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BOOK OF ABSTRACTS

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İngiliz Dili ve Edebiyatı Eğitimi: Dil ve Tarih - Coğrafya Fakültesi'nde Kuruluş Yılları

Ünal Aytür

İngiliz edebiyatı İngiltere’de ders olarak on dokuzuncu yüzyılda okutulmaya başladı ve uzun bir süre orta eğitimde ve daha çok yoksul ya da Anglikan kilisesine mensup olmayan ailelerin çocuklarının gittikleri okullarda öğretilirdi. Lisans eğitimi veren ilk İngiliz edebiyatı bölümleri, Londra Üniversitesinde 1859, Oxford’da 1893, Cambridge’de 1919 yılında açıldı. O yıllarda İngiliz edebiyatı kolay bir alan sayılıyor, daha ciddi ve yetenekli öğrenciler klasik Yunan ve Latin dili ve edebiyatını tercih ediyorlardı. Dil ve Tarih-Coğrafya Fakültesi, Türkiye’nin tarihinin, coğrafyasının yanı sıra başlıca Batı ve Doğu dilleriyle kültürlerinin araştırılıp incelenmesi amacıyla 1936 yılında kuruldu. Bu alanlarda öğretim üyeleri yetiştirmek için özel bir yasayla yurtdışına öğrenciler gönderilmişti. Bu öğrencilerden beşi İngiltere’de İngiliz edebiyatı okudular; bunlardan dördü eğitimlerini tamamladıktan sonra, İngiliz ve Amerikalı profesörlerle birlikte, doçent ünvanıyla DTCF’de İngiliz Dili ve Edebiyatı okutmaya başladılar. Ders programları ve öğretim yöntemleri büyük ölçüde onların kendi eğitimleri sırasında gördükleri örneklere dayanmaktaydı. Buna göre ilk iki yılda ağırlık İngilizce üzerindeydi; edebiyat eserlerinin asıllarından okunup anlaşılması ve gerçek bir üniversite eğitim aracı olabilmesi, öğrencilerin bu dili çok iyi bilmelerine bağlıydı. Bu yüzden edebiyat derslerinde de, seçilen metinlerin “yakın okuma” yöntemi uyarınca ayrıntılı bir şekilde incelenmesine ağırlık veriliyordu.

Bio: Ünal Aytür graduated from the English Department of Ankara University, where he became a research assistant in 1960. He wrote his doctoral thesis on “Evelyn Waugh’s Satire”. His post doctoral dissertation on “Henry Fielding’s View of Human Nature” enabled him to be promoted to associate professorship. His publications include a book titled *Henry James ve Roman Sanatı* (Henry James and the Art of the Novel) and articles on Swift, Sterne, Dickens, James, Conrad, E.M.Forster, and Waugh. He translated Forster’s *Aspects of the Novel* into Turkish, and a selection of Levent Yılmaz’s poems into English (which was published with the title *Saturn by the Sheep Meadow Press*). His other translations are James’s *The Portrait of a Lady*, Melville’s *Pierre or Ambiguities*, Faulkner’s *Wild Palms* and *The Unvanquished* (all these with Necla Aytür), Conrad’s *Secret Agent*, George Eliot’s *Middlemarch*, and a collection of short stories by Henry James under the title *The Siege of London*. His translation of thirteen of D.H.Lawrence’s short stories and Novella “The Fox” is going to be published later in 2022.

Mere Being: Imagination at the end of the Mind

Peter Boxall

To think about the limits (of a text, of a being, of a place) is to think about adulteration. It is to recognise that, at their limits, things merge with other things.

This paper proposes that such thinking has taken on a particular urgency in our own time, an urgency that is at once biopolitical and geopolitical. The spread of a virus has forced us to examine our individual biopolitical limits, to attend freshly to the places (variously understood) where we meet with others. Shifts in the global balance of power have forced us to examine the boundaries, between east and west, between north and south, that have shaped the distribution of wealth and force.

Under these conditions – conditions which alert us to our partial identity with those from whom we feel ourselves to be distinct – there is a tendency to immerse ourselves in our own person, to withdraw from the porous limits of self, of household, of nation, to some ground zero of being. We look to the imagined grounds of a minimal life that is self-directed and self-sufficient, that is proof against contamination by whatever lies beyond its pale.

We might call this contracted state a condition of mere being. The mere being that remains when our political life, our being in relation to others, is attenuated or forsaken. But this paper suggests that close attention to literary accounts of mere being, from Henry James to Wallace Stevens to Samuel Beckett, helps us to see that poetic mereness – what Beckett calls the ‘meremost minimum’ – is not a denial of shared being, but a particular means of imagining it, a means of approaching, slantwise, that place where we are conjoined with others. In tracing a poetic tradition of mere being, the paper argues that what we find in the inmost midst of the denuded self is not a retreat from limits, but an encounter with them – an encounter which grants us a new way of imagining what Densher calls, in *The Wings of the Dove*, ‘our being as we are’.

Bio: Peter Boxall is Professor of English at the University of Sussex. He has written books on Samuel Beckett, on Don DeLillo, and several books on the novel, including *Twenty-First-Century Fiction* and *The Value of the Novel*. His most recent book, *The Prosthetic Imagination: A History of the Novel as Artificial Life*, came out with CUP in 2020. He has edited a range of work, including a collection on Beckett's politics entitled *Beckett/Aesthetics/Politics*, a collection on poetry entitled *Thinking Poetry* (with Peter Nicholls), *1001 Books you Must Read Before you Die*, the *Cambridge Companion to British Fiction 1980-2018*, and a Faber edition of Beckett's novel *Malone Dies*. He is also co-editor of Volume 7 of the *Oxford History of the Novel* (with Bryan Cheyette), editor of the book series 'Cambridge Studies in Twenty-First-Century Literature and Culture', and editor of the UK journal *Textual Practice*. He has a volume of collected essays forthcoming with CUP entitled *The Possibility of Literature*, and is currently writing a book on the twentieth-century novel and the current crises in western culture, entitled *Fictions of the West*.

A Plea for Cultural Philology

Carlo M. Bajetta

Paraphrasing Derrida, textual variation ‘just happens’. It is inherent in the very nature of texts, their materiality and their being subject to human agency. Readers may be bewildered by the variety of the numerous instantiations of, say, a given poem, a play, as well as by the different and multi-layered meanings which their physical embodiment may engender in our digital era. One cannot resist, however, the need to make sense of variation, to find unity in multiplicity — or quite simply, the need to enjoy one’s reading. How can we, today, *read* and *read into* texts? By analyzing a variety of textual typologies from the Early Modern period to the 21st century (manuscripts, early printed books, films, and even some notorious tweets), this paper will attempt to show that considering and contextualizing the materiality and historicity of texts is a way to make sense of our contemporary culture and of its textual productions, whether literary or non-literary.

Bio: Carlo M. Bajetta, PhD, FEA, is Professor of English at Università della Valle d'Aosta, Italy, and the President of the Italian Association for the Study of English (AIA). He contributed to The Oxford Dictionary of National Biography, the Annual Bibliography of English Language and Literature, the Oxford Online Bibliographies, and is a reviewer for the scholarly journal Notes and Queries (OUP). His publications include Sir Walter Raleigh (1998); Whole volumes in folio (2000); Some notes on Printing and Publishing in Renaissance Venice (2000), Shakespearean Readings: Shakespeare, Keats, Shelley (2004, with Luisa Camaiora) and, together with G. Coatalen and J. Gibson, Elizabeth I's Foreign Correspondence: Letters, Rhetoric, and Politics (2014). He has edited R.B. McKerrow's 1928 Sandars Lectures (Studies in Bibliography, 2000), Wordsworth's, Shelley's and Reynold's 1819 Peter Bell poems (2005), C.S. Lewis's Letters to Children (2009, Italian ed.) and Thomas More's English Poems (2010, bilingual ed.). His edition of the Italian letters of Elizabeth I was published in 2017 by Palgrave. He is currently working on a biography of Sir Walter Raleigh for Reaktion Books (London), and will be the general Editor, together with Jonathan Gibson, of The Oxford Sir Walter Raleigh.

**“The World is Too Much with Us”
The Character of Literary Studies Today**

Zekiye Antakyalıođlu

Literary studies in the new millennium are described as “post-theoretical,” which implies a paradigm shift from the deconstructive linchpin of capital-t Theory, to a more socially, politically and environmentally engaged, future-oriented, and reparative drive in our discipline. There is a change of attention from the relativist epistemology of poststructuralism to realist ontology in the new fields of study such as posthumanism and new materialism. Post-theory holds two concurrent attitudes towards Theory: acknowledgement and critique. On the one hand, it is indebted to the legacy of Theory and forms discursive practices in relation to it; on the other hand, it is critical of Theory’s anti-essentialism or lack of ethos, and reassesses its foundational axioms with contemporary ontological anxieties and motives. Ours is a chaotic century with manifold problems such as terrorism, war, economic crisis, COVID19 pandemic, climate changes, oil and water crises, Anthropocene, consumerism, migration, digitalisation, and the question of democracy, etc. This sense of emergency, and its representations in literature, eventually, calls for “character” (essential, mental and moral vision, *ethos*) and genuine critique (evaluation) from the academics in humanities. This paper aims to offer an outline of the network of practices in literary studies as well as their ethical and aesthetic allegiances with this demand for “character” in mind.

Keywords: Post-theory, ethos, character, literary theory, literary studies.

Bio: Zekiye Antakyalıođlu is a professor and chair of English Literature at Gaziantep University, Turkey. Her work primarily focuses on the theory of the novel, contemporary fiction, postmodernism and modernism. She is the writer of two books in Turkish: *Roman Kuramına Giriş* (2013) [An Introduction to the Theory of the Novel] and *Bir Düşün Sonu: Milan Kundera Üzerine Bir İnceleme* (2017) [The End of a Dream: An Analysis of Milan Kundera’s Works]. zekabe@hotmail.com

PANEL 1

Common Ecologies: Shared Porosity Reflected in Judy Upton's *The Shorewatcher's House*

Z. Gizem Yılmaz Karahan

Such topical examples as species extinction, wildfire, flood, global warming, atomic bomb, and the current pandemic we are facing today made us all understand we are living in a very posthuman world in which everything is indispensably connected notwithstanding species distinctions and social-material differences. Erasing the myth of the Human within anthropocentric discourses, such examples point to the non-singular and porous bodies that we share in each second we keep our existences. New materialist and posthumanist studies scholars such as Stacy Alaimo and Karen Barad hint at this porosity, naming it either trans-corporeality or agential realism. In addition, with the example of the novel COVID-19, Katherine Hayles explicates how we are all “species-in-common,” “species-in-biosymbiosis,” and “species-in-cybersymbiosis.” Within this theoretical framework, this paper focuses on reading the human-nonhuman communications and narratives that take place within a seemingly toxic environment that provides a spectrum of climate anxiety and ecological problems. Projecting these environmental distortions in broken familial and social relationships, Judy Upton's *The Shorewatcher's House* (1995) bespeaks of the porosity of elemental bodies including humans.

Keywords: Judy Upton, *The Shorewatcher's House*, new materialisms, posthumanisms

Bio: Z. Gizem Yılmaz Karahan is an associate professor of English Literature at Social Sciences University of Ankara, Turkey. Her research interests include elemental ecocriticism, ecophobia, new materialisms, old materialisms, and performance studies. She has published on ecophobia, elemental ecocriticism, ancient philosophy, early modern English drama, and monster studies. Her most recent publications include an article entitled “Airy Agency in Early Modern English Drama: Ho Trilogy” (*English Studies*, 2020) and a book chapter entitled “The Ecophobia/Biophilia Spectrum in Turkish Theatre: Anatolian Village Plays and (Karagöz-Hacivat) Shadow Plays” (in *Turkish Ecocriticism*, Lexington Books, 2021, co-authored with Simon C. Estok). (zgizemyz@gmail.com)

Reimagining Climate Change Crisis through New Aesthetic Paradigms in *The Contingency Plan* and *2071*

Işıl Şahin Güler

This paper expands upon the relatively new theory of theatre and ecology within the larger field of ecocriticism, or what has come to be called “ecodramaturgy.” Ecodramaturgy interrogates the extent to which the overall values in relation to nature and culture binary can be reconsidered and conveyed to the public through theatre and performance arts. Placing ecological reciprocity at the center of its dramatic and thematic content, ecodramaturgy places great hope in theatrical performances, which have the potential to alter mindsets of nature-culture interactions and transform audience perceptions of ecological issues. These interactions have been remarkably evident in climate change theatre that emerges as the sub-genre of ecodramaturgy and reflects climate change anxiety by making use of theatre’s capacity to raise awareness of ecological sustainability and environmental justice. With a focus on global climate change anxiety and the issue of an ecologically sustainable future, playwrights provide new aesthetic paradigms to keep the momentum of this global phenomenon going and capture the public’s imagination by producing ecologically aware theatrical practices that are poised to stir the collective imagination towards a more profound sense of humans’ material embeddedness in the more-than-human world. Therefore, by bringing into the spotlight the climate change theatre qualities, this paper aims at exploring how climate change theatre interacts with ecological thinking in unique ways and encourages the audience to take action against the climate change crisis. In this regard, by analyzing Steve Waters’s *The Contingency Plan* (2009) and Duncan Macmillan’s *2071* (2014) as climate change plays, this paper indicates that climate change theatre emerges as a cultural institution to be celebrated due to its ability to convey climate change anxiety by appealing to the feelings through facts, story, and performance.

Keywords: Ecodramaturgy, Climate change theatre, Climate change crisis, Steve Waters, *The Contingency Plan*, Duncan Macmillan, *2071*.

Bio: Işıl Şahin Güler is an Assistant Professor of English Language and Literature at Fırat University. She received her Ph.D. from Istanbul Yeni Yüzyıl University, Turkey, in 2018. She has written widely on contemporary British drama, including her publications in *Ecofeminist Drama: Gender, Environment and Theatre* (Routledge 2022, in process). Her recent research interests include climate change theatre, ecodramaturgy, ecocriticism, and ecofeminism. As a recipient of TÜBİTAK (The Scientific and Technological Research Council of Turkey) 2219 International Postdoctoral Research Fellowship Grant, she will serve as a visiting scholar at Cornell University’s Faculty of English during 22’23 academic year.

Earthly Matters: Viscous Climate Anxiety in Duncan Macmillan's Lungs and Clare Duffy's Arctic Oil

Başak Almaz

Human agency pushes the earthly limits of the planet with cumulative anthropogenic damage to posthuman environments. Extreme climate-related disasters raging all around the globe speed up climate change and aggravate the crisis, while it is inevitably the same the other way around. This vicious cycle generates immanent climate anxiety, which will be read as a hyperobject in this paper. Introducing the term, Timothy Morton initially acknowledges global warming as a hyperobject with its vastness, distorted boundaries, and viscosity. Hyperobjects transcend time and space, they are vast beyond the limits of human comprehension, uncontrollable, and viscous; "they 'stick' to the beings that are involved with them" (Morton 1). Duncan Macmillan's *Lungs* (2011) and Clare Duffy's *Arctic Oil* (2018) portray the characteristics of a hyperobject through climate anxiety, while the former problematizes unconditional climate anxiety on a more individual basis regarding having children, the latter reveals a much wider motif of anxiety, focusing on the planetary scale and climate activism. Both plays tend to display viscous climate anxieties, whether experienced directly or indirectly. Scrutinizing the viscosity of climate anxiety reflected in the plays, this study aims to offer an illustration of the variety of hyperobjects concerning human-induced climate change.

Keywords: Climate Anxiety, Hyperobjects, Duncan Macmillan, *Lungs*, Clare Duffy, *Arctic Oil*

Bio: Basak Almaz received her BA from Hacettepe University, Department of English Language and Literature in 2018 with a minor degree in American Culture and Literature. She is currently working on her MA thesis entitled "Climate Change, and Ecological Economics in Kim Stanley Robinson's *Forty Signs of Rain*, New York 2140, and *The Ministry for the Future*". With her cli-fi short story titled "Global Summer House" Almaz is one of the contributors of ASLE EcoCast's special episode that hosts 25 environmentally-themed Quick Fictions. She works as a research assistant at Istanbul Aydın University. Her research interests include but are not limited to posthumanisms, Cli-Fi, ecopsychology, environmental philosophy, and utopian/dystopian literature. (basakalmaz@.aydin.edu.tr)

PANEL 2

‘This silent token/ Of more than ever can be spoken’: a poetics of remains in Percy Bysshe Shelley’s poems for Jane Williams.

Cian Duffy

In some of the most celebrated passages of his ‘Defence of Poetry’ (1821), a key text of British Romantic-period literary criticism, Percy Bysshe Shelley defines poetry in terms of remnants and remains. Poetry is the remains of inspiration: ‘the mind in creation is as a fading coal’, Shelley writes: ‘when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet’. But poetry is also the remnants of lived experience: it ‘arrests the vanishing apparitions which haunt the interlunations of life’, it can ‘reanimate’ the ‘sleeping, the cold, the buried image of the past’.

This paper examines what I define as a poetics of remains in a selection of the lyrics which Shelley composed for Jane Williams in the last six months of his life. These poems are, now, the only remains of Shelley’s involvement with Jane and there has been a great deal of critical debate about the extent to which they might or might not be treated as historical or biographical documents. But they are also poems which thematise their own complex relationship to the lived experiences which they ‘reanimate’ or, perhaps, imagine. More specifically, they are poems which often seek to articulate those experiences through insisting, almost paradoxically, that they cannot or should not be articulated. These poems are, in other words, what Shelley calls ‘silent token[s]/ of more than ever can be spoken’, poems in which he gives oblique voice to the ‘thoughts’ which, he says, he ‘dare not speak’. To explore the dynamics and implications of this poetics of remains, the paper will draw on Shelley’s ‘Defence’ and on Romantic-period theories of memory, but also on Giorgio Agamben’s understanding of poetry as an attempt to articulate the unrepresentable ‘remainder’ of experience, the ‘necessarily unsaid and unsayable’, in any ‘system of relations’. It has sometimes been noted that elements of Shelley’s ‘Defence’ anticipate post-structuralist ideas about representation and Agamben’s ideas provide an especially fruitful way, the paper argues, of understanding the poetics of remains in Shelley’s Jane Williams poems.

Keywords: Percy Shelley, poetry, lyric, remains, Agamben, (auto)biography,

Bio: Cian Duffy is professor and chair of English literature at Lund University, Sweden. He has published on various aspects of the intellectual life and cultural history of Britain and Europe during the so-called Romantic period. Particular focal points have been the work of the Shelley circle; the sublime; and romanticisms in the Nordic countries. His latest monograph, *British Romanticism and Denmark*, is forthcoming with Edinburgh University Press. He is currently editing *The Cambridge Companion to the Romantic Sublime*.

Agamben Defining Hamlet: *Homo Sacer* and the Potentiality of Silence

Evrim Doğan Adanur

Giorgio Agamben defines *Homo Sacer* as someone who is stripped of his political life (*bios*) and reduced to bare life by the sovereign. Hamlet, as the prince of Denmark, is reduced to an infinite pretender, therefore a threat to the king. By the election of his uncle, Hamlet is left in the threshold as a prince who “lacks improvement.” Therefore, the definition of the prince as a potential to reign is undermined in the sovereignty of Claudius, who, as a shrewd king, is not likely to allow him to “advance,” yet alone survive in the Danish court. The very fact that Claudius announces him to be next in line, underlines the king’s position to be able to endow political life, which necessarily means the ability to take it back and have control over his bare life. Denmark, this way, is not a “prison,” but a “camp” for Hamlet. After Hamlet kills Polonius, Claudius does not enforce the regular laws of the country and rules in a “state of exception.” This leads to the situation being handled beyond the law and Hamlet is expelled to England to be killed with impunity. As *Homo Sacer*, Hamlet first discloses his language, as his speech is reduced to that of spectacle. He is deprived of his *ethos* as what must be said must remain unsaid in an infinite deferral of action. Also, by disdainfully distancing himself from everything Danish, he himself embraces the state of a non-citizen, as a countenance to his existence in the threshold. He prefers not to be an object in the state of exception and suspends life through *argos*. This way, he renders Claudius’s sovereignty inoperative through exhibition and exposure which is a means of “profanation.” What remains is pure potentiality with no claims to pass into actuality and “the rest is silence” contained in infinite deferral.

Keywords: Hamlet, *Homo Sacer*, actuality/potentiality, remnant, state of exception, Giorgio Agamben.

Bio: Evrim Doğan Adanur’s current research examines a range of different approaches to Shakespeare and early modern drama. Her recent focus is the relationship between temporality and genre in Shakespeare. She is a graduate of Hacettepe University (BA), American University, Washington, DC (MA), and Ankara University (PhD). Teaching English Studies for over 20 years, she is currently working as the founding chair of the Department of English Language and Literature at Fenerbahçe University in Istanbul.

**“Everything must leave some kind of mark”:
An Agambenian Reading of Tom McCarthy’s *Remainder***

Zekiye Antakyalıođlu

Tom McCarthy’s first novel *Remainder* (2005) is the story of an unnamed, 30-year-old man whose life changes after an accident which involved “something falling from the sky.” After emerging from coma, he spends months in a hospital to regain his motor-control. He realizes that he has to learn how to move his body, his arms and legs as if he is an automaton who needs recoding. Besides the physical disorders, he suffers amnesia, apathy, and is expected to recover his identity to become a normal and proper human being. Instead, with the eight and a half million pounds that he is paid by the corporate firm as a settlement, he grows a fixation for recreating, re-enacting, simulating certain scenes and situations that remain in his memory as disparate images. In order to feel the “tingling” (a temporary sense of authenticity), or just to have a glimpse of reality, he starts to spend his compensation excessively for building and materializing the images that appear in his mind. As an idiosyncratic figure who employs many actors, engineers, organisers, constructors, architects to work for his image-building quest, as a former *homo sacer* who now acts like the sovereign, he develops a twisted relationship with time and space: he starts to re-create spaces to exact his pure will, constructs hyperreality only to extract the potential reality that remains therein, and suspends the chronological time only to re-create it as kairotic time -as moments of heightened sensibility. From Agamben’s stance, he might be approached as the remainder of the human/inhuman binary, as a “remnant” during the time of the end, a parody of the sovereign who suspends law to create his own states of exception, or a “kink” in the smoothly operating system of simulations. The concept of “remainder,” which gives the novel its title, has a peculiar meaning in the philosophy of Agamben. In his discussions of the language/law, bios/zoe, human/inhuman, man/animal, potentiality/impotentiality, Agamben abolishes the binary oppositions through the concept of “remainder” and focuses on the zone of indistinctions. This paper offers a reading of McCarthy’s *Remainder* from Giorgio Agamben’s perspective and presents an analysis of its eccentric character’s relationship with time, space, and reality by focusing on the threshold he occupies.

Keywords: *Remainder*, messianic time, potentiality, remnant, Tom McCarthy, Giorgio Agamben.

Bio: Zekiye Antakyalıođlu is a professor and chair of English Literature at Gaziantep University, Turkey. Her work primarily focuses on the theory of the novel, contemporary fiction, postmodernism and modernism. She is the writer of two Turkish books: *Roman Kuramına Giriş* (2013) [*An Introduction to the Theory of the Novel*] and *Bir Düşün Sonu: Milan Kundera Üzerine Bir İnceleme* (2017) [*The End of a Dream: An Analysis of Milan Kundera’s Works*].

Exploring Diasporic Traumas in Kamila Shamsie's *Homefire*

Abdülkadir Unal

Postcolonial novels enable us to conceive penetrative insights into the true exploration and appreciation of diasporic communities in the western world. The exploration of second-generation diasporic trauma in Kamila Shamsie's seventh novel, *Homefire* (2017), depicts a struggle to reconcile with the past of the characters with British nationality. She consolidates her fiction about the dilemma and struggle of the diasporic community members, Isma, Aneeka and Pervaiz, the siblings of Pasha, throughout the novel. The recurring motif of the novel is the diasporic identity which signals the dilemma of the characters in terms of adopting British or Pakistani moral norms. No matter how hard the characters persist to put up with the Islamophobic and radical attitude of the British, their efforts result in refusal and rejection in the end, as a stereotypical characteristic of Shamsie's novels. Shamsie justifies the diasporic trauma as a revelation of the present and past diasporic belongings for *Knickers Pasha* and *Pervy Pasha* in the novel. Rejection of the funeral for Pervaiz in England reclaims the diasporic reunion with their origin in Pakistan. In this study, the notion of diasporic trauma will be studied in the novel, *Homefire*, with fragmented narrative voices of Pasha family members.

Keywords: diasporic trauma, diasporic reunion, homefire, kamila shamsie

Bio: Abdulkadir Unal has completed his BA and MA in the Department of English Language and Literature at Selcuk University. He had his PhD in the same department of Suleyman Demirel University. His recent research and teaching interests are in the field of trauma in literature and postcolonial literature.

**Reading History in Postmodernity: Act of (Re)Writing History
in Gore Vidal's *Lincoln* and Reha Çamurođlu's *The Last Janissary***

Ahmet İpşirli

Fredrick Jameson defines the loss of historical sense as the problem of postmodern society. Latent in his ideological tendencies for defining the late capitalist society, his observation provides an interpretation of postmodern men's problematical relation with history. Here, nostalgia emerges as a common sentiment of the contemporary society, marking Jameson's approach viable. On the opposite side of the spectrum, Linda Hutcheon promotes metafiction as the ethical position that could be taken by the writer of history. Her ideas on historical metafiction frame the relation of postmodernism with history. Yet, reading of Gore Vidal's *Lincoln* and Reha Çamurođlu's *The Last Janissary* in this context is a challenging endeavor as both writers re-write history but choose to follow traditional narrations. Highly aware of the location of metafiction in historical writing in his other novels, Vidal chooses to avoid the postmodernist style, yet his novel demystifies Lincoln as the great figure of American history. Likewise, Çamurođlu avoids metafiction. But his stance is a postmodern one as he writes on the possibility of a lost modernization and interprets the challenges of historical perception for the contemporary audience. Both writers interpret the accepted versions of history and come up with strong claims. By doing so, their interpretations find a recipient in postmodern society. Through Vidal's and Çamurođlu's works, this study questions the location of historical narration in postmodern times.

Keywords: Postmodernity, Reha Çamurođlu, Gore Vidal, Historical Fiction, Nostalgia

Bio: Ahmet İpşirli is a lecturer at Erciyes University, Department of English Language and ABD student at the same department. He thought BA courses on postmodern literature, postcolonial literature, and film studies. He is interested in postmodernity, historical fiction, comparative and American literature.

Values and the Role of Literature and the Arts in the Making of the EU

Ahmet Süner

Presumably at the very center of popular definitions of culture, fine arts in general and literature in particular occupy a rather marginal place in the current state of the European Union, which, in its self-identifying documents, views them as part of its “cultural heritage,” relegating them to the past and eclipsing the way these fields contribute to both the present and the future of Europe. As opposed to the extrinsic perspective on the fields of art and literature implied in “cultural heritage”, this paper argues for an intrinsic one, and shows that both arts and literature are directly implicated in the very discourse of “values” on which Europe has come to establish its identity. More specifically, the paper clarifies the oft-neglected, poorly theorized relationship between literature and values, commenting on the intricate ways literature may be considered value-laden. It illustrates its value-oriented approach with examples drawn from two canonical literary texts: Shakespeare’s *Macbeth* and Shelley’s *Frankenstein*. While both works may be related to a number of different values, the article underscores the right to good administration in *Macbeth* and the value of nature (or the environment) in *Frankenstein*. These literary examples are intended to show how artistic works may shape the discourse of values in a number of different ways and hence may contribute to the making of the EU.

Keywords: Literature, Values, European Union, *Macbeth*, *Frankenstein*

Bio: Ahmet Süner is a Turkish scholar and an Assistant Professor in English Language and Literature at Yaşar University, Izmir, Turkey. He has two Ph.D.s, one in Comparative Literature (2006, University of Southern California), the other in Structural Engineering (1999, Duke University). His publications include essays on the work of Freud, Charlotte Brontë, Walpole, Radcliffe, Carroll, Kafka, Stevenson, Stoker, Polidori, Matthew Lewis, Sartre, Wittgenstein and Heidegger. His work has been published in international venues such as *Eighteenth-Century Studies*, *Oxford German Studies*, *College Literature*, *Journal of European Studies*, *Renascence*, *Papers on Language and Literature*, *Studia Neophilologica*, *Moderna Språk*, *Children’s Literature in Education*, *Atlantis*, *Studia Phaenomenologica* and *Phenomenology and The Cognitive Sciences*. His research interests are Gothic literature, literary criticism, philosophy of language, literature and film. He is currently leading an EU-funded Jean-Monnet module on the role of literary and artistic fictions in building values for the future of the Union.

**Adaptation of Unfilmable Science Fiction Book to The Big Screen:
A Case of Intersemiotic Translation of *Ready Player One***

Ahsen Ay

In today's world, popular literary texts generally undergo transformation, frequently into more than one medium. That is, we are living in the age of adaptation. This study aims to investigate the adaptation of a literary work to the big screen within the framework of an interdisciplinary approach, integrating translation and adaptation studies. The study approaches film adaptation as intersemiotic translation and provides a systematic analysis of the shifts occurring in the transference of a novel to the big screen with the help of the adaptation model proposed by Perdikaki (2016). A comparative analysis of the science fiction novel *Ready Player One* by Ernest Cline and its film adaptation of the same name focusing on the shifts is conducted to provide examples of the shift types in the adaptation model that consists of a descriptive/comparative component and an interpretive component. Finally, the study aims to explain the rationale behind the adaptation shifts through economic, creative and social reasons. Moreover, the use of epitexts (Genette, 2009), interviews with the screenwriters and director in this study, provides an interesting source of information to analyze the adaptation process and can offer valuable insights about the factors influencing the adaptation process.

Keywords: adaptation, translation, intersemiotic, science fiction

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Research Interests: Translation Studies, Translation Theories, Literary Translation,

Retranslations, Audio-Visual Translation, Science-Fiction Translation.

Carl Ebert and The State Opera in Turkey

Alaz Pesen

Opera translation in Turkey is a hitherto-neglected space the history, or rather *a* history of which has not been covered in detail. Among the few works on opera in Turkey are Cevad Memduh Altar's *Opera Tarihi* and Refik Ahmed Serengil's *Türk Tiyatrosu Tarihi II: Opera San'atı İle İlk Temaslarımız*, which lack a detailed approach to the background of the translated librettos. The aim of the present study is to establish a link between translation, opera and history, arguing that the first Opera librettos to be translated and performed by the State Opera in early republican Turkey were planned and made under the patronage of Carl Ebert, a professional musician designated by the government as part of its cultural planning. These librettos, which were translated by musician-translators under the guidance of Carl Ebert, soon turned into performances, and this helped a great deal in introducing the opera genre into the Turkish cultural repertoire and in the construction of the state opera performance hall in the late-1940s. After sketching out a theoretical framework to broaden the perspective on the web of relations present in the history of opera translation in Turkey, the study focuses on excerpts from Carl Ebert's reports delivered to Hasan Âli Yücel, then-minister of education. Analyzing the excerpts with a focus on discourse on making cultural repertoire, the next part draws on the opera translations and performances carried out and staged under the patronage of Carl Ebert.

Keywords: Opera translation, Turkey, culture, history, music

Bio: Alaz Pesen is a translation studies scholar and a recording singer-songwriter. He completed his MA thesis on pop music translation in Turkey. In 2017, his PhD dissertation on Greek-Turkish song translation was awarded the "PhD Dissertation of the Year" by Boğaziçi University. As a professional song translator himself, he was also the first to teach a course entitled "Song Translation" in Turkey, both at Boğaziçi University and Yeditepe University. His research mainly focuses on song translation. He currently teaches at Istanbul Atlas University, Translation and Interpreting Department.

Translating Desire: *Women in Love* in Turkish

Aleks Matosođlu

D. H. Lawrence's *Women in Love* (1920) tells the story of relationships between two sisters Ursula and Gudrun Brangwen and their love affairs between Gerald Crich and Rupert Birkin. As Lawrence criticizes modern understanding of sexuality and marriage through these couples, a subplot of homoerotic desire between Gerald and Rupert emerges as an alternative. In chapter titled as "Man to Man" Rupert finds heterosexual love and marriage oppressing and in another chapter titled as "Gladiatorial" his desire for Gerald is symbolically enacted in the wrestling scene. Translating homoerotic desire into Turkish imposes certain constraints for translators. The novel was first translated into Turkish by Okřan Okřandan as *Ursula* in 1962, retranslated in 1970 by Nihal Yeđinobalı as *Ařık Kadınlar*, then its language was updated in 2009 and finally it was retranslated by Bora řahin under the same title in 2020. Comparing these four versions of the novel under Levefere's poetics and ideology and Toury's cultural norms, the paper examines the context and reasons of translation strategies employed in translating homoerotic desire. It argues that homoeroticism was downplayed by Okřandan and Yeđinobalı but řahin made it explicit. In so doing it reveals the poetics and ideology of the target culture as translators omit and adapt textual material according to the readership and publishing market.

Keywords: D. H. Lawrence, *Women in Love*, *Ařık Kadınlar*, Poetics and Ideology, Cultural Norms

Bio: Aleks Matosođlu received his MA in English Language and Literature. He is a PhD candidate in Translation Studies at Istanbul University. His research areas include literary translation and gender in translation studies. He worked as an English teacher and an instructor. He translated fiction and nonfiction. He currently works as a research assistant in the Department of Translation and Interpreting (English) at Beykent University. aleksmatosoglu@beykent.edu.tr

Post-Colonial Voices in Clash: Okot p'Bitek's Song of Lawino versus Song of Ocol

Alev Karaduman

Okot p'Bitek (1931-1982), an Ugandan poet and intellectual, has a great importance in representing the post-colonial ideas in his long epic poems, *Song of Lawino* (1966) and *Song of Ocol* (1970). Okot p'Bitek, different from the other postcolonial writers pens his poems first in his own native Acoli language not only to address his indigenous people directly and make them aware of their own cultural values and traditions but also to put emphasis on the importance of the native language of a country to sustain their independence and sense of belonging. Later on, these two representative poems are translated into English to be read widely in the English speaking countries by the poet himself. *Song of Lawino* is a work of art in which a rural African wife in the name of Lawino is the voice of the African women whose educated husbands are westernized and scorn, humiliate their wives as they do not look like European women. Lawino in the poem is the spokesperson of all the colonized people who try to preserve their own indigenous way of lives and cultural heritage by drawing the attention of the reader to the sustainability of the conventions of a country and maintenance of the independence. She presents a direct and severe criticism towards the mimic people in the name of her husband Ocol. What makes the poem different from the other postcolonial works is the fact that, in each section of the work, a different indigenous cultural value is discussed in detail with postcolonial ideals from a feminine perspective which has already been labelled as weak, inferior and not worthy by the colonizers. On the other hand, in *Song of Ocol*, the narrator, Ocol, presents his admiration of the western way of living by bringing justifications to his excuses of his choice. As he represents a typical mimic person who tries to be like the colonizer, he prefers to imitate and be seen as if he were a real white man with his black skin. The dichotomy of this situation is depicted in a very ironic tone which cannot be recognised by himself and the ones who are like him. He turns to be the voice of the mimic people who will never be appreciated and accepted by the colonizer. Thus, the major aim this paper is to reflect the post-colonial voices in clash in Okot p'Bitek's *Song of Lawino* versus to *Song of Ocol* by comparing and contrasting the different attitudes of these processes both from historical and individual perspectives.

Key words: Post-colonial, Western ideology, Okot p'Bitek, *Song of Lawino*, *Song of Ocol*

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Lecturer (Doctor): 2004, Department of English Language and Literature, Faculty of Letters, Hacettepe University

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The Integration of Trauma and Autism Studies: Kathryn Erskine's *Mockingbird*

Alper Tulgar

Autism studies explores how autistic individuals are represented and treated in literary texts and studies how neurotypicals think of autistic people. Trauma studies, on the other hand, explores how a traumatic experience in one's life shapes that person's identity and the way they perceive the world. Caitlin, who is on autism spectrum with milder symptoms, loses her brother, Devon, in a shooting, and she finds it hard to cope with his loss. Literary texts portraying an autistic teenager experiencing a traumatic event is very difficult to find since autistic individuals are generally portrayed as people struggling to cope with everyday situations and in social encounters. In the novel, Caitlin's communication problems are evident since she tends to understand utterances literally, and figurative language is difficult for her to understand. At this point, she is labelled as an impolite teenager because for her, using an elusive and pretended language is not goal-oriented. As an autistic teenager, she wants to use a precise, clear, and unambiguous language to state her wishes and complaints. When she knows all the meanings of a homonymic word, she feels proud and happy. Caitlin also mixes the tenses when she wants to state her wishes. She talks about Devon as if he were still alive. She even finds a way to comfort his father. Her trauma is more overwhelming for her than any of the social interaction challenges because Devon, who was a vital part of her life, is now missing. This study thus aims to integrate trauma and autism studies to unroll Caitlin's inner world.

