should also be assessed. While Gabriel Garcia Márquez moves his expression to a higher level with the description of the smell of gunpowder, ground, flowers and blood appearing frequently in his works, he makes the reader wonder around his own mind. According to him, the sense of smell is an indispensable element for individualization of memories. Being one of the most important representatives of Magical Realism, he reflects all the smells of the region explicitly while combining the reality of Latin America with the dream world. Although he often features the myths and fantasies in his works, Márquez describes himself as a realistic writer. In his opinion the fantastic elements is a part of Colombian society and reality. Considering the relationship between his life and every single detail he conveyed, it is possible to mention how well the writer reflects the geography and period in which he lives. The aim of this study is to examine his world of imagination narrated with his portrayal of the smells by approaching his literary works sociologically and psychologically and to reveal its connection with the real world.

**Keywords:** Gabriel Garcia Márquez, Magical Realism, Colombia, sense of smell, smell of gunpowder, smell of ground, smell of blood

### **Gabriel Garcia Márquez ve Kokuların İmgelemi**

Belleğin ve duyguların merkezinde yer alan koku duyusu ne gerçek yaşamda ne de edebiyatta görme duyusu kadar konu edilmiştir. Ancak koku bireyin onu duyumsadığı anda bulunduğu ortamı tüm bileşenleri ile hafızasına kaydetmesini sağlayan en önemli anımsatıcılardan biridir. Kişinin öznel değerlendirmelerinden geçen kokular duygu dünyasını derinden etkilerken birer uyarıcı görevi görmektedir. Bu nedenle edebi eserler incelenirken yazarın ruh dünyasını keşfetmek için algılarını, duygu ve düşüncelerini temellendirdiği duyularından biri olan kokuyu da değerlendirmek gerekir. Gabriel Garcia Márquez eserlerinde sıklıkla yer verdiği barut, toprak, çiçek ve kan kokusu tasvirleri ile anlatımını bir üst seviyeye taşıırken bir yandan da okuyucuyu kendi belleğinde dolaştırmaktadır. Ona göre koku duyusu hatıraların kişiselleşmesinde vazgeçilmez bir unsurdur. Büyülü Gerçekçilik akımının en önemli temsilcilerinden biri olarak Latin

Amerika'nın gerçekliğini düş dünyası ile harmanlarken bu coğrafyaya ait tüm kokuları en gerçek hali ile yansıtmıştır. Eserlerinde sıklıkla efsanelere ve fantazilere yer verse de Márquez kendini gerçekçi bir yazar olarak tanımlamaktadır. Ona göre eserlerindeki fantastik öğeler Kolombiya toplumunun bir parçasıdır ve gerçektir. Bu durumda aktardığı her bir kokunun gerçek yaşamıyla olan ilişkisi düşünüldüğünde yazarın yaşadığı coğrafyayı ve dönemi ne denli detaylı yansıttığını da söylemek mümkündür. Bu çalışmanın amacı Márquez'in edebi eserlerine sosyolojik ve psikolojik açıdan yaklaşarak koku duyusuyla canlandırdığı imgelem dünyasını irdelemek ve gerçek dünya ile olan bağını ortaya koymaktır.

**Anahtar Kelimeler:** Gabriel Garcia Márquez, Büyülü Gerçekçilik, Kolombiya, koku duyusu, barut kokusu, toprak kokusu, kan kokusu

## **Pınar Aslan**

### **García Girls and Alvarez: “Los Otros” in literature**

There is no doubt that Latin America has a deep impact on the United States of America with its cultural power. In today’s world, Latino culture has become one of the touchstones of the American dream, in the USA there are places where Spanish is more widely spoken than the official language of the country.

Julia Alvarez, from Dominican descent, has drawn attention with her talent in telling the story of others in the USA. This is probably because she has experienced it herself.

Reading and analysing her work is doubtlessly very important to be able to understand what it feels like the other and the concept of otherness. Moreover, it helps us have an idea about the Latin descendants in the USA.

This paper intends to analyse the otherness of Latin American descendants in the USA through Julia Alvarez characters: Alvarez, who is world-wide famous thanks to her novel *How García Girls Lost Their Accents*, answers the questions like “What does it feel like to be the other? Is it possible to get rid of this feeling? If it is, how is it possible? How does literature help that?” with the help of the woman prototypes in the novel. The question whether literature leads to uniformity or chaos is discussed through “border literature”.

This novel, which succeeds in showing us all the borders women pass –physically and culturally- makes the reader see that borders give freedom but also limit us. Hence, the scenes where the contrast between Latin America and the USA will be analysed in detail and the reflection of this psychology on language and subtext will be studied in detail.

Keywords: Julia Alvarez, the other, otherness, borders, border literature

### **García Kızları ve Alvarez: Edebiyatta “Diğerleri”**

Latin Amerika, kültürüyle Amerika Birleşik Devletleri’ni derinden etkilemektedir. Günümüzde gelinen nokta, Amerikan rüyasının mihenk taşları olan büyük şehirleri etkisi altına almış bir Latino kültürüdür; bazı yerlerde İspanyolca ülkenin resmî dilinden bile daha çok konuşulmaktadır.

Dominik kökenli Amerikalı yazar Julia Alvarez, Amerika’nın ötekileştirdiği grupların en büyüğü olan Latinlerin hikâyesini anlatma konusundaki ustalığıyla dikkat çekmektedir. Bunun en büyük gerekçesi kuşkusuz yazarın bu ötekilik hissini bizzat tecrübe etmiş olmasıdır. Alvarez’in eserlerini okumak ve analiz etmek, ötekilik ve ötekileştirme kavramlarını daha net algılamamızı mümkün kılması ve Amerika’daki Latin kökenli insanları anlamamıza yardım etmesi açısından oldukça önemlidir.

