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Problems of national character in culture and literature of Kazakhstan and India

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Abstract

The article is devoted to scientific research and analysis of national characteristics and features of Kazakh-Indian literature based on the content and conceptual understanding of the works of world-famous thinkers. The work of writers and poets of the two countries is generalized, in which the main idea is the assertion that the national features of the mentality are formed depending on the environment, the geographical place of birth of the characters in their works. In particular, traditions and customs about the genesis and development of the status of heroes in the Kazakh-Indian society were analyzed.

Keywords: National character; National literature; National image; National portrait; National consciousness.

Problemas del carácter nacional en cultura y literatura de Kazajstán e India

Resumen

El artículo está dedicado a la investigación científica y al análisis de las características y rasgos nacionales de la literatura kazajo-india basada en el contenido y la comprensión conceptual de las obras de pensadores de fama mundial. El trabajo de escritores y poetas de los dos países es generalizado, en el que la idea principal es la afirmación de que las características nacionales de la mentalidad se forman según el entorno, el lugar geográfico de nacimiento de los personajes en sus obras. En particular, se analizaron las tradiciones y costumbres sobre la génesis y el desarrollo del estatus de héroes en la sociedad kazajo-india.

Palabras clave: Carácter nacional; Literatura nacional; Imagen nacional; Retrato nacional; Conciencia nacional.

1. INTRODUCTION

The authors analyzed the works of great Kazakh and Indian poets and writers, especially the place and importance of the image of heroines in literary works, which will create an instrument for effective and objective recognition of the character of any nation.

The study of the language and culture of the nation being studied is the main value in understanding literary works, analytically and scientifically enhances knowledge of the character, mentality of any country in the world, in general, and Kazakh-Indian works in particular. The study also has an applied character, since the study of the national mentality proceeds in parallel with the study of the language, which enhances the ability of people to learn, the ability to speak better, think in another language, naturally developing speech,

helping to study Indian or Kazakh languages, especially for literary translators. Any national literature develops through interaction with each other, the exchange of experience, content-formatted additions and changes, which helps to strengthen the relationships not only in literature, but also in everyday life.

The purpose of this article is to conduct a comparative analysis of the genesis of the development of the national character of the Kazakh-Indian peoples, their penetration into culture and literature against the background of strengthening literary ties in the context of comparing the characters of the two nations.

The study of national characters, both own people and the peoples of other countries, is one of the urgent and debatable problems of our time, since this topic has been little studied, we tried to study it on the basis of available scientific sources.

In order to know the national character of people of other countries, first of all, it is necessary to understand the characteristic features of this people, the environment of their occurrence in historical retrospective, a deep understanding of the time in which a particular work of fiction was born.

In the Kazakh-Indian literature there is still no scientific justification of this problem, the comparative nature, Genesis and development of the process of penetration of the national character into literary works are weakly investigated. In the modern world, one of the important vectors of foreign policy of any state is the strengthening of interstate ties. One of the tools for expanding interstate ties is the perfect knowledge of the language of the country

with which relations are built, a common connecting history, customs, traditions, as well as national mentality.

The Republic of Kazakhstan pays great attention to the study of world history and foreign languages at a high level, which is legalized in the approved state educational standards of at all levels, adopted on October 31, 2018. In the study of foreign languages, various methods are used, while in higher education, the language is studied along with a deep understanding and research not only of the history of a given country, but also of its geographical location, nature, national character.

The result of this approach is easier to understand the literary work in the original, to feel the idea of the author of any text. Only when the researcher knows the language, possesses knowledge of the modern socio-political development of the country, with relations with other countries, he can draw conclusions about the national characteristics of a particular genre of literature and be an excellent specialist in his field.

To determine the specifics of the national character in the literature, the works of several scientists and philosophers dealing with this problem were studied and analyzed. According To G. GRACHEV (1988), one of the scientists who expressed an opinion about the national character:

The national character of the people, thoughts, literature is a very "cunning" and elusive "matter". You feel that it exists, but as soon as you try to define it in words, it often disappears, and you catch yourself saying banalities,

unnecessary things, or seeing in it what is inherent to any, all peoples. It is impossible to avoid this danger; you can only constantly remember about it and try to fight it - but not to win» (GRACHEV, G. 1988).

Following and understanding Grachev's thoughts, difficulties in research can be inevitable for any researcher, in particular for us. Therefore, we can explain **the relevance of this issue** in modern literary criticism, and our research on the problem of the identity of the image of a national character in literature.