Keywords: *Mockingbird*, Kathryn Erskine, Autism Studies, Trauma Studies

Bio: Alper Tulgar works as a lecturer (PhD) at Ataturk University, School of Foreign Languages and teaches English. He completed his PhD with the dissertation titled *The Representation of Autism in Contemporary English Literature* (2020). He is interested in disability and autism studies.

Fiction, Disease and the Contemporary Culture of Fear

Arya Aryan

A recent article entitled "Health Anxiety" (2021) reports that "coronavirus has fuelled a rise in a debilitating mental health condition known as health anxiety" which has led people to quit their jobs and feel hypochondriac. The comment is thought-provoking and articulates what I call "the culture of hypochondria," which defines today's global zeitgeist. This paper will examine Lauren Oliver's *Pandemonium* (2012) and Thompson Walker's *The Dreamers* (2019) in the context of contemporary global culture of fear (Frank Furedi's term) and hypochondria. I argue that fiction offers a solution to this culture by replacing the dominant rhetoric of the militarisation of medicine with those of dream and journey, and thus overcoming health anxieties such as hypochondria, hence, fiction as a therapeutic process. Through the metaphors, the selected novels defy postmodern legacy of cynicism and torpor that have arguably dominated our culture today (Arthur Rose 2017; Christy Wampole 2016) and instead offer orientation, hope and optimism which in turn construct a sense of agency as they are forward-moving and future/goal-oriented and works towards a telos. In today's culture, unregulated places are viewed as a potential danger to be feared and advise against trespassing their borders. Through metaphors of journey and dream, the novels push the limits of borders and boundaries and sanction illegalities to cope with life-threatening illnesses and anxieties. I also suggest that the journey metaphor makes an ideal fit in the context of globalisation as it appeals to many cultures due to its global pervasiveness.

Key words: Fiction, Disease, Fear, Hypochondria, Lauren Oliver, Karen Thomson Walker

Bio: Dr Arya Aryan is an assistant professor at Istanbul Aydin University. He received his PhD in postmodern and contemporary literature from Durham University, the UK, and carried out a postdoctoral research fellowship at the University of Tubingen. He is an associate fellow of the UK Higher Education Academy, the author of *The Post-war Novel and the Death of the Author* (Palgrave Macmillan), a reviewer for *Literature Compass* (Wiley) and *A Quarterly Journal of Short Articles, Notes and Review* (Routledge). His current research interest is medical humanities. The title of his talk is "Fiction, Disease and the Contemporary Culture of Fear."

The Translator's Voice: The Case of the Turkish Translations of *The Turn of the Screw*

Duygu Dalaslan

Aslı Polat-Ulaş

The aim of the present study is to analyze the translators' voices and (in)visibility in the three different Turkish translations of *The Turn of the Screw* (1898) by the American author Henry James. Born in America in 1843, James spent most of his life in England and observed the cultural differences between Europe and America. At the beginning of the 20th century, the focus of attention in the novel tradition shifted to the individuals' inner world. Within this framework, James expressed emotions and thoughts awakened in the individuals' consciousness in his works through such literary devices as similes, images and thick descriptions. In one of James' such works, *The Turn of the Screw*, the author described the inner world, doubts and fears of a young governess trying to protect two children from evil. The conflict between good and evil and the question of the source of evil add ambiguity to the work. In this study, the Turkish translations by Necla Aytür, Tamer Çetin and Ezgi Uslu will be examined comparatively in terms of complicated descriptions, and accordingly, the voices and (in)visibility of the translators will be discussed in the light of the concept of "Translator's Voice" proposed by Theo Hermans (1996). In order to deepen the discussion related to the translators' voice, the mentioned translators' backgrounds will be examined through Pierre Bourdieu's concepts of *habitus* (1998) and capital (1986), and the policies of the relevant publishing houses will be investigated based on Gérard Genette's (1997) paratexts analysis.

Keywords: Henry James, comparative translation analysis, translator's voice, habitus, capital, paratexts

Bio:Duygu Dalaslan graduated from Bilkent University Department of Translation and Interpretation in 2011. She completed her MA at Hacettepe University English Translation and Interpreting Department in 2015. She completed her PhD at Dokuz Eylül University Department of Translation and Interpreting in 2021. Between 2015 and 2018, she worked as a research assistant at Dokuz Eylül University Department of Translation and Interpreting. She is currently working as a research assistant at Adana Alparslan Türkeş Science and Technology University, Department of Translation and Interpreting. Her research interests are audio-visual translation, audio description, disability studies, and interpreting studies.

Bio:Aslı Polat-Ulaş graduated from Boğaziçi University Department of Translation and Interpreting Studies in 2007. She completed her MA at Hacettepe University English Translation and Interpreting Department in 2015. She completed her PhD at Dokuz Eylül University Department of Translation and Interpreting in 2021. She worked as an English language instructor at Middle East Technical University between 2012 and 2013. Between 2013 and 2015, she worked as a research assistant at Hacettepe University English Translation and Interpreting Department, and between 2015 and 2018 at Dokuz Eylül University Department of Translation and Interpreting. She is currently working as a research assistant at Adana Alparslan Türkeş Science and Technology University, Department of Translation and Interpreting. Her research interests are community interpreting, sociology of translation and interpreting, dystopian and post-colonial literature, media translation and critical discourse analysis.

The Perpetual Quest of Memory, Time and Narration in *The Sense of an Ending*

Aslı Taşer

Julian Barnes's novel *The Sense of an Ending* (2011) brings on the foreground the absurd condition of humankind in the constant desire of making a sense of one's life, one's past and one's own individual self. What Barnes intends to illustrate is humankind's effort in contemplating the past and memories is vain but perpetual. In this effort, his main character and the narrator, Tony Webster remains alone with the struggle of remembering and forgetting while he is painfully digging up the history and facing the ambiguity of his past recollections. As an inevitable consequence, the readers are urged to comprehend the truth beyond pastiche of memories; in other words, the novelist's preference of relying on the fragmented images, descriptive adjectives evoking visual and auditory senses, and constant flashbacks and flashforwards in a non-linear form. The whole narration tackles the questions of the unreliability of historical accounts and story-telling, the relativity of time and human's experiences. Accordingly, the aim of this paper is to conduct a study in depth of Barnes's novel in relation to the themes of subjectivity of human experiences, unreliability of memory, and perception of the truth as well as "the sense of an ending" through a psychological and philosophical approach.

Keywords:The unreliability of narration, memory, ageing, the relativity of time

Bio: Aslı Taşer is a graduate of Hacettepe University, Department of English Language and Literature. She received her MA in 2007 from the same department with the dissertation entitled "Tom Stoppard's Playful Approach to Intellectuality: A Study of *Rosencrantz and Guildenstern are Dead* and *Travesties*." She has been working as an English teacher and lecturer since 2003. She is currently working as a lecturer at the School of Foreign Languages at Akdeniz University. Her research interest is in the field of English literature.

Emancipation from Collective Conscience in *Renegade or Halo2* by Timothy Mo

Ayşe Demir

In the modern world, the barriers between nations are inclined to be removed under the name of globalization. However, global policies, which affect not only nations but also individuals, put much more pressure on the immigrants since the immigrant experience includes adaptation to a new soil as well as finding new ways to get integrated into a new society. Portraying his protagonists as unrooted individuals, Timothy Mo puts emphasis on the acculturation process of individuals in the globalizing world, and in *Renegade or Halo2*, Mo focuses on the collective perceptions and their effects on shaping the individuals together with the social and economic turmoil of the globalizing world. In the novel, as a miscegenated protagonist, Sugar Rey Castro is excluded from the society since he refuses to go along with the collective values of the community he is obliged to live in. In addition to the imposed global values, Sugar Rey struggles with the communal norms to become an individual with his own standards of judgement. Though he gets a degree of law, he ends up an illegal expat who cannot feel at home anywhere he goes. Since Sugar Rey's story falls in line with other immigrant characters, this study aims to focus on Timothy Mo's elaboration of Rey's struggle to get rid of values of tribe and details of individuation process from an immigrant's perspective.

Keywords: collective conscience, globalization, individualism, immigrant experience, Timothy Mo

Bio: Ayşe Demir is an Instructor of English at Pamukkale University, School of Foreign Languages, Denizli, Turkey. She has been teaching English since 2006. She completed her master's degree in 2010, at Pamukkale University, Department of English Language and Literature. She got her PhD with her thesis titled "Post-colonial Illusions and Juxtapositions in Timothy Mo's Fiction" in 2020 in the same department. She specializes in Postcolonial studies especially in Timothy Mo's fiction and her research is mainly focused on gender and identity issues.

The Artifice of Love in Edith Wharton's *The Age of Innocence*

Ayşe Naz Bulamur

The Age of Innocence represents love not as a pure emotion but an artifact by narrating Newland's marriage to May and his affair with May's cousin Ellen vis-à-vis the artistic space of the 1870s New York—the Academy of Music and the Metropolitan Museum—as well as Newland's favorite European art. Newland's marriage to a beautiful maiden from his class maintains the social hierarchy and traditional gender roles. However, his forbidden love for the artistic Ellen is not more “innocent” than his sham marriage but artistically inspired by his reading of Victorian literature. Indeed, the narrative structure that begins and ends with Charles François Gounod's opera based on Faust lays bare the novel's and the play's status as fictional texts with characters; erasing differences between the love performed on stage and the one narrated in the novel. The theme of the aesthetically constructed love shows how artifice lies at the heart of New York that pretends as if its strict moral values are universal. The old New York's conventions also seem as immortal artifacts that haunt the post-World War I era: although Newland and May's son marries out of love, he chooses a mate within his wealthy circle.

Keywords: Edith Wharton, Age of Innocence, politics of love, art

Bio: Ayşe Naz Bulamur is an Associate Professor of English in the Department of Western Languages and Literatures at Boğaziçi University, Istanbul. She holds a Ph.D. in Literary Studies from University of Wisconsin-Milwaukee. Her research focuses on postcolonial theory, urban theory, feminist criticism, and nineteenth century and contemporary fiction.

**Within and Beyond Europe: Displacement and Homelessness in Jamal Mahjoub's
*Travelling with Djinn***

Ayşegül Turan

Jamal Mahjoub's *Travelling with Djinn* (2003) focuses on a father and son's unplanned journey across Europe. Yasin Zahir, a man with two passports and no nation or sense of belonging, decides to teach his son Leo the untold history and stories of Europe so as to ensure that Leo does not suffer from his father's disillusionments. Their spatial as well as temporal journey reveals Yasin's insecurities, intellectual displacement, and spiritual restlessness not only about his own identity as a British-Sudanese but also about Europe and the world in general. While the journey, primarily, constitutes an attempt to forge an emotional bond between Yasin and Leo, it also indicates a desire to find an answer, not necessarily a remedy, to his sense of homelessness. The novel's use of first-person point of view represents Yasin's insider and outsider status both in England and Sudan on a more intimate level, disclosing the psychological dilemma of the postcolonial individual through Yasin as well as his own father. In a sense, the novel emerges as the story of three generations, Yasin's father, Yasin and Leo, in which the past, present and future are intermingled. In this paper, I will examine the trope of journey not only as the primary marker of spatial and temporal displacement but also as a possible way to come to terms with the sense of homelessness and being out of place.

Keywords: Postcolonial literature, identity, immigration, family, history

Bio: Ayşegül Turan is an Assistant Professor of English Literature at Istanbul Kültür University. She received her B.A. and M.A in English Literature from Boğaziçi University and her Ph.D in Comparative Literature from Washington University in St. Louis. Her articles on postcolonial literature and comparative literary studies have appeared in national and international journals. Her research interests include Anglophone postcolonial literatures, Middle Eastern literatures, narrative theory, cultural studies, and film studies.

The Significance of Neurosis in Finding one's Self - A Jungian reading of *Hamlet and Nausea*

Ayşegül Yenice Ay

This study deals with one of Shakespeare's outstanding tragedies *Hamlet* and the existentialist author Jean Paul Sartre's philosophical novel *Nausea*. The essay portrays the vitality of neurosis in the way of searching one's "self" through the main characters in these works. The core of the research is based on the power of the unconscious of human being when their psychic balance gets distorted. In accordance with this, Hamlet's and Antoine Roquentin's mysterious inner worlds, their tendency to madness, melancholic and rapid changing moods are depicted to emphasize the impact of neurotic cases. After experiencing weird events, the characters become depressed, melancholic, and suicidal. The point is that their hardship in making progress has been generally considered negative. Additionally, the advantage of the process in which they cope with the troubles is not clarified much in terms of searching for self. At this point psychoanalytic awareness appears as the missing element. This study argues that struggling with neurotic cases gives an opportunity to interact with one's self. Jungian perspective applied in this study efficiently enables to interpret the characters neurotic cases. It is also concluded that Hamlet and Roquentin touch upon their unconscious and discover their own beings, in the light of their neuroses. To sum up, Antoine, disturbed by nausea finds his own authentic aim and decides to write a novel while Hamlet evaluates his presence and contemplates the meaning of life.

Keywords: Analytic psychology, collective unconscious, Jung, meaning of life, neurosis, searching for self.

Bio: She was born on September 16, 1990 in Muğla, Turkey. She had bachelor's degree of English Language Teaching and graduated from Muğla Sıtkı Koçman University in 2012. She had master's degree of English Language and Literature from Karabük University in 2021. She worked as an English Teacher in Anatolian and Science High Schools in Reşadiye, Tokat between the dates of September 11, 2013 and July 4, 2017. She has been working as an English Teacher in a public high school in Bolvadin, Afyonkarahisar since the date of 6 July, 2017.

How autonomous could a reader be? Problem of empathy and ethics in Julian Barnes's *The Sense of an Ending*

Aytül Özüm

In 1909 the psychologist E.B. Thitchener translated philosopher/psychologist Theodore Lipps' term *Einfühlung* as empathy. In *Beginner's Psychology* (1915), Thitchener explains the term by associating it with the process of a reading experience: "As we read about the forest, we may, as it were, become the explorer; we feel for ourselves the gloom, the silence, the humidity ... everything is strange, but it is to us that strange experience has become" (198). It has been rightly contended that it is not only the content of the literary text but also the aptly employed narrative strategy that stimulates narrative empathy for the fictional characters (Keen 214). Furthermore, discussions about the authenticity and purposefulness of empathy focus on the fact that empathetic situatedness might not always entail genuine care for the other. If empathy is considered to be based on imitation, there is a risk of wasting the sentiment or creating false empathy.

Julian Barnes's 11th novel *The Sense of an Ending* (2011) is about how memory works in retrospection. It also invigorates many questions about the status of the reader and what kind of moral and ethical impetus they are faced with while reading a novel. Both the retrospective and introspective form of the narrative is intricately united with the content that deliberately misguides the hypothetical reader. These misleading false remembrances of the protagonist are left undeciphered until the very end of the novel. With reference to relevant theories on narrative empathy and ethical criticism, this paper aims to highlight the problematized connection between the text and the reader by discussing the narrative play Barnes displays in thwarting the moral judgements in the reading process of the text.

Keywords: Julian Barnes, *The Sense of an Ending*, empathy, ethical criticism, reader.

Bio: Received her PhD from Hacettepe University. Her research interests are gender studies, the modern and postmodern English novel, literary theory and cultural studies. Her publications include *Angela Carter ve Büyülü Gerçekçilik* (2009), a co-edited volume *İngiliz Edebiyatında Toplumsal Cinsiyet* (2018) and *Edebiyat ve Kültürde Yalnızlığın 16 Hâli* (2021) and articles both in English and Turkish on George Eliot, Angela Carter, A.S. Byatt, Nâzım Hikmet, Bilge Karasu, Onat Kutlar.

Zinnie Harris' *How to Hold Your Breath*: A Modern Morality Play?

Azime Pekşen Yakar

Zinnie Harris, a contemporary Scottish playwright, poses the question of what would happen whether Europe suddenly plunged into a financial breakdown in her *How to Hold Your Breath*. Harris's play predominantly involves Dana's journey to Alexandria for a job interview. During her journey, Europe goes into financial collapse, and Dana and her sister Jasmine's pride and sense of security only because they are Europeans are recurrently tested and gradually shatter due to a series of nightmarish experiences and encounters until they find themselves in an overcrowded boat striving to arrive at Alexandria alive. The play premiered at The Royal Court Theatre, London, in 2015 when Eurosceptic themes were employed plentifully in literature and used as political propaganda for the favour of Brexit. *How to Hold Your Breath* particularly deals with the current discussions of refugee crisis and the concept of Europe as the gist of civilization, yet it satirizes the latter by reducing it to an illusion that easily dissolves. Hence, even though the play is concerned with contemporary politics, it is curiously categorized as a modern morality play referring to medieval morality plays. In this respect, this paper investigates whether *How to Hold Your Breath* can be analyzed as a modern morality play by looking at its similarities with and differences from the medieval genre. Accordingly, it explores Harris' fusion of the medieval and the contemporary in Dana's story including appalling conditions she has to endure brought about by the apocalyptic Europe so as to offer a novel perspective on the debates regarding Brexit and refugee crisis.

Keywords: Zinnie Harris, *How to Hold Your Breath*, morality play, Brexit, refugee crisis.

Bio: Azime Pekşen Yakar received her BA and MA degrees from the department of English Language and Literature at Hacettepe University. After completing her doctoral research on the ideological use of the forests in Arthurian romances at King's College London, she took her PhD at Hacettepe University in 2019 with the dissertation on medieval romance forests in Arthurian tradition. She is currently working as a lecturer at Ankara Science University. Her research interests include medieval romances, Arthurian tradition, Geoffrey Chaucer, fabliaux, several literary theories, and gender studies.

Destructive Desire of Phaedra in Euripides's Play *Hippolytus* and its Reflection in Timberlake Wertenbaker's Play *The Love of The Nightingale*

B. Ayça Ülker Erkan

This paper examines the subversion of gender roles and destructive feminine desire first by the Greek playwright Euripides's play *Hippolytus* and its reflection to the contemporary feminist play *The Love of The Nightingale* by Timberlake Wertenbaker. Wertenbaker in the play *The Love of The Nightingale* depicts the Greek tragedy *Hippolytus* as the story of Phaedra's incestuous love for her stepson appearing as a play in play technique to represent female sexuality ending up in destruction and shame since both Hippolytos and Philomele threat the patriarchal power. They become the victims of lust and violence represented as virginal and virtuous. The dramatization of violence and silencing of Philomele emphasizes the violent silencing of women in Greek myth and theatre. Wertenbaker's play reverses the traditional structures and gender ideology of Greek drama by subverting the patriarchal power. Wertenbaker reverses the traditional ideology of Greek drama that women must submit the patriarchal power by creating marginal women characters in the play.

Keywords: subversion of gender roles, feminine desire, the myth of Hippolytus, Timberlake Wertenbaker, *The Love of The Nightingale*

Bio: Prof. Dr. B. Ayça Ülker Erkan got her B.A. on English Literature, M.A. on American Culture & Literature, Ph.D. on English Literature from Ege University in 2005. She completed her post-doctoral study at English Department, University of Minnesota in 2008. She worked as the Chair of Department of English Language and Literature at Manisa Celal Bayar University between 2014-2018. She wrote books entitled Caryl Churchill'in Oyunlarında Feminist Yansımalar in 2010, Subversive Female Voices in the Plays of Timberlake Wertenbaker and Pam Gems in 2019, and Marginal Women in Theatre in 2020. She has presented several papers at international conferences, wrote book chapters, and published several articles on her area of study in international journals. Her main interests are feminist theatre, gender studies, and contemporary women's theatre. She is currently working at İzmir Democracy University as the Chair of the Department of English Language and Literature.

What is Wrong with a Woman Embedded in Nature? The Problematization of the Celebration of Women-Nature Relation in *Circe*

Banu Akçeşme

Circe (2018) by Madeline Miller is a postmodern feminist novel based on a subversive rewriting and reimagination of myth, history and culturally coded gender performances with a revisionist perspective. Miller offers a portrayal of an empowering woman who has been marginalized and victimized by the oppressive practices of patriarchy. Circe, a sea nymph, and thus a minor deity was always underestimated and disparaged until it was discovered that she deliberately practiced the act of sorcery against her own kind, which caused her to be sent in exile to an uninhabited island since this made her automatically a daring and forbidding rebellious figure who posed a threat to the male established order. Circe's discovery of her potential for witchcraft along with her mastery over herbs and her expertise in transformation is the negation of male muscular and intellectual power, which invalidates male authority and domination. This paper intends to discuss that although the return to nature from regulating and disciplining culture is traditionally romanticized and celebrated as a refreshing, stimulating, purifying and empowering experience especially for women, it can conversely be debilitating, disabling and disempowering. The exclusion from the cultural realm and imprisonment in nature hinders female transformative power which can be utilized to challenge and reconstruct male institutional order and patriarchal values. However, Circe uses her power which comes from nature to carry out trivial tasks and achieve insignificant goals. The aim of this paper is to problematize the valorization of women-nature relation and explore the complexities this close connection between women and nature creates in *Circe* from an ecofeminist perspective.

Keywords: Ecofeminism, women-nature connection

Bio: Banu Akcesme is an associate professor in the Department of English Language and Literature at Erciyes University, Kayseri. She received her BA in English Language Teaching from Dokuz Eylul University, Turkey (2000), her MA from Erciyes University, Turkey (2003). She completed her Ph. D. at METU, Turkey in English Literature in 2010. Her research interests include modern and postmodern novel, feminism, gender studies and ecocriticism.

Representation of Disordered Masculinity in William Shakespeare's *A Midsummer Night's Dream*

Bariş Arpaç

With the arrival of the Renaissance to English soil, English people's understanding of masculinity changed drastically. The Renaissance prioritised and valued young, beautiful and capable men over older and less capable ones. Such a change in social life disabled men who cannot fit into the standards put for males from performing the pre-set roles of masculinity. William Shakespeare's (1564 – 1616) *A Midsummer Night's Dream* (1595-96), a play written during the reign of Elizabeth I and a few years prior to James I's succession to the English throne, in this regard, reflects how changing understanding of masculinity affected men. Two male figures especially, Oberon the King of Fairies and Egeus, struggle to fit into the idea of masculinity that is set for them. While their social standings are very different from each other, the crisis they experience is similar in that they both fail to fit into the roles the Renaissance society provides for them. They both aim to fix this disorder in their masculinity by actions that disregard agencies of women and children during their attempt to fit into their own roles. This study aims to examine how the changing standards of masculinity in the Renaissance period is reflected, and to discuss how two male characters oppress women and children during their attempt to fit into these changed roles in William Shakespeare's play *A Midsummer Night's Dream*.

Keywords: William Shakespeare, *A Midsummer Night's Dream*, masculinity, Renaissance, Early Modern Society.

Bio: Bariş Arpaç obtained his BA degree in English Language and Literature at Hacettepe University in 2020. He is currently a MA student at the same department of the same university, working on his thesis. He has been working as a translator who mainly works on social science texts for a Turkish publishing house since 2020. His research interests are Renaissance drama, Irish drama, Medieval and Early Modern Studies.

Deconstruction of Victorian Gender Roles in Oscar Wilde's *Lady Windermere's Fan*

Başak Çün

This paper reveals how social construction of gender roles in the Victorian society is disrupted in Oscar Wilde's *Lady Windermere's Fan*. In the play, Wilde subverts all moral balances, leading to the creation of a new perception where no strict borders exist to separate the established Victorian gender traits from one another. Though being aware of the moral requirements, both female and male characters get out of their pre-given roles and forge an environment where it is not possible to define the correct manners of a Victorian woman and a Victorian man. Every claim on gender roles in the play carries its binary opposition within itself with the aim of blurring the meanings attached to them. Mrs. Erylne, a character whom corruptness is attributed by the society, carries good Victorian women's traits such as affection and sacrifice, while a "good" woman such as Lady Windermere can be callous enough to decide on eloping with a man different from her husband. Paradoxically, the sacrifice Mrs. Erylne makes do not cause her image to change into a vulnerable or fragile one as expected from a typical Victorian mother. Also, highly "respected" Lord Windermere deceives his wife by supporting Mrs. Erylne, a woman his wife loathes. Wilde, hence, removes the borders of gendered norms and violates the patterns they are perceived in, leading to the transformation of established Victorian gender roles.

Keywords: Gender Roles, Subversion, Marriage, Motherhood

Bio: My name is Başak Çün. I graduated from Hacettepe University, Department of English Language and Literature in 2008. Upon gaining some private industry experience, I started studying PhD in English Language and Literature program in Istanbul Aydın University in 2012, as well as setting about teaching English. As my teaching journey proceeded here and later on in Kadir Has University, I completed my PhD studies and moved on to Fenerbahçe University, Department of English Language and Literature in 2021, where I still teach as a PhD lecturer. I am an admiring learner of literatures and epistemology. Investigating societal impacts on our perception of things is my favourite area of interest.

Klara and The Sun: A Pinocchio Story

Baysar Taniyan

Kazuo Ishiguro intended his latest novel, *Klara and the Sun* (2021), to be children's book. The story is told by Klara, an artificial friend, or AF, endowed with artificial intelligence, and designed to be a companion to children. Despite the simplified voice of Klara's narration, the novel's bleak atmosphere and dystopic setting do not allow such categorization. Moreover, the novel is also engaged with the contemporary concerns of fiction, like what it means to be human, dislocation, the ecological and social outcomes of uncontrolled technological advance, which again extends the scope of the novel beyond children's literature. However, the novel bears the imprint of a classic children's story, that of Pinocchio, the wooden puppet who wants to become a real boy. In the shared thematical frame of goodness and kindness, the novel questions what it means to be a real and a good boy/girl in the relentlessly competitive capitalist world through the central characters; the genetically uplifted, thus advantageous, Josie, regular but clever and talented Rick, and Klara, the AF with a keen sense of observation and insight that enables her to mimic mannerisms and to grasp human motivation. In this context, the study aims to identify the position of the novel regarding this question by tracing intertextual connections between the novel and the classical tale of Pinocchio.

Keywords: Kazuo Ishiguro, *Klara and the Sun*, Pinocchio, intertextuality, goodness and kindness.

Bio: Baysar Taniyan graduated from the Department of English Language and Literature of Pamukkale University in 2006. He completed his MA in English Language and Literature at Pamukkale University in 2009, before receiving his PhD from the same university in 2014, with a thesis entitled "The Postmodern Re-Making of History: A Metahistorical Study of Julian Barnes' Fiction". He currently works as an Assistant Professor Doctor at the Department of English Language and Literature of Pamukkale University in Denizli, Turkey.

**The Truth(s) of Western Civilization
in Julian Barnes' *A History of the World in 10 ½ Chapters***

Begüm Tuğlu Atamer

Julian Barnes' *A History of the World in 10 ½ Chapters* (1989) offers alternative perceptions of Western history by focusing on the “stories” that have shaped the Western civilization instead of historical truths. Even though the title promises a history of the world, the narrative manifests how this world's orientation is based on the truths of the West. The problematic stance of the narrative is not merely caused by its assumption of the world as a dominantly Western space. The deeper conundrum lies underneath the formation of the narrative as a criticism of how the Western world constructs universal truths and uses it as a means of cultural hegemony. While Barnes simultaneously deconstructs the content and the form of his novel through spatiotemporal means, he also reflects how the West demonstrates hegemony over the rest of the world which can be seen in his selection of grand narratives and the manner in which he chooses to rewrite them. The past, present and future tenses intermingle with the discursive space in the narrative in order to disorient any notion of an objective truth, forcing the readers to question whether universal truth is really anything but individual stories connected loosely by the invisible ropes of an assertive culture. Therefore, the purpose of this study is to unravel the dynamics of the Western civilization that have led to a belief in universal notions of truth in order to reveal how literary truth, as demonstrated in Barnes' *A History of the World in 10 ½ Chapters*, has the potential to expose the hegemonic aspects of the history of the Western civilization.

Keywords: Western Civilization, Literary Truth, Historiographic Metafiction, Discursive Space & Time, Julian Barnes

Bio: Begüm Tuğlu Atamer is currently working as a research assistant at the English Language and Literature Department of Ege University. She is also working as a project coordinator at the European Languages and Cultures Research and Application Centre. She has worked as an editorial assistant for the journal *Interactions: Ege Journal of British and American Studies* between the years 2012 and 2020. She is currently working on the inaugural issue of *Overtones: Ege Journal of English Studies*. She completed her PhD thesis entitled “Metamorphic Perceptions of Reality from Modernism to Postmodernism in Samuel Beckett's Novels” in March 2018. Her research interests include Modernism/Postmodernism, the Philosophy of Literature, and Cultural Studies.

Remake of Gender Roles in *Ice and Blood*

Belgin Bağırlar

Erdinç Parlak

Considered as the first British gothic novel example, *Frankenstein* by Mary Shelley, has been a muse for many writers. Liz Lochhead, a Scottish playwright and a poet, also reinterprets *Frankenstein*, which has many versions and adaptations today. Intertwining Shelley's memories and dreams with her contemporary remark, Lochhead writes the play, *Ice and Blood* which was initially staged in 1982. Relying upon the theoretical background of postmodern feminism, the primary aim of this study is to reveal how Lochhead overturns the gender role politics of the past by using Shelley's memories and past. Secondly, it is to discover how Lochhead, who distorts the stereotypical female identities in the male-dominated society, deals with the theme of women's alienation. Does Frankenstein create a monster? Or is it Mary Shelley? Or is the real monster Mary? Lochhead reveals the answers to such questions with her effective interpretation. Throughout the play, Lochhead makes continuous and meaningful spiral transitions between the concepts of dream and reality, between the past and the present. Lochhead questions Mary's reproduction as both a writer and a mother, Clair's feminine power that pushes the boundaries of patriarchy, and common gender roles in an androcentric society, and in a way, she challenges the patriarchal system of thought.

Keywords: Liz Lochhead, gender roles, alienation, *Frankenstein*

Bio: Belgin Bağırlar is an assistant professor, who is currently working at the Department of English Language Teaching at Aydın Adnan Menderes University in Turkey. She deals with contemporary British, Turkish, and Canadian Drama, in-her-face theatre, and literary theories. She has published books and articles on Martin Crimp, Simon Stephens, Philip Ridley, Caryl Churchill, and Sarah Kane.

Bio: Erdinç Parlak obtained his MA and PhD at Atatürk University. He works as a Professor at the department of English Language and Literature at Iğdır University. He is interested in British Literature and especially Contemporary British Theatre. He has written many studies on Shakespeare, Caryl Churchill, Arnold Wesker, and Absurd Theatre. He is the author of *Mark Ravenhill: The Stage and Beyond* (2020) and *Martin McDonagh'ın Oyunlarında Şiddet* (2012)

The Sound of Silence: The Treatment of Spousal Death in Chopin’s “The Story of an Hour” and Celal’s “Melahat Hanım’s Orderly Life”

Berkem Sağlam

Both “The Story of an Hour” (1894) and “Melahat Hanım’s Orderly Life” (1981) take an intimate look at widows directly following the deaths of their spouses. While Kate Chopin’s story reveals the inner turmoil of its protagonist through insinuations regarding the taxing quality of her marriage, it also focuses on figurative implications of life after this death through imagery contemplated outside a window. Peride Celal’s story, on the other hand, similarly looks back on a challenging marriage, yet this time through the inside of the house, by focusing on the late husband’s possessions. Both characters hesitatingly embrace the prospect of a new life which promises escape from the social role of a wife. Unfortunately, the characters share the same fate of not being allowed to do so as they both die at the end of the stories, and in similar circumstances. This paper wishes to explore the lingering presence of the husbands by looking at motifs and imagery inside and outside the confines of the house which restricts the promised liberty of the two women.

Keywords: women’s writing, widowhood, short story, Kate Chopin, Peride Celal, comparative literature

Bio: Berkem Güreñci Sağlam is a graduate of the department of American Culture and Literature at Başkent University. She received her PhD from METU in 2007 with a thesis entitled “*The Mystical City Universal*”: *Representations of London in Peter Ackroyd’s Fiction*, which was later published as a monograph. She works in the English Language and Literature Department at Çankaya University, and has published on women writers, popular culture and literature, 19th and 20th century fiction, and film studies.

The Voice of the Twelve Hanged Maids in *The Penelopiad*

Binnur Olgun Kaptan

Margaret Atwood deconstructs the story of Homer's *Odyssey*, which mainly tells the experiences of male characters. Atwood retells the story from a feminine perspective by giving voice to Penelope and twelve hanged maids. The study aims to foreground the experiences and feelings of the maids who are mostly neglected in Homer's narrative. Atwood presents the maids' story mostly in the chorus as comments to Penelope's story. Based on their narratives, it can be stated that the twelve hanged maids are the victims as they do not refuse but obey Penelope's orders. Both Penelope and the twelve maids suffer from oppression because of their gender in the patriarchal society. Maids, on the other hand, experience outrage due to their social class. Nevertheless, maids have become successful because now the audience is aware of the reasons for their execution and what Penelope has been through in the story. Yet, this does not change the fact that twelve maids are trapped and stuck with their abuse and murder even in the afterlife.

Keywords: Margaret Atwood, gender and social class, twelve maids, feminism

Bio: Binnur Olgun Kaplan was born in Trabzon in 1984. She graduated from the Department of English language and literature, Karadeniz Technical University in 2007. After graduation, she started to work as an EFL instructor at Recep Tayyip Erdogan University in 2008. Presently, she has been working in School of Foreign Languages, RTEU for over 12 years. She completed her MA degree in Applied Linguistics at Karadeniz Technical University in 2019. She is now studying in the department of English culture and literature at Atılım University. She is married and lives in Rize.

Faulkner's Modern Trickster: Anse Bundren

Buse Atalay

Carl Gustav Jung's archetypes have become a source of analysis for many literary works from American literature since it presents clues for the reader to understand the psychology of the characters they read about. According to Jung, archetypes are the reflections of the collective unconsciousness; thus, examples of them can be found in almost every cultural myth through diverse portrayals around the world. While writing about a tragicomical burial journey of a southern family in his novel *As I Lay Dying*, William Faulkner also exemplifies one of the well-known archetypical figures in his character. By most of the critics, Anse Bundren's position is overlooked and simplified as he is considered to be just a regular, lazy, white trash in the novel. Yet, the father figure of the Bundren family embodies the features of the Trickster since he appears as a master manipulator, talented thief, utterly selfish and amoral figure existing outside the values and ideas of American South at the time of the novel. Therefore, this paper will argue that his existence as a Trickster archetype proves Anse Bundren is the string-puller and the unknown leader of the novel.

Keywords: *Collective Unconsciousness, Archetypes, the Trickster, Journey.*

Bio: Buse Atalay holds a BA degree in American Culture and Literature from Dokuz Eylul University. She is currently an MA student at the same department at Dokuz Eylul University and works as a Research Assistant at English Language and Literature department at Istanbul Aydın University.

**Colonial Remnants: Neocolonialism and the Question of “Home”
in Shyam Selvadurai’s *Funny Boy***

Can Özgü

Shyam Selvadurai’s *Funny Boy* is a powerful and thematically layered work that presents the rising ethnic tensions between the Tamil minority and the Sinhalese people of Sri Lanka through the eyes of a queer boy born to a Tamil father and a Sinhalese mother. While not technically a work of diaspora literature, the novel contains various conflicts and ultimately lead to the question of whether it is possible to have a sense of home in a post-colonial state. The protagonist’s position of being triply marginalized as a queer boy, a post-colonial subject, and an ethnic minority provides for moments of resistance against dominant oppressive forces. This paper will focus on the moments of resistance arising from Arjie’s navigation through sites of colonial interaction, from the colonial remnant of Queen Victoria Academy to the neocolonial presence of his father’s hotel, and his home that is built upon neocolonial interaction.

Keywords: post-colonialism, diaspora, queer literature, neo-colonialism, resistance

Bio: Can Özgü completed his BA in English from The George Washington University in 2012 and acquired his MA in English from the same university in 2014. He is currently working on his PhD in English at Ege University and is writing his thesis on the Thugs of India. His interests include film, video games, and forming connections between various narrative forms.

