VI. Uluslararası Dilbilim ve Edebiyat Günleri

VI Jornadas Internacionales Hispánicas de Literatura y Lingüística

II. Uluslararası İspanyol ve Latin Amerika Edebiyatları, Kültürleri Sempozyumu

II Simposio Internacional Sobre Literatura y Cultura Hispánicas

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En homenaje a Ramón Menéndez Pidal en el 150 aniversario de su nacimiento

8-9 Mayıs 2019 8-9 de mayo de 2019

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hiperyayın
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II SIMPOSIO INTERNACIONAL SOBRE

*LITERATURA Y CULTURA HISPÁNICAS**

&

VI. ULUSLARARASI DİLBİLİM VE EDEBİYAT GÜNLERİ

VI JORNADAS INTERNACIONALES HISPÁNICAS

DE LITERATURA Y LINGÜÍSTICA

8 - 9 Mayıs 2019 / 8 - 9 de mayo de 2019

İstanbul Üniversitesi, Edebiyat Fakültesi

Universidad de Estambul, Facultad de Letras

***Etkinlik İstanbul ve Ankara Üniversiteleri İspanyol Dili ve Edebiyatı Anabilim Dalları tarafından düzenlenmektedir.**

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II SIMPOSIO INTERNACIONAL SOBRE
LITERATURA Y CULTURA HISPÁNICAS
&
VI JORNADAS INTERNACIONALES HISPÁNICAS
DE LITERATURA Y LINGÜÍSTICA
8 - 9 de mayo de 2019
Sala del Claustro (Kurul Odası)
Universidad de Estambul, Facultad de Letras
Programa

Miércoles 8 de mayo de 2019	
09:00-09:30	**Registro y acreditación de participantes**
09:30-10:00	**Inauguración y palabras de bienvenida**
10:00-11:00	**Conferencia inaugural** **Carlos García Gual** "Variedades de la novela en España en época de Cervantes"
11:00-11:15	**Descanso**
11:15-11:30	***En homenaje a Ramón Menéndez Pidal*** **José Luis Herrero Ingelmo** "El canon literario de Menéndez Pidal: estilo y anotaciones"
11:30-12:30	**Panel 1. Libros de Viajes y Novela Histórica** **Moderadora: Ebru Yener Gökşenli** **Mehmet Necati Kutlu** "Meksika-Osmanlı İlişkilerinin Başlangıcına Dair Düşünceler ve Bir Arşiv Belgesi" **Ertuğrul Önalp** "*Oviedolu Katalina Sultan*'da Tarihî Gerçeklik" **İbrahim Özgür Çiçek** "Federico Gravina ve Osmanlı İmparatorluğu"
12:30-14:15	**Almuerzo ofrecido por la Universidad de Estambul** **Restaurante: İstanbul Üniversitesi Profesörler Evi**

Miércoles 8 de mayo de 2019

14:15-15:15	**Panel 2.** ***La lengua del Siglo de Oro*** **Moderador: Mehmet Necati Kutlu** **Rafael Carpintero Ortega** "Términos y dichos militares del Siglo de Oro" **Hale Hacıbanoğlu** "Un punto de encuentro del turco y el español: arabismos" **Eirini Paraskeva** "El discurso parémico en Don Quijote: estudio traductológico" **Preguntas**
15:15-15:30	**Descanso**
	PANELES SIMULTÁNEOS
15:30-16:45	**Panel 3.** ***Teatro del Siglo de Oro*** **(Sala del Claustro/ Kurul Odası)** **Moderador: Rafael Carpintero Ortega** **María Luisa Lobato** "Censura y censores en el teatro del Siglo de Oro español: 350 años de la muerte de Agustín Moreto (1669-2019)" **Pierre Civil** "«…como lo pintan»: escenografía y cultura visual en las didascalias de algunas comedias del siglo XVII" **Emine Ceren Çerçioğlu** "Los sueños, sueños son: una aproximación psicoanalítica a *La vida es sueño* de Calderón de la Barca" **S. Seniz Coşkun Adıgüzel & Esra Kılıç** "İspanyol Altın Çağ Tiyatrosu ve Bunun Türkiye'deki Durumu" **Preguntas**
15:30-16:30	**Panel 4.** ***Cine*** **(Sala: Amfi 9)** **Moderador: Mehmet İlgürel** **Julia Martínez González Karacan** "Análisis de dos antihéroes nacionales cinematográficos: Torrente (España) y Recep İvedik (Turquia) **Yağmur Cevger** "La transición española y su efecto en el cine de la posdictadura en España" **Berkay Kahraman** **"**Más de la vida: análisis de la cultura prehispánica de México en la película *Coco*" **Preguntas**
16:45-17:00	**Descanso**

Miércoles 8 de mayo de 2019

17:00-18:30	**Panel 5.** ***Literatura ss. XIX y XX*** **Moderador: Ricardo Campos Bloss** **Rivka Bihar Waldman** "*El libro del convaleciente*-Jardiel Poncela ve Absürt Mizah Teknikleri" **Zeliha Duran** "XIX. Yüzyıl İspanyol Edebiyatında Polisiye Roman" **Andrea Pezzè** "La literatura policial centroamericana y su teoría" **Zeynep Şekercan Duman** "Miguel Delibes'in *Yol* Romanı ile Yaşar Kemal'in *Kuşlar da Gitti* Romanında Yer Alan Çocuk, Doğa ve Kuşlar Üzerine" **Aglaía Spathi** "Arte y poder: el cuento "El canto de la cigarra" de Onelio Jorge Cardaso y el mito de Esopo "La cigarra y las hormigas**"** **Preguntas**

Jueves 9 de mayo de 2019

09:00-10:15	**Panel 6.** ***El mundo de los libros*** **Moderadora: Encarnación Sánchez García** **Encarnación Sánchez García** "Un proyecto de lengua cortesana y oficial en torno a Carlos V: el "Diálogo de la lengua" de Juan de Valdés" **María Antonia Panizo Büyükkoyuncu** "Colecciones y misceláneas: el refugio de la narrativa dieciochesca" **Roberto Mondola** "Recrear los *Fragmentos* de Francesco Petrarca en la España del siglo XX: los *Cancioneros* de Ángel Crespo y Jacobo Cortines" **Katarzyna Setkowicz** "'Un libro leído a galope tirado ( ) es como amor tratado, que pierde méritos en el amante': sobre los libros prestados y comprados en la España del Siglo de Oro" **Preguntas**
10:15-10:30	**Descanso**

Jueves 9 de mayo de 2019

10:30-12:00	**Panel 7.** ***Identidad cultural*** **Moderadora: María Antonia Panizo Büyükkoyuncu** **Leman Gürlek** "Voces femeninas en la creación teatral entre 1920-1930" **María Jesús Horta** "El *Lyceum Club*. Un foco de modernidad en el Madrid de entreguerras" **Özlem Şenyıldız** **"**Blas Infante Pérez ve Bir Kültürel Kimlik İnşaası: *Ideal Andaluz*" **Melike Yazıcı Çangur** **"**Alicia Giménez Bartlett'in *Nido Vacío* Adlı Romanında Toplumsal Arka Plan" **Nur Gülümser İlker** "La 'pasión' como deseo de vivir en *La canción de Dorotea*" **Preguntas**
12:00-13:30	**Almuerzo (libre a cargo de cada participante)**
13:30-14:45	**Panel 8.** ***Literatura española de posguerra*** **Moderadora: María Jesús Horta** **Ebru Yener Gökşenli** "İspanyol Edebiyatında İç Monolog Kullanımı ve Delibes'in *Mario ile Beş Saat* Romanı" **Zeynep Önal** "Poesia de la España peregrina: dos generaciones de escritores, padres e hijos" **Olcay Öztunalı** "İç Savaş Sonrası İspanyol Şiirine Dönemin Şiir Dergileri Üzerinden Bir Yaklaşım" **Figen Karaçay** "Max Aub'un Eserlerinde Dönüş Teması" **Preguntas**
14:45-15:00	**Descanso**
	PANELES SIMULTÁNEOS

Jueves 9 de mayo de 2019

15:00-16:30	**Panel 9.** ***Literatura hispanoamericana*** **(Sala del Claustro/Kurul Odası)** **Moderadora: Zeynep Önal** **Mehmet İlgürel** "Jorge Luis Borges'in Türk Edebiyat Dünyasındaki Yeri" **Fatma Khelifa** "El realismo mágico y lo real maravilloso en *Cien años de soledad* de Gabriel García Márquez" **Burcu Tekin** "El crepúsculo de la selva: la representación del poder de la naturaleza en los cuentos de Horacio Quiroga" **Doforo Emmanuel Soro** "La transcorpalidad en *El zorro de arriba y el zorro de abajo* de José María Arguedas" **Zeynep Kayacık** "Crítica social en la primera novela latinoamericana: *El periquillo sarniento*" **Preguntas**
15:00-16:00	**Panel 10.** ***Español como Lengua Extranjera*** **(Sala: Amfi 4)** **Moderadora: Diana María Rios Hoyos** **Büşra Çelikler Işıkal** "Errores cometidos por aprendices turcos relacionados con el uso del artículo en el idioma español" **Flavia Kaba** "El castellano en la sociedad albanesa dentro de su sistema educativo y cultural" **Fatima Tihal** "El fomento de la lectura de la prensa escrita en el aula ELE" **Preguntas**
16:30-16:45	**Descanso**

Jueves 9 de mayo de 2019	
16:45-18:00	**Panel 11. *Fronteras*** **Moderadora: Efthimia Pandis Pavlakis** **Efthimia Pandis Pavlakis** "Memoria, historia y ficción en la novela latinoamericana actual: *La fugitiva* de Sergio Ramírez" **Viktoria Kritikou** "La presencia del inmigrante español en la novela *Santa* de Federico Gamboa" **Santiago Vaquera-Vásquez** "Suspendido en el *Middle World*: la insoportable levedad de ser fronterizo" **Elif Tuğba Doğan** "Sınır, Göç ve Meksika'nın İşçileri: Sosyoekonomik Perspektiften Carlos Fuentes'in *Cam Sınır*'ı" **Preguntas**
18:00	**Clausura oficial**

II. ULUSLARARASI İSPANYOL VE LATİN AMERİKA EDEBİYATLARI, KÜLTÜRLERİ SEMPOZYUMU
&
VI. ULUSLARARASI DİLBİLİM VE EDEBİYAT GÜNLERİ

8-9 Mayıs 2019

Kurul Odası, İstanbul Üniversitesi, Edebiyat Fakültesi

Program

8 Mayıs 2019 Çarşamba	
09:00-09:30	**Kayıt**
09:30-10:00	**Sempozyum Açılışı ve Hoş Geldiniz Konuşmaları**
10:00-11:00	**Açılış Konferansı** **Carlos García Gual** "Variedades de la novela en España en época de Cervantes"
11:00-11:15	**Ara**
11:15-11:30	***Ramón Menéndez Pidal'in Anısına*** **José Luis Herrero Ingelmo** "El canon literario de Menéndez Pidal: estilo y anotaciones"
11:30-12:30	**1.Oturum – *Seyahatnameler ve Tarihî Roman*** **Oturum Başkanı: Ebru Yener Gökşenli** **Mehmet Necati Kutlu** "Meksika-Osmanlı İlişkilerinin Başlangıcına Dair Düşünceler ve Bir Arşiv Belgesi" **Ertuğrul Önalp** "*Oviedolu Katalina Sultan*'da Tarihî Gerçeklik" **İbrahim Özgür Çiçek** "Federico Gravina ve Osmanlı İmparatorluğu"
12:30-14:15	**İstanbul Üniversitesi Tarafından Sunulan Öğle Yemeği** **Yer: İstanbul Üniversitesi Profesörler Evi**

8 Mayıs 2019 Çarşamba

14:15-15:15	**2. Oturum - *Altın Çağ Dili*** **Oturum Başkanı: Mehmet Necati Kutlu** **Rafael Carpintero Ortega** "Términos y dichos militares del Siglo de Oro" **Hale Hacıbanoğlu** "Un punto de encuentro del turco y el español: arabismos" **Eirini Paraskeva** "El discurso parémico en Don Quijote: estudio traductológico" **Sorular**
15:15-15:30	**Ara**
	EŞ ZAMANLI OTURUMLAR
15:30-16:45	**3. Oturum – *Altın Çağ Tiyatrosu* (Kurul Odası)** **Oturum Başkanı: Rafael Carpintero Ortega** **María Luisa Lobato** "Censura y censores en el teatro del Siglo de Oro español: 350 años de la muerte de Agustín Moreto (1669-2019)" **Pierre Civil** "«…como lo pintan»: escenografía y cultura visual en las didascalias de algunas comedias del siglo XVII" **Emine Ceren Çerçioğlu** "Los sueños, sueños son: una aproximación psicoanalítica a *La vida es sueño* de Calderón de la Barca" **S. Seniz Coşkun Adıgüzel & Esra Kılıç** "İspanyol Altın Çağ Tiyatrosu ve Bunun Türkiye'deki Durumu" **Sorular**
15:30-16:30	**4. Oturum - *Sinema* (Salon: Amfi 9)** **Oturum Başkanı: Mehmet İlgürel** **Julia Martínez González Karacan** "Análisis de dos antihéroes nacionales cinematográficos: Torrente (España) y Recep İvedik (Turquia) **Yağmur Cevger** "La transición española y su efecto en el cine de la posdictadura en España" **Berkay Kahraman** **"**Más de la vida: análisis de la cultura prehispánica de México en la película *Coco*" **Sorular**
16:45-17:00	**Ara**

8 Mayıs 2019 Çarşamba

17:00-18:30	**5. Oturum - *19. Ve 20. Yüzyıl Edebiyatları*** **Oturum Başkanı: Ricardo Campos Bloss** **Rivka Bihar Waldman** "*El libro del convaleciente*-Jardiel Poncela ve Absürt Mizah Teknikleri" **Zeliha Duran** "XIX. Yüzyıl İspanyol Edebiyatında Polisiye Roman" **Andrea Pezzè** "La literatura policial centroamericana y su teoría" **Zeynep Şekercan Duman** "Miguel Delibes'in *Yol* Romanı ile Yaşar Kemal'in *Kuşlar da Gitti* Romanında Yer Alan Çocuk, Doğa ve Kuşlar Üzerine" **Aglaía Spathi** "Arte y poder: el cuento "El canto de la cigarra" de Onelio Jorge Cardaso y el mito de Esopo "La cigarra y las hormigas**"** **Sorular**

9 Mayıs 2019 Perşembe

09:00-10:15	**6. Oturum – *Kitapların Dünyası*** **Oturum Başkanı: Encarnación Sánchez García** **Encarnación Sánchez García** "Un proyecto de lengua cortesana y oficial en torno a Carlos V: el "Diálogo de la lengua" de Juan de Valdés**"** **María Antonia Panizo Büyükkoyuncu** "Colecciones y misceláneas: el refugio de la narrativa dieciochesca" **Roberto Mondola** "Recrear los *Fragmentos* de Francesco Petrarca en la España del siglo XX: los *Cancioneros* de Ángel Crespo y Jacobo Cortines" **Katarzyna Setkowicz** "'Un libro leído a galope tirado ( ) es como amor tratado, que pierde méritos en el amante': sobre los libros prestados y comprados en la España del Siglo de Oro" **Sorular**
10:15-10:30	**Ara**

9 Mayıs 2019 Perşembe

10:30-12:00	**7. Oturum - *Kültürel Kimlik*** **Oturum Başkanı: María Antonia Panizo Büyükkoyuncu** **Leman Gürlek** "Voces femeninas en la creación teatral entre 1920-1930" **María Jesús Horta** "El *Lyceum Club*. Un foco de modernidad en el Madrid de entreguerras" **Özlem Şenyıldız** **"**Blas Infante Pérez ve Bir Kültürel Kimlik İnşaası: *Ideal Andaluz*" **Melike Yazıcı Çangur** **"**Alicia Giménez Bartlett'in *Nido Vacío* Adlı Romanında Toplumsal Arka Plan" **Nur Gülümser İlker** "La 'pasión' como deseo de vivir en *La canción de Dorotea*" **Sorular**
12:00-13:30	**Öğle Arası**
13:30-14:45	**8. Oturum – *İç Savaş Sonrası İspanyol Edebiyatı*** **Oturum Başkanı: María Jesús Horta** **Ebru Yener Gökşenli** "İspanyol Edebiyatında İç Monolog Kullanımı ve Delibes'in *Mario ile Beş Saat* Romanı" **Zeynep Önal** "Poesia de la España peregrina: dos generaciones de escritores, padres e hijos" **Olcay Öztunalı** "İç Savaş Sonrası İspanyol Şiirine Dönemin Şiir Dergileri Üzerinden Bir Yaklaşım" **Figen Karaçay** "Max Aub'un Eserlerinde Dönüş Teması" **Sorular**
14:45-15:00	**Ara**
	EŞ ZAMANLI OTURUMLAR

9 Mayıs 2019 Perşembe

15:00-16:30	**9. Oturum – *Latin Amerika Edebiyatı* (Kurul Odası)** **Oturum Başkanı: Zeynep Önal** **Mehmet İlgürel** "Jorge Luis Borges'in Türk Edebiyat Dünyasındaki Yeri" **Fatma Khelifa** "El realismo mágico y lo real maravilloso en *Cien años de soledad* de Gabriel García Márquez" **Burcu Tekin** "El crepúsculo de la selva: la representación del poder de la naturaleza en los cuentos de Horacio Quiroga" **Doforo Emmanuel Soro** "La transcorpalidad en *El zorro de arriba y el zorro de abajo* de José María Arguedas" **Zeynep Kayacık** "Crítica social en la primera novela latinoamericana: *El periquillo sarniento*" **Sorular**
15:00-16:00	**10. Oturum - *Yabancı Dil Olarak İspanyolca* (Salon: Amfi 4)** **Oturum Başkanı: Diana María Rios Hoyos** **Büşra Çelikler Işıkal** "Errores cometidos por aprendices turcos relacionados con el uso del artículo en el idioma español" **Flavia Kaba** "El castellano en la sociedad albanesa dentro de su sistema educativo y cultural" **Fatima Tihal** "El fomento de la lectura de la prensa escrita en el aula ELE" **Sorular**
16:30-16:45	**Ara**

9 Mayıs 2019 Perşembe	
16:45-18:00	**11. Oturum – *Sınır Romanı*** **Oturum Başkanı: Efthimia Pandis Pavlakis** **Efthimia Pandis Pavlakis** "Memoria, historia y ficción en la novela latinoamericana actual: *La fugitiva* de Sergio Ramírez" **Viktoria Kritikou** "La presencia del inmigrante español en la novela *Santa* de Federico Gamboa" **Santiago Vaquera-Vásquez** "Suspendido en el *Middle World*: la insoportable levedad de ser fronterizo" **Elif Tuğba Doğan** "Sınır, Göç ve Meksika'nın İşçileri: Sosyoekonomik Perspektiften Carlos Fuentes'in *Cam Sınır*'ı" **Sorular**
18:00	**Kapanış**

BİLDİRİ ÖZETLERİ
RESÚMENES

PROF. DR. JOSE LUIS HERRERO INGELMO
İSPANYA, SALAMANCA ÜNİVERSİTESİ

EL CANON LITERARIO DE MENÉNDEZ PIDAL: ESTILO Y ANOTACIONES

Una de las primeras publicaciones del maestro fue la *Antología de prosistas españoles* (1899). En este trabajo, estudio el canon que utilizó, sus antecedentes (la guía de su maestro, don Marcelino) y la reflexión filológica presente en su *Historia de la Lengua* (2005), editada por Diego Catalán. También describo la huella que deja en la *Historia de la Lengua Española* de su discípulo Rafael Lapesa.

