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Unsettling but Creative: From Liminality to Laminations in A.S. Byatt's *Babel Tower*

Asya Sakine Uçar

Liminality generally connotes a transitional state, usually bounded in space and time, and is therefore often described as a period of in-betweenness and uncertainty. In post-colonial and cultural studies, the concept of liminality has been successfully adopted to circumscribe a being on the border, or on the threshold, dividing distinct spheres, identities or discourses. On the other hand, liminality has the potential to be posited in new directions like creativity and freedom, a time of opportunity and possibility where one can experiment, rediscover, redesign and remake the world. Within a liminal space or state of mind, the traditional safe place of belonging is lost nevertheless; it could trigger the development of the self in a new form as in the case with Frederica in A. S. Byatt's Babel Tower, the third novel from The Frederica Quartet. Frederica enters a series of liminal spaces when she moves to London, begins a teaching job, and files for divorce. In such a transitional and ambiguous state, her attempts to build a new life with her son and find her voice to become free again as a woman ultimately lead her to write Laminations, a book of collages she deconstructs and rearranges through different texts ranging from Blake or Auden to a letter she receives from her husband's solicitor. Frederica utilizes 'laminations' as a space for solving aesthetic problems of composition, as well as matters affecting her life. Deriving from the theories of liminality shedding light on just how creative climax can come in periods of hardship, the fragmented pieces of Frederica's falling apart life could be enlightened with the transformative powers of liminal states as in compliance with postmodern penchant for recycling and recontextualization Frederica assembles and organizes Laminations in such a way that the layered texts become voices of her inner world and prompt her to revitalize an identity search.

Keywords: liminality, Byatt, laminations, Babel Tower, creative, space

Borders of Memory, Life-Writing and the Self

Aylin Atilla

"Things might have gone entirely differently, when life might have spun off

in some other directions" (Making 1).

In the preface to her novel, Making It Up (2005), British writer Penelope Lively defines her writing attempt as a "form of confabulation", a term which, in psychiatric terminology, is described as "the creation of imaginary remembered experiences which replace the gaps left by disorder of the memory" (Making 2). In each episode, she first contextualizes her memories in history, later she produces "imagined alternatives" and writes the fictionalized version of the episode, and finally she makes a comparison between these two. Lively calls her book as "an anti-memoir" which allows her to distance herself from her memories. While making comparison between choice and possibility, she rewrites the self by seasoning it with creative license. Through her life- writing, Lively also discusses the borders of memory and narrative in the process of redefining the self. The aim of this paper is to show that Making It Up, as an anti-memoir, suggests not only a reconsideration of multiple perspectives and possible revisions of memories, but it also discusses the borders of life-writing as a way of recreating and making the self.

Keywords: Memory, Life writing, Self, Penelope Lively

Ecologising Borders in Linda Hogan's *Solar Storms*

Ayşe Şensoy

The Chickasaw female author Linda Hogan, known for her environmental poems, short stories and novels about native people and lands, handles in her works the theme of physical transformations of the indigenous nonhuman environments and their psychological effects on indigenous human communities. In her Native-American novel, Solar Storms (1994), Hogan narrates the story of five generations of Native-American women in the face of changing native landscapes and society because of the James Bay Project in norther western Quebec, Canada, which is on the border between the US and Canada. The concept of border is investigated in numerous aspects in the field of literature. Accordingly, this paper focuses on the concept of border to examine the positions of human and nonhuman beings in the physical environment and to study the interactions between human and nonhuman communities through deconstruction and reconstruction of borders. This paper brings Solar Storms into new dialogue with Bakhtinian concepts of dialogism and carnivalesque about the effacement of borders between human/nonhuman, culture/nature, native/non-native, the traditional/modern and of gender boundaries. To do so, Bakhtinian concepts can be fused with ecocriticism to reveal Hogan's intention to go beyond the skin and boundary for social unification and ecological wholeness and to create environmental discourse of boundlessness. To this end, this paper aims to examine the novel through Bakhtinian ecocritical theory in order to remove Euro-American limits, to do away with ethnic and societal restrictions and to cross anthropocentric and ethnocentric borders only to embrace humane and green possibilities within human and nonhuman worlds.