**A Comedy and A Philosophy:
G. B. Shaw's *Man and Superman* as A Dialectic Melodrama**

Candan Kızılgöl Özdemir

G. B. Shaw's *Man and Superman* (1903) can most simply be described as a philosophical treatise composed in the form of a Platonic dialogue and embedded within a four-act play structure. It contains a considerable amount of action, which provides the due foundation for the philosophy of the play to be built upon. In the play, Roebuck Ramsden, an elderly, respectable gentleman who is proud of having been a free thinker and a reformer all through his life, learns that his old friend Mr Whitefield, having passed away, had appointed him as the joint-guardian of his daughters alongside with John Tanner, a rich young man whose ideas too advanced and extreme for the society of the period. The melodramatic chain of events triggered by this conflict, however, does not constitute the main focus but simply serves as the framework within which the philosophical content emerges. Thus, the paper argues, *Man and Superman* earns its rightful subtitle: *A Comedy and A Philosophy*. Not only making use of action but also implementing philosophy in the play, Shaw comments upon humanity and satirises contemporary society. Comedy, therefore, is created by philosophy as well as the melodramatic storyline, while philosophy is built upon the base provided by the onstage action. In this sense, *form follows function* and *Man and Superman* emerges as an organic whole in which every element contributes to the same purpose, namely, the pursuit of the Superhuman.

Keywords: 20th century drama, British drama, melodrama, philosophy, G. B. Shaw

Bio: Candan Kızılgöl Özdemir received her B.A. in English Language and Literature from Boğaziçi University in İstanbul, Turkey and is currently a PhD candidate studying on her thesis entitled "The Formation of the Subject in Contemporary British Drama" in the Department of English Language and Literature at Ankara University, in Ankara, Turkey, where she is also worked as a Research Assistant between 2013-2021. Her areas of interest include subjectivity and memory, interdisciplinary study of literature and philosophy, experience of modernity and its manifestations in literature, ethics and subjectivity in posthuman theory, as well as the Early Modern, Modern and Contemporary British Drama.

**Classism, Anthropocentrism and Cannibalism in Michel Faber’s *Under the Skin* and
Augustina Bazterrica’s *Tender is the Flesh***

Cansu Özge Özmen

In literary accounts, cannibalism has long been used as a symbol, traditionally to symbolize savagery, moral degradation or desperation. It is usually represented as a radical act of a marginal group either as an expression of a religious ritual, a gratuitous act of cruelty, or a desperate move for survival. Some fairy tales where cannibalism is used as a motif are usually set in times of famine. Although most fairy tales employ our childish fears, “Hansel and Gretel” for instance, capitalizes on this fear by introducing us to a systematic machine of cruelty.

The article aims to highlight the use of cannibalism motif in contemporary European literary fiction and reveal how the motif is employed as one of humans’ ultimate fears: to be treated like animals. As antropocentric point of view inevitably enables speciecism, and since through this hierarchical structure, human-like creatures justify their domination over each other through class stratification, in *Under the Skin* (humans vs. vodsels), cannibalism becomes the ultimate act of cruelty among different species. *Tender is the Flesh* presents a world where animal meat becomes inedible after a pandemic and industrialized farming is transformed into a cannibalistic business. Humans who are raised for meat are called heads. Despite no significant cognitive and emotional differences between humans who consume them and the heads who are slaughtered, a new class system emerges to normalize the transition to cannibalism. We will trace the fear motif in fairy tales and how it is implemented in contemporary fiction through confrontations of human atrocities against non-human animals.

Keywords: cannibalism, anthropocentrism, speciesism, classism, Contemporary European Literature

Bio: Cansu Özge Özmen received her BA degree at Bilkent University, American Culture and Literature department. She got her MA degree in American Studies from the University of Heidelberg. On being awarded a PhD fellowship from the Intercultural Humanities department at Jacobs University Bremen, she wrote her dissertation on 19th century American travel narratives of the Orient and received her PhD degree in Literature in February 2010. She currently works as an Associate Professor at the Department of English Language and Literature at Tekirdağ Namık Kemal University.

Sexbots, Incel Culture, and the Commodification of Attention in Jeanette Winterson's *Frankissstein*

Curtis Runstedler

Contemporary depictions of robots and inattention anxieties abound in the 21st-century English novel, reflecting concerns about technological progress and advancement. Such literary representations of robots simultaneously embody technological achievement while also elucidating the critical lapses in attention as shown in the behaviour of their human counterparts. These 21st-century literary robots are also commodified and exploited due to their attentional capabilities. Alternatively, they are marketed as commodities to attention-deficient consumers who quickly lose interest in them and treat them as disposable objects.

In this presentation, I argue that the sexbots in Jeanette Winterson's novel *Frankissstein* (2019) embody contemporary concerns about the sexualization of technology and attentional shifts. The book's revisionist approach to Mary Shelley's *Frankenstein* depicts an alternative present in which sex robots are marketed and commodified as sexual objects to satisfy countless lonely young men. The creation of these robots also reveals a latent misogyny in the gendering of the robots as women, as well as their objectification as a result. Winterson's sketchy sex robot salesperson, who is aptly named Ron Lord, embodies this misogynistic and capitalistic mindset towards sexbots.

This paper aims to illuminate the interconnectedness of robots/AI, humans, and the crisis of attention in the contemporary English novel. Such hypothetical models of technology are helpful for exploring concerns about attentional deficiencies as well as the ethical treatment of advanced robotic beings or sexualized robots in society. In this case, these sexbots reflect the toxicity of incel culture while also showing the attentional issues that result in their commodification.

Keywords: robots, AI, sexbots, 21st century novel, Jeanette Winterson, incel culture

Bio:Dr Curtis Runstedler is a postdoctoral fellow in the English Literature department at the University of Stuttgart. His current research investigates literary representations of medieval robots and automata, and he is also interested in medieval werewolves, medievalism in popular culture, and the intersections between contemporary depictions of robots and attention in English literature.

The Lived History in Andrea Levy's *The Long Song*

Deniz Kırpıklı

In his *Les Cadres Sociaux de la Mémoire* (1925) Maurice Halbwachs makes a simple distinction between collective memory and history: while memory is the lived history, history is the learned version of the past. Andrea Levy's last novel *The Long Song* (2010) revisits the lived history of the Afro-Caribbean community that is sidelined in the learned history. Told by a former slave named July, the novel is set in early 19th-century Jamaica in the years before and after the abolition of slavery. Switching between July's present first person narration and her younger self narrated in the third person, her story is framed by the voice of her editor-son Thomas, whose perception is derived from Western historiography. Despite Thomas's questionings and requests for an account of key historical events, July's story is an attempt to unveil what is left unsaid about the plantation life in the conventional historiography. Drawing on Maurice Halbwachs's distinction between history and memory, this paper aims to examine how the novel foregrounds the memory of the Afro-Caribbean community and reconstructs the past in multi-faceted versions to challenge the received version of the past in Western historiography.

Keywords: Andrea Levy, memory, history, slavery, Afro-Caribbean

Bio: Deniz Kırpıklı earned her BA in English Language and Literature at Ankara University and her MA in English Language and Literature at Hacettepe University. She completed her PhD in English Literature at Middle East Technical University with her dissertation "The Role of Transcultural Memory in the Construction of Identity in Caryl Phillips's Fiction". She is currently teaching at the Department of American Culture and Literature, Başkent University. Her research interests include memory studies, postcolonial theory and literature, Black Atlantic studies, fantasy literature, and Romantic poetry.

Posthuman Ecocriticism in Carly Churchill's *Far Away* and *A Number*

Derya Biderci Dinç

This article studies posthuman ecocriticism in the British playwright Carly Churchill's two dystopic plays *Far Away* and *A Number*. Posthuman ecocriticism challenges and dismantles traditional dichotomies. It complicates the contemporary narratives of what the meaning of human is and presents a new way of understanding human subject in relation to the nonhuman in general. In her two plays, Churchill demonstrates the violence of human beings and she is concerned with the debate of being human and the changes in human being's perception of, identification with and communication with each other and nonhuman entities. This paper analyses how Churchill subverts the traditional boundaries between human and non-human, repositions human and nonhuman relations and builds upon the idea of nonhuman as entities independent from human beings. In *Far Away*, she presents a dystopic vision of a world and she displaces anthropocentric perception of nonhuman as well as pointing out nonhuman's independent agency. In *A Number*, she deals with the identity of human beings and the development of nonhuman forms by human-made science, the cloning experiments. The line between human and clone is blurred. In these plays, Churchill disturbs the anthropocentric perspective by pointing out that human beings are part of a larger family with other species and their existence depends on the awareness of the existence of all living beings. She blurs the divisions and differences between human and nonhuman, culture and nature, subject and object.

Keywords: Posthuman, Ecocriticism, Carly Churchill, Traditional dichotomies, Anthropocentric perspective

Bio: Derya Biderci Dinç is an assistant professor of English Literature and Language at İstanbul Ayvansaray University. She received her PhD in English Language and Literature from Erciyes University. She has been researching topics related to colonialism, postcolonialism, and ecocriticism.

Thinking beyond Borders: Refugee Narratives as Sites of Resistance in *Refugee Tales III*

Dilek Mentеше Kıryaman

Refugee Tales is a collection of tales published in four volumes between 2016 and 2021. The tales are parts of “The Refugee Tales Project” (2015) whose primary objective is to end and respond to the UK’s indefinite detention of asylum seekers. The narratives are written by established authors who retell first-hand records of asylum seekers, refugees and care-workers. Refugees and authors collaborate during “solidarity walks” organised by “The Refugee Tales Project”, which alludes to Chaucer’s *The Canterbury Tales* since it includes the act of story-telling as the refugees and authors travel together during annual walks. In order to produce a sense of community, the tales highlight the injustice of the UK’s asylum system which ignores human rights and creates a hostile environment for refugees. Although each tale portrays the collective experience of refugees, this paper focuses on “The Orphan’s Tale” by David Constantine, “The Embroiderer’s Tale” by Patrick Gale, “The Dancer’s Tale” by Lisa Appignanesi, and “The Erased Person’s Tale” by Jonathan Wittenberg published in *Refugee Tales III* in order to discuss the significance of individual experience as a form of resilience. While the complete collection constructs a sense of solidarity, a close-reading of these selected tales reinforces a humanitarian perspective by specifying the experiences of refugees. Emphasising the characters’ personal experiences, this paper argues that the aforementioned tales both represent and defy the asylum system’s perception of refugees as static formations rather than individuals. Therefore, I discuss that these four tales are sites of resistance which challenge national borders, resist a monoglot ideology, disrupt static identity positions and portray various notions of belonging.

Keywords: *Refugee Tales*, Asylum, Refugee Narratives, Migration, Belonging

Bio: Dilek Mentеше Kıryaman graduated from Ege University in 2010 with a major in English Language and Literature. She is a Research Assistant and Ph.D. student at Ege University in the English Language and Literature Department, where she completed her M.A. thesis entitled “The Industrial Novel: Shirley, Hard Times and North and South.” Her academic interests include Victorian literature, multiculturalism and postcolonial theory.

Displacing the Binaries:
Oranges Are Not the Only Fruit* as “not at all and of course” a *Bildungsroman

Dilek Öztürk-Yağcı

This study focuses on the appropriation of the *Bildungsroman* genre in Jeanette Winterson’s first novel *Oranges are Not the Only Fruit* (1985), a piece which is often referred to as the fictionalization of the author’s upbringing. The novel traces the *coming-out* story of Jeanette who, as a lesbian woman, tries to live differently in a fundamentalist evangelical community that has remained indifferent to her ‘different’ mode of thought, defining the limits of ‘normal’ and ‘natural’ for her, a case which is also relevant for Winterson. This conflict between the protagonist and society, the main feature of the traditional *Bildungsroman* genre, is represented as the core element of *Oranges*. In the novel, the strictly-religious public space with its normalizing practices constantly works towards constructing Jeanette’s identity, who, in turn tries to deconstruct and reconstruct it, creating a home-space for her Self amidst myriads of possibilities. Like Jeanette who rewrites her story, Winterson herself subverts the patriarchal norms of the *Bildungsroman* and pushes its boundaries for revision and redefinition.

For all these reasons, drawing on Jeanette’s life experiences and her ‘becoming’ within the dynamics of her social space, along with providing examples pertaining to the autobiographical nature of the novel, this paper explores how Jeanette Winterson subverts the genre conventions of the *Bildungsroman* and appropriates it from a postmodern feminist perspective.

Keywords: Jeanette Winterson, bildungsroman, coming of age, autobiography, lesbian writing.

Bio: Dr.Dilek Öztürk-Yağcı, graduated from the Department of English Language and Literature, Ankara University (2008). She completed her Master’s Degree in English Literature at Boğaziçi University (2012) with her thesis on narrative presence and the art of storytelling in Samuel Beckett’s drama. She received her Ph.D degree from the English Department of Middle East Technical University (2021) with her dissertation on the spatial dynamics of Brian Friel’s drama. She works as a lecturer in Academic Writing at Istanbul Technical University, School of Foreign Languages. Her main interests are contemporary British and Irish drama, contemporary Irish novel, studies of space/place/landscape and ecocritical studies.

A Strong Woman On The Stage: Cleopatra

Dilek Zerenler

Throughout the history of drama representation of women as a character in the text is a challenging issue. Some of the playwrights regard women as a slave or representation of duty, some of them prefer to give women with the sexist archetypes such as being capricious and disrespectful of social norms. In this paper it is aimed to foreground the representation of one of the well known historical woman leader Cleopatra as a character in three different texts from different periods and regions. A well-known English playwright Shakespeare's plays *Antony and Cleopatra*, (1606\1608), tells a love story that ends with double suicides; the conflict of the play is between private desires and public responsibilities. An Irish playwright Bernard Shaw in *Caesar and Cleopatra* (1898) wants to prove that the point is not love but politics, the desire to get power that drew Cleopatra to Caesar. And the Turkish playwright Orhan Güner in *Antonious, Kleopatra, Arada Bir Caesar* (1996) deals with love affair between Antonious and Kleopatra and at the same time he focuses on the representation of women in the modern times. It is seen that these three playwrights from different times and countries portray Cleopatra with different aspects; and in this paper these three texts are going to be analysed and compared on the aspect of representation of Cleopatra just to foreground the change of representation of women on the stage regarding the social norms and understanding.

Keywords: Cleopatra, drama, women, Shakespeare, Shaw, Güner

Bio: Dilek Zerenler is Professor Dr. on the theory of drama. She gives lectures on mythology, history of world and Turkish Drama. She wrote two books on drama; the first one is '*Tiyatroda Yapısalcı Çözümleme*' and it is about structuralism in the plays of one of the famous Turkish playwright, Murathan Mungan. Her second book '*Yaşam Gücü ve Üstün İnsan, Bernard Shaw'un Oyunları*' is about the analysis of Shaw's plays in the aspect of the usage of will power and creation of superhuman. Her research interests are English Literature, Turkish Literature.

The Testaments: Subversion of Gilead's Misogynist World

Ela İpek Gündüz

Margaret Atwood's novel *The Testaments* (2019) re-presents the dystopian world depicted in *The Handmaid's Tale*. This time, rather than witnessing the story of the protagonist Offred, the readers follow three different stories of Baby Nicole, Agnes, and Aunt Lydia. These female characters are now on the edges of the strict Gilead. Re-evoking the miseries of women categorised as the Wives, Handmaids, and Marthas in Gilead, *The Testaments* transforms the events of *The Handmaid's Tale* to fifteen years after Offred's story by providing the pluralist vision of three different women with their unique stories. This sequel surrounds Offred's tale by focusing on the after events told by Agnes and Nicole representing the second generation; and consists of the prequel parts that Aunt Lydia provides. In this way, to "destabilize [the] unitary vision of the subject and open it up to the multiple and complex reconfigurations of diversity and multiple belongings, so as to [emphasise] ... the internal fractures within each subject-position, or the 'difference within'"¹ with this sequel, through the "identities of their own," three women with their flowing narrations, decipher the processes of the subversion of this totalitarian order. This presentation aims to trace how the misogynist totalitarian order of Gilead that comes to an end is conveyed through different female narrators' outlooks of "gynesis."

Keywords: Margaret Atwood, gynesis, postmodern feminism, dystopia, misogyny

Bio: Ela İpek Gündüz completed her Ph.D. at Atılım University. She presented several papers at international conferences and published several articles in international journals. Currently, she is working as an assistant professor doctor at the English Language and Literature department of Gaziantep University. Her primary fields of interest include gender studies, postcolonial and postmodern literature, and neo-Victorianism. She teaches postgraduate and undergraduate courses on Women's Literature, Postcolonial Literatures, Literature& Cinema, and Cultural Studies. Her recent works include "The Piano: a Neo-Victorian Specula(risa)tion." *Filming the Past, Screening the Present* (2021), and "Ever After: A Neo-Victorian Retrospection." *English Studies in the 21st century* (2020).

¹ Braidotti, Rosi. "Four Theses on Posthuman Feminism." *Anthropocene Feminism*. Ed. Richard Grusin. The University of Minnesota Press, 2017, 24.

**“My gracious sovereign, my most loving liege!”:
The Awry Look in Shakespeare’s *Richard II* from the Camera Obscura**

Elif Derya Şenduran

The aim of this article is to explore BBC and Time-Life films version of William Shakespeare’s *Richard II* from the vantage point of Lacan claiming that the image of the deposition of the King is deformed by how it is seen just like the image of skull in Hans Holbein’s *The Ambassadors*. In that respect, the scene in which, the stabbing of the King at the back in prison by Exton grieves Henry Bollingbroke. Therefore, when Exton presents the new King his “buried fear” in a coffin, his deed is rejected even by the rebellious Henry Bolingbroke. Thus, this violent act enables unheard voices to come to the fore such as hating the murderer for killing the former king in prison. The camera obscura and its close ups demonstrate the psychic structure of both *Richard II* and Henry Bollingbroke regardless of the passivity of queen’s speech with the gardener as the images on the screen stand in contrast to the expectations of the perceiving subject. The garden is a metaphoric extension of governmentality in the kingdom. The awry look metamorphoses Henry’s faithful speeches later to a rebellious tone.

Keywords: *Richard II* BBC & Time-Life Films version Lacan, Zizek, awry look, camera obscura

Bio: Elif Derya Şenduran Elif Derya Şenduran received her Phd degree in English Literature from Middle East Technical University in 2020. She also holds a MA degree from Hacettepe University, English Language and Literature. She is a graduate of Ankara University, English Language and Literature Department. She currently works at İstanbul Atlas University as an English Lecturer.

Hybrid Identity Formation in Halide Edib Adivar's *The Clown and His Daughter* and Leila Aboulela's *The Translator*

Emel Zorluoğlu Akbey

The present paper aims to analyse the quest for hybrid identity formation in Turkish Halide Edib Adivar's novel *The Clown and His Daughter* (1935) and Sudanese-British Leila Aboulela's novel *The Translator* (1999). Born 80 years apart, both Edib and Aboulela share a similar cultural understanding. Both authors compose their novels in English at a time of major transformation in their lives, and away from their homeland, in France and Scotland, respectively. Given their multilingual and multicultural backgrounds, both writers transgress borders and produce works that merge nations and cultures. This transcultural understanding has been inextricably permeated throughout the novels in question.

Though *The Clown and His Daughter* and *The Translator* do not have parallel plots, they were written in quite comparable ways, particularly regarding hybrid identity formation. Both texts become manifestations of an emerging female identity which deconstruct binaries, such as west/east, self/other, dominant/subordinate, and Muslim/Christian. While narrating how Rabia and Samaar, the female protagonists in the novels in question, engage in romantic relationship with unconventional matches, Edib and Aboulela, respectively, unravel binaries and contest the superiority of one culture over other. Both authors uphold love, reminding the Sufi teachings, as the embodiment of a new synthesis. While the paper will draw its theoretical underpinning from Homi Bhaba's notion of cultural hybridity, it will also address how various female hybridities are possible and how this can lead to the emergence of a transcultural understanding.

Key words: Halide Edib Adivar, Leila Aboulela, cultural hybridity, female identity, *The Clown and His Daughter*, *The Translator*

Bio: Emel Zorluoglu Akbey is an assistant professor at Erzurum Technical University. After getting her BA from Hacettepe University, she obtained a scholarship to pursue her further education in United Kingdom. She got both her MA and Ph.D. with a thesis entitled 'Empowering Passivity in H.D.'s Madrigal Cycle Novels' from the University of Sussex. She published articles on women writers, identity, memory and autobiography. Her major research interests include women's writing, world literature, and transnational and transcultural literature. She is currently researching transcultural and transnational encounters of Ottoman women writers.

The Haunting Experience and Poetic Image in the Selected Poems of Simon Armitage

Enes Kavak

Simon Armitage, the Poet Laureate of Britain, has developed a poetic style bearing the vestiges of poetry by Ted Hughes, Philip Larkin, T S. Eliot and W. H. Auden. He has contributed greatly to contemporary English poetry by showing a great sense of topicality, immediacy and individualism. A distinctive aspect of his style is his portrayal of the ordinary and extraordinary fragments and incidences of life. He has responded to nationwide celebrations and touched upon the sufferings of the country by his recent poems such as *The Bed* (2020) and *Lockdown* (2020), which offer enduring images of experiences of the English public. *The Bed* honours the centenary of the loss of the Unknown Warrior buried in Westminster Abbey. The poem represents the poet's desire to commemorate the loss of lives in wars to pay homage to the audacity and martyrdom of an unnamed soldier. *Lockdown*, on the other hand, narrates the story of the bubonic plague in Eyam, Derbyshire in the 17th century by relating it to the current Covid-19 pandemic and offering reassurance to the society today for better days. The images drawn in these works reveal the haunting effects of memories in the depths of the human psyche. As Mark Fisher states in his article on Hauntology in art and film studies, "[h]aunting can be seen as intrinsically resistant to the contraction and homogenization of time and space. It happens when a place is stained by time, or when a particular place becomes the site for an encounter with broken time" ("What Is Hauntology?" 19). The history and cultural spaces, in this sense, are the sites of repeating and unsettling happenings and sentiments suspending in the present time by bonding the reminiscences of the past with prospects for the future. Armitage seems to build his poetic images on this permanence of time/space and particularity of experiences/perceptions. In this respect, this paper will attempt to explore and elucidate how public and private past are converted into poetic images from a perspective of Hauntology in Simon Armitage's recent poetry.

Keywords: Simon Armitage, contemporary poetry, haunting experience, time, space, poetic image

Bio: Enes Kavak is currently working as an assistant professor at Gaziantep University. He holds a PhD in English Literature from the University of Leeds in the United Kingdom. His doctoral research titled "Spectacle, Performance and New Femininities in the Plays of Suffrage Playwrights between 1907 and 1914" focuses on Edwardian women's political theatre. He is the co-editor of edited volumes titled *English Studies in the 21st Century* and *New Readings in British Drama: From the Post-War Period to the Contemporary Era*. His recent research focuses mostly on suffrage literature, dramatic theories, contemporary British theatre and contemporary poetry. He is a founding member of Theatre and Drama Network (TDN) in Turkey.

A History of the Feminist Translation Movement in the 1980s Turkey: The Case of “Kadın Çevresi Publishing”

Erdem Akgün

Looking into the “Kadın Çevresi Publishing” (Women’s Circle Publishing) as a micro-history study in the Turkish context in the 1980s, this paper tries to present some of the key sociocultural and historical roles both translations and translators played under this collective. It emphasizes that translators were active agents – forming collective agencies – and the act of translation was a strategic tool in the process of feminist culture repertoire formation and terminology coinage in the 1980’s Turkish context. Besides, it was also made possible that thanks to these translatorial efforts, prior feminist discussions held in the late-Ottoman and early-Republican periods were able to be conceptualized, theorized, and positioned in the newly-shaped domain of feminist discussions and translation. This practical, theoretical, and conceptual development of feminist movement in Turkey in the 1980s, thereby, seems to have been actualized through the translations of the seminal texts - especially the translation of the *Women's Estate* (Kadınlık Durumu) spreading Western feminist discussion along with a feminism-led activist agenda, paving the way also for the emergence of many other sub-domains of specified feminist discussions later on in the Turkish context.

Keywords: micro-history, feminist translation, Turkish context, agency, culture repertoire

Bio: Erdem Akgün is a graduate of Translation & Interpreting Studies BA / Boğaziçi University, and Critical & Cultural Studies MA / Boğaziçi University; he is currently a PhD candidate in Translation Studies / Boğaziçi University. He works as a full-time lecturer in the Department of Translation & Interpreting Studies at Haliç University. His academic research interests include translation sociology and history, activist translation, *travelling concepts* in translation, discourse analysis, and cultural studies.

Achebe and His Literary Daughter Adichie: The Representation of Nigerian Women in *Things Fall Apart* and *Purple Hibiscus*

Eren Bolat

With the absence of autochthonous writers, it is exceedingly arduous for a nation to create a peculiar discourse. Therefore, nations unable to form their own discourse cannot represent themselves, and hence are represented. The Nigerian people, subjected to oppression for a long time due to colonialism and pushed to the margins in their own lands, could not represent themselves and tell their experiences until indigenous writers appeared on the literary scene. Chinua Achebe is one of these writers who has figured prominently in the representation of Nigerians. Achebe not only became the voice of his people, but also guided the generation coming after him. Chimamanda Ngozi Adichie is one of the prominent female writers who was motivated by Achebe's path to become a writer. According to Adichie, Achebe "paved the way for the new generation". Adichie agrees that Achebe has inspired her, however, she pursues to launch her own voice and style. She has no incentive to chase after Achebe's footsteps and become a second Achebe. With their unique styles and perspectives, Achebe and Adichie vividly convey what the Nigerian people went through in the colonial and post-colonial period. They have created their stories by including the Nigerian people not only on the axis of male characters, but also by including Nigerian women, essential dynamics of Nigerian society. Both authors feature female characters in their novels, however, they approach and represent Nigerian women in quite diverse ways. In this context, this study aims to explore the representation of Nigerian women in Achebe's *Things Fall Apart* and Adichie's *Purple Hibiscus*.

Keywords: Achebe, Adichie, Nigerian Women, Representation

Bio: Eren Bolat is a Lecturer in the School of Foreign Languages at Hitit University, Turkey, having received his PhD from the Department of English Language and Literature from Erciyes University, Turkey. His works focus specifically on postcolonial and African women studies in the literary canon.

Revisiting D. H. Lawrence's *Sons and Lovers*: The Painterly and The Pictorial

Erkin Kıryaman

Published in 1913, *Sons and Lovers* narrates the story of the Morels who live near the mining sites in Nottinghamshire at the beginning of the twentieth century. The novel mainly revolves around family relations, particularly among Mrs Morel and his sons, especially with Paul who is one of the protagonists of the novel. Most of the studies on the novel have maintained discussions regarding the relationship between the mother and sons, women's conditions and semiautobiographical aspects in the novel within the frame of psychoanalytical literary criticism, feminism and biofiction. On the other hand, the studies do not pay greater significance to Paul's interest in painting and drawing, which lends support to the discussion of pictorialism – a text's capacity to act like a painting – and painterly tendencies in the text. The studies on the novel, particularly about Paul, refer to Paul's artistic character slightly or leave out painterly and pictorial characteristics in the text due to the fact that they seem decorative. Nonetheless, upon knowing Lawrence's interest in the visual arts, exceptionally in the impressionists like Cézanne, and his technique of literary impressionism – the pictorial delineations throughout the narrative – artistic and pictorial contexts require further elaboration. Therefore, this study aims to discuss the painterly and pictorial tendencies in the novel in order to grasp Paul's experience of life via his experience of art. The discussion also strives to pin down that the novel's employment of an artist character and references to painterly qualities enlighten the contexts of class, marriage and family, which reflects on thematic projections of the pictorial and the painterly.

Keywords: D. H. Lawrence, Sons and Lovers, pictorial, painterly, artist, literary impressionism.

Bio: Erkin Kıryaman completed his B.A. at Ege University, English Language and Literature Department in 2011. He earned his first M.A. at Yaşar University with the thesis "Psychoanalysis, Trauma and War: A Comparative Study of Virginia Woolf's Mrs Dalloway and Pat Barker's Regeneration" in 2015. His second M.A. is completed with the thesis entitled "Images of the 'New Woman' in the Works of Late Victorian Male Novelists" at Ege University in 2016. He is currently a research assistant and a Ph.D. candidate at Ege University, English Language and Literature Department. His fields of interests include trauma theory and memory studies, feminism and gender theories, late Victorian novel, and twentieth century British novel.

Marginalization of Female Characters in *Difficult Daughters* by Manju Kapur

Ersoy Gümüş

Dealing with the legacy of colonial period, the post colonial literature delineates not only political but also cultural independence of nations which were once subdued by the colonizers. The subjugation which the third world population has undergone has resulted in marginalization of different groups at different levels and areas. As a term marginalization is defined as the condition of being put aside or being excluded from the society and its actions and largely it arises when individuals or groups do not conform to the main-stream ideology. It has two major subcategories as the societal and spatial marginalization and what this paper discusses is societal marginalization resulting from the social conditions which classify people according to different epithets such as race, class, caste, or gender. Moreover, these epithets turn into the reason for being at first stigmatized, then ignored, and eventually oppressed by the advocates of the dominant ideology. Despite not being a divine rule, societal marginalization has deep and powerful roots as it is mostly, either explicitly or implicitly, supported and/or practised by various social mechanisms of authority holding the power. Although there are several groups and infinite number of individuals who are marginalized in India, possibly the largest group straining under marginalization is women. As an Indian woman writer, Manju Kapur herself encountered with different facets of marginalization during her studies as she graduated from Miranda House University for *Women*. In her debut novel *Difficult Daughters* Kapur, by focusing on the representatives of three different generations- the central character Virmati, Virmati's mother Katsuri, and Virmati's daughter Ida- depicts different female characters who, more or less, suffer from marginalization. Therefore, the aim of this paper is to explore the female characters in *Difficult Daughters* who suffer from marginalization as a result of patriarchal society and gender biased views.

Keywords: Manju Kapur, *Difficult Daughters*, marginalization, postcolonialism, gender.

Bio: Ersoy Gümüş got his BA degree at Cumhuriyet University, English Language and Literature department in 2009 and his MA in the same department in 2013. After having written his dissertation on fiction of Chinua Achebe, Ngugi wa Thiong'o, and Salman Rushdie by referring to postcolonial, neo-colonial and cultural studies, he was awarded a PhD degree at Atılım University, English Literature and Culture Department in 2019. He is currently working in İstanbul University, School of Foreign Languages. His research focuses on Colonial and Postcolonial Literature, Neo-Colonial Criticism, Ecocriticism, and New Historicism.

Revisiting Childhood in *Face* and *Some Women* by Alice Munro

Esma Nur Çetinkaya Karadağ

Alice Munro, the Nobel Laureate contemporary short story writer, tells an older man's childhood impressions in *Face* and an older woman's remembrance of her 13-year-old summertime in *Some Women* with first-person narratives. Male and female narrators embark on a mental journey from their old age to childhood, and perhaps the only thing that accompanies them on this journey is their memories, by which they may reconstruct the past. As experienced people, they reinterpret some events, situations, and relationships they could not make sense of when they were children. The notable themes in *Face* are a birthmark on the face can change one's personal and social life, an authoritarian father punishing his wife and his son because of that mark, gender roles in society, the feelings experienced as a child can be stored in the unconscious without degrading, and one's past can revive even with a minor stimulation. In *Some Women*, the protagonist's memories are related to the interaction of women coming from different walks of life under the shade of an illness and death. This study aims to compare and contrast Munro's stories reflecting the hazy childhood memories of a man and a woman.

Keywords Alice Munro, Childhood, *Face*, Memory, *Some Women*

Bio : Esma Nur Çetinkaya Karadağ graduated from Ege University, English Language and Literature Department in 2008. She completed her first master's degree at the Department of Humanities and Social Sciences at Yıldız Technical University in 2016 and her second master's degree at the English Language and Literature Department at Ordu University in 2021. Currently, she is doing her Ph.D. at Atılım University. She has been working as an EFL instructor since 2010.

Bad Indians: A Tribal Memoir

Esra Öztarhan

Deborah Miranda in *Bad Indians* not only tells the history and experience of Californian Indians as unprivileged American citizens, but also her family's story full of pain and unbelonging. The writing of her personal memoir thus is a tribal memoir, as she calls it and to write her community's story is a collaborative act of all Indians throughout history. This narration enables her to seek for subject hood and belonging to a larger community and space. Miranda uses her writing space of memoir for deconstructing a larger narrative about her people and family. She uses memoir, writing subjectively as a tool to create and recreate her identity as an American Indian citizen in California. She says: "So who tells a story is a mighty piece of information for the listeners; you must know what that storyteller has at stake. Demanding to know who is telling your story means asking. "Who's inventing me, for what purpose, with what intentions?" (Miranda xvi).

In her memoir she has used various fictional and non-fictional texts like historical information, newspaper articles, her grandfather's cassette tapes' photos, family stories, poetry, anthropological recordings, art, archival information...even excerpts from children's books. This way this rich spectrum of evidence enables her to situate herself in a larger space. This paper aims to analyze how she created such a collective text as a literary vehicle to construct her subjectivity. The memoir forms connections between the experience of her community's pain and the personal abuse Miranda experienced in her life. Thus with this experimental text, she aims to create the story of both her people's and her survival. She says: "I choose to make this book: To create a space where voices can speak after long and often violently imposed silence. Constructing this book has been hard., listening to those stories seep out of old government documents, ..., the diaries of explorers; it's been painful, dreaming of destruction, ...But at the end of it, I feel voices present the world hasn't heard. My ancestors, collectively, are the story-bridge that allows me to be here. ...Stories are their chief knowledge (Miranda xx).

Keywords: Indian American literature, memoir, hybrid text, Californian Indians

Bio: Esra Sahtiyanci Öztarhan is an Associate Prof. in the Department of American Culture and Literature, Ege University, İzmir. She has been teaching various graduate and undergraduate courses in the same department since 2002. Her Phd thesis is entitled: *Good Girls, Bad Girls: Class, Gender and Ethnic Identities in Contemporary American Bildungsromane*. She had also published a book in 2018 on food memoirs entitled *Food in Contemporary Ethnic American Literature and Culture*. Her areas of interest are gender studies, cultural studies, contemporary literature, ethnic literature and regional cultures.

**“The weakest lion will the loudest roar”:
Challenging Phonocentrism in *The Tragedy of Mariam***

Esra Ünlü Çimen

In post-structuralist thinking, Derrida is a major figure for his deconstructive approaches to the basic tenets of western philosophy. With his nonconventional view of language as a system of floating signifiers rather than a fixed system of signification, he has remarkably contributed to the deconstruction of the binaristic logic of western thought. One such binary is constituted by the privilege attributed to speech over writing endorsed by various thinkers ranging from Plato to Saussure. According to such philosophers, speech is an immediate source of knowledge while writing is a secondary tool for transmitting it. Derrida conceptualizes the so-called priority of speech as “phonocentrism”. It is possible to observe that some literary works exhibit a rejection of phonocentrism.

Elizabeth Cary’s *The Tragedy of Mariam* (1613) displays the phonocentric binary through its female characters. Mariam, the tragic heroine, is an outspoken woman challenging the patriarchal norms of femininity while Graphina is an emblem of ideal womanhood with her silence. Mariam often resorts to the power of speech to perform her agency and is therefore socially condemned. However, the silent Graphina, who is associated with writing by some scholars, is exalted by men. This paper argues that Graphina’s silence does not make her a passive woman as she gains power through it. Focusing on Mariam and Graphina, this study aims to demonstrate that, as Derrida argues, writing is not secondary to speech; it is an equally efficient tool of power and agency.