En la *Antología*, de la que excluye los textos medievales dado el público al que iba dirigida (segunda enseñanza), están *El Lazarillo*, Hurtado de Mendoza, Santa Teresa, Fray Luis, Mariana, Sigüenza, Cervantes, Moncada, Quevedo, Gracián, Melo, Jovellanos, Moratín y el Conde de Toreno.

Finalmente, dedico un apartado especial al análisis de las notas a pie de página de la *Antología*, que reflejan las preocupaciones filológicas del maestro.

Palabras Clave: Literatura, filología, anotaciones, textos, estilística

THE LITERARY CANON OF MENÉNDEZ PIDAL

One of the master's first publications was the Antología de *prosistas españoles* (1899). Along this essay I delve into the study of the canon he used, its background (his teacher Don Marcelino's guide), and the philological reflection present in his *Historia de la Lengua* (2005), edited by Diego Catalán. I also describe the trace left in his disciple Rafael Lapesa's book *Historia de la Lengua Española*.

In the Anthology, which excludes medieval texts given the audience to which it was addressed (secondary teaching), there are *Lazarillo*, Hurtado de Mendoza, Santa Teresa, Fray Luis, Mariana, Sigüenza, Cervantes, Moncada, Quevedo, Gracián, Melo, Jovellanos, Moratín and the Count of Toreno.

Finally, I devote a special part to analyze the footnotes in the *Antología* that reflect the master's philological concerns.

Keywords: Literature, philology, annotations, texts, stylistics

PROF. DR. MEHMET NECATİ KUTLU
TÜRKİYE, ANKARA ÜNİVERSİTESİ

MEKSİKA-OSMANLI İLİŞKİLERİNİN BAŞLANGICINA DAİR DÜŞÜNCELER VE BİR ARŞİV BELGESİ

Meksika-Osmanlı İmparatorluğu ilişkilerinin başlangıcı kaynaklarda XIX. yüzyılın ikinci yarısına tarihlenmektedir. Bu konuda Türkiye'de yapılan çalışmalar, başlangıç tarihi olarak 1864 yılını işaret etmektedir. 1864 yılının yaz aylarında Meksika tarafından Dr. José Pablo Martínez del Río Osmanlı İmparatorluğu nezdinde ilk Büyükelçi olarak görevlendirilmiştir. Bu çalışma kapsamında Meksika ile Osmanlı İmparatorluğu arasındaki ilk temaslar ve anlaşmalara değinilecek ve varolan kaynaklarda yer alan bilgilerle bazı arşiv belgeleri değerlendirilecektir. Bildirinin ikinci ana bölümü İstanbul'a atanan ilk Meksika Büyükelçisi olan Martinez del Río'nun şahsiyetine ve İstanbul'dan Meksiko şehrine yolladığı bir belgeye dayandırılacak, anılan belge ışığında elçinin görevi ve dönemin İstanbul'u hakkında bazı bilgiler ve yorumlar ortaya koyulacaktır.

Anahtar Kelimeler: Meksika, Osmanlı İmparatorluğu, İstanbul, İlişkiler, Martinéz del Río

CONSIDERATIONS ON THE BEGINNING OF TURCO-MEXICAN RELATIONS AND AN ARCHIVE DOCUMENT

According to the bibliographical sources the turco-Mexican relations date back to the first half of the XIXth century. The research made in Turkey on this subject point out the year 1864 as the initial encounter date. Pablo Martínez del Río was designated by Mexico in summer months of 1864 as the first Ambassador accredited to the Ottoman Empire. In the context of this study, the first relations and treaties between the Ottoman Empire and Mexico will be mentioned and, some of the knowledge provided in existing studies and some archive documents will be considered. The second main part of the presentation will cover the personality of the first Mexican Ambassador Pablo Martínez del Río and will be based on a document that he sent to Mexico from Istanbul, providing some information and some considerations on the mission of the diplomat and the Istanbul of those days.

Keywords: Mexico, Ottoman Empire, Istanbul, Turco-Mexican relations, Martínez del Río

PROF. DR. ERTUĞRUL ÖNALP
TÜRKİYE, ANKARA ÜNİVERSİTESİ

OVİEDOLU KATALİNA SULTAN'DA TARİHÎ GERÇEKLİK

Cervantes, *Oviedolu Katalina Sultan*'da harem hayatından, elçilerin kabul törenlerine varıncaya kadar Türklerin bir dizi örf ve âdetlerinden bahsetmiş ve Osmanlı yaşam tarzını genel hatlarıyla yansıtmıştır. Olayların III Murad döneminin İstanbul'unda geçtiği bu eserini yazarken. İspanyol yazar, her ne kadar padişah olarak III. Murad'ı seçmişse de, onun zamanına tamamen bağlı kalmamış, muhtelif unsurların ve olayların bir sentezini yapmıştır. Eserini kaleme alırken tıpkı bir bilim adamı ciddiyetiyle çeşitli kaynaklara başvurmuş olan Cervantes temel konularda gerçeklerden ayrılmamış, ikincil konularda ise hayal gücüne başvurmuştur. Bu araştırmamızda eserdeki gerçekliklerin nelerden ibaret olduğunu tespit etmeye çalıştık.

Anahtar Kelimeler: Harem, cariye, sultan, esaret, elçi, tören

DOÑA CATALINA OF OVIEDO

Cervantes quoted a series of Turkish customs in his work named Dona Catalina of Oviedo, from the life of the harem to the reception of an ambassador, as well as the Ottoman life style in general terms. When he composed this work, although he chose Sultan Murad III, he was not completely dependent on his time and made a synthesis of several elements and events around the year 1600. Cervantes while writing his work used several sources with the seriousness of a scientist, reflecting the realities on the main issues and applied to the imagination in the secondary subjects. In this study we tried to determine what those realities were.

Keywords: Harem, odalisque, sultan, captivity, ambassador, ceremony

ARŞ. GÖR. İBRAHİM ÖZGÜR ÇİÇEK
TÜRKİYE, ANKARA ÜNİVERSİTESİ

FEDERICO GRAVINA VE OSMANLI İMPARATORLUĞU

Bu çalışmada, İspanya Krallığı nezdinde ilk Osmanlı elçisi olarak bilinen Ahmet Vasıf Efendi'ye 1788 yılında İspanya'dan İstanbul'a dönüş yolculuğu boyunca eşlik eden İspanyol denizci Federico Gravina y Nápoli ve onun XVIII. Yüzyıl Osmanlı İmparatorluğu hakkındaki görüşleri çalışılmıştır. Daha sonra İspanya Deniz Kuvvetleri Komutanlığına kadar yükselmiş ve İngiltere'ye karşı mücadele ettiği Trafalgar Savaşı'nda aldığı yaralar sonucu hayata gözlerini kapamış olan Gravina, henüz otuz iki yaşında genç bir deniz albay olarak Osmanlı İmparatorluğunun başkenti İstanbul'da geçirdiği otuz bir gün boyunca yaptığı gözlemlerini ve elde ettiği anılarını Kral III. Carlos'a sunmak için raporlar halinde kaleme almıştır. Bu raporlar 2001 yılında İspanyol tarihçi José María Sánchez Molledo tarafından derlenmiş ve *Descripción de Constantinopla* adıyla yayımlanmıştır. Gravina tarafından kaleme alınan bu eser kapsamında Federico Gravina'nın gözünden XVIII. Yüzyıl Osmanlı İmparatorluğuna değinilecektir.

Anahtar Kelimeler: Federico Gravina, XVIII. yüzyıl Osmanlı İmparatorluğu, İstanbul'un anlatımı

FEDERICO GRAVINA AND THE OTTOMAN EMPIRE

In this study, Spanish mariner Federico Gravina y Nápoli who accompanied Ahmet Vasıf Efendi during his return journey from Spain to Istanbul in 1788, who was known as the first Ottoman ambassador to the Kingdom of Spain and the opinions of Gravina about Ottoman Empire of XVIII. Century were studied. Gravina who promoted to Captain General of the Royal Navy of Spain and died as a result of the injuries he got during the Battle of Trafalgar in which he fought against England, as a thirty-two-year-old young naval colonel drafted the reports of his observations and memories about İstanbul the capital of the Ottoman Empire where he spent thirty one days to present the King Charles III of Spain. These reports were compiled by the Spanish historian José María Sánchez Molledo in 2001 and published under the name of *Descripción de Constantinopla*. Thanks to this book by Gravina, Ottoman Empire of XVIII. Century will be mentioned through the eyes of Federico Gravina.

Keywords: Federico Gravina, Ottoman Empire of XVIII. century, description of Constantinople

PROF. DR. RAFAEL CARPINTERO ORTEGA
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

TÉRMINOS Y DICHOS MILITARES DEL SIGLO DE ORO

Durante todo el siglo XVI y gran parte del XVII la infantería española dominó los campos de batalla europeos. Primero en Italia y después en Flandes, Alemania o Francia, se fue desarrollando una maquinaria militar altamente profesionalizada en cuyo centro se encontraban los famosos "tercios", que contribuyeron de manera decisiva a lo que algunos autores han llamado la "revolución militar" de la edad moderna. Estos tres aspectos, su larga duración en el tiempo, su profesionalización y la aparición de una serie de importantes novedades en el terreno militar, condujeron a la creación de un vocabulario específico. Siendo los tercios el origen del ejército español moderno y contemporáneo, no es de extrañar que mucho de ese léxico siga existiendo y usándose en el ámbito militar. Pero también hay algunos dichos y expresiones que se siguen usando en el español coloquial procedentes de los tercios y cuyo origen se ha olvidado. En esta ponencia haremos un breve repaso de ambos: tanto vocabulario militar de los tercios como expresiones que provienen de ellos.

Palabras claves: Tercios, vocabulario militar, expresiones, dichos, Edad Moderna, español

MILITARY WORDS AND EXPRESSIONS IN SPANISH GOLDEN AGE

The Spanish infantry dominated European battlefields during the XVI century and most of the XVII. A very professional war machine was developed, first in Italy and after in Flanders, Germany or France; in its center were the famous "Spanish Tercios", which contributed decisively to what some authors called the "Military Revolution" of the Modern Age. These three aspects: their long duration in time, their professionalization and the apparition of a series of important novelties in the military, led to the creation of a specific vocabulary. As the Tercios are the origin of the modern and contemporary Spanish Army, it is nothing but natural that much of that vocabulary still exists and is in use by the military nowadays. There are also some sayings and expressions in colloquial Spanish that come from the tercios, but their real origin have been forgotten. In this presentation we will do a brief summary of both: military vocabulary of the Tercios and expressions coming from them.

Keywords: Tercios, military vocabulary, sayings and expressions, Modern Age, Spanish

ÖĞR. GÖR. HALE HACIBANOĞLU
TÜRKİYE, ANKARA ÜNİVERSİTESİ

UN PUNTO DE ENCUENTRO DEL TURCO Y EL ESPAÑOL: ARABISMOS

Los arabismos son palabras procedentes del idioma árabe e incorporadas a otras lenguas. En este trabajo se estudian los arabismos en las lenguas turca y española. Se sabe que los primeros árabes llegaron a Gibraltar en el año 711 y vivieron en la Península Ibérica hasta 1492 cuando Los Reyes Católicos acabaron la reconquista de España. Durante ese periodo los árabes introdujeron su lengua a la península hispanorromana y se aceleró la evolución del español. Puesto que la civilización musulmana medieval tenía muchos adelantos en algunas disciplinas con respecto a la cristiana, algunas técnicas y objetos no eran conocidos por los cristianos, así que las palabras árabes fueron imitadas directamente, sin crear una nueva palabra. Por otro lado los turcos y árabes tenían vínculos más estrechos por motivos religiosos y políticos. En la lengua turca hablada en Turquía existen más de seis mil palabras de origen árabe, cifra más alta en comparación con el número de palabras derivadas de otros idiomas extranjeros. En este trabajo se analiza el dominio lingüístico del árabe en cuanto al léxico en los idiomas turco y español actuales, basándose en las palabras de origen árabe comunes en dos idiomas y se exponen arabismos ejemplares con sus cambios de significado y pronunciación en las lenguas turca y española.

Palabras clave: Arabismos, turco, español, árabe

ARABISMS: A COMMON POINT OF SPANISH AND TURKISH

Arabisms are words derived from the Arabic language and incorporated into other languages. In this paper, Arabisms in the Turkish and Spanish languages are studied. It is known that the first Arabs arrived in Gibraltar in the year of 711 and lived in the Iberian Peninsula until 1492 when the Catholic Kings ended the reconquest of Spain. During this period the Arabs introduced their language to the Hispano-Roman peninsula and accelerated the evolution of Spanish. Since the medieval Muslim civilization had more advances in several disciplines than the Christian, some techniques and objects were not known to Christians, so the Arabic words were imitated directly, without generating a new word. On the other hand the Turks and Arabs had closer ties for religious and political reasons. In the Turkish language spoken in Turkey there are more than six thousand words of Arabic origin, a higher number compared to the number of words derived from other foreign languages. This paper presents the analysis of the linguistic domain of Arabic in terms of the lexicon in the current Turkish and Spanish languages, based on the words of Arabic origin common in two languages and exemplify Arabisms with their changes of meaning and pronunciation in the Turkish and Spanish.

Keywords: Arabisms, Turkish, Spanish, Arabic

DR. EIRINI PARASKEVA
YUNANİSTAN, ATİNA ULUSAL VE KAPODISTRIAN ÜNİVERSİTESİ

EL DISCURSO PARÉMICO EN *DON QUIJOTE*: ESTUDIO TRADUCTOLÓGICO

La traducción de las paremias de un texto es una tarea difícil y complicada puesto que los enunciados sentenciosos poseen una estructura peculiar que los convierte en singulares. El presente trabajo se centra en método aplicado para la traducción de los refranes pronunciados por el personaje del Quijote según se registran y clasifican por Cantera, Sevilla y Sevilla (2005). Se trata de un estudio descriptivo basado en el análisis traductológico interlingüístico del corpus parémico concreto, el cual componen paremias extraídas de la novela cervantina y sus respectivas traducciones al griego. Desde un punto de vista paremiológico, se analizan la función y el sentido de las paremias, así como su procedencia. Desde una perspectiva traductológica, se examinan las estrategias seguidas por los traductores en cuatro versiones completas griegas. El objetivo del presente estudio es resaltar el papel del traductor como mediador cultural y demostrar cómo los diferentes enfoques adoptados en la traducción de las paremias repercuten en la interacción cultural.

Palabras clave: Paremiología, traductología, traducción literaria, refranes, español, griego moderno

DON QUIXOTE'S PAREMIC DISCOURSE: A TRANSLATION STUDY

There are many problems that a translator faces while translating proverbs. The present study is an investigation of the translation of a corpus of selected proverbs which exist in Cervantes' novel *Don Quijote de la Mancha*. Specifically, we analyze this corpus of proverbs in relation to the strategies of translation followed in each one of the four selected Greek translations, and we examine the degree of accuracy *Don Quijote de la Mancha*'s paremiological discourse has been transmitted in the four Greek translations. The aim of our investigation is to underline the role of the translator as a cultural mediator, and demonstrate how the different approaches adopted to the paremiological translation affect cultural interaction.

Keywords: Paremiology, literary translation, proverbs, Spanish, Modern Greek

PROF. DR. MARÍA LUISA LOBATO
İSPANYA, BURGOS ÜNİVERSİTESİ

CENSURA Y CENSORES EN EL TEATRO DEL SIGLO DE ORO ESPAÑOL: 350 AÑOS DE LA MUERTE DE AGUSTÍN MORETO (1669-2019)

El teatro del Siglo de Oro español tuvo una importante transmisión impresa, tanto en el siglo XVII como en los que siguieron. Como resultado de este aprecio, se conservan numerosos manuscritos e impresos sueltos con marcas y notas de los censores que revisaron esas comedias. En ocasiones, no es posible saber a tanta distancia temporal si las observaciones manuscritas pertenecen a un calificador del Santo Oficio o censor, son el resultado de la intervención de las propias gentes de teatro: *autores* y comediantes o dejan testimonio de la actuación de un impresor poco escrupuloso. En la ponencia se presentan los resultados de haber revisado un centenar de manuscritos e impresos que se conservan en la la Biblioteca Nacional de España y en la Biblioteca Histórica Municipal de Madrid, especialmente de comedias escritas por el dramaurgo Agustín Moreto, de quien se celebra el Centenario. A partir de ese análisis se trata de extraer consecuencias que puedan aplicarse a otras comedias de ese periodo y su transmisión posterior.

Palabras clave: Censura, teatro, comedia, Siglo de Oro, Santo Oficio, compañías teatrales, impresos, manuscritos, Agustín Moreto

CENSORSHIP AND CENSORS IN THE THEATER OF THE SPANISH GOLDEN AGE: 350 YEARS AFTER THE DEATH OF AGUSTÍN MORETO (1669-2019)

The plays of Agustín Moreto enjoyed great publishing success especially in the 18th century, in that they were the most edited, together with those of Calderón. The numerous printed copies and some manuscripts that are dated from that period, some of which have censorship markings and notes, evidence this result. We limit our scope to those copies that are stored in the Biblioteca Nacional of Spain and in the Biblioteca Histórica Municipal of Madrid, where an important collection of printed *sueltas* of the plays from the 18th century are housed. In addition, there are other copies dating from the 17th and 19th centuries. It is not an easy task in trying to explain if these written notes present in Moreto's plays were made by officers of the Holy Office, by *autores* of plays or by members of the theatre companies, or even by the printers. The aim here is to carry out a study of these preserved copies that have not been analysed from this perspective until now.