2. METHODOLOGY

The following concept of character is given in the philosophical encyclopedic dictionary:

Character as a storehouse of personality, formed individually by unique and typological features and manifested in behavioral features, as well as in particular attitudes to the surrounding social reality. Character determines certainty, a stable orientation of personality behavior.

In the dictionary of literary terms, academician Zaki Akhmetov gives the following definition: character, is defined by the psychological feature, mentality, mental and speech specificity, the expression of which is the hero of this work - a representative of a certain people (AKHMETOV, Z. 2006).

By the time of the development of the historical era, the Indians always paid a significant contribution to the civilization culture.

Indian culture is the result of a long process that takes more than four millennia, one of its most important parts is the literary sphere. Indian literature enriched world literature with written monuments of great humanitarian and artistic significance.

The first information about Indian literary work was deposited in ancient Greek and Roman sources. They describe the events associated with the campaign of Alexander the Great.

Ancient Indian literature has preserved the monument *The Milinda Pañha* ("Questions of Milinda"), a text of bright individuality, a monument of ancient Indian literature, filled with the image combining philosophical, Buddhist, artistic and cultural-historical significance. The work is characterized by heterogeneity of genre, style, language, which indicates that there were several authors. The first book, the *Background History*, is an exposition to the whole subsequent text.

The monument was created in the form of a philosophical dialogue between the Greek king Milinda and the brilliant Buddhist monk Nagasena. Eugène Burnouf and E.Hardy identified Milinda with a Hellenistic King Menander, whose profile had been reported on coins, sought out by the modern Afghans, Pakistan and Northern India. (*Monuments of writing of the East. /Translated by A.V. PARIKA. - Moscow, 1969*).

In the 1st millennium AD new forms of cultural and literary development emerged, primarily in the translation industry. This

confirmation is supported by the Sanskrit narrative prose "The Panchatantra". Authorship, the history of the book, the degree of its "folklore" and "literary processing" is still an unresolved scientific problem. Traditionally, the author is a brāhmaṇa Vishnu Sharma, though lived in V-VI centuries, and the Raja had been taught by him the wise management of the state, and had made this collection of instructive allegorical stories-fables.

Approximately in IV-V thousand BC in India there was one of the largest literary works in the world "Mahabharata", is one of the two major Sanskrit epics of ancient India, the other being the Rāmāyaṇa. It narrates the struggle between two groups of cousins in the Kurukshetra War and the fates of the Kaurava and the Pāṇḍava princes and their succession. Along with the epic Rāmāyaṇa, it forms the Hindu Itihāsa (MAHABHARATA. 2005). Its themes, described events aroused great interest in society and were embodied in works of sculpture, paintings, music, architectural and theatrical art.

In India, there is an abundance of various animals that are not found everywhere in the world. A special place in the life of Indians is a monkey. Despite the fact that there are too many of them and they often harm and litter everywhere around, for Indians they are sacred, and untouchable. In many ways, monkeys owe their status to the historical epic - "Ramayana".

The epic, traditionally ascribed to the Maharshi Valmiki, narrates the life of Rama, the legendary prince of the Kosala Kingdom. It follows his fourteen-year exile to the forest by his father King Dasharatha, on request of his step-mother Kaikeyi. His travels across

forests in India with his wife Sita and brother Lakshmana, the kidnapping of his wife by Ravana, the great king of Lanka, resulting in a war with him, and Rama's eventual return to Ayodhya to be crowned king is the crux of the epic.

Honor for an Indian woman has always been meaningful, and even miraculously saved Sita, conducted through a test to check the innocence of the girl. Sita passes through the fire unharmed, becoming even more beautiful, proving her loyalty to her husband. The idea of the epic actualizes the innocence and purity of any woman in ancient India. This is confirmed by numerous identical subjects, often found in music, poetry, painting, architecture, stage art of India.

Since ancient times, Kazakhs have also developed many poems, epics about the exploits of our batyrs and heroes who fought for the honor of beauties. The Kazakh proverb "Kyzga kyryk uydin tiyim" or "the girl receives bans from forty houses" speaks about the importance of preserving female innocence in society. But many researchers who studied the features of the national content in the literature, did not consider these features peculiar to the national character of the Kazakh-Indian society.