Keywords: *The Tragedy of Mariam*, Derrida, phonocentrism, silence, female agency

Bio: Esra Ünlü Çimen graduated from Hacettepe University, Department of English Language and Literature in 2012. She received her MA degree from Ankara University, with her thesis on witch representations in the Renaissance and twentieth-century English drama. She is currently doing her Phd on satire and metatheatre at Ankara University, Department of English Language and Literature. She is working as a research assistant at Çankırı Karatekin University, Department of Western Languages and Literatures. Her research interests include

Variations on National/Cultural Identity in the Stories of James Joyce and Langston Hughes

F. Zeynep Bilge

Sinem Yazıcıoğlu

This paper will explore music, motherhood, and national/cultural identity in two short stories depicting two prominent revivalist movements in modernist literatures in English, namely, the Irish/Celtic Revival and the Harlem Renaissance. Although he is not directly associated with the Irish Revival, James Joyce responded to the movement particularly in his short story titled “A Mother” from *Dubliners* (1914). In this story, Joyce displays how music (dis-)functions as a retrospective tool for restoring the Irish cultural heritage and revitalizing the national identity of the Irish through the young pianist girl Kathleen and her mother. Two decades after the publication of *Dubliners*, Langston Hughes published his short story collection titled *The Ways of White Folks* (1934), in which he condenses the Harlem Renaissance movement to an emerging black female pianist in his story “The Blues I’m Playing”. In contrast to Joyce’s “A Mother”, music in Hughes’s story is not a tool for a nationalist cultural revival, but offers a multi-voiced and internationalist resource for the depicted black Harlemiter’s career as a solo pianist, who is supported by a wealthy white female patron. While both stories depict the role of music in national/cultural identity through young female pianists, the network connecting the musicians with the mothers/motherly figures, society, and music displays the similarities and differences between the Irish/Celtic Revival and the Harlem Renaissance. The aim of this study is to investigate whether music stabilizes or destabilizes the mentioned network, and discuss the relationship between music and national/cultural identity in Joyce’s and Hughes’s stories.

Keywords: Irish Revival, Harlem Renaissance, music, short story, cultural identity

Bio: F. Zeynep Bilge’s major fields of study are literature and music, adaptation studies, and narratology. She studied voice at Istanbul University School of Music (1991-1994) and received her B.A. (1999), and her M.A. degree (2001) in English Language and Literature from Istanbul University. In 2008 she received her PhD degree with her dissertation on the communicative function of songs in Shakespeare’s tragedies. In 2012 she conducted a research at Cardiff University on the opera adaptations of Shakespeare’s *The Tempest* as a visiting scholar. She is currently writing a book on Shakespeare in opera.

Bio: Sinem Yazıcıoğlu is Assistant Professor of American Culture and Literature at Istanbul University, Turkey. Her teaching focuses on literary theory, cultural studies, the American short story and Canadian literature. In her published essays, she analyses literary texts within a spatial framework and explores the broader theoretical discussions in urban studies, trauma studies, geocriticism, postmodernism and commodification. Her research interests concentrate on literary dystopias and heterotopias, the urban space in literature, and American short story cycles.

Daniel Defoe's *The Fortunate Mistress*: A Story of Isolation and Moral Injury

Fahime Serhatti

Daniel Defoe's novels have long been studied as eighteenth-century novels of sins and morality in which the narrators take different courses to repent and find physical and spiritual deliverance after being punished for their sins. However, Defoe's *The Fortunate Mistress* does not entirely fit this pattern. Instead, I argue that this novel is a novel of isolation and moral injury. Mark Conliffe introduced 'isolation story' as a narrative that has a clear reference to, acknowledgment of, and reflection on isolation. Joshua Pederson also introduced 'the moral injury model' as a sub-section of literary trauma studies. In this model, a character can develop moral injury (i.e., feelings of shame and guilt) and its associated symptoms (i.e., anger, isolation, poor self-treatment, and demoralization) for defying a personal moral code. Here, isolation can be either forced by the community as punishment or self-imposed as a symptom of moral injury. As a symptom, it can be a hiding method from society because of shame or as a sign of reduced trust in others and social contracts. Isolation – a common concept in these two narrative models – provides the opportunity to study Roxana's longing for isolation originating from her feeling of shame for her wicked life as a courtesan and its ensuing paranoia leading to her daughter's alleged murder and eventually to her mental breakdown. Therefore, these two narrative models help us have a new perspective on Roxana's morality and isolation and have a deeper appreciation of this novel's morality and ending.

Keywords: Daniel Defoe, *The Fortunate Mistress*, transgression, moral injury, isolation

Bio: Fahime Serhatti is a Ph.D. candidate of English Literature at Middle East Technical University working on her dissertation, "Representations of Familial Transgressions and Moral Injury in the Novels of Daniel Defoe." She received her M.A. in Gender and Women's Studies (2013) from Middle East Technical University and her M.A. in English Literature from TAU, Iran (2008). She has published in *Journal of History Culture and Art Research* and presented at several national and international conferences. Her research interests are Daniel Defoe and eighteenth-century English novel, literary trauma theory, temporality, narratology, and narrative fiction, feminism, and postcolonialism.

William Wordsworth' s Poetic Reaction to Alienation from Nature

Fikret Güven

Ecological awareness gains more significance as the environmental problems have reached a critical point in today's modern world. As environmental issues are mostly the result of scientific inventions and discoveries, the root of problems can be traced back to Industrial Revolution. Enlightenment ideals, industrialization, and technological developments during this era led to separation from nature. Romantic poetry emerged as a literary reaction to urbanization and alienation from nature. The renowned poet of Romanticism, William Wordsworth took the lead with his emphasis on returning to nature and wrote poems that mainly dealt with alienation from nature and its consequences. By analyzing the works of Wordsworth, the study focuses on representations of nature in his selected poems. The first poem "Tintern Abbey" demonstrates Wordsworth's belief in the therapeutic aspect of nature. The second poem "Ode: Intimations of Immortality from Recollections of Early Childhood" describes the significance of nature in Wordsworth's life. The last poem, "London 1802" demonstrates Wordsworth' s criticism and reaction against urbanization, a result of Industrial Revolution. Through his poetry, Wordsworth tried to remind the reality that the true home for human is the nature. Otherwise, humanity will bring his own destruction since he is a part of the life cycle that he damages. The paper demonstrates William Wordsworth' s selected poems ecological aspects and his warning for modern people: the survival of the humankind would only be possible through reconciliation with nature.

Keywords: William Wordsworth, Romantic Poetry, Industrial Revolution, nature, modernism

Bio: Fikret Güven is a writer and a teacher. He worked in a variety of professional environments as an English language and literature instructor in Turkey and USA. After completing his masters degrees in English and Educational Leadership at City College of New York, he received a p.H.D degree in English Literature. Dr.Güven does research in race, gender, and ecology, with a focus on representation and identity in and across cultural and literary texts. Dr. Güven has published on drama, ecology, poetry, gender, media, race and popular culture. He has a particular interest in the construction of 'Western' and 'Other' discourses and its current evolution in politics. His current research interests engage with gender, mass media, and othering as processes, practices, and analytical lenses in and across Orientalist discourse. Dr. Güven currently works at İbrahim Çeçen University.

The Contention of Human and Robot Rights in *Do Androids Dream of Electric Sheep?*

Firuze Güzel

As one of the most well-known science fiction works, *Do Androids Dream of Electric Sheep?* by Philip K. Dick is a brilliant novel which tries to determine the thresholds of being human. The boundaries between being a human and an android almost do not exist except one determinant: lack of empathy in androids. This alleged difference between humans and androids is the most important point of justification in destroying or “retiring” the latter. This brings out the discussion if these robots have any rights because they are portrayed as autonomous and sentient beings. In addition, the book also questions if human beings can be deprived of their rights and if so in what cases this can happen. Measuring the worth of life then is one of the most significant discussions of the book because the author essentially forces the characters and the readers to contemplate upon the qualities that make one a human. In this context, this paper aims to reveal how human rights and robot rights are addressed in *Do Androids Dream of Electric Sheep?* by discussing how the book challenges our conceptions of humanity and robotics.

Keywords: Science fiction, worth of life, human rights, robot rights

Bio: Firuze Güzel works as Res. Assist. Dr. at the Department of American Culture and Literature, Ege University, Izmir. She earned her PhD degree in 2021 with a dissertation titled “Postmodern Perception of Values, Morals and Ethics in Contemporary American Science-Fiction Novel.” Her studies mainly focus on contemporary American novel and drama, postmodern fiction, science fiction, literary theory, and philosophy in literature.

Women on the Virtual Stage of the National Theatre

Florentina Gümüő

Yeliz Biber Vangölu

Tuğba Aygan

Theatres throughout the world managed to stay in contact with their audiences through virtual spaces despite the latest pandemic in human history. A representative example is the National Theatre, one of the leading theatres in the United Kingdom and internationally, which launched at the end of 2020 a platform called the National Theatre at Home. Through this platform, either by subscription or renting, people from every corner of the planet can access various plays uploaded on a monthly basis. This kind of unlimited access is not only a unique opportunity but also the proof that through uncertainty theatre perseveres. In addition, such endeavours bear a great responsibility as the plays added must be chosen with careful consideration for certain aspects. One such aspect has been and continues to be related to the representation of women on stage. By means of critical feminist texts and tools, the purpose of this study is to investigate the ways in which women have been portrayed in the following plays: *The Deep Blue Sea*, *Amadeus*, *Coriolanus*, *Dara*, *Medea*, *Mosquitoes*, *Othello*, *Phèdre*, *The Cherry Orchard*, *Three Sisters* and *Yerma*. These plays were uploaded to the platform in the first month of its existence, in a time of strict lockdown for people in many countries; as such, their impact on audiences is presumably even more significant than the plays added to the website further on in the pandemic times.

Keywords: Pandemic, British Theatre, Women, Feminism, National Theatre at Home

Bio: Florentina Gümüő is currently a PhD student at the Department of English Language and Literature, Ataturk University, Turkey. She completed her MA studies in Turkey as well, at Karadeniz Technical University, with a thesis on English and Turkish translations of homoerotic poems written by the Greek poet Constantine P. Cavafy. She graduated from the Department of Philology, University of Ioannina, Greece. She aims at integrating this classical background, particularly Ancient Greek theatre, in her current research in contemporary British theatre, through theories and concepts related to adaptation, culture, psychology, and feminism. During her postgraduate studies she presented a number of papers in international conferences, both in Turkey and abroad. Together with a passion for academic research, she is also an enthusiastic learner of foreign languages, her mother tongue being Romanian.

Bio: Yeliz Biber Vangölu completed her doctoral studies in 2009 at the University of Leeds, England, and started working at Ataturk University, Turkey as an assistant professor in 2010. She is the author of a monograph on contemporary mask theatre in England and has recently co-edited a collection of essays on contemporary British theatre and politics. She has also published a number of essays that focus both on textual analysis of drama and performance reviews. Her academic interests include feminist literature, contemporary British theatre and mask theatre.

Bio: Tuğba Aygan is an assistant professor in the Department of English Language and Literature at Atatürk University. She earned her MA and PhD in literature from Atatürk University. Aygan is currently teaching undergraduate classes on literary movements, Greek mythology, film studies and Shakespeare as well as graduate classes on theatre theories. Her research is at the intersection of contemporary British theatre and trauma studies.

Radicalized Beat Flânerie: The Politics of Embodiment, Movement, and Sight in Allen Ginsberg’s “Howl” and “A Supermarket in California”

Furkan Tozan

One of the distinctive characteristics of a poet has long been an appetite and aptitude for mobility; be it the Orphean descent into the Underworld, a romantic stroll through the countryside, or an enervated detour in an urban landscape. As the poet moves past varied instances of the human condition, their wandering and seeing may shed light on not only the beautiful, the proper, and the harmonious but also the unbecoming, the unseemly, and the discordant. A movement-sight dyad emerged in nineteenth-century Paris following the boulevardization policy during the rule of Napoleon III which reshaped the political spatiality of the city as it reshaped how the state authority and anti-state dissidence were to interact with one another. With the rise of the Beat Generation almost a century later in the United States, Ginsberg’s poetry in particular encapsulates a kind of flânerie that is radicalized, politically charged, and distinctly defiant whereby wandering takes on a new critical function. This study traces the origin of Parisian flânerie and the emergence of new political dynamics of mobility, motivity, and sight in the reconstructed and reappropriated urban spaces. It then compares the two forms of flânerie and the manners in which the authority and individual are positioned relative to one another. The study is concluded with an analysis of the function of subversion inherent to the public embodiment and movement of the poet persona in Ginsberg’s “Howl” and “A Supermarket in California” within the context of the immediate sociopolitical milieu of the two poems.

Keywords: Flânerie, boulevardization, public embodiment and movement, Allen Ginsberg, Howl, A Supermarket in California

Bio: Furkan Tozan is a research assistant currently working at Istanbul Ayvansaray University’s department of English Language and Literature. He acquired a Bachelor of Arts degree in English Language and Literature at Istanbul University and is now studying for a Master of Arts degree in the same discipline at Istanbul Aydın University.

The Effects of Digital Storytelling and Genre-based Writing on University Students' Writing Skill in English

Gamze Almaciođlu

The ability to write effectively in the target language is a skill that is considered very important in foreign language education, but is also very difficult to gain for most of the students. For this reason, many different methods and techniques are tried and applied in foreign language writing education. In this study, effective writing in English is discussed within the scope of genre-based writing approach and digital storytelling method in which users can produce effective content by combining sound and image. Case study, one of the qualitative research methods, was used in the present study. In this context, the study group consists of 44 first-year students studying English language and literature at Gaziantep University in the 2021-2022 Fall-semester. During the 14-week study period, students were given basic information and training on digital story preparation and genre-based writing for the first three weeks, and during the following weeks, students both wrote their own essays in different genres and prepared their related digital stories. This study aimed to examine the compatibility of the digital storytelling with the genre-based writing approach and the positive/negative effects of this method on the writing skill in English language.

Keywords: Digital story, genre-based writing, foreign language education, higher education.

Bio: Gamze Almaciođlu received her PhD in English Language Teaching from ukurova University, Adana. She is currently a lecturer at Gaziantep University, Turkey. Her main research interests are second language learning and teaching, first language acquisition and linguistics.

Misinterpretation and Revelation in Atwood's *Bluebeard's Egg*

Gamze Sabancı Uzun

Margaret Atwood's *Bluebeard's Egg* represents a critical look at fairy tale culture, within the frame of Sally and Ed's marriage. The story is devoted to Sally's desire to create a fairy tale sense in their marriage with all its romance that promises a "happily-ever-after" ending. She likens herself to the "princess" (Atwood 157) of fairy tales, thus she expects Ed to be the prince. Atwood's story is not a classical rereading of Charles Perrault's "Bluebeard", as seen in Angela Carter's "The Bloody Chamber" since Ed is not the romantic hero and Sally is not the princess waiting to be wakened by Ed. This paper will focus on this shift in perspective to argue that in focalizing the story through Sally, Atwood succeeds in creating yet another strong female character who at the end comes to term with her misinterpretation that leads her to a hopeful revelation about her life that fairy tales do not provide.

Keywords: fairy tales, misinterpretation, intertextuality, perspective, Atwood.

Bio: Gamze Sabancı Uzun is an Associate Professor of English Literature at Aydin University. She obtained her MA and Phd from the University of Liverpool with a thesis on Charlotte Perkins Gilman's short stories. She has published articles widely on remembering, memory and trauma, and she recently published a book called *Identity, Memory and Identification: Jewish American Women's Narrative of the Holocaust*. Presently she works on children's experience of the Holocaust, and children's literature.

Female Power of the Goddess Asserted against King Lear in his Decline into Defeated Madness between his Three Daughters

Gillian M.E. Alban

This paper evaluates both the mythic and the personal power of the female overwhelming the old King Lear through his abdication of the throne of Britain. The mythic power of the triple goddess of Nature, Venus, and the Queen of Hell, is illuminated by Ted Hughes in *Shakespeare and the Goddess of Complete Being*. This is also a family drama in which Lear's two daughters have been castigated as destroying the irascible old king, which bears reconsideration as not only a battle taking place under mythic forces, but also within dynastic and familial struggles, as indicated by the feminist revisioning of King Lear's daughters of Kordecki and Koskinen, who investigate the contribution of Lear's daughters, whether demonised or idolised, to his destruction, in this motherless play in which the 'mother' is an unsurmountable force rising up against the old king. This paper evaluates the forces against which the old King Lear battles after resigning the throne to his older daughters and exiling his beloved Cordelia, caught between the forces he himself unleashes in his kingdom, ultimately to the destruction of his mind and psyche, as expressed in Shakespeare's immortal *King Lear*.

Keywords: King Lear, Goneril, Regan, Cordelia, goddess, mother, force

Bio: Gillian M.E. Alban was educated at the universities of Birmingham, Oxford, Aston and Boğaziçi, at which university she has also taught, as well as teaching at Doğuş and Aydın Universities; she is currently Associate Professor of English Literature at Istanbul Kültür University. Her latest book, *The Medusa Gaze in Contemporary Women's Fiction: Petrifying, Maternal and Redemptive*, was published by Cambridge Scholars in 2017. This work began from a study of the powerfully negative Medusa gaze exerted by girls in enmity against each other, developing into a full discussion of the forceful and apotropaic Medusa gaze, described by Margaret Sönmez as "the Medusa function," in the fiction of Toni Morrison, Angela Carter, Sylvia Plath, Margaret Atwood, A.S. Byatt, Iris Murdoch, Jean Rhys, Jeanette

What Is Out There? Ecohorror and the Short Stories of Angela Carter

Gizem Altın

The nature has been the common topic under discussion for many studies due to various issues centering the climate change. In line with this emphasis on the importance of environment for the humans and non-humans alike, literary works also take on the centrality of environment. Providing not only the impact of human over the environment such as the theory of *anthropocene*, literary works also provide a perspective from the opposite side that reflect the environment's impact on humanity. Although one of the most common of these perspectives being studied is the "nature strikes back" narrative where the human inability to deal with the consequences of environmental problems, in this study it is aimed to focus on the subgenre of *ecohorror* which unveils the fear of nature and creatures that is invoked through the anxiety of humanity in the face of nature. In addition, ecohorror also blurs the originally very distinctive difference between the human and the non-human. For a suitable body of work, fairy tales provide the rawest encounters that include forests and exotic/non-exotic creatures with the human. Therefore, in this study, Angela Carter's short story collection *The Bloody Chamber* (1990), which provides a great variety of re-visioned and re-imagined fairy tales, is aimed to be analyzed via the study of ecohorror and how the human vs non-human is represented as a result.

Keywords: Anthropocene, Ecohorror, Environment, Fairy tales, Non-human

Bio: Gizem Altın earned a BA from the Department of English Language and Literature at Hacettepe University, and an MA in American History from Bilkent University in 2018 with a thesis entitled "The Free Speech League: A Study on the Ideas about the Freedom of Speech during the Progressive Era." She is currently a lecturer at TED University and a PhD candidate in Ankara University, and her areas of interest are posthumanism, neo-medievalism, fantasy literature and literary criticism.

A Foucauldian Approach to Gender and Sexualities in Tom Stoppard's *The Invention of Love*

Gökhan Albayrak

Tom Stoppard places the life and work of A.E. Housman at the centre of his play *The Invention of Love* (1997). This paper aims to investigate how this play demonstrates that gender and sexual identities are enforced upon the individual. This study also analyses power relations in this play; the dominant discourse produces the counter discourse although the former claims to obliterate the latter. Accordingly, homosexuality is not eliminated by heterosexuality, but it is counter-effectively generated by the binary organization of sexuality. Housman's sexuality is alleged to be repressed, yet it is reinvigorated in the very mode of repression. Housman internalizes the binary logic of the heterosexual norm; under the yoke of the dominant discourse, Housman imposes a dualistic pattern on his split identity and his homosexual desire. In addition, Stoppard employs the figure of Wilde to contrast him with Housman, and to expose how homosexuality is forged and contained by the dominant discourse. This study also intends to analyse how the discursive formation of the subject brings into light the interconnections of sexuality and power. Within the Foucauldian perspective, power produces both domination and resistance. Foucault disregards the hierarchical binary organization of the oppressor and the oppressed. Hence, this paper argues that dissident sexualities are not eliminated by the dominant discourse, but they are counter-effectively generated by the dominant discourse.

Keywords: Gender, Sexualities, Power, Discourse, Butler, Foucault

Bio: In 2006, I graduated from the Department of English Language and Literature at Hacettepe University of Ankara, Turkey. In 2009, I earned my MA degree in English Language and Literature from Middle East Technical University of Ankara, Turkey. The title of my MA thesis is "Gender and Sexuality in Three British Plays". In January of 2019, I received my PhD degree from Middle East Technical University of Ankara, Turkey. The title of my PhD thesis is "Dialectical Oscillations in Keats: A Kristevan Reading of Endymion, Hyperion and the Fall of Hyperion". I have been teaching English language and literature at Ankara University since 2006. I taught Turkish Language and Literature at the State University of New York, Binghamton, as a Fulbright scholar during the academic year of 2011-2012. While I was in the USA, I also took graduate courses about American and English literatures from the same university. As a visiting research fellow and a PhD candidate, I studied at the University of Brighton in the UK in 2017.

Personal identity and Body Politics in Hanif Kureishi's *The Body*

Gönül Bakay

In his novella *The Body* (2002), the celebrated British novelist Hanif Kureishi casts a critical and ironic glance over our modern obsession with perfect bodies and eternal youth. The book tells the story of an elderly writer who is acutely aware of and deeply troubled with his decaying body. One day, at a party, he meets a young man called Ralph who tells him of a London clinic that is pioneering a new technique which comprises of transplanting a person's brain into a younger body of his choice. Believing that it is one's soul – not his body – that carries his 'essence', Adam immediately seizes this opportunity and has himself transferred into a young, fit and muscular body. Almost as soon as he starts to inhabit this brand new and attractive body, Adam indulges himself in all kinds of 'youthful' activities such as running for miles, clubbing and having wild sex. However, his hedonistic lifestyle does not lead to perpetual bliss and he eventually finds himself severely depressed and empty inside. Increasingly feeling alienated in his 'own' body, he starts to feel a terrible longing for his old life and his family. He observes: "I was a stranger on the earth, a nobody with nothing, belonging nowhere, a body alone, condemned to begin again, in the nightmare of eternal life" (149). Drawing on Marya Schechtman's work on personal identity, this paper will examine ways in which Hanif Kureishi explores the relationship between the concept of personal identity and our physical being in *The Body*.

Key words: identity, Body politics, aging, depression, disease, alienation.

Bio: Gönül Bakay Aydın Üniversitesi İstanbul, Türkiyede İngiliz Edebiyatı profesörüdür. 11 yıl kadar Bahçeşehir Üniversitesinde Amerikan Dili ve Edebiyatı bölümünde çalışmıştır. Eğitimini İstanbul Robert lisesi, üniversite eğitimini de Londra Üniversitesinde sürdürmüştür. İstanbul Üniversitesinden aldığı doktorası 18ci yüzyıl romanında kadın üzerinedir. Çalışma konuları 18 ci yüzyıldan günümüze İngiliz Romanı, Etnik edebiyat, Gotik roman ve Kadın Araştırmalarıdır. Çeşitli Türkçe ve İngilizce kitaplar yayımlamıştır; *Virginia Woolf ve İletişim*, *Günümüz Türk Kadını Başarı Öyküleri.* (İngilizceye çevrildi) , *Kadın ve Mekan* (İngilizceye çevrildi) , *Atatürkü Yaşayanlar* (*Memorable Encounters with Atatürk* adıyla İngilizce yayımlandı,) *Simone de Beauvoir; yaşamı, felsefesi, eserleri* (*Fransızcaya çevrilmedi*) ve *İngilizce Trading Women, Traded Women, ve William Godwin, Mary Wollstonecraft, Marry Shelley and their offspring Frankenstein, ve en son Delirtilen Kadınlar* adlı kitapları vardır. Ayrıca yurt içi ve yurt dışı yayımlanmış çok sayıda makaleleri bulunmaktadır.

Destruction as a Form of Creation and Barthesian Myths in Edward Bond's *The Chair Trilogy*

Gül Kurtuluş

Edward Bond's three later plays which he called 'The Chair Plays' *Have I None* (2000), *Chair* (2000) and *The Under Room* (2005) take Britain in 2077 as their setting and provide a dramatic output of future fictions of today's world. *Have I None* is set in the real urban location of Reading, which consists of haunting images of human beings, so traumatized and alienated that they seek self-harm and suicide. *Chair* depicts a harsh environment that holds a violent society controlled by an unnamed, authoritarian regime. *The Under Room* is also set in the futuristic Britain. The Dummy character redresses the Dummy and places his knife in his pocket, an object that signifies within its invested memory of violence and death a sense of the inevitability of future and further violence. All three plays share the disturbing microcosm of a wider dystopian reality. The subtle and complex dynamics and dramaturgy of encounters and relationships of the characters have been heightened with the use of language. The paper suggests that Edward Bond employs myth in terms of linguistics as discussed by Roland Barthes in his book *Mythologies*, where Barthes argues, language corrupts human understanding of the world. In Bond's plays, metalanguage associates with the destruction the plays portray. Characters lack full engagement, communication, and reconciliation because of the never-ending deferral of meaning in their dialectic. Therefore, this paper aims to explore Edward Bond's *The Chair Trilogy* with reference to Barthes' conception of myth as a speech system and metalanguage.

Keywords: Edward Bond, language, Roland Barthes, myth, The Chair Plays

Bio: Dr. Gül Kurtuluş is Lecturer of early modern and modern drama in English Language and Literature Department of Bilkent University. She teaches drama in a wide range of periods from early modern to the Restoration and from the nineteenth century to the twenty-first century. Her first monograph, *Stereoscopic London: Plays of Oscar Wilde, Bernard Shaw and Arthur Wing Pinero*, was published in 2020 by Peter Lang. Her second monograph, *Convention and Contravention in Ben Jonson's Three Comedies: Volpone, The Alchemist and Bartholomew Fair* was published in 2021. Her latest publications appear in *IDEAS Journal* and *the Sixteenth Century Journal*.

Hamlet's Stoic Delay: Shakespearean Approach to Senecan Philosophy

Güliz Merve Bayraktar

Seneca's impact on the Renaissance tragedians is undeniable. His depictions of violence, terror and murder experienced by humans pursuing their passions became a model for the sixteenth and seventeenth century English tragedies. Senecan tragic elements, the ghost, the chorus; and stock characters such as the hag and the tyrant had been imitated and practiced by Thomas Kyd, John Marston, George Chapman and others, guiding their style in tragic writing. As a Renaissance dramatist, Shakespeare, in *Hamlet*, refers to Seneca from a different perspective by responding to his stoic ideas found in his philosophical work, *On Anger*. In the play, Hamlet struggles to be a true stoic and desires to be purified like Horatio with his famous delay but cannot stay unresponsive to his emotions. From the beginning, he takes the stoic cure of delaying to deal with anger and pursues this judgement almost until the end. Hamlet fails, while Horatio succeeds, in following the stoic teaching of avoiding humanly passions. Thus, this study argues that through these characters, Shakespeare shows that stoic teachings that block human emotions are not practical. Hamlet is a human with all the dilemmas, passion and rage that make him real, while Horatio does not seem realistic with his indifference towards all the tragedy around him. In *Hamlet*, Shakespeare shows the impossibility of disowning one's emotions positing that their absence makes humans non-functional.

Keywords: *Hamlet*, Seneca, stoicism, *On Anger*, stoic hero

Bio: She was born in 1992. She completed her BA at the Faculty of Letters, English Language and Literature department of Inonu University. Then, she completed her MA at the Faculty of Social Sciences, English Language and Literature department at Firat University. She is currently doing her PhD at the same department at Akdeniz University. Her main research interests are English Renaissance drama and Shakespearean drama. She is also interested in translation, she translated Emile Zola's novel, *The Dream*. She has been teaching English at high schools since 2015.

**Representations of Place and Identity: Geopolitical Positioning
in *The Golden Ocean* by Patrick O'Brian**

G. Tuğçe Çetin

Literature may serve as a vehicle for relating cultural messages that produce and disseminate political hegemony. Critical geopolitics, which is originally a branch of international relations, has recently found expression in literary criticism to examine literary works in order to unearth certain political practices. Critical geopolitics mainly argue that geopolitics is a socially, culturally, and politically constructed discourse aiming to organise world politics. Therefore, the practice of critical geopolitics is to define and analyse the discourses creating a particular mindset within the frame of particular understanding and purpose. Examining the discourses reveal that geopolitics produces knowledge by posing that specific political and cultural assumptions are true by nature. This kind of knowledge demonstrates the unique mindset of a specific subject and culture; and marginalises the other. In other words, geopolitical knowledge and the perceptions of place and identity, which are at the core of geopolitics, are not neutral but socially constructed representations. Discourses that are used in this process of construction are the subjective expressions serving for particular aims. In this paper, *The Golden Ocean* (1956) by Patrick O'Brian, will be analysed aiming to demonstrate how meanings and power relations are supported by constructed representations.

Keywords: Critical Geopolitics, Patrick O'Brian, *The Golden Ocean*, Discourse, Power Relations.

Bio: Gülsüm Tuğçe Çetin received her B. A. in English Language and Literature from Erciyes University/Turkey in 2011 and her Master Degree in the same field in 2014 from Fırat University/Turkey. She has been working as a research assistant at Fırat University, Department of Western Languages and Literatures since 2011 and doing her PhD in English Language and Literature at Yeni Yüzyıl University/İstanbul.

Different Horizons, Different Conclusions: A Comparative Overview of *The Vegetarian*'s English and Turkish Translations

Harun Dallı

Translation is a matter of interpretation. Nevertheless, since translations do not exist in a vacuum, they are bound by spatiotemporal variations. The English and Turkish translations of Han Kang's *Ch'aesikchuiija* (2007; 채식주의자; *The Vegetarian*) attest to the overwhelming influence that different motivations have on the translation process. Deborah Smith's *The Vegetarian* (2015) was first published when the #MeToo movement was rising across the globe. Accordingly, her translational stance aligns with feminist translation discourse. Smith's version exacerbates the patriarchal discourse embedded in the original version, thereby increasing the visibility of gender issues, and propagating the feminist agenda. On the other hand, Göksel Türközü's *Vejetaryen* (2016) oils the wheels of Hallyu, or the Korean Wave, in terms of propagating Korean culture and language in Turkey. His translation decisions let Korean cultural terms permeate the Turkish language. Likewise, his version contributes to the literary presence of Hallyu in the Turkish context. The study uses Antoine Berman's translation criticism model (1995/2009) to evaluate how these two interpretations alter the overall image of *Ch'aesikchuiija*. In this vein, the study draws the portraits of each translator to determine their translating position, translation project, and translating horizon. The study concludes that different aspirations and horizons strongly influence translation strategies, thus, the final work.

Keywords: Han Kang, *The Vegetarian*, translation project, feminism, Hallyu, Korean Wave.

Bio: Harun Dallı received his B.A. in English Language and Literature from Hacettepe University in 2020. He continues his M.A. studies in the Department of Translation and Interpreting Studies at Boğaziçi University. He is currently employed as a graduate assistant in a TÜBİTAK ARDEB 1001 research project on reflecting the style of a literary translator with machine translation. His research interests include audiovisual translation, multimodality, indirect translation, and stylistics. Apart from his academic studies, he worked as a project manager in Protranslate for nine months. Currently, he is working as a freelance subtitle translator at Iyuno-SDI Group and ZOO Digital.

Alternative Orientalism

Hasan Baktır

Nabil Matar, like Edward Said, is a Palestinian. He is also from Arab Christians and works on East-West relationships. Said's *Orientalism* and *Culture and Imperialism* became the cornerstone of the oriental and colonial studies. Said created a theoretical approach which has identified the academic perspective of the history of European scholarship of oriental studies. Using his theory, considerable researches have been created by scholars who developed an academic perspective to interpret various concrete and fictitious texts written by the European about East-West relationships in different ages. Said argues that European writers ignored the physical, cultural and social reality of the orient in their works. Such an imaginary and fictitious construction replaced the overall existence of the oriental world. The orient created by European imagination has been valued more than the real spatial and social orient. The present discourse Said developed has become a starting point for many contemporary academic researches on East-West relations. Yet, there are instances of East-West relationship mostly developed out of physical and mutual interactions. Eastern powers, such as Ottoman Empire and Moroccan Kingdom, were more powerful than European states until the 18th century. There are mutual commercial, military and social interactions between such Muslim communities and Europeans. The Muslim travelers visited and wrote about their observations of Europe. Their first-hand experience is a product of physical and real interactions, rather than imaginative. Likewise, European travelers to the Muslim world during the early modern period write about their own physical experiences. As such, mutual physical interactions between the Muslim and European travelers in either world cannot be limited and explained within the limit of fictitious narrative. Considering this Matar developed alternative approach -different from Said's orientalism- to discuss the context of Muslim-Christian interaction in early modern periods. He particularly dwells on travelers' stories based on spatial and physical interactions. Referring such experiences and constructing his own terms and concepts Matar creates a new and alternative interpretation of text written by Europeans and Muslim travelers during the early modern period. This paper aims to discuss alternative orientalism developed by Matar

Keywords: Edward Said, Nabil Matar, orientalism, Christian-Muslim relationship, early modern period.

Bio: Born in Kayseri in 1976. Graduated from English Language and Literature Department of Erciyes University in 1999. Completed MA at Erciyes University, English Language and Literature Department in 2002. Took Ph.D. degree from Middle East Technical University, Ankara, in 2007. Post-doctoral research in Essex University in 2011-12 and in Minnesota University in 2014-15. Currently working at Erciyes University, English Language and Literature Department as a Professor of Comparative and English Literature.

**“Something Basic About Language Had Started to Escape Me”:
Art and the Making of an Artist in Elif Batuman’s *The Idiot***

İncihan Hotaman

This presentation aims to demonstrate the ways in which *The Idiot*'s young female artist shapes her ideals regarding language and artistic expression by forming a multicultural and multinational tradition for herself – just as, the author, Elif Batuman once did. In a unique fashion the Turkish-American author, Batuman's auto-fictional novel *The Idiot*, set in 1995 with the advancements in communication technologies and political unrest, presents the readers with a contemporary Künstlerroman through the artistic growing pains of young Selin. As the young artist finds herself in a multicultural environment where she is perplexed by numerous grand narratives as well as her own shortcomings, we, as readers, accompany her into her journey of becoming an innovative young artist. Especially, her use of language and email format to create a liminal space belonging only to her and her friend Ivan, is of great interest considering her artistic ambitions and inquiries, along with her slow but firm convictions about the multiplicity of the truth. Through her varied experiences and insightful questions regarding culture, nationality, language and art, Selin slowly forms her artistic ideals and instead of following the footsteps of any given artistic tradition, opts to create her own, using her own multicultural experiences and astute observations.

Keywords: Artistic Expression, Multiculturalism, Turkish-American Literature, Künstlerroman

Bio: İncihan Hotaman is a research assistant for the English Language and Literature Department at Cappadocia University. She completed her undergraduate studies in English Language and Literature with a minor degree in Psychology, at Hacettepe University where she graduated as the department salutatorian and the top third student of the faculty. She went on to get her master's degree in Literary and Cultural Studies in Great Britain and Anglophone Countries at Universidad Autónoma de Madrid, Spain where she wrote her MA thesis on Neo-Orientalism in post 9/11 literature. Currently, she is a PhD student at Ege University, studying English Literature, while simultaneously completing her second PhD in Artistic, Literary and Cultural Studies at Universidad Autónoma de Madrid from a distance. Her current study interests are contemporary Irish poetry, cognitive literary studies and postmodernism.

Persephonic Phallacy: An Ecofeminist Reading of William Faulkner's *Sanctuary*

Ismail Onur Sonat

The purpose of this paper is to scrutinize the use of “woman” and “nature” through a dialectical lens in the 20th Century American author William Faulkner's controversial novel titled *Sanctuary*. This study, which has an interdisciplinary approach, utilizes the philosophy of “ecofeminism” that has been instrumental in analyzing the extent of masculine subordination patriarchy has had over women and environment under gender theories and the green political activism since the early 1970s. From this perspective, in this text that is a rewriting of the myth of the goddess of fertility and seasons Demeter's search for her daughter Persephone whose abduction and rape by Hades in Greek mythology correlates with the “rape metaphor” that is prevalent in the ecofeminist discourse, Faulkner's sexually ambiguous Southern male characters, who have been rendered psychologically castrated after the Civil War that took place between 1861 and 1865, represent so-called “the Lost Cause”, alongside the desire of reclamation of the status quo they lost through a forced dominance over nature and women. Thereupon, whereas the reenactment of Demeter-Persephone myth in this text destabilizes Southern men's centrality by exposing their desperate attempts at restoring their pre-Civil War pastoral paradise where they ruled over their own plantations maintaining a god-like prominence, the recurrent atomization of the same myth, synchronously, glimpses at either restricted existence conditions or subversive scenarios of survival for decentralized figures by deconstructing the adamant binary oppositions which perpetually impose hierarchical distinctions such as man/woman, mind/body and nature/culture in the long-established western tradition post-anthropocentric thinking astutely interrogates.

Keywords: ecofeminism, American Literature, Southern Gothic, William Faulkner

Bio: Ismail Onur Sonat received his BA from English Language and Literature Department at Istanbul University in 2018 as the top-scoring student of his class. In 2021, he completed his MA in American Culture and Literature at Istanbul University on the representation of masculinities in the novels of William Faulkner. Since 2020, he has been working as a lecturer at Halic University. His academic interests include masculinities, queer theory, ecocriticism and classical receptions.