Keywords: Censorship, play (*Comedia*), theatre companies, printed texts, manuscripts, Agustín Moreto

PROF. DR. PIERRE CIVIL
FRANSA, SORBONNE NOUVELLE ÜNİVERSİTESİ

"…COMO LO PINTAN": ESCENOGRAFÍA Y CULTURA VISUAL EN LAS DIDASCALIAS DE ALGUNAS COMEDIAS DEL SIGLO XVII

Algunas de las didascalias que acompañan los textos impresos o manuscritos de muchas comedias del Siglo de Oro proponen un enfoque específico de la cuestión muy debatida de las relaciones entre teatro y artes plásticas. Si bien resulta difícil saber si dichas acotaciones proceden del mismo « poeta » o si emanan del « autor » de la comedia, no hay duda de que forman parte de la concepción del espectáculo y proyectan una representación ideal de la obra en la que se articulan estrechamente lo dialógico y lo visual.

Son abundantes las referencias directas o implícitas a determinadas representaciones pictóricas que llevan a la vista, por ejemplo, arquetípicos retratos de personajes famosos o conocidas escenas religiosas. Ofrece buena muestra del dispositivo el tópico « como lo pintan » o « como se pinta » que muy a menudo las puntualiza sistemáticamente.

A partir de casos concretos sacados de comedias como *Las Grandezas de Alejandro* de Lope de Vega o *La fiera, el rayo y la piedra* de Calderón (entre otras muchas), se tomará en cuenta esta productiva convergencia entre escenografía y escritura teatral. Más allá de una mera funcionalidad y dimensión informativa, la didascalia que caracteriza visualmente la escenificación del texto lleva a reflexionar sobre las implicaciones y valores del procedimiento:

- reforzar la emoción del espectador mediante la evocación decorativa y la dramatización de una metáfora plástica,

- estructurar el ficcional espacio del escenario a través de un metadramático « efecto de imagen ».

Palabras clave: Teatro, comedia, Siglo de Oro, escenografía, pintura, artes visuales, Lope de Vega, Calderón

"HOW THEY PAINT IT": SCENOGRAPHY AND VISUAL CULTURE IN THE DIDASCALIAS OF SOME COMEDIES OF THE XVII CENTURY

Some of the didascalias that accompany the printed texts or manuscripts of many comedies of the Golden Age propose a specific approach to the question very debated about the relations between theater and plastic arts. Although it is difficult to know if the quotations come from the same "poet" or if they emanate from the "author" of the comedy, there is no doubt that they are part of the conception of the show and project an ideal representation of the work in which connect the dialogic and the visual.

There are abundant direct or implicit references to certain pictorial representations that lead to the sight, for example, archetypal portraits of famous people or known religious scenes. It offers good sample of the device the topic "how they paint it" or "how it is painted" that very often conclude systematically the didascalia.

Based on specific cases taken from comedies such as *Las Grandezas de Alejandro* de Lope de Vega or *La fiera, le rayo y la piedra* of Calderón (among others many), we will analyse this productive convergence between set design and theatrical writing.

Beyond a mere functionality and informative dimension, the didascalia that visually characterizes the staging of the text leads to reflection on the implications and values of the procedure:

- reinforcement of the emotion of the spectator through decorative evocation and dramatization of a plastic metaphor.

- structuring the fictional stage space through a metadramatic "effect of image".

Keywords: Theater, comedia, Siglo de Oro, scenography, painting, visual culture, Lope de Vega, Calderón

DR. ÖĞR. ÜYESİ EMİNE CEREN ÇERÇİOĞLU
TÜRKİYE, ANKARA ÜNİVERSİTESİ

LOS SUEÑOS, SUEÑOS SON: UNA APROXIMACIÓN PSICOANALÍTICA A *LA VIDA ES SUEÑO* DE CALDERÓN DE LA BARCA

Uno de los autores más destacados del Siglo de Oro es Calderón de la Barca siendo *La vida es sueño*, sin duda, es la obra maestra del dramaturgo. El príncipe Segismundo, el protagonista de la obra, desde que nació vive encerrado así que, al final, cuando logra salir y actúa como rey de Polonia, empieza a cuestionar el sentido de la vida, de la realidad y de los sueños. En la obra, para Segismundo las líneas entre realidad y sueño son borrosas, mientras que para los demás personajes y espectadores todo es una actuación que contemplan desde la distancia sin interrumpir las acciones de Segismundo. La interpretación de los sueños es la base fundamental del psicoanálisis y una obra de teatro donde se entrelazan los sueños ficticios y la realidad, puede ayudarnos a entender mejor la naturaleza del ser humano. La premonición, la venganza, el poder y la violencia son los motivos que aparecen en la obra, sin embargo todo puede ser resultado del complejo de Edipo, la eterna lucha entre padre e hijo, según el psicoanálisis freudiano. Este trabajo se centrará en los motivos anteriormente mencionados y buscará una explicación psicoanalítica de los mismos.

Palabras clave: *La vida es sueño*, Calderón de la Barca, psicoanálisis, complejo de Edipo, sueños

DREAMS ARE DREAMS: A PSYCHOANALYTIC APPROACH TO *LIFE IS A DREAM* OF CALDERÓN DE LA BARCA

One of the most outstanding writers of the Golden Age is Calderón de la Barca and *La vida es sueño*, without a doubt, is the playwright's masterpiece. Prince Segismundo, protagonist of the play, was locked up since he was born so, in the end, when he goes out and acts as the king of Poland, he begins to question the meaning of life, reality and dreams. In the play, for Segismundo the lines between reality and dreams are blurred, meanwhile for the other characters and spectators everything is a performance that they contemplate from a distance without interrupting the actions of Segismundo. The interpretation of dreams is the fundamental basis of psychoanalysis and a play where fictional dreams and reality are linked can help us to understand better the nature of the human beings. Premonition, revenge, power and violence are the reasons that appear in the play, however everything can be the result of the Oedipus complex, the eternal struggle between father and son, according to Freudian psychoanalysis. This work will focus on the reasons mentioned above and seek a psychoanalytic explanation for them.

Keywords: *La vida es sueño*, Calderón de la Barca, psychoanalysis, Oedipus complex, dreams

ARŞ. GÖR. S.SENİZ COŞKUN ADIGÜZEL & ESRA KILIÇ
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ & ANKARA ÜNİVERSİTESİ

İSPANYOL ALTIN ÇAĞ TİYATROSU VE BUNUN TÜRKİYE'DEKİ DURUMU

Bu çalışmada, klasik trajedi taklidinden uzaklaşarak "yeni komedi" yaratıp kendi yolunu çizen ve XVI. ile XVII. Yüzyılın ilk yarısına denk gelen İspanyol Altın Çağı Tiyatrosu'nun öneminden ve bunun Türkiye'deki durumundan bahsedilecektir. Lope de Vega, Calderón de la Barca, Tirso de Molina, vb. gibi bu tiyatroyu temsil eden ünlü yazarlardan, bu yazarların başlıca eserlerinden kısaca söz edilecektir. Bu yazarlardan Lope de Vega en önemli olanıdır çünkü hem en fazla eser veren o olmuş hem de trajik olanla komediyi karıştırması, en dramatik anlarda komik bir karakteri oyuna dâhil etmesi, kişilerini sosyal durumlarına ve yaşlarına göre konuşturması, neredeyse sabit bir karakter şeması oluşturması açısından "yeni komedi" tekniklerini belirleyici kişi olmuş, ardından gelen yazarları da etkilemiştir. Dönem eserlerinden hangilerinin Türkçeye kazandırıldığına, hangilerinin sahnelendiğine bakıldığında sayının çok düşük olduğu görülecektir. İspanyol Altın Çağ Tiyatrosunun Türkiye'de pek tanınırlığının olmamasından ve Lope de Vega'nın öneminden yola çıkılarak adı geçen yazarın Fuenteovejuna adlı eserinin projeleştirilmesine değinilecektir. Adı geçen dönem tiyatrosunun Türkiye'de tanıtılması amacıyla Fuenteovejuna çevirisi ve bunun sahnelenmesiyle gerçekleştirilecek projenin daha sonra, dönemin ünlü diğer eserlerini de kapsayacak şekilde sürdürülmesi amacına değinilecektir.

Anahtar Kelimeler: İspanyol Altın Çağ Tiyatrosu, Lope de Vega, Fuenteovejuna, yeni komedi, Türkiye, proje, dram

THEATRE IN SPANISH GOLDEN AGE AND ITS RECOGNITION IN TURKEY

This study aims to focus on the importance of the theatre in Spanish Golden Age, which falls on the 16th and the first half of the 17th century and creates "the new comedia" by avoiding the imitation of classical tragedy, and on its recognition in Turkey. Playwrights which represent this kind of drama such as Lope de Vega, Calderón de la Barca, Tirso de Molina will be mentioned briefly along with their works. Lope de Vega, who is one of the key figures of the time and influenced many writers, achieved the highest number of literary productions, as well as being the defining figure of the tecniques of "the new comedia" mingling tragedy with comedy, introducing a funny character at the most dramatic moments, making his characters speak according to their ages and social status, and establishing almost a fixed scheme of characters, etc. It is surprising to see that the number of his works translated into Turkish or represented on stage is far low in comparison with his importance and worldwide fame. Departing from the rare recognition of the theatre in Spanish Golden Age and the significance of Lope de Vega, we will shortly present our project on his play named "Fuenteovejuna", which is carried out with the aim of raising recognition of the Spanish Golden Age in Turkey by translating, taking it to the stage and its possible extension to include other important plays of the time.

Keywords: Theatre in Spanish Golden Age, Lope de Vega, Fuenteovejuna, new comedia, Turkey, project, drama

DR. ÖĞR. ÜYESİ JULIA MARTÍNEZ GONZÁLEZ KARACAN
TÜRKİYE, ANKARA ÜNİVERSİTESİ

ANÁLISIS DE DOS ANTIHÉROES NACIONALES CINEMATOGRÁFICOS: TORRENTE (ESPAÑA) Y RECEP IVEDIK (TURQUÍA)

La figura del antihéroe suele fascinar y, para el asombro de muchos, puede incluso dar lugar a sagas de numerosas películas que el espectador está deseoso de ver en los cines. Este es el caso de dos personajes cinematográficos de gran éxito a ambos lados del Mediterráneo: Torrente en España y Recep İvedik en Turquía. Ambos protagonistas de sus correspondientes sagas (de cinco y seis películas, respectivamente) reflejan varias de las características típicas del antihéroe, a saber, su "código de honor" personal no suele corresponder con el aceptado por la sociedad; son capaces de cometer actos inmorales, delictivos o poco honorables, o de tener algún vicio; no encarnan la belleza típica del héroe, al contrario, poseen una apariencia poco agraciada; o cumplen con la particularidad de que resultan ser tipos solitarios o asociales. A pesar de dar vida a un personaje antagónico al héroe tradicional, y de sus carencias y transgresiones sociales, despiertan el interés y simpatía del espectador. ¿Qué es lo que logra tal éxito y aceptación de una figura tan poco aceptable socialmente? El presente estudio analizará los aspectos del antihéroe reflejados en Torrente y Recep İvedik en la primera película de cada saga *(Torrente, el brazo tonto de la ley* (1998) de Santiago Segura y *Recep İvedik* (2008) de Sahan Gökbahar) con el fin de entender un poco más tal fenómeno cultural y cinematográfico en los dos países.

Palabras clave: Antihéroe cinematográfico, Torrente, Recep İvedik, cine turco, cine español

ANALYSIS OF TWO NATIONAL AND CINEMATOGRAPHIC ANTIHEROES: TORRENTE (SPAIN) AND RECEP IVEDIK (TURKEY)

The figure of the antihero is a fascinating one that, to the astonishment of many, can even lead to the production of a series of films that the audience is highly eager to watch at the cinema. This is the case of two successful and cinematographic characters on both sides of the Mediterranean: Torrente in Spain and Recep İvedik in Turkey. Being both the main characters of their corresponding series (of five and six movies respectively), they reflect several of the typical features of the antihero, that is to say, their distinctive "code of honour" does not correspond with a socially accepted code; they are willing to commit immoral deeds, criminal offenses, not honorable acts, or even tend to bad habits; they do not embody the typical beauty of the traditional hero, on the contrary, they are not very good-looking nor attractive; or they seem to be lonely or asocial individuals. Eventhough they represent the antagonistic character of the tradicional hero, and despite their flaws and social transgressions, they successfully achieve the audience´s interest and sympathy. What is the reason of this success and acceptance of such a socially not acceptable character? The present study analizes those features of the antihero that can be found in Torrente and Recep İvedik in their first movie (*Torrente, el brazo tonto de la ley* (1998) by Santiago Segura, and *Recep İvedik* (2008) by Sahan Gökbahar, respectively) with the aim of better understand such a cultural and cinematographic phenomenon in both countries.

Keywords: Cinematographic antihero, Torrente, Recep İvedik, Turkish cinema, Spanish cinema

OKT. YAĞMUR CEVGER
TÜRKİYE, ANKARA ÜNİVERSİTESİ-TOBB ETÜ

LA TRANSICIÓN ESPAÑOLA Y SU EFECTO EN EL CINE DE LA POSDICTADURA EN ESPAÑA

Después de la guerra civil española España, debido al poder político de la época franquista, sufrió, hasta la muerte de Francisco Franco, varias reglas para aplicar la censura en casi todos los campos del arte. El propósito de estas reglas era que todas las obras de arte dentro de las fronteras del país tenían que ser apropiadas a la manera de pensar de la ideología nacionalista y católica del franquismo. Con la muerte de Francisco Franco (1975) la dictadura finalizó en el país y en el año 1977 se publicó un decreto ley que anunciaba la revocación formal de la censura en el cine. Con el fin de la censura, en la nueva etapa del cine español aparecieron nuevos temas cinematográficos sobre cómo era la verdadera política española, la realidad de la dictadura y otros temas controversiales como la represión sexual, la crítica sobre el catolicismo, el divorcio, el suicidio, etc.

El propósito de este estudio es investigar estos nuevos géneros cinematográficos y los temas de las películas, la transición española y su efecto en el cine en España. En el estudio se analizarán películas del cine español estrenadas después del año 1975 y los carteles de dichas películas.

Palabras clave: Transición española, revocación de la censura, el cine en España, el cine de la posdictadura, franquismo, guerra civil espanola

THE SPANISH TRANSITION TO DEMOCRACY AND ITS EFFECT ON THE SPANISH CINEMA OF POST-DICTATORSHIP IN SPAIN

After the Spanish Civil War Spain, due to the political power of the Franco era, suffered several rules to apply censorship in almost all fields of art until the death of Francisco Franco. The purpose of these rules was that all the works of art within the borders of the country had to be appropriate to the way of thinking of the nationalist and catholic ideology of Francoism. With the death of Francisco Franco (1975) the dictatorship in the country ended and a decree law which was announcing the formal revocation of censorship in the cinema was published in 1977. With the end of the censorship, in the new stage of the Spanish cinema appeared new cinematographic subjects about what was the true Spanish policy, the reality of the dictatorship and other controversial subjects like the sexual repression, the criticism on the catholicism, the divorce, the suicide, etc.

The purpose of this study is to investigate these new film genres and the themes of the films, the Spanish transition and its effect on cinema in Spain. In the study will be analyzed Spanish cinema films released after 1975 and the posters of these films.

Keywords: The spanish transition to democracy, revocation of the censorship, cinema in Spain, cinema of post-dictatorship, francoism, the franco era, spanish civil war

ÖĞR. GÖR. BERKAY KAHRAMAN
TÜRKİYE, TOBB EKONOMİ VE TEKNOLOJİ ÜNİVERSİTESİ

MÁS DE LA VIDA: ANÁLISIS DE LA CULTURA PREHISPÁNICA DE MÉXICO EN LA PELÍCULA *COCO*

El continente americano fue cuna de importantes civilizaciones. En México destacan las culturas olmeca, maya, tolteca o azteca. En el siglo XV, la llegada de los españoles dio inicio a la época de colonización de los pueblos mesoamericanos. A pesar de ese hecho, los indígenas lograron preservar sus tradiciones, las cuales generan mayor interés cada día.

Actualmente, gracias a los detallados estudios, se posee una mayor información sobre las culturas indígenas prehispánicas y su influencia en la vida contemporánea de los mexicanos representada en símbolos, tradiciones, identidad, música, comida e incluso en el cine.

La película *Coco*, ganadora de un Óscar a la mejor película de animación, nos cuenta la historia de un niño mexicano que desea convertirse en cantante a pesar de que en su casa la música está estrictamente prohibida. Un día, Miguel realiza un acto de rebelión contra su familia para seguir sus sueños y empieza a descubrirse a sí mismo. La película refleja las tradiciones más arraigadas de la idiosincrasia prehispánica, como "El día de los muertos", y está repleta de elementos de las culturas que hoy conforman México.

El objetivo de este trabajo es mostrar la armonía de la transferencia cultural prehispánica de México entre la película *Coco* y la vida real. Con este propósito se mencionan reflejos de la cultura prehispánica sobre la sociedad y cómo se transfieren estos elementos en la película.

Palabras Clave: Cine y cultura, *Coco*, Día de los Muertos, transferencia cultural

BEYOND LIFE: ANALYSIS OF THE PRE-HISPANIC CULTURE OF MEXICO IN THE MOVIE COCO

The American continent was the cradle of important civilizations. In Mexico, the Olmec, Maya, Toltec and Aztec cultures stand out. In the 15th century, with the arrival of the Spaniards, the colonization period began. In spite of that fact, the natives managed to preserve their traditions, which generate greater interest day by day.

Currently, thanks to the detailed studies, there is more information about the pre-Hispanic indigenous cultures and their influence on the contemporary life of Mexicans represented in symbols, traditions, identity, music, food and even in the cinema.

The film *Coco*, winner of an Oscar for the best animated film, tells the story of a Mexican boy who wants to become a singer despite the fact that music is strictly forbidden in his home. One day, Miguel performs an act of rebellion against his family to follow his dreams and begins to discover himself. The film reflects the most deeply rooted traditions of pre-Hispanic idiosyncrasies, such as "The Day of the Dead", and is replete with elements of the cultures that make up Mexico today.

The objective of this work is to show the harmony of the pre-Hispanic cultural transfer of Mexico between the film Coco and real life. For this purpose, reflections of the pre-Hispanic culture on society are mentioned and how these elements are transferred in the film.

