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May 5 – 7, 2023 – Kyrenia, TRNC





The 9th edition of **International Conference on Econmomics and Social Sciences (E&SS2023),** hosted by Cyprus Science University, Kyrenia , TRNC; May 5 - 7, 2023, was a great and exciting experience with all our distinguished guests, participants and listeners.

There were a total of 164 papers form 20 countries.

papers presented during plenary sessions (58 papers by participants from Turkey, and 106 by participants from other countries; **35,36 % Turkish, 64,64% International participants**).

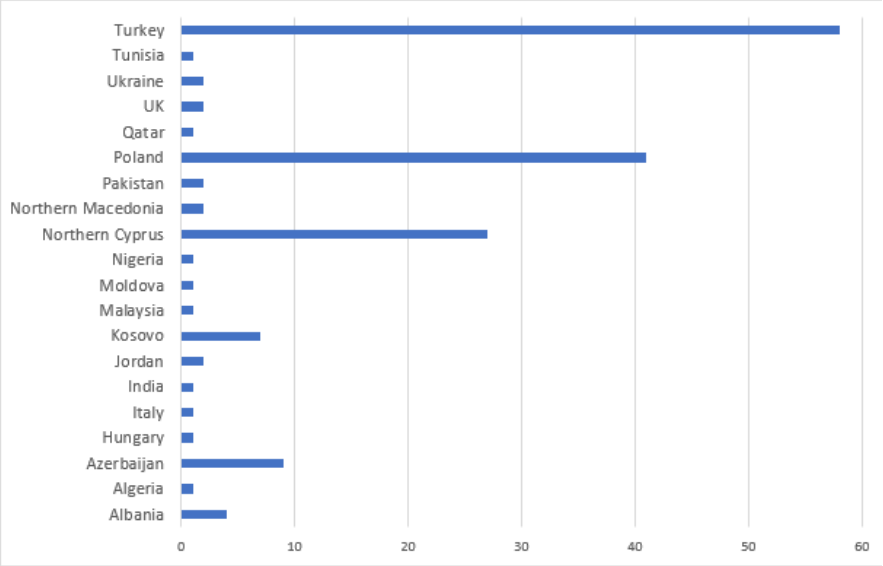
We had participants from 20 countries, listed in the table and visualized in the graph below.

Hope to meet you again in our upcoming conferences!

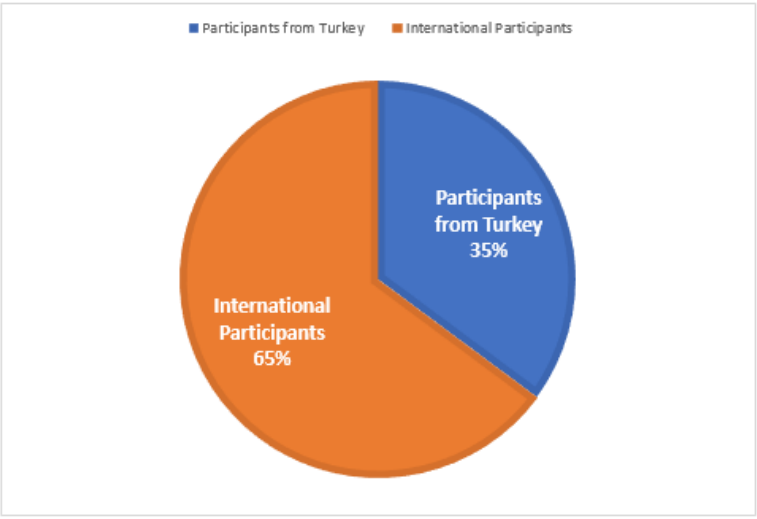
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Organizing Committee

Country	Papers
Albania	4
Algeria	1
Azerbaijan	9
Hungary	1
Italy	1
India	1
Jordan	2
Kosovo	7
Malaysia	1
Moldova	1
Nigeria	1
Northern Cyprus	27
Northern Macedonia	2
Pakistan	2
Poland	41
Qatar	1
UK	2
Ukraine	2
Tunisia	1
Turkey	58
TOTAL	165



	Number of Papers	%
Participants from Turkey	58	35,15
International Participants	107	64,85