Bohemian Conversations: Pursuit of Sense, Self and Intimacy in Sally Rooney's and Eimear McBride's Fiction

Julia Szoltysek

The present paper focuses on two novels by young-generation Irish authors – Sally Rooney's *Conversations with Friends* (2017) and Eimear McBride's *The Lesser Bohemians* (2016). Both in essence coming-of-age stories, the two novels share several similarities visible on the level of protagonists and their preoccupations, which surface also in the works' main themes. Given that Sally Rooney and Eimear McBride are seen as representatives of the new wave of female Irish writers, both of them have had quite a lot to answer to with regards to the legacy of such heavyweights of letters as Edna O'Brien or James Joyce (to whom McBride has actually been compared), particularly in terms of writing about sex, intimacy and identity formation. In the following presentation I wish to compare the two novels and their respective treatment of the predicament of being a young and talented woman who nevertheless struggles with strong self-destructive tendencies, posing the question of whether, in the end, she falls into the trap of repeating her own patterns, or whether, perhaps, she manages to overcome the self-delusion that the smart and sensitive types like herself are prone to wallow in, both physically and mentally.

Keywords: coming-of-age novels, identity formation, intimacy, Irish female literature, self-knowledge

Bio: Dr. Julia Szoltysek is an Assistant Professor at the University of Silesia in Katowice, Poland. Her academic interests include literary and artistic representations of the Middle East, travel writing, queer theory, and opera studies. She is the recipient of the 2016 Peter Lang Young Scholars Award. Her monograph *A Mosaic of Misunderstanding: Occident, Orient, and Facets of Mutual Mis/Construal* was published in 2016 by Peter Lang Verlag.

The Supreme Authority of Law in Julian Barnes' *Arthur and George*

Karam Nayebpour

The centrality of laws in securing the same justice for all citizens with different backgrounds can be examined as the underlying narrative concern in Julian Barnes' *Arthur and George* (2005). The novel presents a fictional world which operates mainly based on real/historical events and characters. Barnes' re-examination of the historical case after a century makes it possible for reader to share George's true or impartial thoughts and feeling about the event. In other words, the narration reveals the divergence between Arthur's and George's perspective towards and understanding of the same issue. The main narrative concern lies in how, unlike all his defenders including the internationally famous detective fiction writer Arthur Canon Doyle, George strives to protect himself, as an example citizen in a multicultural society, through mainly relying on the authority and superiority of (British) laws. Despite his acknowledgement of the national knight Arthur's undeniable role in clearing his name, in his action and thoughts George presents law as a shared national asset which has the capacity to build up a unified social whole. Accordingly, as this paper aims to show, Barnes' narrative mainly represents George's ultimate belief in the unique role of law in maintaining social justice and equality. The prospect of living together under the laws of England encourages him to tolerate and struggle against his own condition as a victim of racial injustice and prejudice.

Keywords: Laws of England, (In)Justice, Race Prejudice, Arthur and George, Julian Barnes

Bio: Karam Nayebpour is an Associate Professor of English Literature at the Faculty of Letters and Sciences in Ibrahim Chechen University (Ağrı İbrahim Çeçen Üniversitesi), Turkey. His research areas include Narratology and Anglo-American fiction. He has published two books and various articles on English Literature in peer-reviewed journals.

“The Man Who Founded English Language”: Reading English Language, Culture and Literature in Umut Sarıkaya’s Caricatures

Kenan Koçak

Umut Sarıkaya (1980 –) is one of the talented and intellectual – probably the most – cartoonists in Turkey. He has worked for several weeklies including Kemik (Bone), Penguen (Penguin) and Uykusuz (Sleepless). Since February 2015, he has been publishing Naber (Wazzup) appearing at three-month intervals. He also wrote essays in the weeklies and published them under the title of Benim De Söyleyeceklerim Var! (I, too, Have Things to Say). What distinguishes Sarıkaya from other Turkish cartoonists is not only his distinctive style using – thick-lipped characters and detailed spaces but also his wit, in other words his skill at making clever and funny remarks ranging from art, music, film, history and especially literature.

Sarıkaya often employs cultural icons of the United Kingdom in his caricatures such as the Queen, the English language itself, Alfred Hitchcock, the red double decker bus, George Orwell, Shakespeare, Charles Darwin, Elton John, and William Wallace. As German cultural critic Siegfried Kracauer says about films – which can here be applied in caricatures – in his illustrious work *The Mass Ornament* that “the more incorrectly they present the surface of things, the more correct they become and the more clearly they mirror the secret mechanism of society”, Umut Sarıkaya’s depiction of Britishness actually reflects Turkish society’s understanding and reception of being British.

This paper aims to study how British identity is perceived by Turkish people and depicted in caricatures with a focus on Sarıkaya’s works.

Keywords: Umut Sarıkaya, caricature, Britishness, English language, English Culture, English Literature

Bio: I graduated from the Department of English Language and Literature, Ankara University in 2007. I completed my MA in Modern and Contemporary Literature, Culture and Thought at the University of Sussex in 2010. I did my PhD in Comparative Literature at the University of Glasgow in 2015. I am currently working in the Department of English Language and Literature, Erciyes University

Julian Barnes' *The Only Story* as a Narrative of Memory and Melancholy

M. Mirac Ceylan

Published in 2018, Julian Barnes' *The Only Story* is about an unconventional love between young Paul (19), and a married woman named Susan Macleod (48). The age gap in this relationship signals hardships for both lovers, as Susan gradually loses her memory and dies, leaving Paul in grief and melancholy. Love and loss, in that sense, are lived simultaneously by Paul. In *The Only Story*, through the use of three different narrative voices, Julian Barnes represents how a love story, which was always lived under the shadow of death, is perceived by the young narrator, who turns this specific story into his 'only story' in his life. While narrating the love affair, the narrator whose guide is his memory, also examines human beings' scheme of remembering, and the role of memory in the creation of a narrative. As a melancholic narrative, *The Only Story* represents remembering as one of the last tasks that Paul should conduct for Susan. The novel does not only depict how a tragic love begins and ends, it also focuses on how memory and melancholy can take different shapes and definitions under different circumstances. This paper aims at illustrating how Barnes pictures the concurrent love and loss in *The Only Story*, and how memory and melancholy are presented and intertwined in the narration.

Keywords: Julian Barnes, *The Only Story*, memory, melancholy, grief.

Bio: M. Mirac CEYLAN is a Research Assistant in the English Language and Literature Department at Gaziantep University where he had his B.A. and M.A. degrees. He is currently a Ph.D. student at Atılım University. His areas of interest are Modernist and Contemporary British Fiction, Modernist Poetry and Psychoanalysis.

**The Artist as an Agent of Social Change:
Artistic Praxis¹ for Gender-Based Violence Awareness**

M. Pilar Milagros

In “The rhetorician as an agent of social change,” Ellen Cushman argues that rhetoric and composition scholars should utilize their skills, resources and position of power to promote social change via civic participation. Similarly, I contend that literature and cultural studies scholars should not only empower students in our classrooms by discussing issues of social relevance, but also attempt to bridge gaps between the university and our larger community². Consequently, for us to become potential agents of social change, we could both provide the tools for our communities to practice the literacies they possess but may not be able to exercise, and critically examine work by people in the arts to determine how such work may influence our communities’ opinions on crucial social matters, and, thus, entail civic participation. In this conference paper, a visual rhetorical analysis and a feminist critical discourse analysis will be conducted on and a short video installation by Mexican artist Alina Chauvet³ and on a piece of artwork by Turkish artist and graphic designer Vahit Tuna (see image to the left) to understand both how those artists delve with gender-based violence, and also to assess whether such work may qualify as civic participation with the potential for social change. In particular, this paper examines ideologies present in the artists’ works, such as images of womanhood or inferences about victims of gender-based violence to ultimately assess whether and how the artists’ purpose (i.e. raising awareness) may lead to social change.

Keywords: Literature and art for social change, gender-based violence, visual rhetorical analysis, feminist critical discourse analysis, and praxis.

Bio: M. Pilar Milagros Garcia has a Ph.D. in Rhetoric and Professional Communication with a focus on Cultural Studies. She currently teaches within the BA in English Language and Literature at the University of Groningen in the Netherlands. Her areas of teaching and research interest include feminism and gender studies, gender-based violence in literature and other cultural texts, social identities formation, and power dynamics, which she mostly investigates via rhetorical and feminist critical discourse analyses.

**“Only One Generation Away from That”:
Jewishness in the Selected Stories of Nadine Gordimer**

Marek Pawlicki

The aim of the paper is to discuss selected stories of Nadine Gordimer with a view to exploring her approach to the topic of Jewish historical and cultural heritage. The presentation will begin with biographical information about the origins of Gordimer’s family and the secular upbringing that she received in her Jewish, middle-class immigrant community. It will be argued that while Gordimer was a declared atheist throughout her life, she continued to be inspired by Jewish history and tradition, as is apparent both from her novels and her stories. So far Jewishness in Gordimer’s works has been analyzed in terms of Gordimer’s problematic relationship with her legacy. This paper will question this approach by showing that the stories that concentrate on Jewish protagonists can be viewed as a nuanced reflection on a topic that occupied her in her career: the impact of historical events – in this case, the persecution of the Jewish people during the pogroms and the Holocaust – on members of the first and the second generation. This point is argued in the discussion of four stories by Gordimer: “Son-in-Law” (1965), “One Whole Year and Even More” (1964), “My Father Leaves Home” (1990), and “A Frivolous Woman” (2007).

Keywords: Nadine Gordimer, Jewishness, short stories, South African literature

Bio: Marek Pawlicki is Assistant Professor at the Institute of Literary Studies of the University of Silesia in Katowice. He has published a critical study of J.M.Coetzee’s prose *Self-Reflexivity in the Chosen Works of J.M.Coetzee* (2013) and articles on the works of William Golding, Iris Murdoch, John Banville, Anne Enright and Colm Tóibín. He is currently working on a study of Nadine Gordimer’s short stories.

The New Realistic Paradigm in the 21st-century British Literature

Marina Ragachewskaya

In the 21st century, realism, like all other literary trends, has undergone change and transformation. As P. Boxall notes, “There is, in the fiction of the new century, as well as in a very wide range of other disciplines and intellectual networks, a strikingly new attention to the nature of our reality – its materiality, its relation to touch, to narrative and to visuality”. As a result, critics have come up with a number of definitions to outline the new realistic paradigm: “metarealism”, “neorealism”, “hyperrealism”, “hysterical realism”, “neurorealism”, “digirealism”, etc. Contemporary British fiction encompasses such aspects as psychological realism, ethnic and cultural realism, historical and social realism. This paper seeks to explore these varieties through the analysis of works by H. Mantel, I. McEwan, H. Dunmore, Z. Smith and a few other writers.

I hope to establish the shape and form of the new realistic paradigm in contemporary British fiction, which functions through a range of various components, the main ones being the vantage point and mode of narration. The writers lay bare the facts of life of their contemporaries, appeal to the realism of detail, to the verisimilitude of the psychological side of human nature, to the logic of the cause-and-effect relations, as well as the truth of life, which they no longer wish to make relative, debatable, playful or slippery.

Keywords: realism, social reality, new historical novel, “digirealism”, “neurorealism”, consciousness.

Bio: Marina Ragachewskaya, a Habilitated Doctor of Philology, is a Professor of the World Literature department at Minsk State Linguistic University, Belarus. She has published widely on D.H. Lawrence, psychoanalytic literary studies and contemporary British writers (about 170 publications – books, chapters in course books and monographs, articles and essays – in English, Russian and Belarusian). Her books include *Desire for Love: The Secret Longings of the Human Heart in D.H. Lawrence’s Works* (CSP, 2012), *Psychoanalysis in Fiction: David Herbert Lawrence* – in Russian (Minsk, MSLU, 2013) and *New Forms of Psychologism in the 20th-century British Novel* – in Russian (Minsk, Novoye Znaniye, 2015). Her academic interests include fiction interpretation, psychoanalysis and literature, modernism and postmodernism, poetry interpretation and translation, fiction in English of the 21st century. She has also given overseas lectures for the D.H. Lawrence Society of Eastwood: “Tough Guys Don’t Dance? – What it Meant for Lawrence”; and for the D.H. Lawrence London Reading Group – “D.H. Lawrence’s Reception in Belarus and Russia”. Currently Professor Ragachewskaya’s course book “Contemporary Anglophone Novel in the Context of Time” is submitted for publication.

Postcolonial Poetics or Political Discourse: Space and Class in Monica Ali's *Brick Lane*

Mehmet Ali Çelikel

Elleke Boehmer argues that “postcolonial poetics” is concerned with the ways postcolonial literature is read and “how the structures of that writing shape our reading” (2018: 1). If postcolonial fiction reflects the cultural conflicts of postcolonial migrants to recount the contradictory situations and adaptation problems during the cultural adaptation processes and cultural hybridisation of all the immigrants in general, it may also be argued that postcolonial criticism may be used as a critical tool to analyse the fiction by and about the immigrants in general or, to be more specific: the fiction of migration. However, the poetics and discourse used by the writers of the postcolonial period are also observed in the fictional works written by and/or about immigrants and refugees.

The purpose of this paper is to suggest that postcolonial poetics is strongly political in its representation of postcolonial migration. The space that the postcolonial immigrants occupy is heavily dependent on their class identity. Thus, Monica Ali's *Brick Lane* stands out as an example of political discourse as well as creating postcolonial poetics. This study offers a comparative reading of *Brick Lane* with excerpts of Turkish political fiction in Vedat Türkali's novels to highlight the relevance of the same tone of poetics and politics in literatures of distant cultures about the conditions of migration as a class issue.

Keywords: postcolonial theory, poetics, politics, space, class

Bio: Prof. Dr. Mehmet Ali Çelikel graduated from Hacettepe University, Department of English Linguistics in 1993. He completed his MA in English Language and Literature at the University of Hertfordshire in England in 1997. He got his PhD with a thesis entitled “The Post-Colonial Condition: The Fiction of Rushdie, Kureishi and Roy” at Liverpool University in England in 2001. He has published two academic books in Turkish on post-colonial novel, entitled as *Sömürgecilik Sonrası İngiliz Romanında Kültür ve Kimlik* [Culture and Identity in Postcolonial English Novel] in 2011 and *Çağdaş İngiliz Romanında Küreselleşme, Göç ve Kültür* [Globalisation, Migration and Culture in Contemporary British Novel]. He currently works as a Professor at the Department of English Language and Literature, Marmara University, Turkey. macelikel@hotmail.com

Source Material Difficulty in Consecutive Interpreting Training at Undergraduate Level in English-Turkish Language Pairs

Mehtap Aral

Consecutive interpreting is a type of interpreting in which the interpreter begins to interpret by using the notes s/he writes while listening and her memory after the speaker finishes its speech. For consecutive interpreting courses, choosing the source material at the relevant level is a crucial issue. Thus, this study seeks an answer to the question which aspects of a speech determines its level for interpreting students in English-Turkish language pairs. The aim of this study is to explore the criteria determining the source material (speech) difficulty used in consecutive interpreting training and the impact of it on the interpreting performance of students at undergraduate level in English-Turkish language pairs. The five speeches in English prepared for pedagogical purposes in the EU speech repository, which is a speech bank created for interpreting practices, will be used as source materials. The source material will be evaluated by 10 fourth grade students in the Department of Translation and Interpreting (English-Turkish) and 3 lecturers taking consecutive interpreting courses in terms of its difficulty level. Moreover, a readability test will be used to evaluate the speech. In addition, the students will interpret the speeches consecutively and their voice records taken during interpreting will be evaluated by using Jieun Lee's (2008) rating scale for consecutive interpreting. The answer of the participants for the questions related to source material difficulty will be compared and the assessment of the students' interpreting performance will be interpreted in terms of the difficulty of source material difficulty. It will be expected that the results will be consistent with the previous studies (Liu& Chiu, 2009, etc.) and also will contribute to them as the study will present the views and evaluations from Turkish context.

Keywords: source material difficulty, consecutive interpreting, interpreter training, student interpreters, EU Speech Repository.

Bio: Mehtap Aral holds a B.A degree and M.A degree in the Department of Translation and Interpreting (English-Turkish) at Hacettepe University, Ankara, Turkey. She completed her master's thesis entitled "Emotional Intelligence and Interpreting: A Study on Conference Interpreters in Turkey" in 2016. She holds a doctorate degree in the Department of Translation Studies at Istanbul University, Istanbul, Turkey. She completed her thesis entitled "Court Interpreting Services Provided for Refugees in Turkey in the context of Community Interpreting: An Evaluation in the light of Actor Network Theory" in 2021. She has been a research assistant for eight years in the Department of Western Languages and Literatures, in the Division of Translation and Interpreting (English and Turkish) at Kırıkkale University, Kırıkkale, Turkey and assists the courses such as note-taking, introduction to interpreting, consecutive interpreting and community interpreting. Her main research interests are psychological aspects of interpreting, interpreter training, community interpreting, and court interpreting.

Challenging Early Modern Asceticism in John Donne's Secular Love Lyrics

Melih Kurtuluş

The impacts of the Petrarchan sonnet tradition, Neoplatonism, and Protestantism on Elizabethan sonneteers are unignorable. Among many other literary themes such as unrequited love and repentance, many Elizabethan poets borrowed from the Petrarchan and the Neoplatonic traditions and from the Protestant doctrines the concept of asceticism that refers to the exclusion of bodily desires from the experience of love. This concept is reflected in the works of the sonneteers through various depictions of the conflict between the carnal desires felt by their poetic personae and the expectation of a virtuous experience of love. In a sense, asceticism represents the dichotomy between body and soul. However, the late sixteenth- and early seventeenth-century English poet John Donne reasons in several poems in his non-authorial collection *Songs and Sonnets* (1633) and in his earlier prose works that carnality is required to experience the divine and the transcendent nature of love in its full sense. He also employs Catholic imagery and metaphysical conceits to bring together the opposing parties of the mentioned dichotomy. In line with this purpose, this paper claims that the stylistic devices engaged in Donne's secular love lyrics contribute to his thematic challenge to the cultural, philosophical, and religious stress over austerity observed in early modern England.

Keywords: John Donne, *Songs and Sonnets*, love, asceticism, metaphysical conceit, Catholic imagery

Bio: The author of this paper is an MA student at Hacettepe University. He writes his MA thesis on John Donne's secular and religious poetry. Currently, he works as a research assistant at Kırklareli University.

Leni Zumas's Red Clocks: Women's Empowerment in a Dystopian World

Meltem Bilir

Leni Zumas's *Red Clocks* (2018) is a feminist dystopian novel in which abortion and fertilization are outlawed across an imaginary USA. As a networked and fragmented narrative, the plot revolves around five different women living in a small Oregon town whose mysteries unfold throughout the novel. The book is divided into chapters of intersecting lives of Ro, the biographer; Mattie, the daughter; Susan, the housewife; Gin, the mender; and Eivør, a long-dead polar explorer. With its networked structure, readers have a chance to understand the characters both from their perspectives and as they exist in the minds of other characters. It is a work focusing on women's loss of control over their bodies and lives; all female characters are marginalized under the risk of being abused and oppressed in the patriarchal world. Zumas denounces and subverts patriarchal motherhood in *Red Clocks* by introducing these marginalized women characters and their various motherhood roles. Every woman character in the novel challenges the ideology of patriarchal motherhood by not submitting to society's expectations. In this paper, I will first explore how the novel challenges patriarchy by focusing on the role of motherhood. I will then move on to analyze how the characters manage to find strength, hope, and solace in a critical dystopia. Thus, I will try to show that the future is not supposed to be dark especially when we consider the rebellious women around the world.

Keywords: feminist dystopian, abortion, resilience, motherhood, patriarchy

Bio: Meltem Bilir graduated from Middle East Technical University (METU), Department of Foreign Language Education in 2015. She has been working as an English Language instructor at Baskent University for more than five years. She has been a member of the Curriculum Development Unit since 2019. She is currently an MA student in American Culture and Literature at Baskent University. Her main interests are English and American literature, art, and music.

Application of Corpus Linguistics to Literature: Corpus Stylistics

Meltem Muşlu

With the acceleration in the development of computer technology to process speed and storage capacity of electronic data, the structured compilation of written or transcribed speech texts, and the development of more powerful tools, the last couple of decades have witnessed the digitalization of many different areas, such as education, media, social life, and needless to say science. Linguistics is one of the sciences that was affected from these improvements highly. In linguistics, Corpus Linguistics is one of the growing methodologies and corpora have been widely used in many fields including literature. Corpus stylistics is the study of literary style via computational tools applied to machine-readable literary works. It combines the science of linguistics with literary studies, opens new areas of research, and offers new insights into traditional research by providing comparative information through quantitative data. Corpora can provide invaluable data for literary and stylistic analysis by making the analysis more systematic and technologically equipped. Considering all these, it is not surprising that corpus linguistics methodologies are becoming more popular to analyze different literary texts from various perspectives by building small or large corpora. Therefore, the purpose of this study is to present how corpora can be used in literature to identify textual patterns and meanings. To do this, application of different software and tools, and basic statistical methods to chosen pieces of poetry and fiction from different periods will be exemplified.

Keywords: corpus linguistics, literature, corpus stylistics, digital humanities.

Bio: Meltem Muşlu is currently working at the University of Gaziantep, Department of English Language and Literature as an Assistant Professor. Previously she worked at different universities in the USA and Turkey. Her research interests include corpus linguistics, corpus stylistics, discourse analysis and second language acquisition.

A Marxist Reading of Art and Becoming in Margaret Atwood's *Cat's Eye* and Julian Barnes's *The Noise of Time*

Meri Tek Demir

This study aims to explore the concept of art and becoming through a Marxist approach in Margaret Atwood's *Cat's Eye* (1988) and Julian Barnes's *The Noise of Time* (2016). British literature has always been rich in reflecting artist protagonists in various different contexts. While works that contextualize artist characters primarily centres on the artistic development of the artist-protagonist, those works also reflect various aspects of social and political references that contribute to the artistic becoming and the artistic production. Such contextualization of artistic becoming, which has close ties with social and political terms, can be observed in Margaret Atwood's *Cat's Eye* and Julian Barnes's *The Noise of Time*. While *Cat's Eye* presents a fictional female artist-protagonist Elaine Risley's preparation for her retrospective exhibition, *The Noise of Time* presents a fictional reinterpretation of famous Russian composer Dmitri Shostakovich's experience with the Soviet regime. Centring on a fictional painter and a fictionalised real-life composer, both novels choose to reinterpret the artistic becoming through different aspects of memories and consciousness. While Elaine Risley's art helps her to reflect on the problematic childhood she had, Shostakovich's art seems to be trapped and shaped by the political regime of his time. In this respect, many concerns about the relationship between art, individual, and society become evident in both novels that can be reinterpreted through a Marxist reading. Thus, this study aims to present a Marxist reading of two novels by focusing on how art and the artist are re-interpreted in individual and social terms on a fictional basis. Through such a reading, the study will seek answers, the way the artist deals with ideology and society.

Keywords: Art, Fiction, Marxism, Barnes, Atwood, Artist

Bio: Meri Tek Demir holds a BA in English Language and Literature from Istanbul Kültür University with full scholarship, where she also completed a minor degree in Arts Management. She completed her MA in English Language and Literature department of Istanbul University with a dissertation "Representation of the Victorian Era in Postmodern English Novels: *The French Lieutenant's Woman* and *Ever After*". Currently, she has been working as a research assistant in the Western Languages and Literatures Department of Mimar Sinan Fine Arts University and she continues her PhD studies in English Language and Literature Department of Ege University. Her research interests include, postmodern and contemporary criticism in English literature, historiographic metafiction, art and literature studies and comparative studies.

Playful Characterization in *The Cuckoo and the Nightingale* by Sir John Clanvowe

Meriç Debeleş

This paper aims to examine the distinctive functions of the two birds and their contribution to the narrative in *The Cuckoo and the Nightingale*, a debate poem written in dream vision tradition, by Sir John Clanvowe. Common academic consideration of the poem often renders the birds as mere tools to convey the opposing ideas in the debate presented in the poem. Consequently, due attention is seldom paid to the birds as well-established characters. To fully comprehend the poem as a secular work, thorough meaning needs to be attributed to the characterization of the cuckoo and the nightingale. This paper argues that the ironic and playful characterization of the birds contributes to the stylistic quality of the poem, questions medieval ideals, and further complicates the motivation Clanvowe bore in writing *The Cuckoo and the Nightingale*. Manners and rhetorical styles of the characters is to be reassessed to examine their distinct functions and effects. Hence a particular medieval stance will be attributed to each bird to shed light on what they reflect as characters.

Keywords: Medieval Literature, Debate Tradition, Dream Vision Convention, Poetry, Symbolism, Characterization.

Bio: He has completed his undergraduate studies in the Department of English Language and Literature at Hacettepe University in 2019. He is currently pursuing his master's degree in the Department of English Language and Literature at Hacettepe University. As of 2022, he works as a Research Assistant in the Department of English Language and Literature at Social Sciences University of Ankara.

“Presume not that I am the thing I was”: The Transformation of a King and the Concept of Kingship in Shakespeare’s History Plays

Meriç Tutku Özmen

During the 1590s Shakespeare wrote ten plays which dealt with the history of England, covering the period of the reign of Richard II to Henry VII. Considering Elizabeth’s age (she was fifty-seven in 1590), her problematic right to the crown, and the fact that if she did not leave an heir, the crown would pass to the Stuart dynasty, whose members had previously been excluded as potential successors, history plays were very popular among theatregoers of Shakespeare’s time. In his history plays Shakespeare is concerned the problems of rebellion and the nature of kingship. His representation of kings in all his history plays is governed by the understanding that it is what kings do rather than what they are or claim to be that is important. The king in each play, as well as several other characters, provide insight and embody a different approach to the concept of kingship. Each king is vastly different from the other and have unique weaknesses and strengths. The hardships of being a king and the burden of responsibility it brings is central to these plays, and the soliloquies delivered by the characters draw attention to what actually makes a king or gives him the right to rule, a question that has been considered at key points throughout the sequence of the history plays. This paper aims to deal with the transformation of a king and the concept of kingship in Shakespeare’s *Richard II*, *Henry IV Part 1*, *Henry IV Part 2*, and *Henry V*.

Keywords: *Shakespeare, history plays, the Henriad, concept of kingship*

Bio :Meriç Tutku Özmen is a Ph.D. candidate in English Literature at Middle East Technical University Ankara Turkey. She received her B.A. (2010) and M.A. (2013) from Hacettepe University, Department of English Language and Literature. After training ELT candidates all over Turkey between 2015 and 2020, she now acts as the director of Prep School at Ankara Science University since 2020. Her research interests are Arthurian romances, Romantic poetry, Metaphysical poetry, Modernist poetry, and New Materialist theories.

Death and Consolation in Michel Faber's *Undying: A Love Story*

Merve Sarı Tüzün

“In late '88, not knowing how lucky I was, I met a woman who would die of cancer.” Thus begins Michel Faber's first poetry collection, *Undying: A Love Story*, written after the demise of his wife, Eva, in 2014. The book, published two years later, initially records the couple's experiences during Eva's six-year battle with cancer and then depicts the struggle with loss that sets on the poet afterwards. “No, don't stop writing your grievous poetry. / It will do you good, this work of grief. Keep writing until there is nothing left,” says Douglas Dunn in his *Elegies* (1985), having gone through a similar experience of bereavement himself. Hence, *The Undying*, as the sub-title plainly states, is very much a love story dedicated to the preservation of the memories of a couple whose lives have changed beyond recognition. As Eva's life gradually slips away, and the couple go through the stages of anger, resentment, hope, grief and pain, Faber employs elegy to defy physical loss by way of creative living. In the words of Max Cavitch, “elegies are poems about being left behind.” That being the case, Faber employs elegy in his poems not only to cope with emotional trauma -to heal- but also to commemorate the memory of his late wife as the final words of *Undying* indicate: “All I can do, in what remains of my brief time, / is mention, to whoever cares to listen, / that a woman once existed, who was kind / and beautiful and brave, and I will not forget / how the world was altered, beyond recognition / when we met.”

Keywords: Michel Faber, *Undying: A Love Story*, Elegy, Emotional Trauma, Creative Writing as Healing

Bio: Merve Sarı graduated from the Department of English Language and Literature, Hacettepe University in 2006 where she has been working ever since. She gained her MA degree in 2009 with her thesis “The Use of Fantasy and the Representation of Social Reality in Christina Rossetti's Works,” and completed her PhD entitled “A Poetics of Contemporary Science Poetry: The Poems of Edwin Morgan, Robert Crawford and David Morley” in 2016.

“Care for the inner truth”: Edna O’Brien’s Short Stories from *The Love Object*

Mine Özyurt Kılıç

In “Stories as Friendship Offerings”, Booth argues that all stories can be viewed as companions, friends and gifts from would-be friends. Read from this perspective of ethical literary criticism, O’Brien’s short fiction can be understood as a gravitational field that not only accommodates intense feelings and vulnerabilities but also offers a model for recognition and restoration. Through an exemplary reading of O’Brien’s short stories from her collection *The Love Object*, this conference paper will examine these works’ gravitational field and suggest that O’Brien is the poet, not just of vulnerability but of resilience and emotional agility. My reading proposes a re-evaluation of the genre to argue that offered as a site of failing encounters often among kindred, O’Brien’s short stories trigger a realistic investigation about human bonding and flexibly extend the limits of the genre *not to* remain “remote from the community-romantic, individualistic, and intransigent” (Frank O’Connor). This site offers the very ground to “[develop] moral capacities without which citizens will not succeed in making reality out of the normative conclusions of any moral or political theory, however excellent.” In other words, O’Brien’s house of fiction cultivates thoughtful readers and expands empathy. Punctuated by the pull between a recognition of a harsh world and hope, her narratives offer a repository that stores the verbal and emotional corrective. In brief, this paper will argue that by encouraging an exercise of moral imagination, O’Brien’s stories help us see life from others’ perspective and develop “an intense awareness of human loneliness” (Frank O’Connor).

Keywords: Edna O’Brien, Irish short fiction, ethical criticism, empathy, building resilience

Bio: Mine Özyurt Kılıç is a Professor of English Literature at Ankara Sosyal Bilimler Üniversitesi. She is a fellow of Higher Education Academy, UK, and a research associate at the Empathy and Writing Research Group at Bath Spa University. Her research mostly focuses on contemporary British fiction with special interest in women’s writing. She has published on Virginia Woolf, George Orwell, Angela Carter, Iris Murdoch, Pat Barker, Salman Rushdie, Margaret Atwood, Hanif Kureishi, Jeanette Winterson and Edna O’Brien. She is the author of the first book-length study on Maggie Gee’s fiction *Maggie Gee: Writing the Condition-of-England* (Bloomsbury/Continuum Literary Studies, 2013). She is the co-organiser of the event “A Press of One’s Own: Celebrating Hogarth Press” at the Mahindra Humanities Centre, Harvard University, and Oxford Empathy Programme’s Third Biennial Empathy Colloquium. Her recent research investigates Virginia Woolf’s fiction as world literature as well as cultivation of empathy through literature.

Teaching Translation-oriented Research Skills

Mine Yazıcı

This paper aims to evaluate the importance of gaining awareness of research in translator training. There is an established conception that a translator can translate every text in every field of study. Such a prejudice limits translation within the borders of transfer competence. However, machine translation such as Google translate serves this end of transferring knowledge from one language to another based on the enormous number of documents recorded in its databank. Accordingly, the question is what differs transfer competence from translation competence and what the role of research is in developing translation competence. Even if translations are assumed as copies of originals, we cannot ignore the fact that they play a key role in transmitting knowledge throughout the World; for this reason, the way they are transferred requires procedures beyond the limits of machine translation. In this new worldly formation translation activity plays not as intercultural but as cross-cultural medium of knowledge. This means that processing information or message in the text in such a way as to meet the expectations of the target culture. Accordingly, this paper first discusses the issue of research in translator training; Next, it displays examples how trainers may develop awareness of research amongst trainees in consideration for the physical conditions of our universities as well as trainees' literal habits of translating. In conclusion, this study will suggest the ways to develop translation competence based on research as well as the ways to acquire specific field knowledge through translation on the pathway to professionalism.

Keywords: Research skills, translation procedures, cognitive skills, transfer competence, translation competence, machine translation

Bio: I graduated from the department of English Philology, Istanbul University in 1978. The title of my MA thesis is *From source-strategies to target oriented strategies in Translator Training*, İstanbul University 1996. I received PhD degree in 1999. The title of my dissertation is “*Interdisciplinary relationship between translation activity and library science*”. I am still working as a professor in the English section of the Department of Translation Studies, Istanbul University. I specialize in translation theory and research techniques. and I am the author of five books titled *Çeviribilime Giriş*, *Çeviribilimin Temelleri*, *Çeviribilimde Araştırma*, *Yazılı Çeviri Edinci*, *Çeviri Etkinliği* as well as chapters in books. Besides I have several papers on translation theory, literary translation in national and international journals including papers in International and national proceedings.

Invisible Travellers: Child Refugee Identities in Alan Gratz's *Refugee*

Mustafa Büyükgebiz

The global policies and conflicts that developed with the beginning of the 20th century have triggered global refugee crises for more than a century and made the crisis of belonging and adaptation problems controversial. The First and Second World Wars and the subsequent Cold War period, the freedom struggles of the colonial states, the Gulf War and finally, the Syrian civil war have always kept the refugee crisis on the agenda. Refugee problems and migrant identities, which also find a vast place in literature, have been widely discussed from a postcolonial perspective. However, refugee children and their psychological struggles have generally remained invisible, both politically and socially, and these children, who have to face adult problems in their children's world, have always been left out of the agenda.

In this context, Alan Gratz's novel *Refugee* makes the invisible visible and provides a good basis for discussing refugee children and identity crises. The novel, which consists of three different stories set at different times, has linked past refugee crises with today's problems and has attracted a lot of attention globally by conveying the 1938 Germany, 1994 Cuba and 2015 Syrian refugee crises from the perspective of young adolescents. In conclusion, this study aims to focus on the different child refugee characters in Alan Gratz's novel *Refugee*, discuss the identity crises of the invisible child refugees from postcolonial and neo-colonial perspectives, and put the subject on a scientific basis.

Keywords: immigrant literature, refugee crisis, identity problems, postcolonialism, child refugees

Bio: Mustafa Büyükgebiz is an Instructor of English at Alanya Alaaddin Keykubat University, School of Foreign Languages, where he has been a member since 2019. He completed his undergraduate studies at Pamukkale University, Department of English Language and Literature in 2008, his Master's Degree in the same department in 2014 and his Ph.D. in 2019 with a Ph.D. thesis entitled *Postcolonial Discontent in Tabish Khair's Selected Works*. His research interests are Postcolonial Studies, Immigration and Refugee Literature, Gender Studies and Masculinities.

**Mimetic Desire and Scapegoating Mechanism
in Martin Amis's *The Last Days of Muhammad Atta***

Mustafa Güneş

René Girard, the French literary critic, historian, and anthropologist emphasizes in his studies the frequency of the representation of the mimetic desire and scapegoating mechanism in such narratives as novels, myths, tales or other works of fiction composed since the very first days of Western civilization, and for him, the mimetic desire and scapegoating mechanism are the core human drives explaining how our desires are constructed and how communities recurrently apply the scapegoating mechanism to sustain the established social, cultural, and political system or order. Converting to be a pious Christian in his later years, formerly an atheist Girard claims the disappearance of the scapegoating mechanism in narratives after the teachings of Jesus and the prevalence of Christianity. Nonetheless, in contemporary narratives, it is clearly seen that the mechanisms of the mimetic desire and scapegoating are thematized in various literary works, and this study will argue that one of the greatest yet also most notorious writers of English fiction, Martin Amis, who recurrently touches upon such risky issues in his texts as racism, gender, sexism, pornography, wars, capitalism, or terrorism, represents an enactment of the mechanism of mimetic desire and scapegoating in his short story "The Last Days of Muhammad Atta" fictionalizing the last days of one of the terrorists killing hundreds of people in 9/11 in the USA. In doing so, however, Amis hypothesizes a more complex and multi-layered mechanism of mimetic desire and scapegoating so that terrorism cannot be straightforwardly identified with a group or a nation, religion or community solely.

Keywords: Amis, terrorism, mimetic desire, scapegoating.