Keywords: Cinema and culture, *Coco*, Day of the Dead, cultural transfer

DR. RİVKA BİHAR WALDMAN
TÜRKİYE

EL LIBRO DEL CONVALECIENTE – JARDIEL PONCELA VE ABSÜRT MİZAH TEKNİKLERİ

Bu çalışma, dönem-eser incelemesi bağlamında Enrique Jardiel Poncela'nın *El libro del convaleciente* adlı derleme eserinde (1939) toplanan metinlerin analizini sunmaktadır. Jardiel Poncela'nın edebiyata katkısı, ağırlıklı olarak "mutlu 20ler" olarak tanımlanan yirminci yüzyılın ilk çeyreğinde bir yandan kitlesel sanayileşmenin bir yandan da I. Dünya Savaşı'nın getirdiği yıkımın neden olduğu ve pek çok farklı alanda ortaya çıkan sorunlara Batılı toplumların verdiği kaçış tepkisi olarak nitelendirilen dönemde gerçekleşmiştir. 1920'lerde çeşitli mizah dergilerinde yayınladığı metinlerin seçkisinin 1939'da derlenerek yayımlandığı *El libro del convaleciente* adlı eserin hedef kitlesini I. Dünya Savaşı'nın ardından ve sonrasındaysa İspanya İç Savaşı (1936 - 1939) yıllarında hastane ve sanatoryumlarda bulunan savaş gazileri oluşturmaktadır. Poncela'nın yazılarını derleme amacıysa avangart, deneysel, dahi, şakacı ve eğlenceli olarak tanımlanabilecek bu metinleri bir araya toplayarak savaş gazilerine keyifli bir okuma sunmaktır. Bu çalışmanın odak noktası, yenilikçi ve deneysel mizah edebiyatı anlayışı çerçevesinde İspanyol absürt mizah yansımalarını ele almak ve absürt mizahı eserlerine başarıyla uygulayan Enrique Jardiel Poncela'nın, *El libro del convaleciente* eserindeki yazılara uyguladığı mizah tekniklerini incelemektir.

Anahtar Kelimeler: Jardiel Poncela, absürt mizah, mutlu 20ler, mizah teknikleri, savaş dönemi kaçış edebiyatı

EL LIBRO DEL CONVALECIENTE BY JARDIEL PONCELA AND ABSURD HUMOUR TECHNIQUES

This study offers an in-depth analysis and contextualisation of the works featured in Enrique Jardiel Poncela's *El libro del convaleciente* (1939). Jardel Poncela's literary output took place primarily during the Roaring Twenties, a period best described as a response and coping mechanism by western societies to many of the problems associated with the first quarter of the twentieth century such as mass industrialization and the devastation wrought by WWI. *El libro del convaleciente*, written during the 1920s but compiled and published as a volume in 1939, can be described as an avant-garde, experimental, genius, fun and entertaining compilation whose intended audience were war veterans recovering in hospitals and sanatoriums after WWI, and then later veterans recovering from the Spanish Civil War (1936 – 1339). The aim of this study is to analyze the societal impact of the inter-war period in Spanish society by reflecting on Spanish absurd humor as featured in the collected works of *El libro del convaleciente* while highlighting the context and potency of Jardiel Poncela's innovative and experimental humor and literary techniques.

Keywords: Jardiel Poncela, absurd humor, Roaring Twenties, Humor techniques, coping mechanism in war period

ARŞ. GÖR. ZELİHA DURAN
TÜRKİYE, BURDUR MEHMET AKİF ERSOY ÜNİVERSİTESİ

XIX. YÜZYIL İSPANYOL EDEBİYATINDA POLİSİYE ROMAN

Bu çalışmanın amacı polisiye roman türünün İspanyol edebiyatında ortaya çıkışını ve XIX. yüzyıl boyunca gelişimini incelemektir. Türün başlangıç eseri Amerikalı yazar Edgar Allan Poe'nun 1841 yılında yazdığı *The Murders in the Rue Morgue* adlı romanıdır. Zaman içerisinde çeşitli alt türlere ayrılan bu roman türü, cinayet romanı veya dedektif romanı olarak da adlandırılmaktadır. İspanyol edebiyatında Duque de Rivas'ın 1833 yılında yazdığı *Una antigualla de Sevilla* adlı eserinde ilk izlerine rastlanan polisiye roman türü, XIX. Yüzyıl boyunca José Zorrilla, Pedro Antonio de Alarcón, Benito Pérez Galdós ve Emilia Pardo Bazán'ın eserlerinde şekillenmeye devam etmiştir. José Zorrilla'nın lirik türde yazdığı iki hikâyede de polisiye roman özellikleri bulunmaktadır. Fakat türün İspanyol edebiyatındaki başlangıç eseri Pedro Antonio de Alarcón'un 1853 yılında yazdığı *El clavo*'dur. Türe farklı bakış açıları kazandırmış olan Benito Pérez Galdós ve Emilia Pardo Bazán ise yazdıkları eserler aracılığıyla cinayeti, adaleti ve gerçeği sorgulamışlardır. Bu iki yazar, yazdıkları romanlarda kim ve nasıl sorusunun yerine neden sorusunu gündeme getirmelerinden dolayı, türün gelişimi ve değişimi açısından son derece önemli bir rol oynamışlardır. Özellikle Emilia Pardo Bazán, polisiye romanı insanların toplumsal, ahlaksal ve psikolojik endişelerini yansıtmak için bir araç olarak kullanmıştır. Toplumda suçun yaygınlaşmasını, ceza sisteminin ve polis kuvvetlerinin yetersizliğine dayandıran yazar, yazdıklarıyla türün ilerlemesine katkıda bulunmuştur.

Anahtar kelimeler: XIX. yüzyıl, polisiye roman, İspanyol Edebiyatı

DETECTIVE NOVEL IN THE XIXTH CENTURY SPANISH LITERATURE

The aim of this study is to examine the emergence of detective novel genre in Spanish literature and its development throughout the XIXth century. The genre gets to be known with the novel *The Murders in the Rue Morgue* written by American writer Edgar Allan Poe in 1841. Splitting various subgenres in time, it is also called crime fiction or whodunit. In the Spanish literature the first traces of this genre are found in the work *Una antigualla de Sevilla* written by Duque de Rivas in 1833 and it continues to take form throughout the century with the works of José Zorilla, Pedro Antonio de Alarcón, Benito Pérez Galdós and Emilia Pardo Bazán. Two lyricised stories of José Zorilla have also detective novel features. But the first work in this genre in Spanish literature is *El clavo* written by Pedro Antonio de Alarcón in 1853. Benito Pérez Galdós and Emilia Pardo Bazán who give different perspectives to the genre interrogate the crime, justice and the truth through their writings. They play an important role in the development and evolution of the genre because of bringing up the question of "why" instead of "who" and "how". Particularly Emilia Pardo Bazán uses detective novel as a tool to reflect social, moral and psychological concerns of people. The author who bases increase of crime on the inadequacy of the criminal justice system and police forces, contributes to further of detective novel.

Keywords: XIXth century, detective novel, Spanish literature

DR. ANDREA PEZZÈ
İTALYA, NAPOLI "L'ORIENTALE" ÜNİVERSİTESİ

LA LITERATURA POLICIAL CENTROAMERICANA Y SU TEORÍA

Esta ponencia tiene el objetivo de investigar el aporte de la literatura policial centroamericana de entre siglos (XX-XXI) a las prácticas y las teorías del género desarrolladas desde y sobre América Latina. El enfoque teórico, por lo tanto, transita por los recorridos críticos latinoamericanos y, en particular, destaca el desarrollo conceptual rioplatense. Desde los escritos de Jorge Luis Borges y su definición de una "forma esencial" para el género, hasta las teorizaciones de la "ficción paranoica" de Ricardo Piglia, nuestra intención es la de definir una versión epistemológicas del género.

Para demostrar esta clave de lectura, el *corpus* de textos a analizar incluye obras de los escritores recientes más conocidos (Horacio Castellanos Moya y Rodrigo Rey Rosa) además de novelas y cuentos de autores que han quedado constantemente en una posición marginal (Franz Galich, Rafael Menjívar Ochoa etc.).

Los objetivos son múltiples: por un lado, se quiere hacer un balance de las propuestas literarias latinoamericanas, de la originalidad en la apropriación de un género procedente de tradiciones literarias foráneas (anglo-sajones y franceses en la mayoría), y de los cortes críticos con las que es posible plantear un visión propia de un género de masas; por otro, es nuestra intención reflexionar sobre las propuestas literarias centroamericanas también en relación con el canon literario hispanoamericano.

Palabras clave: Literatura policial, Centroamérica, ficción paranoica, canon, apropriación

CENTRE-AMERICAN CRIME NOVEL AND ITS THEORY

This paper aims to investigate the contribution of Central American Crime Novel (XX and XXI Centuries) to the practice and the theory of the genre developed from and about Latin America. Our theoretical point of view develops from Latin American critical contribution to Crime Novel and especially from the conceptual improvement of narrative tools in Argentina. Taking the invention of an "essential form" by Jorge Luis Borges as a starting point, stretching to reach the concept of "paranoid fiction" by Ricardo Piglia, we aim to define an epistemological version of the genre.

For these purposes, the corpus of materials to analyze contains both works of the most well-known recent writers (Horacio Castellanos Moya y Rodrigo Rey Rosa) as well as novels and tales by authors that are quiet marginal on the literary scene (Franz Galich, Rafael Menjívar Ochoa etc.).

Regarding the goals of this paper, we aim to evaluate multiple aspects. On the one hand, we will focus on the literary Latin American proposals, the original approach and own use of a foreign genre (mainly Anglo-Saxon and French) and the critical cuts revealing a very own vision of a popular genre. On the other hand, we will aim to make an assessment of Central American literary proposals as in relation to Spanish American literary canon and standard.

Keywords: Crime Novel, Center-America, paranoid fiction, canon, appropriation

ARŞ. GÖR. ZEYNEP ŞEKERCAN DUMAN
TÜRKİYE, İSTANBUL MEDENİYET ÜNİVERSİTESİ

MIGUEL DELIBES'İN *YOL* ROMANI İLE YAŞAR KEMAL'İN *KUŞLAR DA GİTTİ* ROMANINDA YER ALAN ÇOCUK, DOĞA VE KUŞLAR ÜZERİNE

Bu çalışmada Miguel Delibes'in *Yol* (El Camino) romanı ile Yaşar Kemal'in *Kuşlar da Gitti* adlı kısa romanı üzerinde durulacaktır. *Yol* romanında başkahraman okumak için Madrid'e gitmek üzere köyünden ve sevdiklerinden ayrılmak zorunda olan Daniel'dir. Daniel'in anıları aracılığıyla tüm zamanını birlikte geçirdiği en iyi arkadaşları Germán ve Roque, çok sevdiği köyü, köyde yaşayan diğer insanlar hakkında bilgi edinilirken özellikle o dönemde içinde yaşanılan topluma, kırsal hayata, aile yapısına ve insan ilişkilerine de değinildiği görülmektedir. Yazar Delibes'in tutkularından biri olarak bilinen doğanın bu hikâyenin içerisinde hatırı sayılır bir yer edindiği aşikârdır. Çalışmada faydalanılacak diğer eser *Kuşlar da Gitti*'de avladıkları kuşlar vasıtasıyla para kazanmaya çalışan Semih, Hayri ve Süleyman'ın hikâyesi anlatılırken İstanbul'un, içinde yaşayan insanlarıyla birlikte ne denli değiştiği, ne denli yıprandığı hüzünlü bir tonda dile getirilir. Diğer yandan toplum ve aile yapısına, geleneklere, insan ilişkilerine, kır ve kent yaşamına bir ayna tutulduğu söylenebilir. Yaşar Kemal'in de doğaya ve kuşlara olan sevgisinin bu aynaya yansıdığı görülmektedir.

Her iki romanda da hikâyelerin çocuk karakterler üzerinden anlatılması, bu çocukların her birinin bir lakabı olması, doğaya ve bu doğanın ayrılmaz bir parçası olan kuşlara verilen önem dikkat çekicidir. Farklı iki kültürü bir araya getirebilecek belki de en iyi ortak yolun benzer umutlar taşıyan çocuklar, doğa ve kuşlar olduğu düşünülebilir. Adı geçen eserlerin bu bağlamda karşılaştırmalı bir yöntem izlenerek incelenmesi amaçlanmaktadır.

Anahtar Kelimeler: Miguel Delibes, Yaşar Kemal, karşılaştırmalı edebiyat, *Yol*, *Kuşlar da Gitti*, çocuk, doğa, kuşlar

CHILDREN, NATURE AND BIRDS IN *THE PATH* OF MIGUEL DELIBES AND *THE BIRDS HAVE ALSO GONE* OF YAŞAR KEMAL

This article focuses in the novel *The Path* of Miguel Delibes and the short novel *The Birds Have Also Gone* of Yaşar Kemal. In *The Path* the protagonist is Daniel who is about to leave his village for a distant school. The story revolves around him and his village life. He recounts his memories of his best friends Germán and Roque, of the many other people in his village and their stories. The book is also about the society they live in, the rural life, the family structure and the relationship between people in that period. Delibes is known for his passion for the whole nature. Just because of this in the book the description of nature is very impressive.

In the other book, *The Birds Have Also Gone*, the story follows a group of children, Semih, Hayri and Suleyman, who start up a bird-catching business. It is set in Istanbul. The book is about the city and about how the city was changing at that time. Is also about the society, the traditions and nostalgia for the past. Yasar Kemal is known too for his love of nature and reflects his love clearly in this book.

Both novels have children as protagonists and tell about their stories. All the children have nicknames in the novels. It is obvious the importance of nature and birds. It can be said that love of nature, birds and children who have the similar hopes maybe are the mutual way of gathering two different cultures. For this purpose the mentioned works will be analysed in this context by using a comparative method.

Keywords: Miguel Delibes, Yaşar Kemal, comparative literature, *The Path*, *The Birds Have Also Gone*, children, nature, birds.

DR. AGLAÍA SPATHI
YUNANİSTAN, ATİNA ULUSAL VE KAPODISTRIAN ÜNİVERSİTESİ

ARTE Y PODER: EL CUENTO "EL CANTO DE LA CIGARRA" DE ONELIO JORGE CARDOSO Y EL MITO DE ESOPO "LA CIGARRA Y LAS HORMIGAS"

El arte es uno de los temas recurridos en la obra cuentística de Onelio Jorge Cardoso (1914-1986). En el cuento "El canto de la cigarra" el escritor cubano hace hincapié en la relación del arte con el poder y exhibe la creación de una sociedad sana y constructiva a través del cultivo estético. Los personajes-animales de este cuento viven en un espacio físico que funciona obedeciendo a leyes similares a las que rigen la sociedad humana. Sus habitantes se caracterizan por los vicios y las virtudes de los humanos. En el presente trabajo estudiamos el cuento "El canto de la cigarra, con el objetivo de resaltar la fuerza del arte para transformar la conducta del individuo y apoyarlo en su lucha contra el poder injusto, a partir de un acercamiento comparativo con la obra "La cigarra y las hormigas" de Esopo.

Palabras clave: Arte, mito, sociedad, poder, injusticia

ART AND POWER: ONELİO JORGE CARDOSO'S SHORT STORY "EL CANTO DE LAS CİGARRA" AND AESOP'S MYTH "LA CİGARRA Y LAS HORMİGAS"

Art is a recurrent theme in Onelio Jorge Cardoso's short stories. In "El canto de la cigarra", the Cuban writer focuses on the relationship of art to political power and supports the creation of a healthy society through cultural development. The characters-animals in this short story live in a physical environment which functions with a law similar to the existing in the human society. The animals that live in the nature have the same virtues and vices of the human beings. In the present study we analyze the short story "El canto de la cigarra" with the objective to show the powerful role art plays in the transformation and advance of human's ethical behavior, as well as arts support of his fight against the unjust political power. For this, we apply a comparative study of Onelio Jorge Cardoso's short story "El canto de la cigarra" and Aesop's myth "La cigarra y las hormigas".

Keywords: Art, myth, society, power, injustice

PROF. DR. ENCARNACIÓN SÁNCHEZ GARCÍA
İTALYA, NAPOLI "L'ORIENTALE" ÜNİVERSİTESİ

UN PROYECTO DE LENGUA CORTESANA Y OFICIAL EN TORNO A CARLOS V: EL "DIÁLOGO DE LA LENGUA" DE JUAN DE VALDÉS

Tras arrebatar Túnez a Jayredin Barbarroja el Emperador Carlos V realizó un viaje triunfal por sus reinos de Sicilia y Nápoles, que culminó con la entrada en Roma en abril del 1536. El Emperador se detuvo en Nápoles varios meses (noviembre 1535-marzo 1536) y durante su estancia usó sistemáticamente el español como lengua de comunicación, no sólo en ámbito cortesano sino en todas los actos ceremoniales previstos por el protocolo real del reino de Nápoles: recibimiento de los representantes oficiales de la ciudad en Leucopetra, entrada pública por la Porta Capuana, etc.

Este uso sistemático del español -que el Emperador confirmó en Roma pronunciando su discurso ante el Papa y los Embajadores de toda la Cristiandad en lengua española- puso una cuestión comunicativa a los súbditos italianos, un problema del que se hace cargo el secretario del reino de Nápoles, Bernardino Martirano, representado en el *Diálogo de la lengua* por el interlocutor Martio. En efecto, Valdés representa un convivio contemporáneo celebrado a los pies del Vesuvio entre dos humanistas napolitanos, un noble castellano y él mismo. La comunicación se ocupa de algunos de los aspectos que el principal interlocutor del coloquio (Martio) considera problemáticos y de las respuestas que Valdés ofrece.

Palabras clave: Diálogo de la lengua, Nápoles española, Humanismo

A PROJECT FOR CHARLES V COURT LANGUAGE: JUAN DE VALDES'S "DIÁLOGO DE LA LENGUA"

After the famous battle of Tunis, in which Charles V defeated Jayredin Barbarroja, the emperor travelled towards his reign. He visited the kingdom of Sicily and the kingdom of Naples, and then he reached the city Rome in April 1536. Charles V stayed in Naples for various months, from November 1535 to March 1536. During this large period he used to speak just Spanish not only to communicate with the court but also in official acts such as official receiving of spokesmen in Leucopetra, public entry through Porta Capuana, etc.

The wide use of the Spanish language by the Emperor – confirmed also in Rome, where Charles V spoke to the Pope and to the Embassadors of the whole Christianity in Spanish - during his stay in Naples after the Conquest of Tunis is the reason behind the Italian linguistic debate faced by Juan de Valdés in his work entitled "Diálogo de la lengua": the humanist represents a contemporary banquet celebrated at the Vesuvius slopes between two neapolitan humanists, a Spanish nobleman and Juan de Valdés himself. This contribution aims to investigate some of the aspects that the main speaker of the coloquium (Martio) considers as problematic, as well as Valdés's answers.