The knowledge of similarity in the national character is not limited to works, based on more important principles of deep understanding of nature, and is revealed by the study of thought and the world of people's feelings.

Many researchers and writers spoke about the specifics of any literature and its national character: F.M. Dostoyevsky, L.N. Tolstoy, O.Balzac, F. Stendall, Rabindranath Tagore, Swami Vivekananda,

Salman Rushdie, Rudyard Kipling, etc. And yet, scientists who have studied this problem, still have not come to a consensus. Deep understanding and knowledge of the national character should always be the basis and value of art and literature.

Modern literary scholars have made a huge contribution to the study of this topic. For example, I. V. Popova in her dissertation considers the need for national rehabilitation of both Russian and world literature.

One of the most controversial on the threshold of the XX – XXI centuries was the national question. ...Disputes about the nation are directly related to the science of literature. Russian literary critics are increasingly inclined to the fact that at present one of the most important tasks of Russian literature is its national rehabilitation. In other words, the study of the works of writers, especially of the twentieth century, should be carried out in the context of national issues, national psychology, in relation to the fundamental principles and traditions of Russian classics (POPOVA, I. V. 2003, KUNANBAYEV, ABAY 1992).

The peculiarity of the nature of the national character is that some of its facets may change in different historical periods, but it should be remembered that the main feature of the character will not disappear from the psychology of the nation and still remains to a certain extent.

The category of national character, like the national character of art, is amenable to historical changes, but

despite this, it is mainly characterized by stability. This feature is distinguishable from the entire figurative structure of our literature (NOVICHENKO, N. L. 1959).

If to talk about the formation, development and strengthening of the national character of the entire Indian people, it is possible on the basis of philosophical, psychological plots, economic- household examples, to see a vast sea of embodiments of shyness and tenderness inherent only to the Indian people. These two features are the direct embodiment of Indian nationality in the mind, the soul. The beauty of the gardens is comparable to shyness, and the rivers and lakes resemble the tenderness and sadness of Indian women.

Therefore, we find historically developed national features in the nature, chains of its images in the literature. The deep, inner, boundless spiritual world will always be the basis of Indian society. For them, the concept of this depth is of particular importance, and attempts to reveal the essence leads to the search for various patterns in human nature, their relationship, embodied in beliefs and described in the gallery of images born from the pen of great poets.

Important aspects forming any national character of the people are customs, traditions, features of economic activity, etc. Therefore, it is quite natural that the predominance of such qualities in Indian women as softness, modesty, tenderness and mystery.

At the same time, the Indian people from ancient times engaged in agriculture, sowing rice, but drew inspiration by listening to the amazing sounds of nature, found philosophy in the sounds of water

drops falling from high cliffs waterfall, filling their national character such a mysterious mystery.

In Indian literature, Sri Aurobindo, Mulk Raj Anand, Krishan Chander masterfully reveals the image of Indian women. They convey their characteristics through different colors, shades, and individual words describing and revealing the courage, tenderness, characteristic of the Indian women.

In the history of ancient India there were times when women enjoyed considerable independence, freedom and even power. In Hindu mythology you can observe the equality of gods and goddesses, you cannot imagine the Hindu god Shiva without his wife Parvati. In everyday life, the relationship between husband and wife developed as "God rested, enjoying peace and solitude, and the work was done by his wife." He existed and she acted. (ISKAKOVA Z. E. Ancient India: gender discourse //articlekz.com/article/4973).

It is difficult to say how long the "golden" women's age lasted, but gold gradually lost its luster. With the advent and development of the caste system, the position of women began to change. ...Women were given the lowest place in the social hierarchy. Moreover, the higher the caste status, the greater the restrictions were exposed to women, and the more distinctly manifested in it gender inequality. The ancient tradition did not allow women to read sacred books, limited independence. In India, the ideal woman is a mother, a mistress in a family. / GORYACHEVA A.M. Women of India: socio-cultural and political problems. India today. M. 2005. P. 373.

This tradition, which has lasted for many centuries, has been a challenge for Indian women. Only women, deprived of all rights, worshipping men, unconditionally fulfilling any of their will, were recognized as real beauties and "ideal of female beauty." If the nature of an Indian woman is filled with sadness, subtlety, beauty, deep riddles, it is inextricably linked with the history and fate of its people. Ceitlin A.G. noted that "national feelings cannot be the same in all nationalities, in one nation its circumference is vast, and in another it is intense." (ZEITLIN, A. G. 1089).