Bio: He has a BA degree in English Language and Literature, Hacettepe University; an MA in Education Management and Planning, Gaziantep University; and a PhD in English Culture and Literature, Atılım University. His major study areas are contemporary crime/detective fiction, dystopian novels or short stories, and application of political, feminist, and postcolonial approaches toward these. He has actively taken part in conferences on literature with presentations and as a part of the organizing committee; published in international journals; worked as the assistant editor of *Cankaya University Journal of Humanities and Social Sciences* for two and a half years; and has been a member of the translation committee of the book, *Main Currents of Western Thought*, Yale University Press. He worked as an English lecturer at different universities for a long time, and he currently works as an assistant professor at the Department of English Language and Literature, Gumushane University.

Deformed and Marginalised: Philip Wakem in George Eliot's *The Mill on the Floss*

Mustafa Uğur Tülüce

George Eliot's *The Mill on the Floss* portrays Maggie Tulliver as a character, who is not compliant with the social norms of the Victorian society. The societal norms of the period attributes domestic duties to women while men are expected to be the breadwinners of the family. Therefore, within this social climate, Maggie's looks and intellectual pursuits are not welcome by her society. Philip Wakem, on the other hand, as a male, an intellectual and coming from a successful family background, is expected to be closer to the centre in accordance with the expectations of the era. However, due to his deformity, Philip does not meet the understanding of a healthy male body that can work and earn money. For this reason, he is also marginalised as Maggie. These two marginal characters, sharing a common position in their society, are eventually drawn to each other, both intellectually and emotionally. Although they appear to be compatible in most ways, Stephen Guest as a healthy masculine man, compatible with the norms of the society, proves to be a more suitable choice for Maggie at first. This paper will argue that Maggie's approach towards her suitors, namely Stephen and Philip, in relation to body politics of the time, results in further marginalization of Philip. Thus, her attitude towards both suitors reinforces the healthy masculine body image of the Victorian era, and therein invites an exploration of the novel in light of the theories on body politics.

Keywords: George Eliot, *The Mill on the Floss*, Disability, Body, Victorian literature

Bio: I got my B.A. degree from Ankara University, Faculty of Language and History-Geography, English Language and Literature Department in 2014. I got my M.A. degree from the English Literature program in the Department of Foreign Language Teaching, Middle East Technical University with my thesis entitled "William Butler Yeats and Mysticism: A Neo-Platonic Approach to His Poetry" in 2017 and continuing my Ph.D. in the same program at Middle East Technical University since 2018. Some of my research interests are British modernist poetry, Romantic poetry and literary theory.

Implications of the Influenza Pandemic of 1918-19 for British and Turkish Modernisms

Müjgân Ayça Vurmay

Veysel Soydal Ataseven

The 1918 Influenza Pandemic, which created tremendous impact worldwide, had immense implications for socio-historical and literary modernisms. This study aims to investigate the influence of the Influenza Pandemic of 1918 on British and Turkish modernisms in social, historical, and literary terms. It explores the relation between the pandemic and modernism as a social and literary phenomenon, the connections between the pandemic and the process of modernisation in Britain and Turkey as well as in British and Turkish modern(ist) fiction in particular. In her 1926 essay “On Being Ill”, Woolf states that “Novels, one would have thought, would have been devoted to influenza”, which emphasizes the importance of the pandemic in modernism. In this respect, selected novelists from both literatures are analysed comparatively. Therefore, the writings and novels of the principal figures of British and Turkish modern(ist) fiction including D. H. Lawrence, Mina Loy, Virginia Woolf, Hüseyin Rahmi Gürpınar, Reşat Nuri Güntekin, Refik Halid Karay and Cahit Uçuk are investigated with a view to the social aspects of the pandemic. The analysis also reveals that the novelists refer to the concepts of virus and pandemic metaphorically to refer to social ills, in a satirical vein.

Keywords: British Literature; Influenza; Modernism; Modernist literature; Pandemic; Spanish flu; Turkish Literature

Bio:

M. Ayça Vurmay is an Associate Professor at the Department of English Language and Literature at Hatay Mustafa Kemal University in Turkey, and teaches several courses on literature and critical theory. She received her MA and PhD in English Literature from Ankara University. Her book *Ekose Polisiye: Müfettiş Laidlaw'dan Dedektif Rebus'a Çağdaş İskoç Polisiye Romanı* was published in 2020.

Veysel Soydal Ataseven received his doctoral degree from the Faculty of Veterinary Medicine, at Ankara University, in 1994, having graduated from the same Faculty in 2002. He was awarded professorship in 2015 at the Department of Virology, Faculty of Veterinary Medicine at Hatay Mustafa Kemal University in Turkey, where he currently works. Prof. Ataseven authored numerous articles, book chapters, and conference papers.

Environmental Awareness in English Language Teaching and Turning Green Classroom

N. Özge Kılıçaslan

Zekiye Müge Tavail

We live in a planet aged more than 4.5 billion and the world has been suffering from many problems in consequences of human actions for ages. When looked carefully, it is not difficult to hear its terrible cry for help. However, do we really know how to soothe the world? Sadly, there is a huge gap both in literature and remedy actions of society. This is unfortunate because environmental awareness is of great importance to have a livable planet. What if environmental issues were involved more than few units in books and mass awareness-raising could be promoted through making environment a part of curriculum. Especially, English language teaching process, whose content is boundless and shoreless, can pave the way for environmental awareness as a part of its curriculum and it would be considerably advantageous. Firstly, students can have the chance of learning language through authentic materials because the news, videos, articles and even photographs related to environmental issues can cater for real-life materials. Secondly, they can learn new words or phrases in a meaningful way. Additionally, the content of environmental issues can boost students' 21st century skills such as problem solving and critical thinking. Concisely, advantages of covering environmental issues in English language classrooms is countless. In light of these, this presentation covers UNESCO framework for environmental education and some activities with regard to environmental issues.

Key words: UNESCO, environmental awareness, going green, language learning

Bio: N. Özge Kılıçaslan graduated from Inonu University, Department of English Language Education in 2016. She is the holder of CELTA and DELTA and she has been working as an English Language instructor at Baskent University for six years. She has been a member of the Curriculum Development since 2019. Currently, she is an MA student in English Language teaching at Gazi University. Her main interests are curriculum, handcrafts and sports.

**Sense of Translating Non-sense:
A Case Study of Lewis Carroll’s “Jabberwocky” in Turkish**

Nazmi Ađıl

Nonsense literature applies subversive devices upon the accustomed language and reasonable thinking so as to harmonize utterances that make sense and that do not. Though there are also prose samples, nonsense literature can mostly be found in verse and is written with the intention of creating a comic effect. Lewis Carroll’s Alice books, in hybrid form of prose and verse, are among the best representatives of such work. Today, there are more than twenty different translations of these two books in Turkish and my talk will focus on how the famous “Jabberwocky” poem in *Alice: Through the Looking Glass* is handled by several Turkish translators. I will share my observations on their approaches to the poem and their translation decisions that led to such a variety of differences in language, style or form as well as in meaning. It will be interesting to observe how, while some translators historicize the context, some prefer to render it in more modern terms with popular allusions, and also how they imagine the gender of the speaker and to what effect. I also believe that even the rendition of only the title in so many different ways will provoke a lively discussion as to the translatability of nonsense literature.

Keywords: Translation, Lewis Carroll, Jabberwocky, nonsense literature

Bio: Nazmi Ađıl graduated from Bosphorus University, Department of English Language and Literature, completed his PhD in the same department. Currently, he is an associate professor employed in the Department of Comparative Literature at Koç University, Istanbul. He has published several volumes of poetry, received the prestigious National Yunus Nadi Poetry Award, and made the verse translations of several canonical works of English poetry into Turkish, including *Beowulf*, *Sir Gawain and the Green Knight*, and *The Canterbury Tales*. In recent years, he has been writing poetry books for children, his last volume being *Modifiye Masallar* by Beyođlu Kitaplığı.

Punctuation Errors in Academic Writing in English

Nejla Gezmiş

The aim of this study is to analyze the punctuation errors made in the process of academic writing in English, to discuss the reasons underlying these errors, and to suggest some remedies for these errors. A quantitative research design was employed to find out the punctuation errors of the first-year students in the Department of Translation and Interpretation in English at a state university in Turkey. The data collection procedure was accomplished through 56 English essay papers written by the participants as a final assignment in the writing course. After their errors were identified, quantified, and categorized as intralingual and interlingual by following the steps of Error Analysis specified by Gass & Selinker (2008), the reasons for the errors were also discussed in terms of literature background. The findings demonstrate that the Turkish students frequently made errors in using a comma in English, and that the students had a tendency of committing interlingual errors although their errors were also caused by their target language. The students' incorrect usage of comma reveals that learners overgeneralize the rule or have failure to learn conditions under which rules are applied. In the light of the findings, it is recommended that punctuation marks should be taught in the target language in detail, and both differences and similarities between native and target language should be pointed out in teaching punctuation.

Keywords: Error Analysis, Punctuation, Writing, Language Learning.

Bio: After I had graduated from ELT Department in Hacettepe University in 2002, I worked as a teacher of English at elementary, secondary and high schools for about 11 years. Meanwhile, I completed my BA and PhD degrees at Department of Foreign Language Teaching in Ankara University. I have been working as an assistant professor at the Department of English Translation and Interpretation in Kırıkkale University since 2013. So far, I have written 4 coursebooks for teaching English for primary, secondary and high schools in Turkey. Also, I had some articles about language teaching in international and national journals. I have been lecturing several classes such as Reading, Writing, Media Translation, Literary Translation, Text Translation, Medical Translation, Turkish for translators, Translation Occupation Knowledge etc. I am interested in foreign language teaching, developing teaching materials and teaching translation.

Ekphrasis of Van Gogh's Paintings in A. S. Byatt's *Still Life*

Neslihan Ekmekçiöđlu

Ekphrasis is mostly defined as the verbal representation of a visual representation. Simonides regards painting as “mute poetry” and poetry as “a speaking picture”. In *Paragone Delle Arti* Leonardo da Vinci evaluates painting as the most noble and superior of all the arts, by extending the comparison between painting and sculpture into the realms of poetry and music in a series of eloquent arguments. According to Leonardo, the supremacy of sight over all the other senses provides the intellectual basis for his arguments. The eye is “the window to the soul” and “the primary way in which the sensory receptacle of the brain may contemplate the infinite works of nature”. Leonardo states that “painting is poetry which can be seen but not heard”, whereas “poetry is painting which can not be seen but heard”. (Vinci 2007: 51) In her novel *Still Life*, A. S. Byatt engages her narrative art and her language with ekphrastic examples of visual art in which she makes use of numerous paintings of Van Gogh. Paola Spinozzi claims that “visual art appeals to A. S. Byatt not per se, but because it nourishes verbal art, it is a source of creativity for writing.” (Spinozzi 220) *Still Life* offers a complex web of visual intertextualities. Byatt's layering of ekphrastic and expressionistic strata upon Van Gogh's paintings in Arles is also mixed with the story of the close relationship between Frederica Potter from Cambridge University and Alexander Wedderburn, the poet. Byatt's use of language with a lexicon of colour nuances, design and texture of the paint shows her inclination to adopt a painterly lexicon by combining words of colour such as lilac, cobalt, citron, etc., to give different shades and tones of the colours of Van Gogh's paintings. The visual art of the painter brings to Byatt a kind of colourful and stylized fiction with a profound imagery which is also used for the description of the spaces in the south of France. My paper will deal with Byatt's use of ekphrasis based mostly upon Van Gogh's paintings in her novel *Still Life*.

Keywords: ekphrasis; creativity in writing; visual art; Van Gogh; verbal art; *Still Life*.

Bio: Neslihan Ekmekçiöđlu is a Shakespeare scholar, an art instructor and a lecturer. She is also a musician, playing the piano and the cello. She has received her M.A degree on James Joyce from Hacettepe University. She received her Ph.D. degree on Shakespeare from Hacettepe University in 1993. Prof. Dr. Engin Uzmen was her supervisor on Shakespeare. She has been a member of the International Shakespeare Association ISA since 2000. She is also a member of Soci t  Franaise Shakespeare SFS and ESRA. She has participated the VII. Shakespeare World Congress (2001) in Spain, Valencia and IX. Shakespeare World Congress in Prague in 2011 and X. Shakespeare Congress both in Stratford-upon-Avon and London in 2016. She has lectured on Shakespeare and British Drama at the Department of English Language and Literature since 2003 as part- time lecturer in Hacettepe University. Her published essays are on Samuel Beckett, Peter Shaffer, Fowles, Lawrence, Murdoch, Sylvia Plath, Oscar Wilde, Aemilia Bassano Lanier and Shakespeare. Since 2014 she has been working as an Assistant Professor at the Department of English and Literature in ankaya University.

Margaret Atwood's *The Penelopiad* as a Counterwriting Practise

Neslihan K rođlu

The ideological formation of the Western literary canon generated lively debates in the context of 'opening up the canon' issue especially after the 1980s. Since then, contemporary women writers have challenged the monolithic approach of the literary tradition which systematically excluded the experiences of women, minorities, and lower social classes. Aiming at breaking the convention of the patriarchal literary tradition and transforming it into a polyphonic narrative entity, women writers have produced 'counterwritings' through rewriting the canonical texts. In *Rewriting: Postmodern Narrative and Cultural Critique in the Age of Cloning* (2001) Christian Moraru defines 'counterwriting' as a rewriting practise with a revisionary perspective which "work[s] on – and, again, obsessively work[s] through -- other bodies of writings" because these mythic stories "explain us", they are "the founding-texts" telling "who we are and how we have come to be what we are" (8). The aim of this paper is to explore Margaret Atwood's *The Penelopiad* (2006), the retelling of the myth of Penelope and Odysseus with a contemporary feminist twist, in the context of Christian Moraru's 'counterwriting' concept. In *The Penelopiad*, Atwood takes on a founding myth of the Western literary tradition and deconstructs the metanarrative through the lenses of Penelope. The paper will mainly deal with the motives of Atwood to produce a 'counterwriting', how the writer depends on the host text but at the same time how she is not constrained by the limitations of it.

Keywords: *The Penelopiad*, counterwriting, rewriting, Margaret Atwood, Christian Moraru

Bio: Dr. Neslihan K rođlu works as a lecturer at İzmir Katip  elebi University, School of Foreign Languages. She graduated from Ege University English Language and Literature department. After having earned her MA degree at Dokuz Eyl l University American Studies department, she received her PhD from Ege University English Language and Literature department in 2020. She was a visiting researcher at Newcastle University funded by TUBITAK in 2019. Her main interests include Shakespeare studies, literary theory, women's literature and environmental studies.

The Challenges Faced by Early Career EFL Teachers in Two Diverse Institutional Contexts: A Public School and A Private School Case

Neşe Büyükaşık Güzelşemme

The present study aimed to explore beginning EFL teachers' experiences and challenges based on institutional context. Drawing on the studies (e.g. Flores, 2001; Flores and Day, 2006; Freeman and Johnson, 1998; Liston et al., 2006; Morgan, 2004; and Yazan, 2016) that pointed to a relationship between novice teachers' experiences and challenges and their teaching contexts, the study set out to examine two early career EFL teachers' teaching experiences and challenges within their situated contexts. One of the participants worked in a public school, and the other participant worked in a private school. A qualitative single case study design was adopted for the purposes of the study. Semi-structured interviews and reflection reports written by the participants were employed as data collection instruments. Data analysis was guided by the steps in Creswell's (2007) data analysis spiral. The findings suggested that both EFL teachers faced challenges in the same areas. However, depending on the teaching context, the underlying reasons of these challenges differed considerably from each other. Furthermore, besides the institutional context, the larger socio-cultural and socio-economic context also had an impact on teachers' experiences and challenges.

Keywords: early career EFL teacher, institutional context, experiences, challenges

Bio: Neşe Büyükaşık Güzelşemme is an instructor at the School of Foreign Languages in Hatay Mustafa Kemal University. She holds a BA in English Language Teaching (ELT) from Istanbul University and an MA in ELT from Hatay Mustafa Kemal University. Currently she is a PhD candidate in English Language Teaching Program (Language Studies Track) at Middle East Technical University. For her dissertation, she is studying intergenerational mother tongue transmission in bilingual families. Her research interests mainly lie in sociolinguistics, pragmatics, discourse studies and second language learning.

The Monk: The Ancestor of Gothic Novel

Nur Banu Karaman

It is an undeniable fact that imagination has been the greatest tool which has led to many theories, genres, themes in literature and it has become the source of inspiration for writers to create their own characters and extraordinary settings where anything can be possible. This imagination is not coming out of nowhere since human brain is adjusted to the signifiers that they have been exposed to since they were children: tales, mythological figures such as a flying horse or even the religious discourses on the miracles of the prophets; these all are the food of the powerful human imagination. Those writers' aims have been to demonstrate the familiar in an unusual or extraordinary way combining it with the unfamiliar in order to create extreme emotions and feelings in the readers, namely, horror, terror, hesitation and more which opened the door to the Fantastic as a genre and Gothic Fiction. Especially since 18th century, when Gothic Fiction was introduced by Ann Radcliffe, the supernatural elements, horror and terror have been the most frequently mentioned terms which make up the basis of the Fantastic as a genre, introduced by Todorov and it became a pioneer for the following masterpieces, especially for *The Monk* by Matthew Gregory Lewis. Thus, the aim of this speech is to analyse *The Monk* emphasizing the Gothic features "horror" and "terror" introduced by Ann Radcliffe. The analysis will be associated with the "experience of sublime" and finalised with the opinion of where the novel can be pinpointed on Todorov's scale.

Keywords: Fantastic, Ann Redcliffe, Todorov, The Monk, Horror, Terror, Sublime, Matthew Gregory Lewis

Bio: I am Nur Banu Karaman from Istanbul Aydin University. I started my Bachelors Degree in 2008 in the department of English Language and Literature in Karadeniz Technical University. In the term of 2010-2011, I went to Kristianstad University in Sweden to study as an exchange student, which helped me to take the advantage of studying in the field of linguistics along with literature and American history. After my graduation in 2013, I started working in language schools, but I am currently working as an instructor in prep school at Yeditepe University. Last year, I decided to do my Masters Degree and now it is my second year. I am applying to this conference in order to share my knowledge in the field I am interested in and exchange ideas with other high-esteemed colleagues who are highly acknowledged in their own field. I am looking forward to being a part of this organization. Thanks in advance!

**Will to Forget: Memory as a Challenge to *Bildungsroman*
in James Joyce's *A Portrait of the Artist as a Young Man***

Nurten Bayraktar

This paper suggests that the protagonist's voluntary exile is an act of purposeful forgetting, which poses memory as a challenge to *Bildungsroman* in James Joyce's *A Portrait of the Artist as a Young Man* (1916). Joyce's novel differs from the nineteenth-century *Bildungsroman* by abandoning the affirmation of naturalist causality in the character's life as the fragments are gathered to make a whole, rather than the whole is divided into pieces. The fragments are collected by memory while forgetting and/or disremembering interrupt the continual development of *Bildungsroman*. Stephen Dedalus's memories are recorded without a systematic pattern but in the form of "curves" and "lumps," as Joyce put forth in his essay "A Portrait of the Artist" (1905), presented as epiphanies and leitmotifs which lack *Bildungsroman*'s essential causality. Following his memory, the pauses and the missing fragments in the narration could only hint at the character's formation which is partially revealed in epiphanic moments. Nevertheless, Dedalus's memories are not solely recollections of personal experience but also the national myths infused with the contemporary historical reality he wants to escape from. Therefore, Stephen Dedalus's self-exile as a will to forget or an embracement of forgetfulness of the past eventually brings forth an unresolved *Bildungsroman*.

Keywords: James Joyce, *A Portrait of the Artist as a Young Man*, memory, *Bildungsroman*, Modernist fiction.

Bio: Nurten Bayraktar is Research Assistant at the Department of English Language and Literature, Cappadocia University. She obtained her Master's Degree in English Language and Literature at Hacettepe University in 2020 with her thesis entitled "The Chronotopic Nature of Things in Virginia Woolf's *Mrs Dalloway* and *Orlando*." Currently, she is a PhD student in the same department.

An Alien's Journey to Become Human: Defamiliarization in Matt Haig's *The Humans*

Onur Çiffiliz

Defamiliarization, and the resulted estrangement effect are important tools in the arsenal of an author who wishes to tackle the fundamental issues of humanity by breaking the comfort provided by the habitual discourse and related practices. According to Viktor Shklovsky, who introduced the term, it works by slowing down the perception, and thus prolonging the reader's engagement with what is being questioned and thus enabling them to actually see the thing with all its nakedness. This paper argues that Matt Haig in his novel *The Humans* (2013) employs defamiliarization in order to lay bare the fundamental follies and fallacies of *modern humans*, and pushes the readers to ask what it means to be a human. This defamiliarization is achieved through the clever usage of a *doppelgänger* trope as a very important mathematician, Andrew Martin, who is about to prove the Riemann Hypothesis, is kidnapped by an alien species, and he is replaced by a shapeshifter who assumes his identity to conduct reconnaissance, destroy the evidence and kill any human who knows about the proof. As he is a complete stranger to the human society his absurd encounters with human culture and practices raise not only laughter, but also many questions, and incrementally depicts how this alien entity is gradually learning how to become a human in this world. Consequently, Haig in this novel opens a fresh window into our own human experiences from a stranger's eyes and enables us to ponder upon our lives.

Keywords: Matt Haig, *The Humans*, Defamiliarization, Estrangement, Viktor Shklovsky

Bio: Onur Çiffiliz received his BA from Hacettepe University, Department of English Language and Literature in 2016. In the same year he also received a minor degree from Psychology in Hacettepe University. His MA studies was in the British Cultural Studies Programme in Hacettepe University, and his thesis studies focused on animal agency in warfare and their representation in literature. His research interests include history of warfare, animal studies, and cultural psychology.

In Search of Anarchist Poet: Lawrence Ferlinghetti's *A Coney Island of the Mind*

Onur Ekler

In the cynical totalitarian-capitalist world where people's gaze is steadily absorbed in what is seen through the ceaselessly flowing encoded signs transmitted by means of mass media, people have consciously or unconsciously been trapped in the cycle of endless consumption. Such consumption-frenzied people are easily conditioned to be controllable, docile bodies in the hyperreal space of the Postmodern world the simulacras of which have insidiously caused an atrophy to people's critical and creative faculties. Consequently, they have begun to lose their intellectual capacity prerequisite for their interpretive-predictive skills since there is no room for anarchic state of mind permissible in the aforementioned world order. This age is, what Matthew Arnold would call, an epoch of concentration with a difference that people's deviation from the sphere of intellectuality is induced not by their fervent political engagements but by the irresponsible submission of their will to totalitarian-capitalist systems which obstruct any anarchic space of mind where people can foster free-flowing ideas. It is tragically ironic but fair to say that even artists have little or no hesitation in rushing into such a predetermined course upon which languor and somnolence like a black cloud have collapsed. In his work, *An Artist's Diatribe*, Lawrence Ferlinghetti (1919-2021), an American poet, painter, and anarchist, harshly criticizes this situation with an example of the conversion of artists (with few exceptions) into academics enjoying the comforts of their offices disconnected from real life. He blames them for taking the easy road which eventually destroys the artist's anarchist, insurgent soul. He further adds that this road makes them docile enough not to grasp the overall interpretation of the contemporary world. With an awakened soul, Ferlinghetti embarks on a voyage to quest for how to be an anarchist poet in his works with a purpose to revive the insurgent souls of the artists that have long been tamed in totalitarian-capitalist systems. In light of this argument, his best-selling book of poetry, *Coney Island of the Mind* (1958) will be studied in detail to see Ferlinghetti's sense of anarchist poet through his fourth-person singular theory.

Keywords: anarchy, poetry, capitalism, postmodern, artist

Bio: Onur Ekler is a lecturer in the English department at Mustafa Kemal University. He got his Ph.D. from Erciyes University. His work focuses specifically on the modernist/postmodernist Self-studies in the Western literary canon.

Visualizing Liminal Crossings through Cartoons in Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*

Onur Karaköse

Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007) is a fictionalized memoir that employs Indian humour exemplified through cartoons to overcome grief and challenges posed by race, isolation, poverty and parenthood. In this semi-autobiographical künstlerroman, Alexie's life narrative is embodied through Arnold Spirit Jr.'s transitioning from a kid who is disabled by a life in reservation to achieving personal growth made accessible by challenging the white culture, culminating in a universal story of perseverance that transcends racial impositions. Alexie shares autobiographical authority with the cartoonist Ellen Forney to bring universality to the character Arnold, employing a visual scriptotherapy that helps him express certain emotions that he cannot express through writing. Drawing cartoons also gives insight to liminal crossings in Arnold's transition from being stuck in a vanishing past to embracing a hopeful future. Rites of passages such as wakes, breaking away from the reservation and enrolling in an exclusively white school will be analyzed through Victor Turner's theory of social dramas. Turnerian formula will first discuss the breach in the form of challenging white culture that disrupts the dominant social order, followed by the redress of action embodied through racial impositions to address the breach, culminating towards the recognition of irreparable schism, which is realized through the merging between white and Indian cultures. This fusion achieved in autobiographical narrative, as this study argues, addresses multiple adolescent audiences struggling to overcome universal barriers stemming from bullying, violence, alcoholism, addiction and lack of love.

Keywords: Contemporary American Life Writing, Cartoon Drawing, Scriptotherapy, Sherman Alexie, Liminality, Rites of Passage.

Bio: Onur Karaköse currently works as a Research Assistant in the Department of American Culture and Literature at Hacettepe University. He obtained his BA in Political Science and International Relations in 2013 from Yeditepe University with a double major in English Language and Literature in 2014. He finished his M.A. in English Language and Literature at Ankara University with a thesis on Post-1990s Contemporary British Drama. He is currently a PhD candidate in the Department of American Culture and Literature at Hacettepe University. His research interests are Life Writing, American Drama, Fantasy and Science Fiction.

The New Wilderness: Solidarity between Nature and Women

Özge Durukan

In America people are heading to the suburbs looking for a natural way of life and a less densely populated environment. Through close engagement with Diane Cook's book *The New Wilderness* (2020) begins with Bea and her family — daughter Agnes and husband Glen, who is not Agnes's father — have been living as nomads in the Wilderness State for three years, as part of a pilot program to study how humans interact with nature. Joining the study, with its stringent rules and mandatory check-ins with the Rangers, was their last resort. This paper will analyze the novel from ecocritical and ecofeminist perspectives. Ecocriticism addresses problems of globalization and environmental justice which is a genuine debate. It is ultimately a form of environmental advocacy (Kern,11). In addition, I'll examine the novel from the ecofeminist theory which brings together feminism and environmentalism together. It argues that the domination of women and the degradation of the environment are consequences of patriarchy and capitalism. Any strategy to address one must take into account its impact on the other so that women's equality should not be achieved at the expense of worsening the environment, and neither should environmental improvements be gained at the expense of women. Indeed, ecofeminism proposes that only by reversing current values, thereby privileging care and cooperation over more aggressive and dominating behaviors, can both society and environment benefit (Buckingham, n.a). By doing so, I'll explore Cook's novel from the eyes of women and nature which is in concomitance with each other, in contrast to today's severe patriarchal societies.

Keywords: nature, women, solidarity, women endurance in nature, women relations, power

Bio: Özge Durukan graduated from Bilkent University, Department of American Culture and Literature in 2010. She worked as a volunteer English Instructor as a state scholar in Belgium for emigrants. She continued lecturing in several private places and also in Ankara University Department of Foreign Languages. She has been working as Grant Projects Writer for NGOs, private and state sectors since 2017. She is currently an M.A. student at Baskent University. Her interests are transnationalism, cultural identities, migration, minority politics.

Tony Harrison's *v.* as an Elegy for The Working Class

Özlem Aydın Öztürk

Published in 1985 and broadcast as a film by Channel Four in 1987, Tony Harrison's *v.* has caused various reactions in Britain, thus becoming a milestone in Harrison's career as a poet. Set during the Miner's Strike in 1984, the poem offers not only a panorama of 1980s Thatcherite Britain, but also a critique of the contemporary society. As its title suggests, in the poem Harrison implies all the vicissitudes of life as well as reflecting the strict social polarities of the British society of the time. While reflecting the widened social divisions caused by the economic policies of 1980s Thatcherite governments, the poem laments for the decline of the working class and points to the marginalisation of the working class experience by the dominant middle class culture. As *v.* is a product of the post-war Welfare state and post-industrial England in its context, this paper will discuss *v.* as an elegy for the metaphorical death of working class in 1980s Britain.

Keywords: elegy, *v.*, Thatcherite Britain, contemporary British society, 1980s Britain.

Bio: Dr. Özlem Aydın Öztürk is an assistant professor at Zonguldak Bulent Ecevit University, Department of Western Languages and Literatures. She completed her BA, MA and Ph.D. at Hacettepe University, Department of English Language and Literature. Her main field of study is poetry, particularly contemporary British poetry. Her research interests include political poetry, otherness, postcolonial theory and translation.

Feminist Activism and Translational Solidarity in Octavia E. Butler's *Kindred*

Özlem Gülen

Having served as an ideological tool for centuries, translation cannot be separated from politics and thus, political movements. Especially when it comes to the feminist movement and woman translators, translation is observed to be a powerful means to give a voice to women and feminist ideology. With the influence of second-wave feminism and the efforts of Canadian School, feminist ideology and translation has become so interrelated that feminist ideology endorsed a feminist translation approach in Translation Studies. This new approach has adopted feminist translation strategies to ensure the visibility of the feminine in the language and literary world, as well as translated texts and translators. In this sense, translators have risen to prominence as feminist activists spreading feminist ideology and solidarity by dint of their translation practices, which continue to enrich the world of thought in this day and age. Accordingly, this paper aims to perform translation criticism for the Turkish translation of the novel *Kindred* by Octavia E. Butler, a feminist African American science-fiction writer. From this standpoint, the translation done by Emek Ergun will be analyzed within the framework of activism in translation by focusing on the translator's identity and ideology reflected in translation strategies. Based on the findings, the relation between feminist activism and translational solidarity will be discussed in the context of the novel.

Keywords : Ideology, activism, feminist translation, solidarity, translation criticism.

Bio: Özlem Gülen graduated as an honor student in 2016 from the Department of English Translation and Interpreting of Istanbul University. During her undergraduate education, she participated in the Erasmus Student Exchange Program in the Spring Semester of 2014 and studied English Philology at the Pedagogical University of Cracow for six months. Along with her internship experiences in the Istanbul Chamber of Commerce and Dragoman Translation, she worked as both in-house and freelance translator/interpreter for several translation agencies. She earned her MA degree in the program of European Union of Istanbul University with her thesis titled "Democratization and nation-building through language rights during the process of Europeanization: Romania, Bulgaria and North Macedonia". Now she continues her Ph.D. in Translation Studies at Istanbul University and works as a professional translator in Turkish, English and German. Her academic research interests focus on translation sociology, gender and translation, translation in special fields and cultural studies.

Representation of Chinese American Identity in Fae Myenne Ng's *Bone*

Özlem Gümüştubuk

Bone (1993) by Fae Myenne Ng is a Chinese immigration story written about a family's hardships and struggles after moving to San Francisco's Chinatown. The story is narrated by the eldest daughter of the family, Leila. Although the story tries to reveal why one of the sisters of this family has committed suicide, the novel uncovers the representation of Chinese American identity through a binary representation of Chinatown as being a setting where Chinese-Americans are closely knit together as a community in an attempt to preserve their traditions, but, at the same time is the place where identities are blending together, creating a new identity of its own.

The intention of this paper is to explore Chinese-American identity through the metaphors of "bone" and "paper." As Ng states in an interview, aside from being the title of the novel, it is a greater metaphor of identity that resonates in numerous ways in the book such as the memories that are remembered about the family. The second metaphor that Ng refers to is paper, referring to the issue of constructed identities through the metaphor of paper-sons. So, this metaphor also resonates in the legitimization of created identities as paper-sons in America.

To conclude, Fae Myenne Ng's *Bone* looks back on the history of a Chinese American family. This non-linear way of remembering tales of disasters, celebrations, departures, and reunions all contribute to the representation of a Chinese American identity touching upon the metaphors of bones and paper.

Keywords: identity, ascent vs. descent. chinese american contemporary fiction

Bio: Özlem Karagöz Gümüştubuk is an Assistant Professor at Ege University, department of American Culture and Literature. Her PhD dissertation was titled "Mixed-Race Relationships in Contemporary Chinese-American Novels" Her main areas of interest are Contemporary novels that cover issues of race, ethnicity and issues regarding feminism and domestic space.

“A narrative of repression and liberation”: Anthony Neilson’s *The Censor* (1997)

Pelin Doğan-Özger

Aleks Sierz remarks that Anthony Neilson’s play *The Censor* is a metaphor for “all things we hold down and cut out of our minds,” urging the reader/audience for “looking closer” to the narrative that revolves around the main character of the play, the Censor. Such a presumption seems to be quite relevant to give a Lacanian hearing to the play which delves into the interiorised processes of self-censorship. The play is set in two consecutive scenes (the basement office of the Censor and the kitchen of the house), which stand in stark contrast to one another. While in his governmental office, he claims authority by scissoring and rejecting most of the pornographic films submitted to be licensed; in the latter, he seems to be a figure who is stripped of his power, impotent, silently yielding to his wife’s infidelities. Seemingly, his emasculation at home could only be covered up by his authoritarian role as a censor/licensor in his Office to achieve the phallic significance that he lacks in his marital relationship. This overly problematic positioning in “the Symbolic register” implicates that he has a paradoxical or “split-self” in Lacanian sense. With the emergence of a director Miss Fontaine whose porn-film has just been rejected, the Censor manages to dig into his fears, insecurities, unconscious desires. During her regular visits to the Office, she urges him to discuss the scenes of the film and see that this is not pornographic but a love story. In the face of these encounters, confronting the repressed psychic material pushed to the recesses of his psyche which shatters his egotistical unity generates a sense of menace for the Censor, but finally yields to a self-gratifying image of himself, which is a necessary illusion for the self. Using Lacanian epistemology as a backcloth, this study aims to examine the main character’s troubled identification with “the patriarchal metaphor” and further explore the ways in which the encounters between the Censor and Miss Fontaine (who acts like his alter-ego) confront and then reconcile with the censorial processes and dynamics of the psyche.

Keywords: Anthony Neilson, *The Censor*, Lacanian theory, self-censorship, psychic regression

Bio: Currently, Pelin Doğan-Özger works at Munzur University, Department of English Language and Literature, Tunceli in Turkey. She received her bachelor’s degree from the Department of English Language and Literature at Gaziantep University, Turkey in 2010, and her PhD in the Department of English Language and Literature at Ankara University in December 2017, with a thesis entitled “Censorship in Twentieth and Twenty-First Century British Drama: Representations and Responses.” Her research interests include contemporary British theatre, censorship, intersectionality, immigrant plays, and identity. She is a founding member of Theatre and Drama Network (TDN).

The Influence of Edward Young's *Night Thoughts* on William Blake's *The Four Zoas*

Ramazan Saral

In late 1794 or early 1795 Blake had been commissioned by Richard Edwards for what was to be his greatest commercial project, illustrating a new edition of Edward Young's *The Complaint, and the Consolation; or, Night Thoughts*, first published in 1742-45 which was popular with its short title *Night Thoughts*. Blake prepared 537 water colour paintings for the poem's nine sections. Blake began in 1796 to engrave 43 selected designs for the first four "Nights" and in 1797 the first part of the projected four volumes was published. Edwards then closed his publishing business, and the Project was relinquished.

Blake's drawings do not only reflect Young's thoughts, but are also critical of what Blake deemed Young's poem to be missing. "Blake read," as Harold Bloom suggests in his *Blake's Apocalypse*, "as he lived, painted and wrote: to correct other men's visions ... into forms that emphasized the autonomy of each human imagination" (70). Therefore, these drawings seem to be, in some of the pages, completely irrelevant unless read through a Blakean perspective.

Blake's critical reading of Young's *Night Thoughts* revealed to him much, and shaped some of his mature ideas that can be seen in his later mythopoeic Works. This paper aims to analyse Blake's critical reading of Young's poem through the 43 engraved images and to trace the influence these *Night Thoughts* had in Blake's mythology, especially in *The Four Zoas*.

Keywords: William Blake, mythopoeia, Romantic Poetry, painting, Edward Young

Bio: Ramazan Saral is currently working as a research assistant at Ege University, Department of English Language and Literature. He completed his M. A. thesis titled "A Romantic Odyssey: Eternal Return in the Works of S. T. Coleridge" in March 2016. He is currently working on his PhD dissertation on William Blake and mythopoeia at the same university. His interests mainly focus on British Romanticism and British Poetry.