Keywords: Diálogo de la lengua, Spanish Naples, Humanism

DR. ÖĞR. ÜYESİ MARÍA ANTONIA PANIZO BÜYÜKKOYUNCU
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

COLECCIONES Y MISCELÁNEAS: EL REFUGIO DE LA NARRATIVA DIECIOCHESCA

A finales del siglo XVIII, en el reinado de Carlos IV -última etapa de la Ilustración española- se produjo un resurgimiento de los géneros narrativos en el panorama literario nacional. El cambio de hábitos sociales, la incorporación de la mujer a la cultura, los gabinetes de lectura, las tertulias, los salones literarios - tan de moda en esta época-, así como el paulatino paso de la lectura en grupo a la lectura como una actividad íntima y cotidiana, hicieron que aumentara la demanda de textos para el consumo de estos nuevos lectores.

La profusión de traducciones y adaptaciones de obras literarias europeas que se venían llevando a cabo en España a lo largo de la segunda mitad del siglo, van a producir un cambio de modelos deseado tanto por autores como por lectores, cansados ya de los moldes barrocos. El aumento de la demanda va a repercutir directamente en la producción de textos narrativos y será la novela - corta o larga, en traducciones, adaptaciones u obras originales- el género más beneficiado y el que se convertirá en el favorito de los lectores.

Este aumento de la demanda hará que proliferen en España -al igual que en otros países europeos- las llamadas Colecciones o Misceláneas, volúmenes mixtos de narraciones de diversos géneros que nos ofrecen una variada muestra de los textos que se leían a finales del siglo XVIII. El propósito de este trabajo es analizar algunas de estas colecciones y los diferentes géneros narrativos incluidos en ellas para establecer cuáles eran las preferencias de los lectores y lectoras de finales del Setecientos en España.

Palabras clave: Literatura Ilustrada, colecciones literarias, narrativa del siglo XVIII, lectura en el siglo XVIII, Novela Sentimental

COLLECTIONS AND MISCELLANEOUS: THE REFUGE OF THE EIGHTEENTH CENTURY NARRATIVE

At the end of the 18th century, during the reign of Charles IV -the last stage of the Spanish Enlightenment-, there was a resurgence of narrative genres on the national literary scene. The changes in social habits, the incorporation of women into culture, reading rooms, literary circles, reading saloons and gatherings -so frequent at that time- and the gradual change from group reading to an individual private reading as a daily activity, produced an increase in demand and production of texts intended for the use of these new readers.

The profusion of European literary translations and adaptations taking place in Spain throughout the second half of the century will produce a change in literary models, which was desired both by authors and readers, already tired of the baroque forms. The increase in demand will have a direct impact on the production of narrative texts and the novel - short or long, in translations, adaptations or original works – will be the most favoured genre and the one to become the readers' favourite.

The demand for novels and narrative texts in Spain, as well as in other European countries, will cause an increase in Collections and Miscellaneous editions -mixed volumes of narrations of different genres- that offer us a varied sample of texts which were read at the end of the 18th century. The aim of this work is to analyse the different narrative genres included in some of these Collections to find out the readers' preferences at the end of that century in Spain.

Keywords: Enlightenment literature, literary collections, 18th century narrative, 18th century readers, Sentimental Novel

DR. ROBERTO MONDOLA
İTALYA, NAPOLI "L'ORIENTALE" ÜNİVERSİTESİ

RECREAR LOS *FRAGMENTA* DE FRANCESCO PETRARCA EN LA ESPAÑA DEL SIGLO XX: LOS *CANCIONEROS* DE ÁNGEL CRESPO Y JACOBO CORTINES

La comunicación analiza la recepción del *Cancionero* de Francesco Petrarca en la España del siglo XX a través del examen de algunos aspectos de dos admirables traducciones españolas contemporáneas de los *Fragmenta*: la primera, obra de Ángel Crespo, sale a luz en Barcelona en 1983, mientras que la segunda, obra de Jacobo Cortines, se edita en Madrid en 1989. Tras el estudio de los prefacios, en donde los dos traductores españoles exponen los fundamentos teóricos en que se basó la labor de traducción, se analizan las modalidades con las que Crespo y Cortines intentaron recrear en lengua castellana la palabra poética petrarquesca.

Compuestas por dos ilustres figuras de poetas-traductores, son paradigma de dos modelos muy diferentes de traducción poética aplicados al *Cancionero*. Aunque ambos traductores adoptan los endecasílabos y heptasílabos de los *Fragmenta*, Crespo recompone escrupulosamente la rima de todos los poemas petrarquescos; a la recreación de la rima, en cambio, renuncia decididamente Cortines.

Precisamente alrededor del eje representado por la diferencia entre el respeto absoluto de la rima, en Crespo, y su rechazo, en Cortines, resulta de gran interés averiguar cómo los dos traductores se enfrentan con dos aspectos esenciales de la lengua del *Cancionero*: por un lado, la expresividad fono-semántica de las palabras en rima; por otro, la característica *dispositio* de los *Fragmenta* marcada por la presencia de reiterados sintagmas y continuas secuencias binarias, constituidas tanto por binomios léxicos como por antítesis y oxímoros, a menudo puestos en posición final del verso.

Palabras clave: Traducción poética, literatura comparada, Petrarca

RECREATING FRANCESCO PETRARCA'S *FRAGMENTA* IN THE SPAIN OF THE XX CENTURY: ÁNGEL CRESPO'S AND JACOBO CORTINES'S *CANCIONEROS*

The aim of this work is to analyse the reception of Francesco Petrarca's *Canzoniere* during the XX century in the Spanish literary culture through the examination of some of the most important aspects of two contemporary Spanish translations of the *Rerum vulgarium Fragmenta*: the first one composed by the famous poet and translator Ángel Crespo, and published for the first time in Barcelona in 1983; the second one composed by Jacobo Cortines, and published for the first time in Madrid in 1989.

Through the study of the prefaces of the two Spanish translations, in which the translators Crespo and Cortines declare the theorical basis of their works, the essay will analyse the autors' choices to recreate in Spanish Petrarca's poetic words.

Composed by two poets-translators, the works represent the authors' very different approaches towards the poetic translation: even if both translators respect the hendecasyllable and the heptasyllable of the *Fragmenta*, while Ángel Crespo always recreates the original rhyme scheme, Jacobo Cortines completes his work overlooking the rhyme.

Besides this very relevant difference, it seems important to observe the translators' attitude towards the rhyme of some poems, specially the sextet, and towards the syntaxis of the original, characterized by repeated syntagma.

Keywords: Poetical translation; comparative literature, Petrarca

DR. KATARZYNA SETKOWICZ
POLONYA, WROCLAW ÜNİVERSİTESİ

"UN LIBRO LEÍDO A GALOPE TIRADO (…) ES COMO AMOR TRATADO, QUE PIERDE MÉRITOS EN EL AMANTE": SOBRE LOS LIBROS PRESTADOS Y COMPRADOS EN LA ESPAÑA DEL SIGLO DE ORO

Uno de los aspectos menos investigados del acceso a la literatura en la España del Siglo de Oro es el fenómeno del préstamo y del alquiler de libros. Es un problema muy complejo no solo dada la necesidad de concurrencia de por lo menos dos partes del procedimiento que pueden caracterizarse por diferentes motivaciones, pero también por la controversia que despierta el mismo hecho de prestar libros, convirtiéndose en un tema bastante debatido por aquel entonces. Se cuestiona el objetivo de almacenar libros en bibliotecas que no sirven para difundir el saber. Y, al mismo tiempo, los libros, aunque siguen siendo caros, ya no se consideran objetos de lujo. El acto de prestarlos (y no: pagarlos) a veces es visto como una disminución de su valor, el testimonio de una mala actitud lectora, que además daña la actividad de los sujetos relacionados con el mundo del libro. Algunos libreros intentan adaptarse a la nueva realidad, ofreciendo la posibilidad del alquiler de libros. La documentación de los fenómenos del préstamo y del alquiler de libros que poseemos hoy en día es bastante fragmentaria y la mayor fuente de información resultan ser los testamentos de las personas que no pueden devolver los libros prestados o esperan tal devolución. Aparte de ellos otra fuente considerable constituyen las obras literarias de la época que no solo describen el fenómeno en cuestión, pero también toman parte en el debate sobre el tema.

Palabras clave: El préstamo de libros, las bibliotecas privadas, el mercado del libro, el Siglo de Oro.

"A BOOK GALLOPED THROUGH (...) IS LIKE SECONDHAND LOVE, WHICH LOSES MERIT FOR THE LOVER": ABOUT THE BOOKS BORROWED AND BOUGHT IN GOLDEN AGE SPAIN

One of the leasts investigated aspects of access to literature in Spanish Golden Age is the phenomenon of lending and renting books. This is a complex problem not only due to the necessity of co-occurrence of at least two sides of the procedure and the diversity of their motivation, but also the controversy of the act, around which fierce discussions are taking place then. Some humanists cast doubt on the purpose of collecting books in libraries that are not being used to spread knowledge. At the same time, books, although they are still valuable goods, are no longer considered luxurious objects. The act of borrowing (and not paying for them) is seen as a diminution of their value, a testimony of bad reading, which also harms the activity of the entities related to the book market. Some booksellers try to adapt to this reality by making it possible to rent books for a fee. The documentation of the phenomenon that we have today is rather fragmentary, and the testaments of people who have borrowed the book or awaited its return prove to be the richest source of information. In addition, an important source should be the literature of the period, which not only describes the phenomenon in question, but also participates in discussions related to it.

Keywords: Book borrowing, private libraries, book market, Spanish Golden Age

DOÇ. DR. LEMAN GÜRLEK
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

VOCES FEMENINAS EN LA CREACIÓN TEATRAL ENTRE 1920-1930

El teatro de los años 20 y 30 fue una etapa teatral destacada en la que el hombre representaba la "fortaleza masculina" de la creación teatral. Estos años ofrecieron un enorme interés debido a la llamada "cuestión femenina", que se convirtió en poco tiempo en un debate de primer orden. Periodistas, políticos, filósofos, escritores y científicos criticaban el papel cambiante de la mujer en la sociedad española.

El mundo de la creación teatral femenina dio un cambio de rumbo importante a partir de 1914, cuando la mujer se dio cuenta de su fuerza intelectual y de sus derechos sociales. Esto fue debido al acceso de la mujer al mundo del trabajo y al tema de la emancipación femenina que causaron cambios en toda la sociedad española durante el período comprendido entre la dictadura de Primo de Rivera y el estallido de la Guerra Civil.

La mujer se incorporó a actividades intelectuales y productivas donde no solo divertía al público, sino donde manifestaba su preocupación por la situación de la mujer en la vida social y familiar, denunciando las falsas creencias en el campo educativo y laboral y exigiendo la solidaridad entre las mujeres como único modo de mejorar la condición social femenina en su época.

En este trabajo pretendemos analizar en qué medida han contribuido Halma Angélico, Elena Miniet Bolivar y María Teresa Borragán con sus producciones literarias en el cambio y mejoramiento de la situación femenina de su época.

Palabras clave: Teatro español, creción teatral femenina, Halma Angélico, Elena Miniet Bolivar y María Teresa Borragán

WOMEN'S VOICES IN THE DRAMATIC CREATION BETWEEN 1920-1930

The theatre of the 1920s and the 1930s has been an outstanding period for men representing the "masculine fortress" of dramatic creation. Those years were promising a huge interest for the so called "women's subject", which in a short time turned into a debate of first order. Journalists, politicians, philosophers, writers and scientists criticised the changing role of women in the Spanish society.

The world of women's dramatic creation fulfilled an important change of course as of 1914, the year women became aware of the intellectual capacity and social rights they possessed. The reason for the change was that women took active roles in business life and also the liberation of women that caused social changes in Spain during the period between the dictatorship of Primo de Rivera and the outbreak of the Civil War.

Women joined in intelectual and productive activities through which they did not only entertain the public but expressed concern for the situation of women in social life and family life, revealing the false beliefs in the worlds of education and labour and demanding solidarity between women as a unique way of improving women's social condition of their time.

This work aims to analyse, through the literary works, the extent to which the writers Halma Angélico, Elena Miniet Bolivar and María Teresa Borragán contributed to change and improve the situation of women of their time.

Keywords: Spanish theatre, women's dramatic creation, Halma Angélico, Elena Miniet Bolivar, María Teresa Borragán

DOÇ. DR. MARÍA JESÚS HORTA
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

EL *LYCEUM CLUB*. UN FOCO DE MODERNIDAD EN EL MADRID DE ENTREGUERRAS

Esta ponencia se centra en el papel que desempeñó el *Lyceum Club Femenino* en la vida de Madrid en los años 20-30. El primer *Lyceum Club* fue creado en Londres en 1903 para proporcionar a las mujeres intelectuales un lugar donde reunirse, conseguir apoyos económicos y superar la marginación. Muy pronto se convirtió en una organización internacional con numerosas sedes en Europa. El primer centro en España se inauguró en Madrid en 1926 y sus objetivos eran favorecer el intercambio de ideas y el espíritu colectivo femenino, así como promover iniciativas que ayudaran a las españolas a formarse y adaptarse a los nuevos tiempos. De carácter laico y apolítico, el club impulsó debates sobre temas de actualidad y defendió un nuevo modelo de mujer alejado de la visión tradicional, propiciando asimismo el reconocimiento intelectual de muchas españolas. En él participaron mujeres independientes, pero también parientes de políticos, intelectuales, científicos, artistas, etc., lo que ayudó a estrechar contactos con la esfera pública. Después de proclamarse la II República, muchas de sus reivindicaciones se hicieron realidad pero las tensiones externas hicieron que algunas de sus socias lo fueran abandonando. Con el estallido de la Guerra Civil, gran parte de sus actividades cesaron, siendo ocupado más tarde por la Sección Femenina.

Palabras clave: *Lyceum Club*, Madrid, cultura, sociedad, mujeres

THE *LYCEUM CLUB*. A MODERNITY CENTER IN MADRID IN THE INTERWAR PERIOD

This paper focuses on the role played by the *Women's Lyceum Club* in Madrid's social and cultural life in the twenties and thirties. The first *Lyceum Club* was created in London in 1903 to provide intellectual women with a place to gather, obtain economic support and overcome marginalization. Soon the *Lyceum* became an international organization with several offices centers around Europe. The first office in Spain was inaugurated in Madrid in 1926, and its objectives were to favor the interchange of ideas and the women's collective spirit and to promote initiatives to help women to educate themselves and to adapt to the new times. Secular and apolitical in its character, the club encouraged debates on current issues and promoted a new model of woman, afar from the traditional vision. At the same time, it contributed to the intellectual acknowledgement of many contemporary Spanish women. In the activities of the Club participated a good number of independent women, but also others related to (male) politicians, intellectuals, scientists, artists, etc.; this fact helped to strengthen links with the public sphere. After the proclamation of the Second Republic, most of the demands of the Club became reality, but external tensions forced some of its associates to abandon it. With the outbreak of the Civil War most of its activities ceased, its place being taken over later by the Francoist "Sección Femenina" ("Women's Section").

Keywords: *Lyceum Club*, Madrid, culture, society, women

ARŞ. GÖR. DR. ÖZLEM ŞENYILDIZ
TÜRKİYE, İSTANBUL MEDENİYET ÜNİVERSİTESİ

BLAS INFANTE PÉREZ VE BİR KÜLTÜREL KİMLİK İNŞAASI: *IDEAL ANDALUZ*

1885 yılında Málaga'da doğan ve Granada Üniversitesi'nde hukuk eğitimi alan Blas Infante Pérez, 20. yüzyıl başlarında Endülüs kimliğini yeniden inşa eden isim olarak karşımıza çıkar. Onun savunduğu, Endülüs bölgesinin tarihi köklerinden gelen bir Endülüslülük fikridir. 1915 yılında kaleme aldığı *Ideal Andaluz* isimli eserinde, Endülüs tarihi, kimliği ve sorunlarını bu çerçevede inceler. Blas Infante'nin Endülüs ülküsü, otonom bir bölge yaratma çabasından çok, 20. yüzyılda yeni bir Endülüslülük kimliği yaratma çabasıdır. Bu ülkü, 19. yüzyıldan kalma otonom bir milliyetçilik etkisi ile başlasa da, zamanla Endülüslülük geçmişine de vurgu yapan kültürel bir kimlik inşaasına dönüşür. Blas Infante'nin *Ideal Andaluz*'da bahsettiği "Endülüs Ülküsü" 11 Ağustos 1936'da İspanyol İç Savaşı'nın henüz başlarında Sevilla'da Frankist askerlerce kurşuna dizilmesi ile son bulur; ancak, Endülüs kimliğini yeniden kurgulayışı ile onun bugünkü Endülüs kimliğine yaptığı katkı hâlâ canlılığını koruyor. Bu çalışmanın amacı, Blas Infante'nin Endülüs tarihi ve kültürü ile ilgili çalışmalarını inceleyerek, kurgulamaya çalıştığı Endülüs milliyetçiliğinin ana noktalarını aktarmaya çalışmaktır. Çalışmada, Blas Infante'nin kaleme aldığı eserlerin incelenmesi ve Endülüs milliyetçiliğine bakışının yorumlanması amaçlanmaktadır.

Anahtar Kelimeler: Blas Infante Pérez, Ideal Andaluz, İspanyol Periferik Milliyetçiliği

BLAS INFANTE PÉREZ AND THE CONSTRUCTION OF A CULTURAL IDENTITY: *IDEAL ANDALUZ*

Blas Infante Pérez, born in Málaga in 1885 and awarded a lawyer's licence by the University of Granada, is the key figure who reconstructs the Andalusian identity in the beginning of the 20th century. In his work *Ideal Andaluz* written in 1915, he analyzed the history, identity and problems of Andalucia. What he defends is an Andalusianism that is fed by its origins. This ideal of his is more than an attempt to create an autonomy, but to idealize a new cultural identity for Andalusians. "The Andalusian Ideal" which Blas Infante described in *Ideal Andaluz* came to end on 11 August 1936 when he was executed in Seville by the Francoist soldiers at the very beginning of the Spanish Civil War, yet the reconstruction of the Andalusian identity and its contribution to its modern form still remain vivid. The aim of this study is to explain the Andalusian nationalism of Blas Infante through his works and analyse how he constructs a new cultural identity for Andalusians.