In Kazakh literature, women are distinguished by courage, arrogance, pride, benevolence, naivety for century's characteristic of the qualities of the Kazakh people. At the same time, Kazakh girls were able to speak bravely to the people, and, if necessary, on a par with men fearlessly to fight. Such images can be seen in the works of prominent Kazakh writers M. Auezov, V. Musrepova, S. Mukanov, I. Yesenberlin, M. Magauin, etc. The nomadic civilization developed over the centuries penetrated into the way of life of nomads and was reflected in the national characteristics of the Kazakh people (SEIFULLIN, S. 1964). In General, on the basis of the images embodied in literary works, it is possible to see the national feature, the national identity defining national character of the Kazakh people. Hence, the conclusion that the national character and the character of the system of images can serve, first of all, as proof that they separate their nation, determine the place and role in the civilizational process.

The development of the people is influenced not only by various objective reasons, but also by such special subjective reasons as

religious, continuity and literary ties with other countries, which leads to the spread of works, plots and images.

When later Indians began to assimilate historically with peoples mostly to the North-West, Arabs and other peoples preaching Islam, new definite traditions emerged in folklore and religious literature and works.

by steppe colors in the literature (KARIBOZULY, B. 1997).

3. RESULTS and DISCUSSION

The founder and outstanding representative of European culture was the German writer, scientist JOHANN WOLFGANG GOETHE (1749-1832). The heyday of his work dates back to the late 20s of the XIX century and covers the fields of poetry, drama, literature, theology, philosophy and science. Goethe believed that world literature should have access to the values of all peoples, to history and development, without prohibitions and national restrictions.

If such great poets and thinkers as ABAY KUNANBAYEV (1845-1904), poets of the new time SULTANMAKHMUT TORAIGYROV (1893-1920), adapted various traditions of the world literature to the Kazakh literature, then Indian, it is possible to carry creators of new generation RABINDRANATH TAGORE (1861-1941) and MUHAMMAD IQBAL (1877-1938). Of course, both Kazakh and Indian people have many great poets, writers, educators, but in the course of this study we decided to review the works of these authors. Like other classics of world literature, the most important feature of

their work is the mutual combination of highly artistic, truly folk, national and universal qualities.

It is important to note the similarity of the concept of Iqbal and Toraighyrov, who first experienced a sense of self-esteem, who supported the idea of a single person who has the full potential of his power and self-development. Iqbal sought to solve vital problems, to understand the complex relationship between man and nature, to show the ways of development of society and to find the ways of development of civilizations. At the same time, it is impossible not to note the harmony of the concepts of Iqbal and Toraighyrov, who for the first time were able to assess themselves freely, fully convinced of the infinity of their power and contributed to the idea of an original man.

He also tried to emphasize the main features of his contemporaries, who were criticized for non-observance of moral, ethical and aesthetic norms by representatives of ancient literary works. In his lyric "Payam-i-mashriq" Iqbal writes that a new world will not arise until the nature of man changes.

He invites a strong, brave, charming man who can change the world, believing that he is the real mature being in the world. The man in Iqbal's work argues with God, proving his power and ability to transform the world. Iqbal's concept of the real ideal man is different from that in India and other Eastern countries of the time, which are against any human objection to power, the spread of evil and violence, neglect of the environment and ignorant ideology. Iqbal's high humanistic ideas are the basis for a comparative study with the pathos

of the supremacy of citizenship in Toraighyrov's works. Toraighyrov was intolerant of violence, complained that "disagreements between peoples and nations" can lead to tragic contradictions in history and to conflicts between the state and the person, people and the authorities.

Like Toraighyrov, who witnessed the harsh living conditions of the Kazakh people, Iqbal says that in a capitalist society there are indifferent kinship relations between people. The old system in the Kazakh steppes is criticized in the song "Who are they?" The poet depicts the portraits of the lagging members of society. However, Toraighyrov believes that he is not a hopeless pessimist, but that he is proud of wisdom, truth and justice in life. In his poem "Life" the poet admired the prosperity of his native land, based on the will of free people.

Toraighyrov's patriotic lyrics are full of joy that a new era of people's power is being born. In his poem "My native people" he seeks to strengthen the sense of liberation of his countrymen. There was a new kind of transformation of the world, a new era in the East and West. He criticized the anti-humanist trend in Indian society at the beginning of the last century and opposed all methods of economic, political and spiritual discrimination.