Patriarchy and Fragile Masculinity in D.H. Lawrence's "The Thorn in the Flesh"

Rana Sađirođlu

"The Thorn in the Flesh", written in 1913, is an early example of D.H. Lawrence's short fiction. The story takes place in the military, which is governed by patriarchal discourse. As patriarchal ideology defines masculinity with specific patterns such as strength, toughness and control, some emotions such as fear and shame are regarded as a lack of manhood because these emotions are associated with femininity. In "The Thorn in the Flesh", however, the main character Bachmann is a young soldier with acrophobia in the Prussian army, and his fear distorts traditional masculine codes of the military. Despite his efforts to adapt to the patriarchal discursive practices of the military, which are constructed upon glorifying traditional masculinity, Bachmann fails to fit into the "true man" idealizations of this patriarchal institution. Bachmann's fear and shame become a thorn in his flesh within the military borders due to of the clash between the favored masculine codes of patriarchy and Bachmann's fragile masculinity. As a result of his inability to bear the oppression and humiliation of patriarchal military figures, he flees the troop and frees himself from military borders. The purpose of this study is to examine the illusory nature of "uniformed" patriarchal masculine codes, the possibility of alternative masculinities, and why Lawrence favors them over traditional masculinity in "The Thorn in the Flesh".

Keywords: D.H. Lawrence, "The Thorn in the Flesh", patriarchy, masculinities, gender identity.

Bio: Rana Sađirođlu currently works at Selçuk University as a research assistant. She received his Ph.D. in English Literature from Ege University. Her major research interests include identity studies, narrative discourse analysis, the short story genre, modern English and Turkish literature.

A Postcolonial Gothic Reading: White for Witching

Reyhan Özer Taniyan

The gothic figures of the literature have drawn the attention of worldwide readers for centuries. There are numerous rewritings of classical gothic tales and characters such as Dracula, Frankenstein and witches. The common point of the most relies on the binary oppositions of good/evil, us/them, normal/abnormal and self/Other. In this sense, the orthodox gothic narratives mostly create the creepy Other, unwanted invaders of lives and places. These and such accredited depictions of the Other, events and history of the dominant discourse have been problematised within the postcolonial studies and novels. Postcolonial gothic readings combine the power of Gothic tradition with its mysteries, haunting attitude, and marginalised legacies with the Otherised representations of people, nations, places, and cultures in the imperial contexts to reclaim and rewrite the past, to revise the present and to speculate about the future. Likewise, Helen Oyeyemi's *White Is for Witching* (2009) is an example of the empire writes Gothic back. The figures of Gothic employed in this fashion, such as soucouyant, ghost and haunted house, problematise othered identities, histories and binarised narratives. Therefore, this paper aims to discuss the postcolonial Gothic through the examples taken from the novel.

Keywords: Helen Oyeyemi, White for Witching, postcolonial gothic, soucouyant, Other, haunted house

Bio: Asst. Prof. Dr. Reyhan Özer Taniyan works at Pamukkale University, Department of English Language and Literature, Denizli. She is the co-founder of Postcolonialstudies Turkey website. Her field of interests are colonial-postcolonial studies and related literary criticisms.

**Sexing the Alien:
A Posthuman Hermeneutics of the Embodied Self in Lisa Tuttle’s “Wives”**

Rıza Çimen

Dominant discursive mechanisms inscribe themselves upon every epistemic stratum in their attempts to give meaning to experiences in even the most quotidian routines. Ranging from culture to language, from gender to intersubjective receptions of objects and phenomena, disciplinary practices constitute a protean web of power relations in hierarchical structures and produce specific situations for subjects to inhabit. As critical scholarship in biopolitics has shown, body is among the principle focuses of dominant discourses in that it is potentially a locus of ideological inscription carved to secure the continuity of the governing paradigms. However, it is also a resistant space of signification with its capacity to subsume Symbolic indoctrination, dissolve its potent moral influence, and destabilize the givens in discursive practices. Lisa Tuttle’s “Wives” revolves around the ethics of embodiment and explores how anthropomorphic demarcations are imprinted upon the genderless bodies of the extra-terrestrial beings. In this science-fiction narrative, the heteronormative register of the humanist discourse finds a new planet to actualize its political agenda, and the story interrogates the functioning of this disciplining regime against the background of the precarious relation between ideology and the embodied subjectivity. As resistance is immanent in power relations, the nonhuman inhabitants of the colonized planet somehow manage to survive upon being captured by men; nevertheless, this happens at the expense of being reduced to what Giorgio Agamben calls “bare life,” a way of living that is stripped of its potentials and qualities. This study focuses on the dynamics of ideological embodiment in Lisa Tuttle’s story and seeks to question the precarious continuity between the biopolitical and the subjective.

Keywords: Lisa Tuttle, Wives, anthropomorphic embodiment, biopolitics, bare life

Bio: Rıza Çimen is working as an English Lecturer at Middle East Technical University. He is a graduate of English Literature at Hacettepe University (2012) and holds an MA in English Literature from Ankara University (2017). He is a PhD candidate in English Literature at METU. His research interests include contemporary British theatre, short fiction in English, British Romantic poetry, spatial criticism, and Posthumanist theory.

A Critical Reading of the Bildungsroman Genre through Self-Constructed Narratives in Winterson's *The Passion*

Sadenur Doğan Aslantatar

The aim of this paper is to present a critical reading of the bildungsroman genre through the two narrators/protagonists of a highly acclaimed postmodern novel, *The Passion* by Jeanette Winterson. The term “bildungsroman” denotes a novel of self-development and self-actualisation which concentrates on the moral, mental, and emotional growth of a protagonist from childhood to youth and adulthood within a socially and morally constructed system. The idea of an individual's growth and advancement by means of an aesthetic, moral, rational, and emotional education had long been the necessary outcome of Enlightenment thought and accordingly the bildungsroman genre was conventionally defined as the novel of “cultivation”, “formation or forming”, and “education and refinement” in a broad, humanistic sense. This genre intensely flourished in the realist fiction of the Victorian age in which the social, professional and moral issues, and familial fulfilment were emphasized much more than the concern with individual subject. Modernists, on the other hand, focused more on the development of the individual subject with its personal, subjective, and psychological dimensions and kept the social concerns to a lesser degree. With the postmodern turn, however, the genre has undergone a significant change in that the accomplishment of the individual's advancement through a formation process is rendered problematic. In postmodern view, the idea of such a self-development process overlooks the way the self is constructed by an individual's preservation of an original and characteristic narrative of himself or herself on the basis of his or her personal experiences. In this respect, this paper illustrates how the bildungsroman genre is problematized in postmodern fiction through the analyses of Winterson's narrators in *The Passion*, Henri and Villanelle, who deconstruct and reconstruct their selves by means of offering a narrative of themselves rather than following a formation process.

Keywords: Bildungsroman, self-development, formation process, postmodern fiction, *The Passion*

Bio: Sadenur Doğan Aslantatar is a graduate of Hacettepe University, the Department of English Language and Literature. She received her Master's Degree from METU, the Department of English Literature where she is currently pursuing a PhD Degree with the dissertation titled “Construction of Narrative Worlds in Mimetic and Anti-Mimetic Fiction: A Critical Reading of Possible Worlds Theory”. Her research interests are literary theory and criticism, narrative studies, modern fiction, postmodern fiction, and intergeneric relations.

The Comparative Study of *The Blind Owl*, *The Waves*, and *The Trial*: Sadegh Hedayat's Art of Adaptation

Saman Hashemipour

During the past decades, *The Blind Owl* by Sadegh Hedayat has been criticized more than any Iranian authors' literary work of art. From the point of view of comparative literature, examining the author's interaction under favor of undiscovered contributions of forth authors' works is inevitable. This study criticizes and scrutinizes in what ways *The Waves* by Virginia Woolf and *The Trial* by Franz Kafka impacted *The Blind Owl*. The main face of this research is wielding the intertextual relationship in terms of thematic analysis and tracing the reflection of narrative in Hedayat, Woolf, and Kafka due to textual adaptation—by considering the similarity of key sentences. The reconception of life, thoughts, styles, and plots raised by Kafka and Virginia Woolf is a testament to Sadegh Hedayat's critical intelligence, cognition, and hypercriticism in discovering the Western authors' originality and artistic uniqueness in the service of Persian readers.

Keywords: *The Blind Owl*, *The Waves*, Franz Kafka, Narration, Intertextuality

Bio: Saman Hashemipour, associate professor, read English Language and Literature at the undergraduate level. He graduated in American Studies and completed his Ph.D. in Comparative Literature. He is a lecturer in the English Language and Literature Department at Istanbul Yeni Yüzyıl University. Hashemipour has edited three and authored seven books, including *Life into Literature: Orhan Pamuk in His Works* (2017), *Logoteunison* (2019), *Discrimination is Evil* (2020), and *National Notion Lives Out World Literature* (2021). After December 2020, he is an active member of İDEA.

From Logos to “Middle-Earth”: The Musical Theory in Tolkien’s *Silmarillion*

Sara Hilal Sedeeq

The creation process in various myths is one of the most fascinating of occurrences. The musical creation of The Silmarillion which constructs a preliminary sub creation of The Lord of the Rings will be the ‘Holy Bible’ of Middle-earth. J.R.R Tolkien designs his Middle-earth from the very beginning of everything as if he were implementing either the genesis part in the Holy Bible or the cosmogonic creation that is fantasized by Ovidius in his metamorphoses. In other words, Tolkien employs music as the primary element in The Silmarillion to explain how Middle-earth came to be. He employed music as the primary element of his creation, which requires close attention and a deeper examination of the process at work. This paper examines the connection of the creation process of Middle-earth through two philosophical theories: Heraclitus’ logos and Pythagoras’ theory of music. Logos is a term that can be associated with many different meanings, including law, contradictions, understanding, and wisdom. On the other hand, music represents the primary element in the formation of the universe in Middle-earth. At the beginning, the Ainur (Valars) are playing a harmonic melody to create Middle-earth. Melkor, the antagonist, interrupts them with his harsh discord, which eventually leads to the link to Pythagoras and the music of the spheres. This link can be established because of the harmony that is being interrupted by Melkor. Harmony plays a major role in Pythagoras’ music of the spheres. In addition, it plays a major role in Heraclitus’ logos. For these reasons, the link between logos and the music of the spheres can be established. As a matter of fact, this paper reports to make a connection among the musical creation, logos, and The Silmarillion.

Keywords: The Silmarillion, Middle-earth, Logos, Heraclitus' Philosophy, the music of the spheres, cosmogonic creation.

Bio: My name is Sara Hilal Sedeeq and I am a 30-year-old aspiring academician with high interest in mythology, comparative literature and philosophy. I am multi-lingual and received my education in different countries. I received most of my high school education in Germany, finished my high school degree in Iraq and also received my BA diploma in English language and literature from the Lebanese-French University in 2017 in Iraq. MY BA thesis title was *Agatha Christie's Life and Work: A Comparison Between the East and the West*. I studied my MA in Turkey at Istanbul Aydın University and graduated in 2021. My thesis title was *From Logos to Middle Earth: The Musical Theory in Tolkien’s Silmarillion*. I am also a co-author in a book under the title of *Transhümanizm ve Karşılaştırmalı İzdüşümü*. I have also published an article as a co-author under the title *V.S Naipaul’s Guerillas and Conspiracy Theory*. Besides my work in academia, I have taught for numerous years as well as worked in different fields using the different languages that I speak.

An Existential Reading of Ingmar Bergman's *Persona*

Seçil Çırak

It is beyond doubt that existence is one of the toughest terms to be discussed and described. Yet, it emerges as a fundamental problem of all humanity as the history of ontological questioning dates back to man's arrival on earth. "What am I? Why am I created?" are the questions man has been asking for centuries. Man's creation fires the enigma. For this very reason, this enigma becomes a subject for not only philosophy and literature but also the art of cinema, as well. In his sense, Ingmar Bergman stands out as a key figure in his own field by his highly philosophical visual presentation as both scenarist and director. Within this perspective, the paper aspires after an ontological reading of Bergman's *Persona* (1966) in the light of existentialism. The movie questions many dichotomies such as reality and imitation, duty and personal choice, individual and social morality, the desire to live and the fear of death, futility, nothingness, faith and the existence of God, and etc. Not only that, it also explores the dilemma between the object and subject in ontology. All these themes echo in Sartre as negation, anguish, condemnation, choice, responsibility, *pour-soi* and *en-soi*. Our claim is that the movie appears to be visual incarnation of Sartre's ontological theory in terms of both screen production and the scenario. For this reason, by exploring the existential dilemmas in the characters, the paper will discuss the intersecting points in the two by referring specific scenes from the movie.

Keywords: existence, reality, nothingness, personal choice, negation, anguish, condemnation, *pour-soi* and *en-soi*.

Bio: Res. Assist. Seçil Çırak graduated from the Department of English Language and Literature Department of Pamukkale University in 2010. She and pursues her PhD in the same department. Her research interests include postmodernism, aesthetics, psychology, and existentialism.

Self-Mutilation and Suffering in *Brave New World*: A Taboo or a Self-Expression?

Seda Arıkan

The acts of self-mutilation and suffering are clearly based upon the archaic periods and clans while the contemporary societies consider any kind of self-mutilation as taboo. Still accepted as a non-normative behaviour in contemporary world that should be cured, self-mutilation had been mostly a sign of self-actualization to gain a symbolic identity that gave the body the sign of individuality. When it is reconsidered in terms of contemporary psychoanalysis and social theories together, self-mutilation rebels against its position as a taboo, and appears as a movement against the established norms and authoritarian systems. In this sense, the ideologies enforcing the religious sacredness, commercial perfection, and biological pain-free status of the body are challenged by the on-going self-mutilation acts.

In literature, many examples of self-mutilation are revealed going beyond their position as taboo, like in Aldous Huxley's dystopic-futuristic novel *Brave New World*, in which taboos of the earlier world are turned upside down. The New World's society lives in an artificially created world of no-pain, no-fear, no-jealousy, no-birth, no-death, no-parenting, and no-privacy. However, John the Savage, challenges the new conditionings of the system's perfect "social body," and protests the brave new world and its newly created taboos which enforce the lack of pain and suffering in a social context. In this sense, this study aims to discuss self-mutilation and suffering as the new taboos of the new world, yet still as the tools to refuse any enforcement used by the authorities to gain mastery over one's own body and identity.

Keywords: self-mutilation, suffering, taboo, *Brave New World*, Aldous Huxley.

Bio: Seda Arıkan works as an associate professor of English at the Department of English Language and Literature, Firat University/Turkey. She studied as a visiting researcher in Centre for Iris Murdoch Studies at Kingston University/London in 2012 and she has completed her postdoctoral study on "Virtue Ethics in the Novels of Doris Lessing" at Fordham University/New York in 2019, which will be published as a monograph. She has officially managed the full doctorate course load at the Department of Philosophy at Yıldız Technical University/Turkey. She has studies on psychoanalytic literary criticism, comparative literature, philosophy&literature, ecology&literature, gender studies, and three monographs published in Turkish titled *Iris Murdoch's Novels in the Light of Lacanian Psychoanalytic Method* (2014); *Cefer Cabbarlı: (Non)Reflections in the Mirror* (2019) which was honored with Cefer Cabbarlı Award of 2019 in Azerbaijan, and *Doris Lessing: A Philosophy of Life from Marxism to Sufism* (2018) which was awarded the best monograph of the year on English Literature in 2019 by IDEA (English Language and Literature Research Association of Turkey, a member of ESSE).

Together with the Others in Bernardine Evaristo's *Girl, Woman, Other*

Seda Pekşen

This paper is a philosophical and psychoanalytical investigation into the human condition, having at its center the contention that human beings are not isolate but are in a constant need for recognition by others. It is this human desire for the gaze of others – a desire for mirrors - that constitutes the human being, distinguishing them from the animal. When this fundamental need is transformed into a struggle for power, the otherness – and thereby the divisions - come to the fore rather than the togetherness - the social dimension of the human condition. In Bernardine Evaristo's novel - *Girl, Woman, Other* - the reader is able to see both the self-mutilating and the enriching aspects of togetherness. Though in interviews Evaristo expressed her intention as to underscore the otherness of British black women, the novel also foregrounds togetherness through a nexus of characters and pulls the reader into the assembly. Through an exploration of Evaristo's characters I will look into the function of the others in reaching a sense of togetherness that underlies the constitution of the human being. The theoretical frame of the paper will rely mainly on the works of Todorov, Roussaeu, Hegel, Freud, and Lacan as well as the debates around their work.

Keywords: togetherness, otherness, Evaristo, Todorov, Hegel, human condition

Bio: Seda Pekşen received her B.A. in 2000 from Ankara University, Faculty of Languages, History and Geography, Department of English Language and Literature; her M.A. on English Literature in 2003 from METU, Department of Foreign Language Education; and her Phd in 2008 from the latter department with her dissertation entitled "Psychological Bisexuality and Otherness in the Novels of Angela Carter, Virginia Woolf, Marge Piercy and Ursula LeGuin: A Study from the Perspective of *Écriture Féminine*." Assoc. Prof. Dr. Pekşen is a lecturer in Ankara University, Department of English Language and Literature. Her primary fields of study are British and American Fiction, Contemporary Literary Theory, African-American Literature, Children's Literature, Science-Fiction and Fantasy.

A Route of One's Own: Virginia Woolf's London

Seda Şen

Woolf's London, famously known in her novels, contains multitudes; time shifts between the past and the present, the individual's experience and the society's collective memory of the city intermingle to form an alternative map to what it means to be, feel, and see London. Likewise, Woolf's essays about the great metropolis portray the city from its many focal points. The flaneuse character as portrayed in the novel *Mrs. Dalloway*, can be found in her essays as Woolf walks in the streets and describes the city to her reader. The portrayal of the city in her essays construct images of London as a vivacious, teeming metropolis that one can never get a sense of wholeness but at the same time as a snapshot or a panoramic painting that tries to capture a slice of her impressions of London. One eventually finds that like her representations of London in her novels, her essays present a map of London that is multilayered, polyphonic, and refer to different periods in the history of the city. Each narrative presents a social commentary on the meanings of the city, particularly addressing the current issues of London by the time the essays were written. The aim of this paper will be to argue that by tracing the routes described in her essays, mainly those collected in *London Scenes*, different maps which address the meanings of London in the 1930s are formed. By using digital mapping techniques, one sees the visual representation of culture and the culmination of these maps creates a multi-dimensional sense of the city.

Keywords: Virginia Woolf, literary cartography, digital mapping, London, urban studies

Bio: Seda Şen is assistant professor at Başkent University, Department of American Culture and Literature. She completed her PhD in 2018, her dissertation title being "Constructing Modernist Poetics: Transnational Representations of London in the Poetry of Ezra Pound and T. S. Eliot." Her research interests include modernist poetry, Anglo American poetry, interdisciplinary urban studies, graphic narratives, contemporary poetry and performance, creative reimaginations of memory, and literary cartography.

The Apocalypse on the Wasteland: End of Nature in Samuel Beckett's *Endgame* (1957)

Seher Özsert

Samuel Beckett's absurd drama *Endgame* (1957) presents a chaotic and pessimistic world to the audience with its apocalyptic setting and allusions. It reflects the despair of modern life and miseries brought to the world through human actions. Beckett depicts a prominent world of extermination for everything that was once alive; primarily, nature does not exist anymore. The whole ecosystem has been consummated, and the characters mourn for their present-day sufferings besides commemorating the delicate old days. Beckett's drama recalls T. S. Eliot's 1922 poem "The Waste Land" from distinct aspects such as the ominous setting, the desperate characters, and the pessimistic vision for the future of humanity. The hopelessness of the main character in the play is another allusion to the myth of Fisher King whose infertility leaves no promise for the resurrection of the land and for the preservation of human existence. This paper analyzes how Beckett's play reflects the suffering of humanity in the horrid nihilism of natural reproduction and the impossibility of finding any cure for this suffering on Earth. The repeated actions and words such as "finished" throughout the play remind the vicious cycle and dull routines on this wasteland world, which suggests the termination of numerous entities from crops in fields to sex and speech in human life. The purpose of this study is to discuss how Beckett's play *Endgame* (1957) depicts the human nature denying responsibility till the last moment of apocalypse, and how the play serves as a warning narrative on environmental destruction of the natural world.

Keywords: *Endgame*, Beckett, apocalypse, wasteland, environmental destruction

Bio: Seher Özsert, Asst. Prof. Dr, was born in Kayseri/Turkey, 1988. After receiving her MA in English Language and Literature, she held her PhD degree in the same field at Erciyes University. Having attended numerous educational programs, seminars and conferences both in Turkey and abroad, she professionally taught language and literature as an instructor. Having utmost interest in literature as a reader and writer, she is interested in World Literature and literary criticism, particularly in eco-criticism, science-fiction, feminism, postmodernism and postcolonialism. She is currently teaching Literature at Nişantaşı University in Istanbul.

**Memory and Traumatic Self and the Other
in John Maxwell Coetzee's *Waiting for the Barbarians***

Selçuk Tatar

From the very first moment of his/her existence on earth, the fact that mankind has been able to keep the learned information, as well as internalize the experiences, has enabled him/her to create both an individual and a collective consciousness and identity. Therefore, it would be useful to say that all sources, both verbal and written, that shape our understanding of society and have survived from ancient times to the present, are actually products of memory. It would also be wrong to think of memory as a one-way phenomenon. Actually, it has two contradictory features, 'forgetting' and 'remembering', and on the other hand, it has the ability to hide experiences that cause injury or shock to one's own body and soul by transforming them into trauma. Since all memories of past actions directly affect the formation of identities, memory and traumatic traces of life is usually seen as at the center of almost all philosophical discussions of personal and collective identity. With the twentieth century, the rapid industrial development of capitalism, the triggering of the world wars by Marxist Communist values and different brand new views, and the new identities that emerged after colonialism, contributed to the inclusion of memory and trauma themes to fictional works as an important way of criticism. In this period, especially many transnational authors, like John Maxwell Coetzee, contributed to the development of postcolonial theory by both questioning the transnational identities and reflecting the traumas that had been experienced so far. Depending on these, in this paper, John Maxwell Coetzee's *Waiting for the Barbarians* will be examined within the frame of memory, trauma and postcolonial identities by focusing on 'self' 'and 'the other'.

Keywords: Memory, Trauma, Postcolonialism, Identity, Transnational, Self and the Other

Bio: Selçuk Tatar received his BA (American Culture and Literature) and MA (Women Studies) degrees from Ege University. Currently, He is a PhD candidate in the department of English Language and Literature at the same university. His academic researches are mostly based on topics like feminist approaches, gender, ecocriticism, time and space, utopia/dystopia, Colonialism/Post-colonialism.

The Affective Function of Magic Realism in Jan Carson's *The Fire Starters*

Selen Aktari-Sevgi

Jan Carson's *The Fire Starters* (2019, The EU Prize for Literature), set in contemporary East Belfast, depicts how Northern Irish society is still haunted by The Troubles by exploring two fathers' (Sammy Agnew, an ex-paramilitary soldier and Jonathan Murray, a doctor) problematic relationships with their children in the chaotic atmosphere of the city caused by the massive bonfires lit in protest against the government during the Twelfth of July celebrations. These protests indicate that the conflicts of The Troubles continue to remain unsettled in the post-Agreement period. Carson focuses on the current social, cultural and political issues of Northern Ireland by illustrating the impact of a traumatic past on and the potential for violence of the next generation through the portrayal of Sammy's teenage son's and Jonathan's half-human, half-siren daughter's destructive nature. By using magic realism, Carson draws attention to the communal emotional response in the transition period between the violent historical events and its aftermath. Although magic realism might be perceived as an outdated form frequently adopted in postmodern fiction, its use in the recently published *The Fire Starters* discloses neglected emotional dimensions of the collectively repressed trauma of The Troubles in the present post-conflict era. In light of the theoretical approaches presented by Eugenie Brinkema in *The Forms of the Affects* (2014) and Sara Ahmed in *The Cultural Politics of Emotion* (2004), this study aims to discuss the affective aspects of the elements of magic realism in the novel as representatives of the fear of violence that still dominates the everyday life and inscribes itself on the individuals. It further argues that affect as a preconscious, premeaning, precognitive, and preideological corporeal experience has the power to transform Northern Irish society by disrupting its firmly constructed binary boundaries and reveals that mourning for a violent historical past cannot be resolved with violence.

Keywords: affect, contemporary Irish Literature, magic realism, The Troubles, violence

Bio: Selen Aktari-Sevgi is an assistant professor at the Department of American Culture and Literature of Başkent University (Ankara, Turkey), where she is also the director of the EFACIS Centre for Irish Studies. She received her PhD in English literature from Middle East Technical University. Her main research interests are contemporary British and Irish fiction, feminism and gender studies, theories of affect, and memory and trauma studies. Her recent publications are a book chapter titled "Liminality and Affective Mobility in Anne Enright's *The Green Road*" in *Women on the Move: Body, Memory and Femininity in Present-Day Transnational Diasporic Writing* (Routledge, 2019) and an article titled "Unweaving the Shroud of Mourning: Don DeLillo's *The Body Artist*" in *Çankaya University Journal of Humanities and Social Sciences* (2019). She is the editor of JAST (Journal of American Studies of Turkey) and the board member of ASAT (American Studies Association of Turkey).

Disintegration through Memory in Salman Rushdie's *Midnight's Children*

Senar Arcak

In Salman Rushdie's *Midnight's Children*, the construction of identity depends on the storytelling act which, in return, equally depends on the workings of memory. However, memory is itself a problematic device because of its slipperiness. human nature does not allow us to perceive or comprehend the external reality without any discrepancies or misinterpretations. Since it is impossible to process correctly what is seen in the external materiality, it is further unlikely to be able to order or make whole what lies inward within memory or human mind. Thus, it becomes impossible to produce wholistic narratives. Instead, what is produced as narratives or remembered can only be partial and marked with gaps. This flawed memory holds political significance for Rushdie in the reconstruction of an alternative Indian historical narrative in *Midnight's Children*. Saleem's memories which almost become synonymous with the historical account of India throughout *Midnight's Children* shows that even so called "unreliable" personal accounts hold tremendous importance in forming an alternative national history. The importance and centrality given to the dependence on memory, both in the construction of the self and alternative national history, signals the impossibility of a pure and unified sense of identity and history writing. I would like to argue in this paper that, Rushdie's employment of memory in the exploration of identity and history in *Midnight's Children* problematizes and challenges the concepts of wholeness and purity attached to the definitions of identity and history.

Keywords: identity, memory, history, purity, storytellin

Bio: Ongoing M.A in English Literature in Middle East Technical University. Research Assistant in department of American Culture and Literature in Başkent University.

Accommodating Multifaceted Victimisation in Contemporary British Literature: An Intersectional Framework

Sercan Hamza Bağlama

Despite the structural transformation of capitalism after the second half of the twentieth century, class-based theories seem to suggest a still-relevant explanation of poverty, subordination, and oppression in postmodern capitalism because the destructiveness of capitalism has not changed, and the exploitation of labour has increasingly continued in different forms for wage-earners. However, the tendency of class-based theories to intervene in identity-related issues as secondary to the concept of class overlooks recent sociocultural mutations; therefore, class-based theories appear to be unable to comprehend the entirety of racism, otherisation, and cultural and racial debasement. This does not mean that identity-based theories, which prioritise recognition, tolerance, respect, coexistence and multiculturalism, can entirely examine and address injustice and subjugation since identity-based theories arguably ignore material conditions reproducing marginalisation. In this context, a new concept that would reconcile both class- and identity-centred arguments should be developed in order to articulate ‘each’ form of victimisation within a broader framework, and this intersectional model, which argues that class politics and identity politics should not be decoupled from each other, would strategically help build a new progressive alternative for the prevention and elimination of poverty, deprivation and nonrecognition. Considering these arguments, this study will attempt to investigate whether such an intersectional model might be a theoretically functional instrument in order to understand the complexity of the multifaceted victimisation of fictional characters sitting at the intersection of two or more categories, such as class, race, gender, nationality, and sexuality, through a close reading of different contemporary British novels.

Keywords: Contemporary British Literature, Intersectionality, Class Politics, Identity Politics, Multifaceted Victimisation

Bio: Sercan Hamza Bağlama completed his PhD under the supervision of Prof. Patricia Waugh at Durham University, UK. He visited the University of California, Berkeley as a research scholar and worked with Prof. Dr. Abdul R. JanMohamed. He now works as an Associate Professor in the department of English Literature at Çanakkale Onsekiz Mart University, Turkey. His research interests lie in refugee studies, postcolonial literatures, and political philosophy.

Politics of Modernism Through Poetry: W.B. Yeats and Wallace Stevens

Serhat Uyurkulak

In literary scholarship, modernism is usually located in the period between 1900 and the aftermath of World War II. What follows it in this approximate periodization is variously called late modernism or postmodernism. This chronology posits two continuous and yet considerably distinct moments of something that is characterized by the adjectives “high” (or “heroic”) and “late” (or “post”). This paper aims to underscore the distinguishing aspects of these successive moments of literary modernism by focusing particularly on the shifting politics of modernist poetry.

The poets this paper will discuss are W.B. Yeats and Wallace Stevens, and the poems “In the Seven Woods” (1902) and “The Collar-Bone of a Hare” (1919) by Yeats, and “Of Mere Being” (1954) by Stevens. It will be argued and substantiated with close readings of excerpts from these poems that W.B. Yeats’ poetics and politics both reflect and inform what such scholars as Fredric Jameson and David Harvey call the “modernist Absolute” or the “modernist Utopia.” On the other side, it will be further suggested, Wallace Stevens illustrates how the politics of high modernism loses its “Utopian” or “heroic” impetus in postmodernity. This moment of late modernism, which also refers to a period shaped by a different political reality, reduces the desire for the “modernist Absolute” to a theme or to a literary gesture.

Keywords: W.B. Yeats, Wallace Stevens, modernist literature, modernist poetry, politics and poetics

Bio: Dr. Serhat Uyurkulak received his bachelor and M.A. degrees in English Language and Literature from Istanbul University and Boğaziçi University respectively. He obtained his Ph.D. from the Literature Program at Duke University with the dissertation titled “The Modernist Will to Totality: Dream Aesthetics and National Allegory.” Dr. Uyurkulak is currently a full-time faculty in the Department of English Language and Literature at Fenerbahçe University. His research interests include modernist literature, Romanticism, history of ideas, critical and literary theories.

The Decadence Dystopias: Dystopic Spaces as Escape Chronotopes in H.G. Wells' *The Time Machine* and *The Sleeper Awakes*

Sinem Demircan Ekmekçi

Dystopia is considered to be a milestone on the road to fiction writing. Although dystopia flourished in the second half of the twentieth century and was prominently identified with postmodernism, the initial examples of the genre emerged in the Decadence period in England. As the nineteenth century man witnessed a decline in the social, political and religious convictions, the timely emergence of the dystopian literature in the Decadence functioned as meeting the expectations of the society. The emergence of dystopian literature in the Decadence period in England, therefore, stems from a need to deal with the moral and social degeneracy. The purpose of this study is to prove that H. G. Wells' *The Time Machine* (1895) and *The Sleeper Awakes* (1910), the two earliest examples of dystopian novels written in the Decadence period in England, provide an escape which enables the characters to break free from the strict and unbreakable Victorian and Decadence categories they are stuck in. Thus, the alternative spaces in these novels are examined as escape chronotopes and explained based on Bakhtin's road, adventure-time and encounter chronotopes. This study also aims show that the immobile state of the nineteenth century man is broken within the dystopic space since it transcends beyond time and space and leads to the characters' transformation in the end. This, therefore, leads to the gradual erosion of the social rules and laws, the strict categories, and blindly practiced conventions.

Keywords: Dystopia, The Decadence, Dystopic Space, Bakhtin, Escape Chronotope

Bio: Sinem Ekmekçi is an instructor of English at Celal Bayar University, the School of Foreign Languages. She has a BA in English Language and Literature from Celal Bayar University and has completed her master's in English Language and Literature at Ege University. She has currently been doing PhD in English Language and Literature department at Pamukkale University.

**“The church is my family”:
Resurfacings of the Semiotic within the Symbolic in *Oranges Are Not the Only Fruit***

Sinem Oruç

Jeanette Winterson’s debut novel, *Oranges Are Not the Only Fruit* centers on two main societal institutions, the family and Church, and subverts their patriarchal order from within by revealing how they accommodate the motherly in their fatherly discourse. The problematic mother-daughter relationship and the communal society of the churchgoers are the spheres where such subversions occur. Due to their ambiguous nature and formative effects on Jeanette’s upbringing, these spheres require further analysis. Julia Kristeva’s discussions in “Stabat Mater” would shed light on the semiotic resonances within the symbolic order of the family and Church in *Oranges*. Kristeva argues that Virgin Mary is a central figure in Christianity because of the need to accommodate the semiotic - or maternal - within the symbolic - or paternal - order of the monotheistic religion. Through a Kristevan analysis, it can be claimed that in *Oranges*, the family and Church entail the maternal at their paternal heart despite the mother’s efforts to protect and perpetuate their patriarchal discourse and their function in the symbolic order. This study aims to survey how the semiotic invades the symbolic and what such invasions signify in terms of binary oppositions, totalizing truths and the myth of development, upon which patriarchal constructs and the symbolic order depend.

Keywords: Kristeva, Winterson, *Oranges are not the Only Fruit*, “Stabat Mater;” register theory

Bio: Sinem Oruç is a PhD candidate at METU, English literature program. She completed her MA degree in English literature, METU. Her interest areas include fiction, narratology, literary theory and nineteenth-century British literature. She is currently employed as a research assistant in Foreign Language Education Department at METU.

Posthumanist Nonhuman Agency in Ursula K. Le Guin's Short Stories

Şafak Horzum

Ursula K. Le Guin problematizes the subjectivity and agency of the nonhuman (in its pluralistic form) in her short stories. In “She Unnames Them” (1985), the American author reverses the process of Adamic nomenclature, problematizing the ‘subjecthood’ process of nonhuman species in order them to name themselves generically or individually without human intervention. Drawing on the felinocentric view in T. S. Eliot’s poem “The Naming of Cats” (1939), Le Guin also storifies agentic subjecthoods of an ant, a cat, and a continent in three opening stories of *The Compass Rose* (1982). The first story “The Author of the Acacia Seeds” deals with a manifesto-like letter from the perspective of a female worker ant who attempted an unsuccessful revolution against the eusociality of her community. The other story “The New Atlantis” accords the oscillation between two complementary stories about a realistically dystopic, techno-worn, futuristic America and the rise of an ancient mythical island, Atlantis, amid earthquakes. Atlantis’s wake with a sense of ‘we’ unfolds its mythic and prehistoric stories from a matter-oriented viewpoint. The last story “Schrödinger’s Cat” discusses distorts the notion of reality perceived through an anthropocentric kaleidoscope and creates speculative alternatives. In all those tales, she brings together presumably distinct species and subverts exclusive ‘human’ capabilities such as speech, thinking, reason, and history. This paper, hence, will scrutinize the posthumanist nonhuman agency during subjectivity and reality formations within Le Guin’s selected short stories.

Keywords: Ursula K. Le Guin, short story, narrative agency, nonhuman subjectivity, posthumanism

Bio: Şafak HORZUM is a Ph.D. candidate in English Language and Literature at Hacettepe University, a lecturer at Ankara Science University, and a former Fulbright visiting fellow at Harvard University. He received his B.A. (2010) and M.A. (2015) from the same department at Hacettepe. In 2016, Horzum received the Translation Grant of the Association for the Study of Literature and Environment with his Turkish-English translation of Oya Baydar’s metafictional post-apocalyptic science-fiction *The General of the Garbage Dump* (which is waiting for its publisher). The book entitled *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media*, which he co-edited with Başak Ağin, will be published in June 2022 from Routledge. His research and publications focus on masculinities, comedies of manners, fantasy fiction, sci-fi, posthumanisms, and sexualities.

**To Strengthen the White Superiority through the Kumalos, a Black Family:
A Postcolonial Reading of *Cry, The Beloved Country* by Alan Paton**

Şahin Kızıldaş

In the third world countries, the colonized or the colonizers have gained exactly opposite personalities, attitude and behaviours. While the colonizers have performed oppressive and superior demeanours, the colonized have displayed passive and subservient behaviours. This is the consequence of their living experiences during and after the colonisation.