Keywords: Blas Infant Pérez, Ideal Andaluz, regionalism and peripheral nationalism in Spain

ARŞ. GÖR. MELİKE YAZICI ÇANGUR
TÜRKİYE, ANKARA ÜNİVERSİTESİ

ALICIA GIMÉNEZ BARTLETT'İN *NIDO VACíO* ADLI ROMANINDA TOPLUMSAL ARKA PLAN

İspanyol yazar Alicia Giménez Bartlett'in *Nido vacío* isimli romanında Rumen bir kız çocuğunun işlediği cinayet araştırılmakta ve bu eserle Barcelona'daki Rumen göçünün toplumsal etkileri ile birlikte çocuk istismarı üzerinde durulmaktadır. Nido vacío ya da İngilizce empty nest syndrome (boş yuva sendromu) çocukları evden ayrılan anne ve babanın kendilerini eksik hissetmesi olarak açıklanabilir. Suçun kendisi kadar işlendiği mekânın da suçun tespitinde önemi bulunmaktadır. Suç, en çok kentlerde işlenmektedir ve Bartlett'in araştırmamıza konu olan polisiye romanında suçlar Barcelona şehrinde işlenmektedir. Yazarın Barcelona'yı seçmesinde göç ve suç oranı en yüksek şehirlerden biri olmasının etkisi olduğu düşünülmektedir. Çalışmamızda bahse konu roman vesilesiyle güncel İspanyol polisiye romanı ve eserdeki toplumsal arka plan incelenecektir.

Anahtar Kelimeler: Boş yuva sendromu, çocuk suçluluğu, polisiye roman, göç sorunu

SOCIAL BACKGROUND IN ALICIA GIMÉNEZ BARTLETT'S NOVEL *NIDO VACÍO*

Spanish writer Alicia Giménez Bartlett's novel *Nido vacío* investigates the murder of a Romanian girl and focuses on the social impact of Romanian migration in Barcelona and child abuse. Nido vacío or English empty nest syndrome (empty nest syndrome) can be explained as pain of the parents of children who leave their homes. The place where the crime is committed as much as itself is also important in determining the crime. The crime is handled mostly in the cities, and in the crime scene of Bartlett, which is the subject of our investigation, the crimes are committed in Barcelona. It is thought that the reason why the author chose Barcelona is being one of the cities with the highest rate of migration and crime. In this study, the current Spanish hard boiled novel and the social background of mentioned novel will be examined.

Keywords: Empty nest syndrome, juvenile delinquency, detective novel, immigration problem

ÖĞR. GÖR. NUR GÜLÜMSER İLKER
TÜRKİYE, TED ÜNİVERSİTESİ

LA "PASIÓN" COMO DESEO DE VIVIR EN "*LA CANCIÓN DE DOROTEA*"

En su novela "La Canción de Dorotea", Rosa Regás habla sobre la "pasión" y el "entusiasmo por el deseo de vivir" en torno a dos personajes femeninos. El sentimiento de enojo e incredulidad que siente Aurelia con respecto a la vida y el comportamiento de Adelita, a quien ha contratado como ama de llaves y a quien no se la puede describir como poseedora de una belleza física, mientras que también comienza a sentir que, por dentro, la envidia.

Aurelia es una académica universitaria inteligente, trabajadora que lleva una vida monótona y se muestra tímida ante la diversidad y la innovación. A la vida de Aurelia le falta pasión. En contraposición a esta falta de pasión en Aurelia, Adelita puede incluir muchas actividades y partes de vida en su vida estrecha y limitada. Asimismo, en comparación con Aurelia, no tiene un aspecto impactante en cuanto a lo físico o intelectual. En este punto, lo que deberíamos preguntarnos es qué nos mantiene con vida. ¿La belleza y la inteligencia aportan pasión como deseo de vivir? ¿Cómo podemos asociar esto con el respirar y el existir en vida?

Este estudio abordará el concepto de "pasión" como deseo de vivir al comparar las actitudes frente a la vida, los comportamientos y la mentalidad de estos dos personajes que son extremadamente diferentes entre sí. Este concepto de "pasión", que constituye el tema del estudio, se examinará dentro del marco de cuestiones relacionadas con el aferrarse a la vida, el descubrimiento de la individualidad, la sexualidad y muchos temas asociados.

Palabras clave: Deseo de vivir, pasión, Rosa Regás, novela española contemporánea

"PASSION" AS A DESIRE TO LIVE IN *LA CANCIÓN DE DOROTEA*

In her novel "La Canción de Dorotea", Rosa Regás deals with "passion" and "enthusiasm of desiring to live" around two female characters while the reader witnesses the emotional change and spiritual evolution of the novel's main character, Aurelia. Such that Aurelia bears anger and amazement at the life and conducts of Adelita whom she has hired as the housekeeper of the mill house while she also starts feeling that she inwardly envies her.

Aurelia is a university academician who is intelligent, hardworking leading a monotonous life and showing timidity against diversity and innovation. We observe the lack of passion in Aurelia's life. On the contrary to this lack of passion in Aurelia, Adelita is able to fit many activities and pieces of life in her narrow and restricted life. She makes this by sweeping the facts under the rug with lies and secrets. Moreover, compared to Aurelia, she has no intellectually or physically impressive aspect. At this point, what should be questioned is what keeps us in life? Does beauty and intelligence bring passion as a desire to live? How can this be related to breathing and existing in life?

This study will deal with the concept of "passion" as a desire to live by comparing the attitudes towards life, behaviors and frames of mind of these two characters that are extremely different from each other. This concept of "passion", which is the subject of the study, will be examined within the framework of subjects related to holding on to life, discovery of individuality, sexuality and many related issues.

Keywords: Desire to live, passion, Rosa Regás, Contemporary Spanish Novel

DOÇ. DR. EBRU YENER GÖKŞENLİ
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

İSPANYOL EDEBİYATINDA İÇ MONOLOG KULLANIMI VE DELIBES'İN MARIO İLE BEŞ SAAT ROMANI

20. yüzyılın ikinci yarısında pek çok yazarın toplumsal gerçekçilik akımını bir yana bırakıp bilinç akışı ve iç monolog gibi yenilikçi edebi yaklaşımlara yöneldiği görülür. Aynı yüzyılın başlarında gerek Fransız filozof Henri Bergson'un süreç felsefesi, gerekse Sigmund Freud'un psikanalitik kuramı romanlarını tasarlarken çoğu yazara ilham vermiştir. Söz konusu bilimsel yaklaşımlar sonucunda Knut Hamsun, James Joyce, Virginia Woolf ve Luis Martin-Santos gibi pek çok yazar bilinç akışı ve ona çok benzeyen iç monolog tekniklerini eserlerine taşımış, böylelikle roman kişilerinin zihinsel süreçlerini ve kişinin iç gerçeğini okura doğrudan yansıtmayı başarmışlardır. Adı geçen yazarlar getirdikleri anlatım yenilikleri ile 20. yüzyıl edebiyatını derinden etkilemişlerdir. Okurun özgürce roman kişisinin zihnine girebildiği ve onunla ilgili gerçekçi çıkarımlara varabildiği bu tekniğin İspanyol edebiyatındaki en önemli örneklerinden biri Miguel Delibes'in *Mario ile Beş Saat* adlı eseridir. İspanya'da özellikle 1960 ve 70'li yıllarda yazarların toplumsal gerçekçi romanlardan deneysel bir üsluba kaydıkları gözlemlenir. İç monolog yöntemiyle 1950'lerin Fransız Yeni Roman anlayışına uygun olarak yazarın bakış açısı bir kenara bırakılmış, böylece okuyucu roman kişisinin iç dünyasıyla baş başa kalmıştır. Miguel Delibes 1966 yılında yayınlanan *Mario ile Beş Saat* romanıyla okura İç Savaş'la birlikte ikiye bölünen İspanya'yı aktarır ve İspanyol toplumuna Carmen karakteri üzerinden önemli bir toplum eleştirisi yöneltir. İç monolog tekniği söz konusu eserin Franco sansüründen geçmesini sağlarken, öte yandan da yazarın anlatmak istediklerini roman kahramanı Carmen'in monoloğu aracılığıyla okura ulaştırmış olur. Bu çalışmayla Delibes'in iç monolog tekniğini nasıl kurguladığı, bu tekniğin bilinç akışından farklılığı, simgeler ve dil kullanım özellikleri ve iç monoloğun anlatıda gerçekçiliğe ulaşmadaki rolü ele alınacaktır.

Anahtar Kelimeler: İç monolog, Miguel Delibes, bilinç akışı, *Mario ile Beş Saat*

THE USE OF THE INTERIOR MONOLOGUE IN SPANISH LITERATURE AND DELIBES' NOVEL *FIVE HOURS WITH MARIO*

In the second half of the 20th Century, many writers left beside the social realism movement and tended towards some innovative literary approaches such as stream of consciousness and interior monologue. In the beginning of the same century both French philosopher Henri Bergson's duration concept and Sigmund Freud's psychoanalytic theory influenced many writers while composing their novels. As a result of the mentioned scientific approaches many writers such as Knut Hamsun, James Joyce, Virginia Woolf and Luis Martin-Santos used techniques of stream of consciousness and its similar interior monologue in their works, in this way they could reflect the mental processes and the inner reality of the novel character directly to the reader. The mentioned writers influenced the 20th century literature deeply by their narrative innovations. One of the most important examples in Spanish Literature, using the technique in which the reader could enter freely to the novel character's mind and his related realistic deductions is Miguel Delibes' novel *Five Hours with Mario*. In Spain, especially in 1960s and 70s it was seen that writers moved from the social realism movement to some experimental styles. By the interior monologue technique, in accordance with the French nouveau roman of the time, the writer's point of view was left beside and thereby the reader was left alone with the novel character's inner world. Miguel Delibes, with his novel *Five Hours with Mario* published in 1966, reflects the Spain which was divided in two parts during the civil war and criticizes the Spanish society by means of the character Carmen. The interior monologue technique not only enabled the relevant novel to pass the Francoist censor, but also succeeded to communicate the things that the writer wanted to tell through the mediation of Carmen's monologue. In this study, how Delibes edited the interior monologue technique, the difference of this technique from the stream of consciousness, symbols and the language usage and the role of interior monologue in reaching the reality in narration will be examined.

Keywords: Interior monologue, Miguel Delibes, stream of consciousness, *Five Hours with Mario*

DOÇ. DR. ZEYNEP ÖNAL
TÜRKİYE, İSTANBUL ÜNİVERSİTESİ

POESÍA DE LA ESPAÑA PEREGRINA: DOS GENERACIONES DE ESCRITORES, PADRES E HIJOS

Pocas emigraciones han presentado un nivel cultural tan alto como la del exilio español de 1939. Los intelectuales y los artistas de mayor renombre, los profesores y los historiadores más eminentes, los cerebros singulares del país, constituyeron el grupo de los exiliados de 1939. A la hora de valorar el exilio desde una perspectiva cultural, destacan dos campos: la poesía y la ciencia. En la poesía es manifiesto que casi todos los miembros de la generación del 27, salvo Vicente Aleixandre, Dámaso Alonso y Gerardo Diego, formaron parte del exilio.

Una consecuencia del éxodo se presentaba en forma de una angustia decisiva en la conciencia y en la producción de los poetas del exilio a la hora de hablar de la historia de la España de posguerra. Otra consecuencia se mostraba en forma de desesperanza en un primer momento y de nostalgia a continuación. Pese a distintas preocupaciones, se observaba un tema común a todo poeta exiliado: España.

Pasadas unas décadas, tras el exilio de 1939, los investigadores empezaron a hablar de una segunda generación de escritores: la generación de los hijos, llegados niños al exilio. Los hijos de ayer y los escritores de hoy, que constituyen la segunda generación del exilio, vieron los problemas con una mirada de síntesis y percibieron la diferencia en la mirada de dos generaciones.

El presente trabajo intenta arrojar luz, a través de varios poemas, sobre las diferencias de esa mirada a la hora de comprender los problemas que acuciaron a ambas generaciones de escritores de la España peregrina.

Palabras clave: España peregrina, poesía, exilio, generaciones literarias, posguerra

POETRY OF THE MIGRANT SPAIN: TWO GENERATIONS OF WRITERS, FATHERS AND SONS

Not many emigrations in history have introduced a cultural level as bright as the one of the Spanish exile in 1939. Intellectuals and artists of major name, the most prominent professors and historians, the remarkable minds of the country, created the group of exiles of 1939. When it comes to recognize the worth of the exile from a cultural perspective, two fields seem to stand out: poetry and science. In poetry it is obvious that almost all members of the generation of 27, except Vicente Aleixandre, Dámaso Alonso and Gerardo Diego, integrated the exile. One of the consequences of the exodus appeared to be a critical anguish in the conscience and in the literary production of the poets when we talk about the history of postwar Spain. Another consequence was the lack of hope initially and nostalgia subsequently. Despite having several concerns on mind, the exiled poets seemed to share one common topic: Spain.

Decades after the exile of 1939, the researchers spoke of a second generation of writers: the generation of the sons, who once arrived at early ages of their lives to the lands of exile. The sons of the past and the writers of the present, the creators of the second generation of exile, discussed the problems with an approach of synthesis and recognized the difference of perception between two generations.

This work aims to enlighten, through the poetic works, the differences of perception between two generations of writers of the migrant Spain, taking into consideration the problems that pushed them in different ways.

Keywords: Migrant Spain, poetry, exile, literary generations, postwar

DR. ÖĞR. ÜYESİ OLCAY ÖZTUNALI
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İÇ SAVAŞ SONRASI İSPANYOL ŞİİRİNE DÖNEMİN ŞİİR DERGİLERİ ÜZERİNDEN BİR YAKLAŞIM

Edebiyat tarihinde ortak sanatsal eğilimler, yeni arayışlar, estetik zevkler, siyasi kültürel, edebi duruş ve yaklaşımlar fikri alışverişler, ortak bir poetika oluşturma çabası gibi nedenlerle şairler şiir dergileri etrafında buluşurlar. Aynı zamanda bir 'okul' vazifesini de gören bu dergiler sayesinde edebiyat kuşaktan kuşağa şiir anlayışları arasında bir zincir oluşturulurken tarihin önemli dönüm noktalarında, toplumsal, kültürel siyasi hayata da tanıklık eder: İspanya İç Savaşı ve sonrasında pek çok yazarın, entelektüelin öldürüldüğü, hapse atıldığı ya da sürgüne gönderildiği bilinen bir gerçektir. Kayıpların ve sürgünlerin gölgesinde büyüyen bu karanlık gerçek, bir yandan İspanya'da yeşeren edebiyatı geciktirirken, diğer yandan şiir geleneğinin vazgeçilmezi olan kuşaklar arası iletişimi de tarihsel bir sekteye uğratmıştır. Sürgün şairlerin büyük bir bölümü gittikleri ülkenin edebiyatına eklemlenip o ülkenin edebiyatını zenginleştirirken, geldikleri topraklardaki edebiyatın gelişim sürecinde temsil ettikleri rolü bırakmak zorunda kalmışlardır. Bu anlamda sürgün sadece kişileri değil, zihinleri, ruhları, kuşakları da etkilemiş; İspanyol edebiyat tarihine farklı bir izlek oluşturmuştur. İç savaş sonrası İspanyası'nda farklı bir kültürel kimlik oluşturmaya çalışan, siyasi ve tarihi olaylara farklı bir açıdan bakan, estetik, sanatsal ve etik değer yargıları ile birbirinden ayrışmış gruplar değişik şiir dergilerinde bir araya gelerek şiirlerini yayımlamış, böylelikle savaş sonrası İspanyol şiir tarihinde yeni bir ses oluşturma uğraşları ile savaş öncesi geleneksel şiir halkasıyla buluşma çabaları eş zamanlı olarak gelişmiştir. 1939 yılında İspanyol İç Savaşı son bulduğunda, şiir arenasında da iki farklı cephe karşı karşıyadır: kazananların şiiri, kaybedenlerin şiiri. Kazananların şiirini yazanlar ('poesía arraigada') dönemin genel şiirsel eğilimi olan varoluşsal dokunuşlardan uzak, kök sürmek istedikleri şiiri 'La revista Gracilaso' gibi dergilerde yayımlarlarken, kaybedenlerin şiirini yazanlar ('poesía desarraigada') 'kökünden sürülmüş' şiiri genellikle metafiziksel ve varoluşsal sorunları toplumsal gerçekçi bir şiir anlayışıyla buluşturarak 'la Revista Espadaña gibi dergilerde yayımlarlar. Bu düzlemde, çalışmamız İspanyol şiirine İç savaş sonrasından bin dokuz yüz ellili yıllara kadar dönemin kültürel koşullarında yayımlanan şiir dergileri izleği üzerinden bir yaklaşım olacaktır. Bunu yaparken farklı şiirsel eğilimler, gruplar saptanarak dönemin önde gelen şairlerinin İspanyolcadan Türkçeye çevirdiğimiz dizeleriyle örneklendirilecektir.

Anahtar Kelimeler: İç savaş sonrası İspanyol şiiri, poesía arraigada, poesía desarraigada, 'Revista Graciaso', 'Espadaña'

AN APPROACH TO SPANISH POETRY AFTER THE CIVIL WAR THROUGH POETRY JOURNALS OF THAT PERIOD

In the history of literature, poets come together around poetry journals because of common artistic tendencies, new quests, aesthetic pleasures, political cultural, literary positions and approaches, idea exchanges and attempts to create a common poetics. These journals, which also serve as a school in, form a chain between the generations of poetry from generation to generation: It is a known fact that many writers were killed, imprisoned or exiled during the Spanish Civil War and after. This dark reality, which grows in the shadow of the disappearances and the exiles, has delayed the intergenerational communication, which is indispensable to the poetic tradition on the one hand, while delaying the literature in Spain. Most of the exiled poets had to leave the role that they represented in the development process of literature in the land they came from, while enriching the literature of the country they were traveling to.

In this sense, exile not only influenced people, but also minds, spirits and generations. It has created a different path to the history of Spanish literature. In the aftermath of the Civil War, a group of people trying to create a different cultural identity, looking at political and historical events from a different perspective, differentiating themselves with aesthetic, artistic and ethical values, came together in different poetry journals and published their poems, it was developed simultaneously with the efforts to create sound and to meet with the pre-war traditional poetry ring.

When the Spanish Civil War ended in 1939, the poetry arena faced two different fronts: the poetry of the winners, the poetry of the losers. The poets of the winners are published in journals such as 'La revista Gracilaso', away from existential touches, which ıs the general poetic tendency of the period ('poesía arraigada'), while the poets of the losers are generally metaphysical and existential problems with a social realistic understanding of poetry ('poesía desarraigada'), and they publish the poems in journals like 'la Revista Espadaňa'.

In this plane, our study will be an approach to the Spanish poetry from the final of the Civil War until the 1950s, following the poetry journals published in the cultural conditions of the period. In doing so, different poetic tendencies, groups will be identified and the poets of the period will be exemplified by the lines we translate from Spanish into Turkish.