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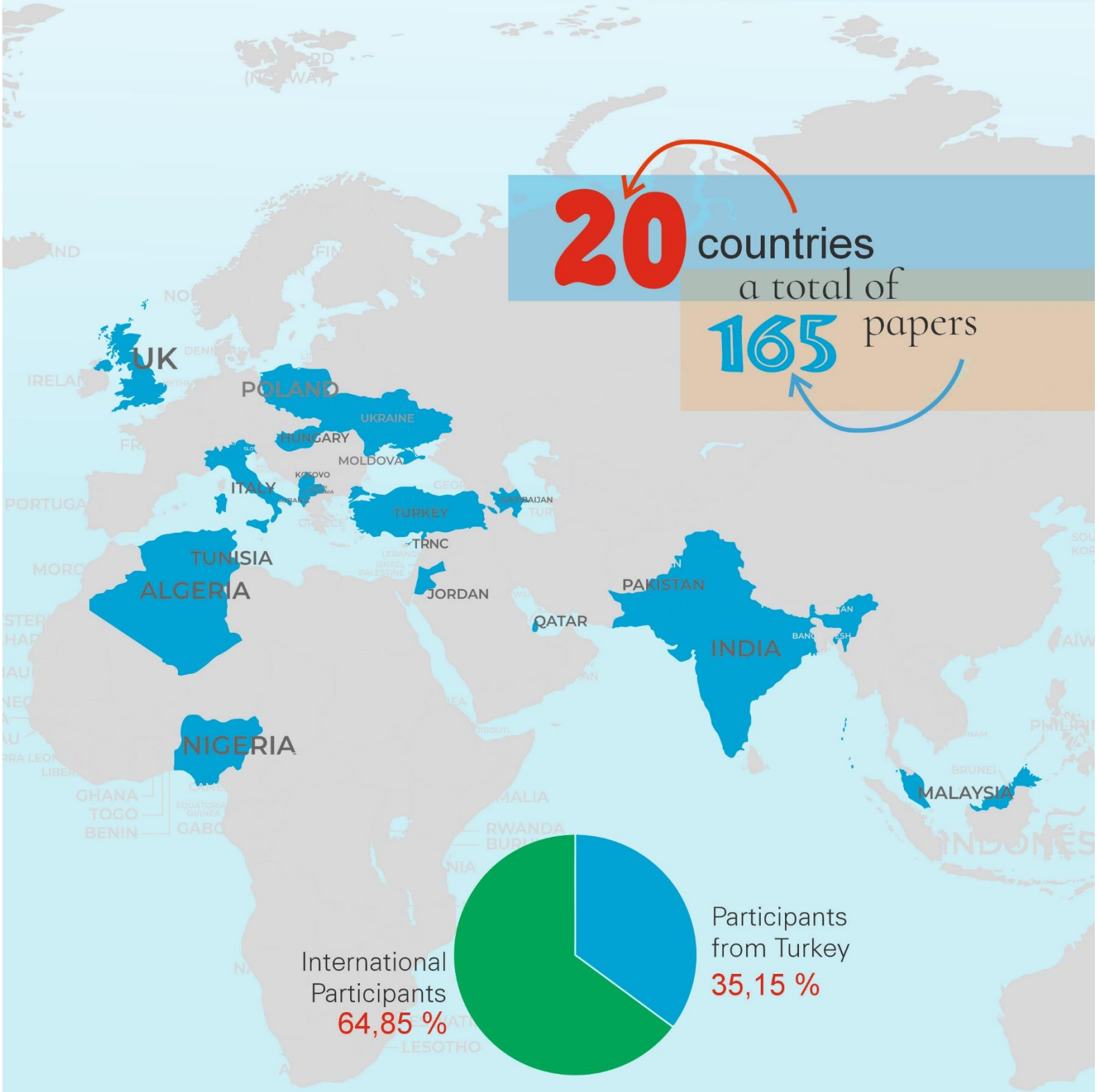
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Imagination and Poetry at the Juncture of African Heritage and Western Tradition

İrfan Cenk YAY

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Abstract

The present study focuses on the selected poetry of the Harlem Renaissance period to assert that although the Harlem Renaissance of the 1920s was an intense arena of socio-cultural upheavals, ideological controversies, and artistic divisions within the African-American intelligentsia, the period has quintessentially been distinguished as the fertile grounds for the culmination of contemporary African-American arts, literature and music. By referring to seminal intellectuals and poets of the period, be they in favor of their own unique folkloric roots and literary idiosyncrasies that root back in Africa, or of the white mainstream practices, long-embedded in the Western canon, the present study seeks to analyze the prolific influence of this equivocal phenomenon in African-American history.