Among those countries does South Africa where racial and social discrimination between the colonized and the colonizers has palpably been experienced come to the fore. The writers interested in apartheid issues try to present fictional characters reflecting typical features of colonial world. Alan Paton, a South African white novelist, is one of these writers and in his debut novel, *Cry, The Beloved Country*, he has portrayed characters in parallel with the realities and tenets of colonial world.

In this study, it is aimed to express the behaviours and discourses of the black family in *Cry, The Beloved Country* through the views of postcolonial critics. However, it is also tried to clarify how the members of this black family adopt and canonize the white people and their culture while they are marginalised. Within this context, whether the author's racial belonging has an effect on fictionalizing such submissive black characters is tried to be revealed. If there is, either intentionally or subconsciously, the underlying reasons are aimed to be discussed in the light of white superiority / black inferiority. It is also intended to ascertain if the Kumalos, finally, have been the direct output and expected result of colonialism or not.

Keywords: Colonialism, Apartheid, Superiority/Inferiority, Alan Paton, *Cry, The Beloved Country*

Bio: Dr. Kızıldaş has received Ph.D. from Ataturk University with his dissertation entitled “*The Social Discrimination and Racism in Nadine Gordimer’s Novels*”. His research interests lie in the areas of Victorian Literature, (Post) Colonial Literature, Literature of Exile and Apartheid Literature. He has many publications; however, he mainly specializes in the reflections of social and racial discrimination on the oppressed and marginalised fictional characters in Apartheid Literature. He has been teaching at Bitlis Eren University / TURKEY since 2007. He is currently an Assist. Prof. Dr. at the Department of Western Languages and Literatures at the Faculty of Science and Letters at the same university.

“The Snake” as the Embodiment of Eros and Thanatos

Şenol Bezci

John Steinbeck’s short story “The Snake” is about a real event he witnessed. While Steinbeck is in a friend’s biology lab, a mysterious woman comes in and says she wants to buy a snake. She pays for the snake and demands seeing it eat a mouse. The woman gets in a state of trance while the snake eats the mouse. Finally, she says she wants the snake to be kept in the lab and fed regularly. Paying for a year’s supply of mice, she leaves saying she will come back though she never does. This is the story of “The Snake” and years later about the short story Steinbeck writes “I wrote it just as it happened. I don’t know what it means and do not even answer the letters asking what its philosophic intent is. It just happened”. Steinbeck’s comment on the short story implies that the short story is nothing more than a direct narration of that event. However, a psychoanalytic study of the text demonstrates that the short story is way above a simple narration of what happened. The constant use of imagery related to Eros and Thanatos, life instinct and death instinct, transforms the story into a commentary about life and shows us that it is quite difficult to distinguish between these instincts although they are supposed to belong to extreme opposite poles. Above all, it reveals us that literature never merely copies life.

Keywords: John Steinbeck, Psychoanalytic Theory, Life Instinct, Death Instinct, Short Story

Bio: Şenol Bezci has been teaching at Department of American Culture and Literature at Ankara University since 2014. He has taught courses on 19th and 20th century fiction and poetry. His research interests include narrative theory, narratology, modern and postmodern fiction.

"Mind is shapely, Art is shapely": The Intuitive Poetics of Allen Ginsberg

Tanguy Harma

The works of Beat writers which evolved in a post-Romantic lineage, such as Jack Kerouac and Allen Ginsberg, remain fundamentally heterogeneous in terms of genre, form and content. Yet what they share on a deeper level is a writing method, which they developed at the turn of the 1950s, and which has commonly been referred to as a form of spontaneous prosody. Influenced by the modernist stream of consciousness, but also by the European avant-gardes, and inspired by a number of precepts derived from the American Romantic tradition, this spontaneous method of composition relies on the streaming of the innermost impressions and emotions supplied by first-hand experience, which give the illusion of liveliness and spontaneity.

I will argue that in Ginsberg's poetry, recourse to the modality of the spontaneous pertains to a sense of truthfulness which is both intimate and universal, and which is associated with the *intuition* of a higher form of consciousness – an intuition, largely Emersonian, which partakes in the representational strategy of the transcendental. I will show that this writing technique, spontaneous in its form, is also mystical in essence; aimed at *embodying* the visionary impulse within the lines of the poem in the most organic way possible. It will be conceived as the cornerstone of a poetics of intuition through which the poet seeks to pass on his spiritual insights to the reader via the poem – an endeavour that will be seen as an attempt to actualise the Prophetic tradition in the context of post-war America.

Keywords: Spontaneous prosody; aesthetic strategy; intuition; visionary; embodied poetics; poetics of breath; transcendental performativity; Prophetic tradition.

Bio: Educated in France and in the UK, Tanguy received his PhD in English in 2018 from Goldsmiths, University of London. Tanguy has published a number of essays and articles on Beat writers, and his first monograph, published by Peter Lang and entitled *The Paradox of Thanatos: Jack Kerouac & Allen Ginsberg, from Self-Destruction to Self-Liberation*, is due to come out in March 2022. His international experience in higher education (University of Minnesota, Goldsmiths, University of Southampton) brought him this year to Istanbul Kültür University, where he teaches in the Department of English Language and Literature and continues his exploration of the American counterculture.

Binding Drives: A Reading of *Sir Gawain and the Green Knight*

Trevor Hope

In this paper I would like to offer a close reading of *Sir Gawain and the Green Knight* and propose, on the basis of this reading, an account of the drives in psychoanalytic terms, emphasising their dialectical rather than antagonistic relationship to the social. Indeed, in this text of games and *agōn*, I shall argue that the primary struggle takes place within and between the drives, both aggressive and sexual, which, by means of a “folding,” to use a term that plays a key role in the romance, are turned back against themselves in order to effect a form of knotting and binding. The drives thus effect their own binding and regulation.

The text’s several references to knots and to fabrics constituted by weaving and knitting thus function as metaphors both for the structure—or rather “texture”—of the text itself and for the braiding of sociality in which storytelling plays a vital role. If the text is itself an effect of knotting and regulation, however, according to this reading, it is also a space of play in which the necessity of simultaneous “unbinding” of drives becomes apparent.

Keywords: Psychoanalysis, drives, sexuality, aggression, sociality

Bio: Trevor Hope teaches English literature at Yaşar University, where he is also Assistant Dean of the Faculty of Human and Social Sciences and Chair of the Department of English Translation and Interpreting.

Others Between Mom and Me in *Mom & Me & Mom*

Tuba Baykara

Ercan Kaçmaz

Language, as the main tool of maintaining multifaceted relations between people, is a core constituent of societal order. In this regard, language is essentially described as discourse, and discourse refers to the variability of language in context. More specifically, discourse is more than linguistic elements and it embodies ideological, political, and hegemonic aspects of written or spoken language. Having moved from this ideological function of discourse, Critical Discourse Analysis (CDA) predominantly focuses on how power relations are reflected through discourse and how discourse perpetually changes and transforms in parallel to dominated authority. It analyzes reflections of societal oppression factors such as social inequality, racism, gender discrimination, or hegemony. Regarding these points, this paper explores Maya Angelou's discourse which is the embodiment of racist practices of white-dominated order. Angelou is a black female author, and she is undoubtedly one of the strongest voices of black people's struggle on the literary scene. Angelou is not only a prolific author, poet, or singer but also an activist taking an active role in blacks' fight against racism. Accordingly, her discourse sheds light on the historical process in which power is abused, discrimination is legitimized, and social oppression is routinized. As the final book of her autobiography series, *Mom & Me & Mom* reveals the author's relationship with her mother under the discriminative atmosphere of the American society. In this study, CDA is primarily used to uncover the ideological relations behind Angelou's discourse in *Mom & Me & Mom*.

Keywords: Critical Discourse Analysis (CDA), Power Relations, Discrimination, Maya Angelou, *Mom & Me & Mom*.

Bio: Tuba BAYKARA is an Assistant Professor at the Faculty of Education at Nevşehir Hacı Bektaş Veli University. She received his PhD degree in English Language and Literature Department in 2017 from Atatürk University. She got the MA degree from Fırat University, English Language and Literature Department in 2010; and her BA degree from Dokuz Eylül University in Linguistics in 2007. Her areas of interest include American Literature, Afro-American Studies, Cultural Studies and Critical Discourse Analysis. Her studies focus primarily on Afro-American Authors, Critical Discourse Analysis and Identity Issues.

A Systematic Review of Foreign Language Educators' Digital Competence Development

Tuba Demirel

Technology has developed rapidly in the information society, especially after COVID -19 pandemic. It has penetrated every instance of daily practices. This massive impact on the education industry resulted in new concerns about digital competency. In this context, foreign language educators faced new educational struggles that left them to enhance their digital competence. Based on this commonly referred fact, this study aims to answer the following questions: What does the literature suggest about digital competence of foreign language educators before and after COVID-19 pandemic? Which dimensions of digital competence are becoming more visible, and which aspects are being overlooked? What are the core competencies to be gained by language educators? Following the PRISMA statement (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) a systematic review has been carried out to answer these questions. Frequently referred studies cover mainly from the early 2000's Technological Pedagogical Content Knowledge Framework (TPACK), successively the ICT competency framework for teachers (ICT-CFT) of UNESCO and the latest studies focus on the European Framework for the Digital Competence of Educators (DigCompEdu) written anew. Studies show that after COVID-19, many of these standards are adopted by various countries and their educational bodies. This concludes the benefits of common dimensions of all three frameworks from the point of individual and institutional development of educators. Nevertheless, the issues about technological infrastructure and students' readiness are overlooked and the problems about privacy are taken for granted. Several studies underline the importance of language educators' effective use of digital means and tools. This systematic review suggests that since language is the core means to operate every digital context, language educators should not only be equipped with the knowledge of up to date digital instruments but they should also perform as a scaffold to enhance students' digital competence.

Keywords: Digital competence; foreign language educators; Covid-19 and language education

Bio: Tuba Demirel graduated from the department of Linguistics at Hacettepe University in Turkey when she started her international academic and teaching experiences in Uppsala, Sweden through in class and distance teaching. Having started English Language Teaching MA degree at Bilkent University in Turkey, she mastered her technical and theoretical skills as a teacher. Upon completing a year of teaching in Poland, she moved to the UK for her MA degree in Applied Linguistics from Sussex University. Her thesis concentrated on the language use of social media. She has co-edited a book on artificial intelligence and has given international training on artificial intelligence and education. Since 2014 she is a research assistant in the English Language and Literature Department at Mustafa Kemal University and a PhD student at Hacettepe University. Her dissertation concentrates on the digital competencies of foreign language teachers.

A Semiotic Reading of the Proto-Feminist Narrator's Gaze in Aphra Behn's *Oroonoko, Or the Royal Slave: Reimagining Imoinda and Oroonoko*

Tuğba Karabulut

Aphra Behn, English fiction writer, playwright and poet, is known as the first professional writer of her gender to earn her living by writing. Behn was far ahead of her time both as a precursor of feminism and the founder of the English novel. She crafted untraditional narrative techniques and challenged misogynistic narratives, which objectify and devalue women in the society. Besides the themes of European colonialism and abolitionism, she touched upon delicate issues such as human body, female sexuality, male impotency and gender roles in the male-dominated social and literary milieu of the Restoration era. Behn was hailed by her successor, Virginia Woolf, stating that “all women together ought to let flowers fall upon the tomb of Aphra Behn . . . , for it was she who earned them the right to speak their minds” (1929). Behn's *Oroonoko, Or the Royal Slave* (1688) is an influential novella in which the unnamed proto-feminist narrator constructs unconventional African personas and adorns them with Roman features. The work introduces English readers with the first African female protagonist, Imoinda, whom she depicts as the “beautiful black Venus” and an African male protagonist, Prince Oroonoko, whom she depicts as the “young Mars.” Functioning as the subject carrying the female gaze, the narrator reverses the gender roles; she masculinizes Imoinda and feminizes Oroonoko. This paper, by decoding the visual and allegorical representations, such as biblical and mythological signs and with reference to the theories of Mulvey, Irigaray and Berger, will semiotically investigate how the female gaze of the proto-feminist narrator problematizes the gender indeterminacies to subvert the traditional femininity and masculinity.

Keywords: Aphra Behn, *Oroonoko*, feminism, proto-feminist narrator, female gaze, semiotics.

Bio: Dr. Tuğba Karabulut obtained her Ph.D. in English Language and Literature, Çankaya University, in 2019. Her Ph.D. dissertation is entitled “Reading Performativity, Gender and the Fragmentation of Narrative Voice in Mina Loy's Texts and Artworks.” She has published in academic journals, and presented papers in international conferences on Modernism, Feminism, Romantic poetry and Gothic Fiction. Her research interests include modernism and the avant-garde, twentieth-century British poetry and women writers, gender theories and visual arts. She worked as an Instructor of English at Çankaya University between 2000–2014 and taught various courses as a Visiting Lecturer in the department of English Language and Literature at Social Sciences University of Ankara between 2021-2022. She is currently working as a full-time Lecturer of English at the School of Foreign Languages, Ankara Yıldırım Beyazıt University, and giving departmental English courses in various faculties.

Questioning the Concept of Humanity in Ian McEwan's *Machines Like Me*

Tuğçe Soygöl

The more technology develops and penetrates human lives, the more the relationship between humans and technology becomes a significant subject of study regarding the technology's major impact on the relationship between the two. Such matters are among the issues discussed by posthumanism, an interdisciplinary movement, discussing the division between the human and non-human, or in other words, self and other to reconfigure the condition of human and the posthuman by removing binaries. Since posthumanism contains approaches dealing with a mutual network of relationships between human and non-human beings, it eventually raises ethical questions related to the humanisation of non-human entities. In that sense, British novelist, Ian McEwan challenges the anthropocentric discursive framework by blurring the distinctions between the human characters and the machine in his novel, *Machines Like Me* (2019). Hence, he compares and contrasts the human characters and robotic characters to show that robots are better than humans in terms of their practice of humanity and morality. By means of this, he challenges the idea of human superiority and the exceptionality of humanistic moral ethics. By acknowledging the agency of the non-human entities, he points out the humanisation of human-made products and the dehumanisation of their creators due to the flawed nature of human society. The aim of this paper, therefore, is to argue that Ian McEwan's *Machines Like Me* questions the anthropocentric view that the concept of humanity and morality is exclusive for human beings through its posthuman characters.

Keywords: Ian McEwan, *Machines Like Me*, posthuman, humanity, technology

Bio: Tuğçe Soygöl is currently a Ph.D. student in English Language and Literature at Hacettepe University. She is also working as a lecturer at the University of Turkish Aeronautical Association. She holds an MA in British Cultural Studies on the subjects of fan studies and reader-response theories with the thesis entitled "*The Evolution of The Character Sherlock Holmes within the Fan Fiction Narratives and Discourse.*" Her research interests cover cultural studies, including contemporary literary theories and the contemporary British novel.

Matricentric Feminism in Charlotte Keatley's *My Mother Said I Never Should*

Tuğrul Can Sümen

In 2006, Andrea O'Reilly coined the term "motherhood studies", an interdisciplinary field dedicated to examine issues regarding maternity from a feminist lens. O'Reilly centres her scholarly research around the works of Patricia Hill Collins, Adrienne Rich and Sara Ruddick; although, in *Matricentric Feminism: Theory, Activism, Practice*, she emphasises that Rich's distinction between motherhood and mothering is the basis of most contemporary studies regarding the maternal theory (59). Rich's assertion is that motherhood, far from being a natural extension of womanhood, is a configuration of patriarchy; institutionalized against women. Mothering, on the other hand, offers a more autonomous, empowered and inclusive mode of maternity, sparing space for feminism. This study proposes that it is the latter kind of maternity that is advocated in Charlotte Keatley's *My Mother Said I Never Should* (1987). The play presents four women of matrilineal descent, both as adults and as children, interacting in authentic and fictional spaces. Through the experiences of the four women from different generations, both as mothers and daughters, the meaning of maternity and the influence of the external political circumstances on parenting are dissected. This paper aims to examine the intergenerational representations of maternity in the play by analysing how, for each character, motherhood gradually progresses towards mothering, taking mother-daughter relationships into the account. The argument made includes the trauma of the illegitimate children, transition from self-denial to self-acceptance and the intergenerational solidarity of women.

Keywords: Feminism, Motherhood, Mothering, Charlotte Keatley, *My Mother Said I Never Should*, Adrienne Rich

Bio: Tuğrul Can Sümen is a M.A. student at Hacettepe University, Department of English Language and Literature. He is currently preparing to write his thesis, which examines the offences committed against the monarch, the monarchy and the kingdom in Edmund Spenser's *The Faerie Queene* (1590). His research interests are Renaissance English Poetry, Feminist Theatre and Environmental Humanities.

Exploring the Father-Son Conflict and Reconciliation in Julia Cho's *Aubergine*

Vahit Yaşayan

This paper examines how Julia Cho's *Aubergine* (2017) illuminates conflicted father-son relationship, labor, and states of alienation. The play presents key examples of the intersection of race and labor and the possibilities of father-son reconciliation and questions the ways that the racialized and gendered binaries of labor are maintained and challenged in the Korean American society today. In this paper, I firstly analyze how culinary labor has been racialized, gendered, and undervalued for Asian Americans, and then move on to examine how Cho restores the original meaning of the labor of cooking. *Aubergine* portrays a son reconciling with his dying father through cooking as an act of love; Cho turns the father-son conflict caused by labor into a father-son reconciliation enabled by the value of work. By examining the simultaneous recuperation of working lives and father-son relationship, I illuminate how Asian Americans' understanding of labor, alienation, and family may have evolved over time.

Keywords: Korean American Drama, Food, Korean American Masculinity, Labor, Julia Cho

Bio: Vahit Yaşayan is an Assistant Professor in the Department of English Language and Literature at Erzurum Technical University. He obtained his BA in American Culture and Literature from Başkent University and his MA and PhD in American Culture and Literature from Hacettepe University. He received a Fulbright award, which allowed him to conduct research on his PhD studies in the Department of English at Harvard University in the 2018-2019 academic year. His publications appeared in journals such as *Critique: Studies on Contemporary Fiction*, and *American Studies in Scandinavia*.

Andrea Levy's London as a Diasporic Space of Conflict and Unease

Vesna Ukić Košta

Caryl Philips aptly suggests that in the years following World War II ‘British insecurity was everywhere in evidence’ as the ‘rapacious Empire’ was gradually turning into ‘the toothless Commonwealth’ (110). A vital part of this ubiquitous insecurity was certainly the arrival of the first Caribbean immigrants, black subjects of the King, in June 1948, the event which has been identified as a crucial moment in the history of multi-ethnic, multicultural London and recent British history as well. The novel that this presentation will focus on, Andrea Levy's *Small Island* (2004), is set during and in the years immediately after World War II, and imaginatively revisits and explores effects that the first generation of West Indian immigrants (popularly known as the *Windrush* generation) had on white English society, especially London. As Corinne Duboin notices, “the relocation of colonial subjects within the metropolitan center and the dissolution of porous national boundaries have turned London into a diasporic space that contests fixed racialized ties” (24). The intertwining first-person narratives of Levy’s London-based protagonists (Gilbert and Hortense, Jamaican immigrants, and Queenie and Bernard, a white English couple living in Earl’s Court) show that all members of British society are now forced to make adjustments and redefine their sense of identity, space and belonging. Postwar London which in *Small Island* can be taken to stand for ‘the toothless Commonwealth’ is portrayed as a space which constantly and painfully tackles the issues of race, ethnicity, gender, class and nationhood.

Keywords: Levy, *Small Island*, Other, multicultural, Windrush, urban space

Bio: Vesna Ukić Košta is Assistant Profesor in the English department at the University of Zadar. She obtained her MA from the University of Zagreb and her PhD from the University of Zadar. She is co-editor of *Timeless Shakespeare* (University of Zadar, 2019) and *Migrations: Literary and Linguistic Aspects* (Peter Lang, 2019). She has published numerous essays on Irish women's writing and contemporary British literature. Her research interests center on twentieth-century and contemporary British and Irish fiction, urban studies, and literary representations of urban space. She is currently working on a book about urban space and identity in the novels of Hanif Kureishi, Zadie Smith and Andrea Levy.

The Hobo as a Radical Political Figure

Veysel İşçi

Originating from the term hoe-boy, hobo is defined as the homeless transient workman drifting along the country to find a job for food. In a period which saw the rise of bourgeoisie class and industrial cities, rapid breakout of international powers of communism and fascism, ideological competition between socialism and capitalism as well as two world wars, the hobo became a remarkable figure that represented agonies that ordinary men suffered from real world politics and new social order in the early twentieth-century. On the other hand, due to his radical and rebellious spirit, the hobo as a literary figure is mostly seen as a propagandist and dreamer group who are in conflict with the rest of the world. As a result, he gains popularity as a characterization of the radical soul of the streets in semi-autobiographical travel books and picaresque novels in early twentieth century. In this context, the present paper sets out to examine the poetics of three travel narratives in which the protagonist is a hobo or a vagabond. To do so, first, Jack London's *The Road* (1907) is studied to echo the socialist voice of hobo community in London. Then, Woody Guthrie's autobiography *Bound for Glory* (1943) is examined to illustrate his ideals for American freedom and anti-fascist world view. Finally, *The Thief's Journal* (1949) by Jean Genet is analyzed through the window of an unconventional saint and a mythic hero of theft, betrayal and homosexuality.

Keywords: The hobo, travel writing, early twentieth-century, socialism, anti-fascism

Bio: My name is Veysel. I was born in Şanlıurfa in 1986. I graduated from the Department of Translation Studies in Istanbul University in 2009. After working as a translator and interpreter at various private institutions, I went to the UK for a postgraduate study in 2012. I completed an MA programme at the English Literature Department of the University of Strathclyde in Scotland. I also started a PhD study in the English Literature Department of the University of Exeter in 2013, but could not finish it for familial reasons. During these studies in the UK, I was funded with a scholarship by the Ministry of National Education. I did complete a PhD degree in the Department of English Language and Literature at Ankara University in July 2020. I am currently working as an English language instructor at the School of Foreign Languages in Harran University. I am married, and have a little boy. I can speak Turkish, English, and German

Exploring Humour and its Functions in the Classroom: A Sample of a Turkish Adult EFL Class

Vildan İnci Kavak

Teachers use humour in the classroom for various reasons considering that it is associated with positive physiological and psychological effects. Humour can enhance students' interest, create a comfortable atmosphere and develop bonds among learners. In other words, a teacher incorporating humour into his/her practices can offer students a more entertaining and friendlier learning experience. Several studies have examined the extent of humour use in primary and secondary classrooms, but a private language centre aiming at university students has never been included in such studies. To fill this gap, this paper aims to identify and analyse the functions of humour in naturally occurring interactions through Conversation Analysis (CA) and observation as the methodological framework. Particularly, it aims to answer the following questions: Is humour frequently used in the language classroom?, how is humour in classroom interaction constructed?, what are the functions of humour (in the classroom) in promoting language learning?

The data for this study were obtained through audio recordings and regular observation of an adult EFL class held regularly for two months at a private language school. Observation has been used to complement the information gathered from the data. 16 teaching hours (40 minutes each) have been transcribed and studied to identify the patterns featuring the different functions of humour use, its extent and responses to it. The recorded interactions demonstrate that humour is not only a gratuitous practice even though it is mostly spontaneous. Rather, it is frequently used for pedagogical reasons such as facilitating access to L2 cultural knowledge resources that are embedded in humorous exchanges, building rapport among participants and making the teacher more approachable.

Keywords: Humour, EFL classroom, classroom interaction, Conversation Analysis.

Bio: Vildan İnci Kavak works as a lecturer at the School of Foreign Languages, Gaziantep University in Turkey. She received her BA and MA degrees in English Language Teaching from Muğla Sıtkı Koçman University and completed her PhD in ELT at Çukurova University in Turkey. She studied at Leeds Metropolitan (Beckett) University in England for Cambridge DELTA. Among her research interests are bilingualism, Conversation Analysis, translanguaging theory, teacher professional development, first and second language acquisition and teaching English to young learners.

An Analysis of Percy Bysshe Shelley’s Selected Poems as Manifesting His “Death Drive”

Yağmur Sönmez Demir

In the early 19th century poetic tradition, there was a great emphasis on the poet as the creative genius, and subjectivity was cherished more than ever. Poets of the Romantic era shared their imagination, experiences, memories, feelings, and thoughts in their poems. Similar to his contemporaries, Percy Bysshe Shelley’s poems also express his feelings, ideology, and tendencies as well as his fears and drives. As Sigmund Freud states in *Beyond the Pleasure Principle* (1920) “The goal of all life is death” (32), and death drive is “the instinct to return to the inanimate state. It was still an easy matter . . . for a living substance to die” (32). It is almost an obligation to come to terms with death, and each “organism wishes to die only in its own fashion” (33). As a poet, Shelley embraces death with his poems, and especially “Ode to the West Wind,” “To Night,” and “O world! O life! O time!” display the death drive of the poet. The first one illustrates a certain decrease in the poet’s life instincts and his pleasure. The second one shows the poet as waiting for the death to come, and the last one expresses the poet’s conscious desire to die. Thus, this paper analyses above mentioned poems by arguing that through them Shelley’s death drive becomes manifest for they illustrate the poet’s acceptance of his death and his tendency of returning to an inanimate state.

Keywords: Romantic Poetry, Shelley, Freud, Death Drive.

Bio: Yağmur Sönmez Demir graduated from the Department of Foreign Language Education, Middle East Technical University in 2010. She continued her studies in the field of English Literature and Cultural Studies and gained her MA degree from Çankaya University in 2012. In 2020, she obtained her Ph.D. degree from METU in English Literature. Her Ph.D. dissertation is titled “Kazuo Ishiguro’s Postmodern Hypertexts: Generic Re-Configurations in *The Remains of The Day*, *When We Were Orphans*, and *The Buried Giant*”. Her research interests include Romantic Poetry, Literary Genre Studies, Narratology, and Contemporary Fiction. Currently, she teaches at the Department of English Language and Literature at Çankaya University, Ankara.

**Defamiliarizing Fear and Pleasure in Jamaica Kincaid's
*The Autobiography of My Mother***

Yakut Akbay

The present research employs Julia Kristeva's concept of the abject introduced in *Powers of Horror: An Essay on Abjection* (1980) to perform a post-structuralist reading of Jamaica Kincaid's *The Autobiography of My Mother* (1996). *The Autobiography of My Mother* is a coming-of-age novel based on first-person narrative of Xuela Claudette Richardson who lives on the Caribbean Island of Dominica. Being an introspective and melancholic character, Xuela is preoccupied with such notions as cultural identity, history, and language. Kristeva's concept of the abject is particularly instrumental in the analysis of the protagonist's psychological state of mind to provide better understanding of the discrepancies between Xuela's actions and feelings. It is argued that in *The Autobiography of My Mother* (1996) Kincaid utilizes the state of being the abject as a purposeful approach to subvert colonial authority. The concept of the abject operates as a manipulator when Xuela, having had painful experiences, dissociates her *self* from her *body* and treating the latter as an object, resists becoming the colonial subject. In the process of *self*-preservation, Xuela undermines the meaning of such mental and physical concepts as pain, fear, and pleasure, which come to be associated with both prohibition (authority) and subversion (abject) simultaneously. In *The Autobiography of My Mother*, language serves as a powerful tool disallowing subjugation and dependence, which is illustrated through Xuela's intentional victimization as an attempt to defy colonial identity.

Keywords: Abject, authority, identity, post-structuralism, subject, subversion

Bio: Yakut Akbay is a faculty member at Ankara Science University Department of English Translation and Interpretation. She received her BA and MA degrees from Azerbaijan University of Languages, Department of Philology and Linguistics respectively. She completed her PhD at Atilim University, Department of English Language and Literature. Her areas of interest are postcolonial studies, postmodern theories, and postmodern fiction.

Reconsidering Technological Progress and Transhumanist Ideals in Stef Smith's *Girl in the Machine*

Yalçın Erden

Although scientific and technological developments may offer novelty and convenience, they mostly arouse unease in society due to their unknowability. Humanity is currently on the brink of a digital transformation and heading towards a whirlpool of technology, which results in overwhelming anxiety and controversy. Advocates of transhumanism regard technology as a chance to improve the human condition. Nevertheless, the transhumanist mentality is severely criticised for disregarding the dehumanizing effect of technology by several specialists, and a growing concern about the unintended consequences of technology reveals itself in dystopian fiction. Stef Smith, a promising playwright of contemporary dystopian drama, also interrogates the transhumanist optimism about technological innovation in *Girl in the Machine* (2017). She indicates that human qualities are likely to disappear in a technology-driven dystopian future by focusing on the daily interactions of a couple called Owen and Polly. After raising questions regarding automation technology, addiction to mobile devices, and human microchipping, the playwright prompts the audience to ponder the impending impact of artificial intelligence on humans. She displays that both the couple's relationship and life are ruined when a device with artificial intelligence called Black Box becomes indispensable to Polly. Accordingly, this study aims to discuss the risks of unrestrained technological progress and transhumanist ideals by examining Smith's dystopian play *Girl in the Machine* from an anti-transhumanist perspective.

Key words: Stef Smith, *Girl in the Machine*, transhumanism, technological anxiety, dystopian drama

Bio: Yalçın Erden graduated from the Department of English Language and Literature of Selçuk University in 2011. He completed his master's degree in the same department at İstanbul University. He is currently a PhD candidate at Karabük University and writing his dissertation on contemporary dystopian drama. He has been working as a lecturer at the same university since 2013 and holds a CELTA certificate from Cambridge University.

Redemption Through ‘New Beginnings’: Reading *The Kite Runner* by K. Hosseini

Yıldıray Çevik

In war-torn Afghanistan a wealthy boy falls under the care of his father’s servant, following his father’s death. It is a story of a new beginning that contains unlikely friendship, betrayal and sacrifice. The novel projects a second chance, involving new beginnings that are supposed to remedy the early mistakes. The web of beginnings intends to generate second chances to make the things right, and prepare the life with a new perspective in a new country and culture, especially for the main character. In this article I critically examine Khaled Hosseini’s *The Kite Runner* (2003), and specifically the novel’s ethical demand, “there is a way to be good again”, reflecting on the conceptions of humanitarianism that can be labelled as beginnings. I attempt to display how Khaled reaches the redemption in Afghan culture, or the locality of the action, provides merely a backdrop for a “universal” narrative of redemption. I argue that *The Kite Runner* reflects a shift from the supremacy of race and nation as primary markers of community and identity to the idea of the “modern” as the framework for new beginnings that lead the characters into redemption to produce a “good man”. The paper tries to find the answers to the questions such as, in what ways is the redemption manifested? What are the triggers of guilt and redemption? What is the role of betrayal as the motif of redemption? Although there are some other prominent motifs in the novel, this paper will focus on guilt and redemption.

Keywords: Redemption, beginnings, humanitarianism, ethics, moral obligations, *The Kite Runner*

Bio: Asst. Prof. Dr. Yıldıray Çevik, now employed as lecturer at Faculty of Science and Letters, has worked as EFL/ESP teacher at various levels and institutions. He co-wrote a number of proficiency exam books, grammar course books and vocabulary development self-study materials. He also acted as lecturer at various English and American Studies Departments. His interests are British Fiction, Afro-Anglo fiction, American Drama, and the use of literature in ELT.

The Curse of the Last Wish: Damon Galgut's *The Promise*

Zbigniew Białas

There is a tendency, among some critics, especially among staunch Forsterians, to see Damon Galgut's "The Promise" (Man-Booker Prize 2021) as yet another take on "Howards End", in line with such obvious candidates as e.g.: Zadie Smith's „On Beauty". However, in „On Beauty" the author herself hints in the acknowledgements that the novel is "inspired by a love of E.M Forster". Indeed, parodistic elements are easy to spot. Whether Damon Galgut's latest work is indebted to "Howards End" is, in my view, debatable. Of course, there are elements which could be seen as "Forsterian", most notably the question of the (unfulfilled) promise made on death-bed - to hand over a small house to a Black maid. But this, as I would like to argue, may well be seen as a general archetypal motif, rather than a Forsterian borrowing. My interpretation of Damon Galgut's novel will be two-directional: on the one hand, I read the book in a very specific context of the South African farm-novel (*plaasroman*), and on the other hand, the novel can be read in the context of numerous literary and cultural archetypes, allusions, symbols and quotations, far exceeding a narrow Forsterian understanding limited to "a promise to hand-over a house".

Keywords: Damon Galgut, South African novel, farm novel, literary archetypes

Bio: Zbigniew Białas is Professor of English in the Institute of Literary Studies at the University of Silesia in Katowice (Poland) and author of five novels. He was Humboldt Research Fellow in Germany, Rockefeller Fellow in Italy and Fulbright Senior Fellow in the USA. His academic books include *Post-Tribal Ethos in African Literature* (1993), *Mapping Wild Gardens* (1997) and *The Body Wall* (2006). His first novel, *Korzeniec* (2011) was awarded Silesian Literary Laurels and was turned into a successful theatrical play. Białas edited/co-edited twelve academic volumes, wrote over sixty academic essays and translated English, American and Nigerian literature into Polish.

The force that through the eco-identity is driven: A Critical Reading of Dylan Thomas' Eco-poet Identity Development in His Selected Poems

Zeki Cem Kaçar

Ecocriticism is one of the literary critical fields of study where literature crosses path with environment. Developed after the second half of the twentieth century, ecocriticism studies the representations of nature and environment in literary works considering the man and nature relationship, and incorporates nature with literary criticism to raise awareness upon and ameliorate the current ecological crises, caused by the attitude and behaviour of humanity due to their anthropocentric outlook on earth. Though Dylan Thomas' poetry did not coincide with ecocriticism, his literary works, in fact, comprise a great concern on environmental issues and the interconnectedness between human and nature through his use of imagery and metaphor. In Thomas' poems, time appears as an unforgiving and never-ending metaphorical force devouring the synthesis of man and nature. This paper, accordingly, analyses two poems by Thomas, "The force that through the green fuse drives the flower" and "Fern Hill" in the light of ecocriticism so as to portray Thomas as an eco-poet with references to his aforementioned poems. The comparative analysis of the poems reveals how Thomas develops his eco-poet identity through the theme of the unification of man and nature in his early and later poems.

Keywords: Dylan Thomas, ecocriticism, eco-identity, time, "Fern Hill", "The force that through the green fuse drives the flower".

Bio: I am Zeki Cem Kaçar. I was born and raised in Antalya, and now am currently living in Ankara. I am a graduate of Akdeniz University, English Language and Literature department and as of Sept. 2021, at Hacettepe University, I am currently working on my thesis on Irish drama with Assoc. Prof. Dr. Alev Karaduman. I voluntarily participated in different amateur theatre troupes from 2012 to 2020 -up until the pandemic hit us-. I actively took part in many different theatrical productions as actor and director. My last project was the staging of George Orwell's *Animal Farm* with Akdeniz University Theatre Troupe.

The Experience of Teaching English Grammar Online to the Students of English Translation and Interpreting during the Covid-19 Pandemic

Zeynep Başer

The Covid-19 pandemic has affected many things in our lives. Universities around the world had to shut their doors, send students home and shift to online education with an impromptu decision. This gave rise to questions regarding the future of education and the place of online teaching and learning during and after the Covid-19. To this end, an open-ended questionnaire was distributed to the sixty two students of English translation and interpreting who were taking the English grammar class during the Covid-19 pandemic. The students were asked eight questions in total regarding their emotional state, previous online education experience, major challenges encountered during the initial steps of online education, learning foreign language knowledge and skills online, more specifically learning English grammar online (i.e. opinions about attendance and participation, methods and techniques, attention and motivation, etc.), reflections on the course and their performance throughout the semester, and lastly assessment. The results revealed that the students found it more challenging to learn foreign language skills online as compared to face-to-face education and that they had lower motivation towards following the courses in general; however, they were of the opinion that learning English grammar online might be an exception so long as (i) courses are delivered following a regular and scheduled plan, (ii) technical issues (e.g. access to the Internet and computers) are resolved, (iii) classroom interactions are encouraged, (iv) online courses are supported with asynchronous learning activities and access to the course content in an online platform.

Keywords: English grammar, online teaching, Covid-19 pandemic, English translation and interpreting

Bio: Zeynep Başer is an Assistant Professor at the Department of Western Languages and Literature, Kırıkkale University. She received her BA and MA in English Language Teaching from Middle East Technical University. She holds a Ph.D. in Cognitive Science (Psychology & Linguistics Group). She is also the head of the international office and the Erasmus+ institutional coordinator at Kırıkkale University. Zeynep does research in Psycholinguistics, Experimental Linguistics, Cognitive Science, and Foreign Language Education.