Keywords: Post-war Spanish poetry, poesía arraigada, poesía desarraigada, 'Revista Graciaso', 'Espadaňa'

FİGEN KARAÇAY
TÜRKİYE

MAX AUB'UN ESERLERİNDE DÖNÜŞ TEMASI

Bu makale ile iç savaş sonrası Max Aub'un eserlerinde öne çıkan konulardan biri olan sürgünden dönüş incelenmektedir. Aub sürgünün kendisini eserlerinin temel konusu haline getirmiş İspanyol sürgün edebiyatının en üretken yazarlarından biridir. Yaşamı boyunca dört ayrı vatandaşlığa sahip olmasına rağmen ne Alman ne Fransız ne de Meksikalıdır, kendisini Valencialı İspanyol bir yazar olarak tarif eder. İspanyol İç Savaşı sonunda yenilmiş olmalarına rağmen İkinci Cumhuriyetin ilkelerine ölene kadar bağlı kalır ve bunu eserlerinde yansıtır. Ona göre sürgün bu özgürlüğü sağlıyorsa sürgün bir yazarın yapması gereken özgürce yazmaktır, çünkü bu aynı zamanda mücadeleye devam etme biçimidir. Terk edilmek zorunda kalınan İspanya'da Franco yönetiminin ağır baskısı ve sansür nedeniyle ülkede kalanlar için özgürce yazabilmek mümkün değildir. Max Aub sürgünde oluşundan 30 yıl sonra ve ölümünden sadece birkaç yıl öncesinde İspanya'ya dönebilir ve bu 74 günlük ziyaretinin sonunda tekrar Meksika'ya dönerek seyahati sırasında tuttuğu günlükleri kitaplaştırır. Ancak 1969 yılında İspanya'ya dönüşünün çok daha öncesinde Aub'un eserlerinde, değişik biçimlerde ve farklı kahramanlar aracılığıyla sürgünden dönüşe rastlarız. Zihninde bu dönüşün çeşitli biçimlerde provalarını yapıyor gibidir. Ancak geri dönülen vatan sürgün edilenin zihnindeki ile aynı yer midir ya da sürgünden dönüş gerçekten mümkün müdür? Bu çalışmada Aub'un eserleri üzerinden bu sorular irdelenerek mümkün olabilecek cevaplara ulaşılmaya çalışılmaktadır.

Anahtar Kelimeler: Sürgün, dönüş, İspanyol sürgün edebiyatı, Max Aub, *La gallina ciega*

THE RETURN THEME IN MAX AUB'S WORKS

This article focuses on the theme of return from exile, one of the most prominent topics in the works of Max Aub in the aftermath of the civil war. Aub is one of the most prolific writers of Spanish exile literature, making exile itself a central theme in his writing. Although he had four different citizenships throughout his life, he is neither German nor French nor Mexican, he describes himself as a Spanish writer from Valencia. Although at the at the end of Spanish Civil War they were defeated, Aub remained committed to the principles of the Second Republic until his death and reflects this in his works. According to him, if exile provides the liberty to write freely, the exiled author must continue to write because it is also a way of continuing the fight. In Spain, which he had to abandon, it was not possible to write freely for the rest of the country because of the heavy pressure and censorship under the Franco regime. It wasn't until 30 years after his exile that Max Aub returned to Spain only a few years before his death. However, long before his return to Spain in 1969, we come across the theme of return in the works of Aub, in different forms and through different characters. In his mind, he seems to be rehearsing in various ways. However, is the returned homeland the same as in the mind of the exiled or is it possible to return from exile? Within this context, this study investigates possible answers to these questions through Aub's works.

Keywords: Exile, return, Spanish exile literature, Max Aub, *La gallina ciega*

DOÇ. DR. MEHMET İLGÜREL
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JORGE LUİS BORGES'İN TÜRK EDEBİYAT DÜNYASINDAKİ YERİ

Bu çalışmada çeşitli Türk edebiyat dergilerinde Jorge Luis Borges'in eserlerine dair yapılan yayınlarda verilen öncelikler ve benimsenen yaklaşımlar irdelenmektedir. Böylelikle Türk okurun Borges'i algılayış biçimi ve çeşitli edebi türlerden yapıtlarına gösterdiği ilgi değerlendirilmektedir. Araştırmamıza göre ilk olarak 1955'te *Varlık* Dergisi'nde Adolfo Bioy Casares'in *Morel'in Buluşu* adlı romanı için yazdığı önsözün bir bölümü ile Türk okura ulaşmıştır. Yetmişli yıllarda bir şiiri, bir öyküsü ve kendisiyle yapılan bir röportajı yayımlanan yazar, doksanlı yıllarda daha yaygın olarak tanınmaya ve Türkçeye çevrilen eserleri ile ilgi çekmeye başlamıştır. Arjantinli yazarın dilimizde yayımlanan kitaplarının baskı sayılarının edebi türlere göre karşılaştırmaları da aynı amaçla incelememize dâhil edilmiştir. Öte yandan Türk okurun bu yollarla belirlenen algısı Borges çalışmalarındaki güncel eğilimler göz önünde bulundurularak irdelenmiştir. Bunun yanı sıra Arjantinli yazarın yapıtlarının en belirgin olarak etkide bulunmuş olduğu Türk edebiyatına ait eserlerden birkaç örnek de değerlendirilmektedir.

Anahtar Kelimeler: Jorge Luis Borges, Türk edebiyat dünyası, edebiyatta etki

THE PLACE OF JORGE LUIS BORGES IN TURKISH LITERARY WORLD

In this study, the approaches and preferences regarding the works of Jorge Luis Borges published in various Turkish literary journals are examined. Thus, the Turkish readers' perception of Borges and their interest to his works in various literary genres are evaluated. According to our study, he was introduced to Turkish readers for the first time in 1955 in *Varlık*, a prominent journal of literature in Turkey, with the translation of a part of the prologue that he wrote for *The Invention of Morel* by Adolfo Bioy Casares. In the 1970's, a poem, a short story and an interview belonging to the author were published in the same journal; however, in 1990's, he became more widely known, and his works translated into Turkish began to attract attention among readers. The comparisons based on the number of editions in Turkey by the Argentinian author in various literary genres are included in our evaluation for the same purpose. On the other hand, Turkish readers' perception of Borges is discussed taking into consideration the current trends in Borges studies. In addition, a few examples of the literary works from Turkish literature, which bear a significant influence of the Argentinian writer's works, are analyzed.

Keywords: Jorge Luis Borges, Turkish literary world, influence in literature

FATMA KHELIFA (Doktora Öğrencisi)
CEZAYİR, ORAN 2. MOHAMED BEN AHMED ÜNİVERSİTESİ

EL REALISMO MÁGICO Y LO REAL MARAVILLOSO EN *CIEN AÑOS DE SOLEDAD* DE GABRIEL GARCÍA MÁRQUEZ

El realismo mágico y lo real maravilloso son dos técnicas diferentes que duraron más de sesenta años, o sea a partir de la mitad del siglo pasado. El realismo mágico parte de una realidad social o histórica, pero artística y estéticamente recurre a los mitos y creencias populares, este método incorpora los elementos fabulosos a una situación sociológicamente crítica. En cuanto a lo real maravilloso parte de dos constantes estéticas: es de orden histórico y el otro del plano maravilloso o fantástico. En este contexto cabe mencionar a Alejo Carpentier, Juan Rulfo, Julio Cortázar y Carlos Fuentes, incluyendo esencialmente a Gabriel García Márquez con su obra *Cien años de soledad*. En Gabriel García Márquez estos dos métodos de análisis (el realismo mágico y lo real maravilloso) se apoyan en una génesis de la historia de Colombia (conflictos políticos y económicos), pero siempre recurren a los mitos culturales de este país sobre todo la cultura precolombina.

Palabras clave: Realismo mágico, real maravilloso, mito, fábula

THE MAGICAL REALISM AND THE WONDERFUL REAL IN *ONE HUNDRED YEARS OF SOLITUDE* OF GABRIEL GARCÍA MÁRQUEZ

The magical realism and the wonderful real are two different movements that lasted more than sixty years, that is, from the middle of the last century. The magical realism starts from a social or historical reality, whereas artistic and aesthetic one's spill over to popular myths and beliefs, this method incorporates the fabulous elements into a sociologically critical situation. However, for the real wonderful part of two aesthetic constants: it is about the historical order and the wonderful or fantastic aspects. In that regard we would mention Alejo Carpentier, Juan Rulfo, Julio Cortázar and Carlos Fuentes, including essentially Gabriel García Márquez with his work One Hundred Years of Solitude. In Gabriel García Márquez these two methods of analysis (magical realism and the wonderful real) are based on the genesis of the history of Colombia (political and economic conflicts), but they always resort to the cultural myths of this country, especially the pre-Columbian culture.

Keywords: Magical Realism, wonderful real, myth, fable

ÖĞR. GÖR. DR. BURCU TEKİN
TÜRKİYE, TOBB EKONOMİ VE TEKNOLOJİ ÜNİVERSİTESİ

EL CREPÚSCULO DE LA SELVA: LA REPRESENTACIÓN DEL PODER DE LA NATURALEZA EN LOS CUENTOS DE HORACIO QUIROGA

Horacio Quiroga es uno de los escritores más importantes y originales de la literatura latinoamericana. El escritor uruguayo tuvo que enfrentarse a las amargas realidades como la pérdida dramática de seres queridos a lo largo de su vida. A causa de las muertes trágicas y sus pensamientos profundos sobre la muerte y el sentido de la vida, su estilo macabro y alternativo empezó a perfilarse inevitablemente. Para sobrellevar el dolor, aliviar la angustia y profundizar en la oscuridad o sacarla de la mente, Quiroga expuso su obsesión hacia la selva de Misiones y la naturaleza como la fuente orgánica de inspiración. Desde una amplia perspectiva selvática y holística, reflejó todo su mundo interior usando elementos góticos y tenebrosos en sus cuentos. En este sentido, se puede decir que especialmente la selva es un símbolo para alcanzar y entender sus cuentos. Según él, todo el ecosistema tenía un poder invencible. Por este motivo, Quiroga escribió sus cuentos famosos y oscuros en un ambiente aislado, es decir, en plena selva de Misiones. En sus cuentos la selva es un organismo poderoso y magnífico. El propósito de Quiroga consiste en revelar el conflicto entre el hombre y la naturaleza. Lo más interesante es que el escritor uruguayo intentó explicar esta relación complicada entre el ser humano y la naturaleza a través de los datos científicos y contar la lucha sin sentido contra la selva, la naturaleza y todo el ecosistema con toda su realidad. En el presente trabajo se destacan la representación de las dimensiones de la naturaleza y el mundo lleno de paisajes góticos y selváticos que retrató Horacio Quiroga. Primero, se hace referencia a la breve biografía y al desarrollo de los cuentos, teniendo en cuenta las experiencias vitales y personales del escritor. Finalmente, en relación con este tema, se realiza un análisis de los cuentos elegidos de Quiroga.

Palabras clave: Gótico, naturaleza, Horacio Quiroga, literatura, selva

TWILIGHT OF THE FOREST: REPRESENTATION OF NATURE'S POWER IN HORACIO QUIROGA'S STORIES

Horacio Quiroga is one of the most important and original writers of Latin American Literature. The Uruguayan writer had to face the bitter realities of the dramatic loss of beloved ones throughout his life. Inevitably, his macabre and alternative style began to take shape because of the tragic deaths and his deep thoughts about death and the meaning of life. Quiroga showed his obsession with the nature and Misiones jungle as a source of inspiration to cope with the pain, alleviate the suffering and deepen (or forget about) the darkness. By using gothic and tenebrious elements, he reflected his entire inner world into his short stories from the holistic and forest-centered perspective. According to him, the entire ecosystem has an invincible power. In this sense, it can be said that the forest is a symbol to reach and comprehend his stories. For this reason, the author wrote his famous dark stories in the midst of the isolated Misiones forest. In his stories, the forest is a powerful and glorious organism. The purpose of Quiroga is to reveal the conflict between humankind and nature. The most intriguing aspect about this situation is the efforts of the Uruguayan writer to explain the complicated relationship between humankind and nature through scientific data and his effort to expose the meaninglessness of the war against nature, the forest and all the reality of ecosystem. In this study, the gothic forest landscapes depicted by Horacio Qurioga and the presentation of divergent dimensions of nature are emphasized. Taking into account his life and his experiences, first, the biography of the author and the development of his stories are mentioned briefly. In the end, the writer's related stories are analyzed.

Keywords: Gothic, nature, Horacio Quiroga, literature, forest

DR. DOFORO EMMANUEL SORO
FİLDİŞİ SAHİLİ, ALASSANE OUATTARA ÜNİVERSİTESİ

LA TRANSCORPORALIDAD EN *EL ZORRO DE ARRIBA Y EL ZORRO DE ABAJO* DE JOSÉ MARÍA ARGUEDAS

El zorro de arriba y el zorro de abajo es la última novela de Arguedas. Tiene un carácter póstumo y trata de la formación de la identidad peruana en la ciudad de Chimbote, símbolo de la modernidad. Los personajes principales son dos Zorros -el zorro de arriba y el zorro de abajo- que provienen de una narración mítica quechua, recogida por Francisco de Ávila y traducida por José María Arguedas, junto con otras historias, bajo el título de *Dios y hombres de Huarochirí*. Según la leyenda, en tiempos lejanos dos zorros se encontraron en el cerro Latauzaco, en Huarochirí, junto al cuerpo dormido de Huatyacuri, hijo del dios Pariacaca. Los zorros se convirtieron en consejeros de Huatyacuri y le ayudaron a vencer los retos que le impuso el yerno del dios Tamtañamca, pero al mismo tiempo eran observadores discretos y burlones de todo lo que ocurría.

Arguedas utiliza ambos para crear su propio mito. Si es verdad que son siempre de tiempos remotos y burladores, les convirtió en zorros "incontralables", en héroes culturales sujetos a cualquier transformación en la ciudad moderna de Chimbote. En efecto, pueden trascender los límites del tiempo, del espacio y incorporarse en otro personaje sin ninguna dificultad. ¿Por qué los transforma? ¿Qué funciones tienen esas transformaciones?

Palabras claves: Zorros, transcorporalidad, Don Diego, Don Angel, Chimbote

THE TRANSCORPOREALITY IN *EL ZORRO DE ARRIBA Y EL ZORRO DE ABAJO* OF JOSÉ MARÍA ARGUEDAS

El zorro de arriba y el zorro de abajo is Arguedas's last novel. It has a posthumous character and treats of the formation of the Peruvian identity in Chimbote's city, symbol of the modernity. The principal prominent figures are two Foxes -the fox of above up and the fox of below down- that come from a mythical Quechua story gathered by Francisco de Ávila and translated by José María Arguedas, together with other histories, under the title of "God and men of Huarochirí". According to the legend, in distant times two foxes were in the hill Latauzaco, in Huarochirí, close to the body slept of Huatyacuri, son of the god Pariacaca. The foxes turned into counselors of Huatyacuri and helped him to conquer the challenges that he there imposed the son-in-law of the god Tamtañamca, but at the same time they were discreet and mocking observers of everything what happened.

Arguedas uses both to create his own myth. If it is true that are always of remote and mocking times, it turned them into foxes "incontrollable", into cultural heroes subject to any transformation into Chimbote's modern city. In effect, they can come out the limits of the time, of the space; and to join in another personage without any difficulty. Why does it transform them? What functions have these transformations?

Keywords: Zorros, transcorporeality, Don Diego, Don Angel, Chimbote

ÖĞR. GÖR. ZEYNEP KAYACIK
TÜRKİYE, ANKARA ÜNİVERSİTESİ

CRÍTICA SOCIAL EN LA PRIMERA NOVELA LATINOAMÉRICANA: *EL PERIQUILLO SARNIENTO*

Este trabajo pretende analizar las reflexiones de sociedad colonial mexicana del siglo XIX a la luz de la novela picaresca titulada *el Periquillo Sarniento,* obra escrita por José Joaquín Eugenio Fernández de Lizardi Gutiérrez (1776-1827) y publicada en 1816, durante la guerra de la independencia de México. *El Periquillo Sarniento* se considera como la primera novela de la literatura latinoamericana. José Joaquín Fernández de Lizardi era el primer novelista de Latinoamérica, gran observador, periodista y crítico de las injusticias vividas en la sociedad de su época. Por otra parte, este trabajo tiene el objetivo de examinar los recursos picarescas y el retorno social a través de la protagonista el Periquillo Sarniento. El Periquilo Sarniento está caracterizado por ser un pícaro que logra obtener poco a poco enseñanzas de sus distintos amos. En el Periquillo se encuentra un mundo de acción, innumerables personas, muchos viajes para las distintas ciudades por lo cual consigue una mente más abierta. Periquillo lanza las críticas a todos los sectores de la sociedad, especialmente a la educación del país. Asimismo, el título de la novela tiene un sentido peyorativo. Esta obra por pertenecer al género de la novela picaresca muestra las realidades de las tradiciones mexicanas y la época colonial mexicana.

Palabras clave: Novela picaresca, Lizardi, crítica social, independencia de México

SOCIAL CRITICISM IN THE FIRST LATIN AMERICAN NOVEL: PERIQUILLO SARNIENTO

This work aims to analyse the reflections of nineteenth-century Mexican colonial society in the light of the picaresque novel entitled *the Periquillo Sarniento*, a work written by José Joaquín Eugenio Fernández de Lizardi Gutiérrez (1176-1827) and published in 1816, during the war of the Mexico's independence. *Periquillo Sarniento* is considered the first novel in Latin American literature. José Joaquín Fernández de Lizardi was the first novelist in Latin America, a great observer, journalist and critic of the injustices lived in the society of his time. On the other hand, this work has the objective of examining the picaresque resources and the social return through the protagonist Periquillo Sarniento. Periquilo Sarniento is characterized by being a rogue who manages to obtain little by little lessons from his different masters. In the Periquillo there is a world of action, innumerable people, many trips for the different cities for which he gets a more open mind. Periquillo launches criticism to all sectors of society, especially education in the country. Likewise, the title of the novel has a pejorative meaning. This work, because of belonging to the genre of the picaresque novel, shows the realities of Mexican traditions and the Mexican colonial era.

Keywords: Picaresque novel, Lizardi, social criticism, independence of México

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ERRORES COMETIDOS POR APRENDICES TURCOS RELACIONADOS CON EL USO DEL ARTÍCULO EN EL IDIOMA ESPAÑOL

El uso correcto del artículo, sin duda alguna, es uno de los temas de gramática con mayor dificultad para los aprendices turcos del idioma español. Independientemente del nivel que tengan, la mayoría de estos aprendices tienen problemas para dominar este tema.

El estudio que realicé para mi tesis doctoral ha mostrado que los aprendices turcos cometen errores fosilizables en el uso del artículo. Estos errores se pueden clasificar en tres categorías principales: los errores de concordancia de género y número, los de elección errónea entre el artículo determinado e indeterminado y los de omisión y adición inadecuada del artículo.