Iqbal also criticizes porous civilization as follows: capitalism does not exist in the sky, there is no bloodshed, unemployment and immorality. However, Iqbal is not a pessimist. The main attributes of his poetry, linking his poetry with the patriotic lyrics of Toraighyrov, is a joint struggle against injustice and humiliating discrimination. The

rich get rich on the blood of the workers, bring the poor peasants to despair, - he writes.

Thus, at the beginning of the XX century, Toraigyrov sought to awaken the patriotic and civic feelings of the Kazakh society, Iqbal dreams of saving his compatriots who suffered a severe depression due to the colonial collapse in India. Both Iqbal and Toraigyrov were not limited to a nationalist approach to cultural heritage. The classical heritage of the poet consists not only of the outstanding spiritual and artistic values that the Muslim world has created, but also of the best works of humanity in their civilizational development.

Iqbal had a deep knowledge of the environment and a desire to understand the history and role of man and humanity in modern life, which created a realistic direction. Similarly, S. Toraigyrov "became a poet describing a real life by overcoming subjectivity." This statement was made by the poet himself.

According to the researchers of the Kazakh poet, his poetry clearly shows the desire to know the environment and the desire to reflect the specifics of modern man, who feels the breath of his time. To some extent, this can be said of Iqbal. The development of society at the time dictated the need for realistic elements in Iqbal's work.

According to researchers, Toraigyrov's works occupy a special, unique place in Kazakh literature. For all Kazakhs, he answers questions about what is the spirit of the Kazakh people, where all its power is directed, the ideals of the Kazakhs. Iqbal's greatness lies in his poetic ability to reveal the inner sensual characteristics of his

compatriots, and naturally, like Toraigyrov, he became a real folk poet who could convey the thoughts and feelings of his country.

Toraigyrov continues the creative traditions of Abay, he learns from life, listens to the flow of time, reveals the inner soul of a person, and defines new possibilities of Kazakh poetry. The same applies to the Indian poet Iqbal, who continued the literary traditions of R. Tagore.

4. CONCLUSION

It is established that Kazakh-Indian relations have ancient traditions. These traditions reveal the internal regularities of strengthening inter-literary ties, determine the typological generality and specificity of the literature of the two peoples. The features of literary translation and specific aspects of Kazakh-Indian literature were determined. The strengthening of Kazakh-Indian literary ties is based on the anthology of the history of the two countries. The establishment of Kazakh-Indian literary ties took place in the Soviet era and do not stop to strengthen and develop today, the desire of the two countries to establish ties in the literary format, to translate the most valuable creative heritage of the works of the two countries in order to achieve greater spiritual rapprochement is developing. This is evidenced by the results obtained in the field of art, literature and culture.

The literary process of the Indian people is constantly evolving and replenishing. Modern literature is dominated by the revolutionary

spirit that emerged during the British colonization and the crisis of capitalism. This, above all, literature and creativity-colonial struggle of the Indian people. During this period, the awakening of national identity is clearly visible. The intensity of literary development contributed to the development of printing and journalism. This, in turn, broadened the circle of readers and created an Indo-European synthesis. Indian writers began to get acquainted with the experience of European literature, the ideas of European revolutionary democracy.

The rich heritage of Indian literature, taking the experience of Western literature, led to the emergence of social, historical, colonial novels. Social lyricism and dramaturgy are developing, and national journalism, which influenced fiction, is reviving. Thanks to the translation of works, literary ties between India and Kazakhstan have strengthened. In literature, along with the idea of national identity, the General idea of Indian patriotism and the idea of friendship of peoples is stable. Studies of problems of national character in the culture and literature of Kazakhstan and India and the comparative analysis revealed the specifics of the national literature of both peoples. The genesis and development of the specificity of the national character is the basis of national literature, which has become part of the world literature.

The degree of distribution of Indian literature in Kazakhstan, Kazakh literature in India was determined, the role and contribution of Kazakh-Indian cultural relations in the development of literary relations was determined. However, the need to study Indian literature by reading it in the original remains a major challenge in this field. To

unite the literature of the two countries, both countries must have a good reading of literary creativity. That is, how to read in the native language, how good literature in the native language, it is necessary to be able to know the literature and culture of other countries, their characteristics and national character. Only then, we can conclude that relations and mutual development are strengthening between the literatures of the two countries.

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