Bu çalışma Latin Amerika kökenli insanların ötekileştirilmesini Julia Alvarez'in bakış açısından incelemeyi hedeflemektedir: *How García Girls Lost Their Accents* (García Kızları Aksanlarını Nasıl Kaybetti) isimli romanıyla dünya çapında ün kazanan Alvarez, bu romandaki kadın prototipleriyle "Öteki olmak nasıl bir duygu? Ötekileştirilmekten kurtulmak mümkün mü? Mümkünse nasıl? Edebiyat buna nasıl yardımcı oluyor?" gibi sorulara ışık tutmaktadır. Edebiyatta ötekileştirmenin kaosa mı yoksa birliğe mi yol açtığı sorusu "sınır edebiyatı" üzerinden yanıtlanmaya çalışılmaktadır.

Kadınların gerek fiziksel, gerekse kültürel olarak geçtiği sınırların başarıyla betimlendiği bu romanda Latin Amerika halkının sosyal hafızasının yüzeye çıktığı yerler dikkatle incelenince ortaya sınırların özgürleştirmek yanında sıkıştırmak gibi sonuçlar doğurduğu da açıkça görülebilir. Bu nedenle, Latin Amerika- Amerika Birleşik Devletleri karşıtlıklarının yaşandığı sahneler ışık tutulacak; bu sahneler alt metin ve psikolojinin dile yansımaları açısından incelenecektir.

Anahtar Kelimeler: Julia Alvarez, öteki, ötekilik, sınırlar, sınır edebiyatı

## **Merve Usta**

### **The Similarities Between The Reforms Of Mexican State President Plutarco Elías Calles and President Of Turkish Republic, Mustafa Kemal Atatürk**

Plutarco Elías Calles, whose period is known as “el Maximato” and is nicknamed as “Big chief of the Revolution”, and Mustafa Kemal Atatürk has a lot in common in terms of the revolutions they fulfilled for their countries. During their sovereignty, both leaders managed a series of renovations that made their countries relatively more prosperous. The periods that they rule almost overlap and share a lot.

“Among others, education is an area that both countries had quite similar reforms. In the then Turkey for example, Mustafa Kemal Atatürk held “the law of unification of education” gathering all educational institutions under a single roof, closing small and big dervish lodges and so on. In a similar way, Calles opened a lot of libraries and education centers and presented equal opportunities for students of both sexes. Actually this single renovation in both countries led other important developments.

The aim of this present study is to assert the similarities and results of those novelties mainly. In this regard, this study handles how those revolutions were welcome in both countries and how effective they were on their countries.

**Keywords:** revolution, reforms, similarities, Turkey, Mexico, Mustafa Kemal Atatürk, Plutarco Elías Calles.

### **Meksika Devleti Başkanı Plutarco Elías Calles ve Türkiye Cumhuriyeti Cumhurbaşkanı Mustafa Kemal Atatürk’ün Reformları Arasındaki Koşutluklar**

Dönemi “el Maximato” olarak adlandırılan “devrimin büyük şefi” lakaplı Plutarco Elías Calles ve Türkiye Cumhuriyeti’nin kurucusu Mustafa Kemal Atatürk’ün yapmış oldukları reform çalışmalarının arasında öne çıkan birçok benzer yönler bulunmaktadır. Bu iki büyük devlet adamı da kendi dönemlerinde, kendi ülkelerinde bir dizi yenileşme çalışmaları yapmış ve bunlarda oldukça başarılı olarak ülkelerini ileri görece bir refah düzeyine ulaştırmayı başarmışlardır. Hemen hemen aynı döneme denk gelen bu reform çalışmaları birçok yönden birbirine benzer özellikler taşımaktadır.

Her iki ülkede de gerçekleşen bu reform çalışmalarına bir örnek verecek olursak her iki ülkenin de eğitim alanında birçok çalışmalar yapmış olduğunu görebiliriz. Örneğin Türkiye’de Mustafa Kemal Atatürk 3 Mart 1924 tarihinde çıkarmış olduğu Tevhid-i Tedrisat Kanunu ile bütün eğitim kurumlarını Milli Eğitim çatısı altında birleştirmiş, tekke ve zaviyeleri kapatmış, eğitimin laik bir yapıya bürünmesini sağlamıştır. Benzer şekilde



Meksika'da Plutarco Elías Calles de eğitime çok önem vermiş, bu doğrultuda ülkede birçok kütüphane ve eğitim merkezi açmış ve eğitimin cinsiyet ayrımı yapılmaksızın kız ve erkek öğrenciler için eşit bir şekilde verilmesi için çalışmalar yürütmüştür.

Bu çalışmanın amacı, iki liderin kendi ülkelerinde gerçekleştirmiş oldukları reform olarak niteleyebileceğimiz bu çalışmaların benzeşen yönlerini, sonuçlarını, her iki ülkede de nasıl algılandığı, nasıl sonuçlandığı ve yine her iki ülkede ne gibi etkileri olduğunu geniş bir şekilde ortaya koymaktır.

**Anahtar Kelimeler:** Devrim, reform, koşutluk, Türkiye, Meksika, Mustafa Kemal Atatürk, Plutarco Elías Calles.