In order to trace such line of argument, the study initially foregrounds the key cultural terms of *double-consciousness*, *the veil* image, and the *talented-tenth* concept devised by the renowned intellectual W.E.B. Du Bois, and poet Paul Dunbar's image of the *mask*; and then discusses these concepts through a reading of a selection of poems produced in that era.

The selection of poems encompasses a variety of artists to analyze the two opposing attitudes of African-American stance in creating art. While one camp, holds firmly on the African heritage and roots to structure a unique and authentic "Black" identity separate from Western tradition; the other camp believes in the "Art for Art's Sake" motto, to exclude politics and ideologies from their artistic craft. Thus, poems by Claude McKay, Paul Laurence Dunbar, Langston Hughes, Countee Cullen and Jean Toomer have been scrutinized to portray both facets of the Harlem Renaissance era, which conjointly prepared the grounds for the contemporary achievements in African American arts and literature.

Keywords: African-American Literature; Harlem Renaissance; Double-Consciousness; Veil; Talented Ten

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Migration and Autonomy of U.S. Latinas in Post-9/11 Chicano Cinema: *Real Women Have Curves* (2002) and *María Full of Grace* (2004)

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Abstract

Deeply engraved within the socio-cultural imagination and political landscape of the American mind is the "Post-9/11 Era," which has been denominated so since the attacks on the Twin Towers of New York City in September 11th, 2001. The period has marked by an increased sense of distrust towards all non-Americans residing in the United States; an intensified government effort to cope with domestic security and tight border politics; and a more belligerent approach in foreign policy overseas. Mexican-American, or *Chicano*, cinema is the accumulation of all filmmaking practices that initially came forth out of the essentialist or cultural-nationalist consciousness of the Chicano Movement of the 1970s. The adaptation of Rudolfo Gonzales's quasi epic poem *Yo Soy Juaquin* (1965) by director Luis Valdez is hailed to be the prototype of this newly emerging cultural production. Historically speaking, since the silent epoch of Hollywood, there have been significantly fewer representations of autonomous Latin American women in mainstream films. Similarly, the predominantly male occupied arena of Chicano cinema has also excluded such Latinas as speaking subjects or powerful agents to execute their will outside the norms of patriarchical culture and family structure. Since the 1970s then the only Latinas to be admitted on screen have been portrayed by Chicano filmmakers as the backbone of the family structure, either as self-sacrificing mothers, grandmothers or loyal daughters and sisters with no personal, professional, or sexual autonomy outside the normative rules of their strictly Catholic worldview.

With this in mind, this study turns its focus on a pair of acclaimed and independent movies, *Real Women Have Curves* (2002) directed by Patricia Cardoso, and *María Full of Grace* (2004) directed by Joshua Marston, both of which highlight two respective young Latinas in their quests for autonomy and agency within the context trespassing symbolic and literal borders. Throughout *Real Women Have*

Curves, the heroine, Ana García, an 18-year-old Chicana is torn between her obligation to stay with her working-class family in Los Angeles, and continuing her higher education in the prestigious Columbia University in New York. When her ephemeral yet arduous quest comes to an end, she emerges as a triumphant role model, presented as an alternative on the limited options available to Chicanas, living and working in an urban working-class neighborhood. Ana's story portrays the younger generation of Latinas who are free from the financial aid of their male counterparts, constituting a new Latina identity marked by their own independent thoughts and actions. In *María Full of Grace*, the audience is presented with the story of María Alvarez, a 17-year-old Columbian girl, who is haphazardly and unwillingly involved in the international narcotraffic to migrate to the first world, symbolized by her destination in Jackson Heights, Queens, New York City. The theme of the trespassing of borders plays a significant rule in pregnant María's quest search for freedom in the American context. In American legal system María is obviously a criminal as a stereotypical drug-mule, however the movie portrays her as a lens thorough which the audience is suggested the covert and unofficial coaction between Colombia and America on an international scale for the manufacturing and transportation of narcotics across borders. Throughout her metaphorical journey within the neighbourhood of Queens, Maria observes the decent way of life and opportunities available in the first world for and her unborn baby. To conclude, both heroines of the aforementioned films end up in New York City in search of a better future, achieving freedom of mind and body across literal and symbolic borders, exceeding the limited choices for Latinas within urban spaces.

Keywords: Chicano Cinema, Border Culture, Migration, Gender, Post-9/11 Era.

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