En la presente ponencia, en primer lugar pretendo hacer una breve comparación entre el uso del artículo en el idioma español y el idioma turco, presentaré los errores del uso del artículo más típicos y frecuentes que cometen los aprendices del idioma español, encontrados en el mencionado estudio. Por último, ejemplificaré algunos casos de aprendices turcos del idioma español, nivel A1.

Palabras clave: El artículo en español, gramática pedagógica, análisis de errores

ERRORS COMMITTED BY TURKISH LEARNERS RELATED TO THE USE OF ARTICLES IN THE SPANISH LANGUAGE

The correct use of articles, without doubt, is one of the grammar topics creating the major difficulty for Turkish learners of the Spanish language. Regardless of the level they have, most of these learners have problems in correct usage of articles.

The study I did for my doctoral thesis has shown that Turkish learners make fossilizable errors in the use of articles. These errors can be classified into three main categories: errors of gender and number agreement, errors of wrong choice between the determined and indeterminate article and those of the omission and inadequate addition of the article.

In the present paper, first of all I intend to make a brief comparison between the use of articles in Spanish language and Turkish language, I will present the errors of the most typical and frequent article use that the Spanish language learners make, found in the aforementioned study. Finally, I will exemplify some cases of Turkish learners of the Spanish language, level A1.

Keywords: The article in Spanish, pedagogical grammar, error analysis

DR. FLAVIA KABA
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EL CASTELLANO EN LA SOCIEDAD ALBANESA DENTRO DE SU SISTEMA EDUCATIVO Y CULTURAL

El objetivo del presente trabajo es evidenciar la situación del castellano en la última frontera europea, Albania. Desde las primeras clases de español en Albania durante los años 1970-1980 conocido también como periodo comunista hasta las clases de hoy en día, teniendo en cuenta los cambios sustanciales sucedidos: introducción del español en los currículos de la Facultad de Lenguas Extranjeras en la Universidad de Tirana como segunda y tercera lengua optativa (2005), creación del Departamento de Español en la Universidad de Tirana (2009), apertura de la Embajada de España en Tirana (2006), prensa libre y ediciones de decenas de novelas españolas traducidas al albanés, etc. A pesar de las dificultades que se han enfrentado durante ese largo camino en el intento de difundir el español en Albania, cada día que pasa se ve que el interés y el deseo de los jóvenes albaneses para aprender y estudiar español está aumentando, eso también gracias a las telenovelas latinoamericanas, el deporte español y los sonidos y ritmos de la música latina. En este trabajo presentaremos datos cronológicos sobre la situación del castellano teniendo en cuenta de esbozar un panorama no sólo histórico, pero también educativo y cultural.

Palabras claves: España, Albania, sistema educativo, cultural, castellano, enseñanza de lenguas

SPANISH LANGUAGE IN ALBANIAN SOCIETY WITHIN ITS EDUCATIONAL AND CULTURAL SYSTEM

The aim of this paper is to present the situation of Spanish language in the last European border, Albania. From the first Spanish classes in Albania during the years 1970-1980, also known as the communist period up to today's classes, taking into account the substantial changes that have taken place: introduction of Spanish into the curricula of the Faculty of Foreign Languages at the University of Tirana as second and third optional language (2005), creation of the Spanish Department at the University of Tirana (2009), opening of the Embassy of Spain in Tirana (2006), free press and editions of dozens of Spanish novels translated into Albanian, etc. Despite the difficulties that have been faced during that long journey in the attempt to spread the Spanish language in Albania, every day that passes it is seen that the interest and the desire of young Albanians to learn and study Spanish is increasing, that also thanks to Latin American's soap operas, football and the rhythms of Latin music. In this paper we will present chronological data on the situation of Spanish language, taking into account a panorama that is not only historical, but also educational and cultural.

Keywords: Spain, Albania, educational, cultural system, Spanish, language teaching

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EL FOMENTO DE LA LECTURA DE LA PRENSA ESCRITA EN EL AULA ELE

Nuestra comunicación consiste en presentar el tema titulado: el fomento de la lectura de la prensa escrita en el aula. El acto de leer es una actividad creadora a través de la cual el individuo desarrolla todas sus facultades mentales, asumiendo ante los textos un papel activo que implica no solo reconocer los signos, sino, sobre todo, entenderlos, interpretarlos y analizarlos críticamente. Actualmente el desarrollo de los medios de comunicación favorece el exceso de la información disponible, poniendo el foco de atención en la importancia de la lectura que pasa a concebirse como un proceso mental mucho más complejo que el simplemente descifrar un texto.

A partir del análisis de actualidad, que presenta el material periodístico, el estudiante desarrolla su conciencia ética frente a los conflictos del mundo actual y adquiere unos valores cívicos fundamentales, se trata de que el alumnado sea capaz de reflexionar sobre las características del discurso de los medios ; de que pueda tomar conciencia de sus hábitos y actitudes como consumidor de mensajes mediáticos, y de que sepa adoptar respecto a ellos un distanciamiento crítico que le permita desechar las actitudes conformistas y superficiales. Por lo tanto, promover en los estudiantes nuevos hábitos de lectura y estrategias básicas de búsqueda y tratamiento de información; y por otro; difundir actuaciones, materiales y recursos que favorezcan la recepción crítica y selectiva de los mensajes de los medios masivos.

Así que, el uso de los textos periodísticos como materiales didácticos en la clase de ELE, ofrece un área de conocimiento de la información que promueve la lectura y la recepción crítica de los mensajes, y pueden ser altamente motivantes para el estudiante que se enfrenta a la tarea de comprensión y teatralización.

Palabras clave: Prensa escrita, comprensión lectora, aula ELE, textos periodísticos, comentario crítico, análisis de actualidad

THE PROMOTION OF THE READING OF WRITTEN PRESS IN THE CLASSROOM

Our work aims to introduce the subject entitled: the promoting reading of written press in the classroom. The act of reading is a creative activity through which the individual develops all his mental faculties, assuming an active role before the texts that implies not only recognizing the signs, but, above all, understanding them, interpreting them and analyzing them critically, currently, the development of the media favors the excess of available information, focusing on the importance of reading that is conceived as a mental process that is more complex than a simply deciphering text. From the current analysis, which presents the journalistic material, the student develops his ethical conscience towards the conflicts of current world and acquires fundamental civic values, it is about the students being able to reflect on the characteristics of the media discourse of the students; so he can become aware of his habits and attitudes as a consumer of media messages, as well he knows how to adopt a critical distancing from them in order to discard conformist and superficial attitudes. Therefore, on the one hand promoting the students new reading habits and basic strategies for searching and processing information; and on the other hand, disseminating actions, materials and resources that favor the critical and selective reception of messages from the mass media. So, the use of journalistic texts as teaching materials in the ELE “SFL” Spanish as a Foreign Language” classroom offers an area of knowledge of information that promotes reading and critical reception of message, and can be highly motivating the student facing the task of understanding and dramatization.

Keywords: Written press, reading comprehension, Spanish classroom, journalistic texts, critical analysis

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MEMORIA, HISTORIA Y FICCIÓN EN LA NOVELA LATINOAMERICANA ACTUAL: *LA FUGITIVA* DE SERGIO RAMÍREZ

Sergio Ramírez (1942-), escritor nicaragüense, en su obra narrativa mayormente trata asuntos de la historia y la realidad social y cultural no solo de su país, sino de Centroamérica también diacrónicamente. La novela *La fugitiva* (2011), que mediante la presentación de la vida de la escritora costarricense Yolanda Oreamuno se refiere a momentos importantes de la historia, sociedad y cultura de Costa Rica durante la primera mitad del siglo XX, es un ejemplo representativo de esta temática. En el presente trabajo se realiza un estudio de *La fugitiva* en el contexto de la novela latinoamericana actual, mediante un acercamiento histórico cultural. Se examina la realidad histórica y la memoria en relación con la ficción en dicha obra, enfocando en la vida y la postura de la protagonista, Amanda Solano que se refiere a la escritora costarricense Yolanda Oreamuno, en el marco histórico, social y cultural presentado en la novela, y su relación con la realidad histórica de la época en la que ella vivió. Se analizan los ejes temáticos de ser distinto y de la violencia entre otros también. El objetivo de la presente investigación es señalar cómo la estructura económica y los valores establecidos en la sociedad patriarcal determinan la posición de la mujer en ella y son la causa de la infelicidad femenina que puede llegar hasta la muerte.

Palabras clave: Mujer, violencia, economía, historia, memoria, ficción

MEMORY, HISTORY AND FICTION IN CURRENT LATIN AMERICAN NOVEL: SERGIO RAMIREZ'S *LA FUGITIVA*

The Nicaraguan writer Sergio Ramírez (1942-) presents in his narrative mainly themes related to history, as well as to social and cultural reality of Nicaragua and Central America. His novel *La fugitiva* (2011) is a characteristic example of these themes. In this work, which focuses on the Costa Rican writer Yolanda Oreamino's (1916-1956) life and behavior, the author presents events related to Costa Rican historical, social and cultural reality during the first half of the 20th century. We study Sergio Ramirez's *La fugitiva* in the frame of the contemporaneous (actual) Latin American narrative, by applying a historical and cultural approach. With focusing in the novel on the life of the protagonist Amanda Solano, who in fact is the Costa Rican writer Yolanda Oreamuno, we examine the relation of historical reality and memory to fiction. This relation is analyzed within the context of the historical, social and cultural environment of Oreamuno's time. The themes of distinctiveness and violence are also analyzed. The objective of the present investigation is to prove that the economic structure and the values established in the patriarchal society, determine the position of women in it, and can be the cause of the feminine unhappiness that can go as far as death.

Keywords: Woman, violence, economy, history, memory, fiction

DOÇ. DR. VIKTORIA KRITIKOU
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LA PRESENCIA DEL INMIGRANTE ESPAÑOL EN LA NOVELA *SANTA* DE FEDERICO GAMBOA

Federico Gamboa (1864-1939), novelista mexicano, se inspira por hechos históricos y sociales de su época. En su novela *Santa* (1903) retrata varios aspectos de la sociedad mexicana durante el gobierno de Porfirio Díaz con el propósito de ejercer una crítica sutil de ese sistema político que tenía influencias de la filosofía positivista. Sin embargo, con la iniciativa del Porfiriato en cuanto a las inversiones extranjeras, México conoce un período de prosperidad económica y de florecimiento tecnológico que atrae a inmigrantes mayormente europeos y norteamericanos. El autor mexicano, retrata la vida trágica de la protagonista en la capital mexicana presentando el mosaico de la sociedad mexicana, cuya parte importante son los inmigrantes. En el presente estudio se analiza el perfil y la posición del inmigrante en el ambiente histórico social del período del gobierno de Porfirio Díaz con el objetivo de revelar la mentalidad y la conducta de los mexicanos respecto a los inmigrantes, la idiosincrasia de los inmigrantes hacia los mexicanos y la formación de su identidad.

Palabras clave: México, naturalismo, porfirismo, positivismo, inmigrante

THE SPANISH IMMIGRANT IN FEDERICO GAMBOA'S NOVEL *SANTA*

The Mexican writer Federico Gamboa (1864 – 1939) is inspired by historical and social events of his times. In his novel *Santa* (1903), the author depicts aspects of the Mexican society during the times of Porfirio Diaz's government (1876 to 1880 and from 1884 to 1911), in order to criticize aspects of the political system influenced by the philosophy of positivism. During that period, Mexico was experiencing significant economic growth and technological development that attracted specifically European and North American immigrants. In order to describe the protagonist´s life, Gamboa depicts the social mosaic of the Mexican capital, major part of which consisted of immigrants. In the present investigation we analyze the profile and the position of the immigrant in the Mexican society during the specific time period, in order to reveal the attitude and behavior, in general, towards the immigrants, as well as the formation of their identity and their idiosyncrasy during that period.

Keywords: México, naturalism, porfirismo, positivism, immigrant

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SUSPENDIDO EN EL MIDDLE WORLD: LA INSOPORTABLE LEVEDAD DE SER FRONTERIZO

Cuando el personaje principal de la novela de Junot Diaz, The Brief Wondrous Life of Oscar Wao, pregunta, "What more sci-fi than Santo Domingo? What more fantasy than the Antilles?" Mi respuesta es, "the US/Mexico border." Como sitio que Breyten Breytenbach ha llamado el "Middle World," la frontera es un lugar liminal trazado por culturas nacionales, idiomas e ideologías nacionalistas. Reflexionando sobre la noción de que los lugares están compuestos por "capas movedizas" propongo ver de qué manera se puede vivir en- y entre fronteras. ¿Qué pasa en el caso de gente que se encuentra en terrenos contestados por naciones e historias? ¿Qué pasa con una persona que se encuentra suspendida en el cruce de un lugar a otro? ¿Cuáles son algunas estrategias para sobrevivir en terreno fronterizo? Los escritores fronterizos a veces se encuentran en la línea de división entre países, culturas nacionales e idiomas. Posicionados en este punto entre dos (o más) culturas "homogéneas," estos escritores desestabilizan sistemas de poder y demuestran la inestabilidad de identidades nacionales. A través de una lectura de textos fronterizos entre México y Estados Unidos, propongo notar como escritores fronterizos emplean el arte de narrar historias como una estrategia para invocar y crear un lugar fijo.

Palabras clave: Fronteras, cruce de fronteras, espectros, identidad

SUSPENDED IN THE *MIDDLE WORLD*: THE UNBEARABLE LIGHTNESS OF BEING *FRONTERIZO*

When the narrator of Junot Diaz' *The Brief Wondrous Life of Oscar Wao,* asks, "What more sci-fi than Santo Domingo? What more fantasy than the Antilles?" my response is: "the US/Mexico border." As a juncture in what Breyten Breytenbach calls the "Middle World," the border is a liminal place marked by national cultures, languages, and concepts of nationalism. Working from the notion that place is "moving layers," I propose to examine how one can live in and between borders. What happens to those who find themselves in a space contested by national ideologies? What happens to those who find themselves suspended in the crossing between one place to another? What are some strategies for negotiating border zones? Border writers often find themselves in the space countries, national cultures and languages. Positioned between two or more "homogeneous" cultures, these writers destabilize systems of power and demonstrate the instability of fixed national identities. Through a reading of works from the Mexico/US borderlands, this paper examines the act of storytelling as a form of place-making. This presentation proposes a reading of a migratory aesthetics that travels between different discursive zones, engaging with the question on the cultural consequences of living on and between the borderlines.

Keywords: Borderlands, border crossing, spectres, identity

DR. ÖĞR. ÜYESİ ELİF TUĞBA DOĞAN
TÜRKİYE, ANKARA ÜNİVERSİTESİ

SINIR, GÖÇ VE MEKSİKA'NIN İŞÇİLERİ: SOSYOEKONOMİK PERSPEKTİFTEN CARLOS FUENTES'İN *CAM SINIR'I*

Latin Amerika'nın en önemli yazarlardan biri olan Carlos Fuentes, -prehispanik geçmişinden günümüze- Meksika'yı sosyoekonomik, politik ve kültürel yönleriyle eserlerinde işlemektedir. Meksika açısından 1990lı yıllar, Kuzey Amerika Serbest Ticaret Anlaşması'nın (North American Free Trade Agreement- NAFTA) da etkisiyle kuzey sınırının önem kazandığı bir dönem olmuştur. Fuentes, bu dönemin ekonomik, politik ve toplumsal yapısına dair ilgisi ile 1995 yılında, dokuz öyküden oluşan *Cam Sınır (La frontera de cristal)* adlı romanını yayımlamıştır. Birbiri ile bağlantılı öykülerle kurgulanmış *Cam Sınır*, temel olarak Meksika ile ABD arasındaki ayrımı, Meksikalı kimliğini ve göç temasını işlemektedir. Ayrıca, Meksika'nın sahip olduğu insan gücü ile ekonomiye kattığı değeri, toplumsal sınıfları, ırkçılığı ve ayrımcılığı sergilemektedir.

Fuentes, öykülerindeki farklı karakterlerle sınırın farklı anlamlarını ortaya koymaktadır. Başka bir deyişle, yazar okuyucuyu sınırın engelleyici ve ayırıcı özelliklerinin yanı sıra saydam hatta geçirgen anlamlarını düşünmeye sevk etmektedir. Böylece, Meksika açısından göç olgusunu ekonomik ve politik olduğu kadar insani boyutlarıyla da anlamak mümkün olur. Zira Meksika için göç, her daim güncel ve çok boyutlu bir olgudur.

Bu çalışma, Fuentes'in *Cam Sınır*'ı aracılığıyla, Meksika-ABD sınırının her iki tarafında varlık gösteren Meksikalı işçileri ve Meksika'nın çalışma kültürünü döneminin sosyoekonomik faktörleri ve göç olgusu ile birlikte analiz etmeyi amaçlamaktadır. Yazarın da kullandığı karşılaştırmalı perspektiften yararlanılarak, Meksika'nın göç ile ilişkisinin son otuz yılda değişen ve aynı kalan yönleri de çalışma içinde değerlendirilecektir.

Anahtar Kelimeler: Carlos Fuentes, Meksika, sınır, göç, çalışma kültürü

FRONTIER, MIGRATION AND WORKERS OF MEXICO: *THE CRYSTAL FRONTIER* OF CARLOS FUENTES FROM THE SOCIOECONOMIC PERSPECTIVE

Carlos Fuentes, one of the most important writers of Latin America, described Mexico in his works in terms of socio-economic, political and cultural aspects - from the pre-colombian past to the present-. For Mexico, the 1990s, was a period when the northern border became more important due to the North American Free Trade Agreement (NAFTA). In 1995, with his interest in the economic, political and social structure of this period, Fuentes published his novel *"The Crystal Frontier" (La frontera de cristal).* The Crystal Frontier, based on interrelated stories, mainly deals with the distinction between Mexico and the United States, Mexican identity and theme of migration. In addition, it demonstrates the economic value of Mexican labor force, social classes, racism and discrimination.

Fuentes shows the different meanings of the frontier with different characters in his stories. In other words, the author encourages the reader to think about frontier as transparent and permeable meanings of the "border" as well as its barrier and separative features. In other words, the author encourages the reader to consider the transparent and permeable meanings of the "border" as well as its barrier and separating properties. Thus, from the perspective of Mexico, it is possible to understand the phenomenon of migration in terms of its economic and political dimensions as well as its human dimension. Because, migration is always a current and multidimensional phenomenon for Mexico.

This study aims to analyze the Mexican workers who are on both sides of the Mexican-US border in terms of socioeconomic factors of the period and migration phenomenon through Fuentes' *The Crystal Frontier.* Also, using the comparative perspective like Fuentes, the relationship between Mexico and migration in the last 30 years will be evaluated.

Keywords: Carlos Fuentes, Mexico, border, migration, work culture