Keywords: Linda Hogan, Solar Storms, Border Studies, Bakhtin, Ecocriticism

Sınırların Metalaştırılması ve Bir Kültür Endüstrisi Örneği Olarak E-Mülteci Oyunu

Banu Öğünç

2015 yılında 4. Uluslararası İzmir Tiyatro Festivali kapsamında Sedef Ecer'in düzenlediği transmedia atölyesinde amatör oyuncular tarafından, 2016 yılında da 20. İstanbul Tiyatro Festivali'nde profesyonel bir ekip tarafından Fransa'dan sonra Türkiye'de de sahneye konan E-Mülteci adlı oyun günümüzün en güncel konularından olan göç ve mültecilik olgusunu farklı bir bakış açısı ile irdeler. Oyunları Avrupa'nın birçok ülkesinde sahneye koyan, eserlerini ağırlıklı olarak Fransızca olarak kaleme alan yazar, yönetmen ve oyuncu Sedef Ecer, E-Mülteci adlı oyunda yaşadıkları bölgeden iltica etmek zorunda kalan üç kadının trajedisini aktarma çabası güderken bir yandan da göç olgusuna Adorno ve Horkheimer'ın tanımladıkları kültür endüstrisi kavramı açısından eleştiri getirir. Sınırların ve siyasi yapıların ortadan kalktığı bu distopya ortamında e-mülteci.com adlı internet sitesi yansıtıldığı şekliyle göçmenlerin ve mültecilerin kurtarıcısı olmuş böylelikle egemen gücü temsil etmeye başlamıştır. Önder Kulak doktora tezinde Adorno'yu temel alarak kültür endüstrisi için şöyle bir tanım ortaya koymuştur: "Kültür endüstrisi ya da eşdeyişle endüstriyel kültür, müzik, sinema, edebiyat gibi her türden kültürel öğenin ve etkinliğin meta formunda üretildiği ya da metalaştırıldığı, böylece sıradan nesneler gibi alınıp-satılabilir bir hale dönüştürüldüğü ve bu kültürel ürünler aracılığıyla rasyonalizasyona dayalı bir kültürün inşa edildiği bir süreçtir." (65). Bu bağlamda Ecer de bu oyunda göç olgusunu sosyal medyanın günümüzdeki gücü ve konumu üzerinden metalaştırmakta ve kültür endüstrisinin bir parçası haline getirerek göç ve mülteci problemine dikkat çekmektedir. Bu bağlamda, bu bildirinin amacı Sedef Ecer'in E-Mülteci adlı oyununu Adorno ve Horkheimer'ın kültür endüstrisi kavramı üzerinden incelemek ve de göçmenlik ve mültecilik sorunlarının bir eleştiri yöntemi olarak nasıl popüler kültürün bir ögesi haline getirildiğini tartışmaktır.

Keywords: Sedef Ecer, E-Mülteci, Kültür Endüstrisi, Adorno, Horkheimer

Cultural Ecofeminism in Charlotte Perkins Gilman's Feminist Utopian Vision and Its Limitations

Cansu Özge Özmen

Best known for her short story "The Yellow Paper" published in 1892, Charlotte Perkins Gilman was an American feminist author of fiction and non-fiction, lecturer and sociologist of the late 19th, early 20th centuries. She integrates her sociological commentary into her ecofeminist vision for an alternative community consisting merely of women in her two volumes of utopian fiction Herland and its sequel With Her in Ourland published in 1915 and 1916. The community she envisioned can best be read through the lens of cultural ecofeminism with her essentialist view of women's innate tendency to uphold the sanctity of the environment opting for a peaceful coexistence rather than patriarchal domination. Since men are considered to be impediments to such a coexistence, they are absent from the utopian vision based on sisterhood of all women where they breed through parthogenesis and raise their daughters as a community rather than in individual family units.

As she reverses various gender paradigms, Gilman also designates many boundaries most of which her narrative fails to transcend or respect depending on whether or not they comply with the tenets of contemporary feminism. Some of these are national borders, human-nonhuman relationships, gender identities, racial identities, individuality vs. conformity, limits and boundaries of the planet, and nature vs. human arts. As she formulates a social prescription to merge "Herland" and "Ourland" as well as to heal the ills of male dominated world, her articulation of the feminine fails to deal with these borders in compliance with modern feminist discourse. Although a visionary of the centuries she produced in, Gilman's cultural ecofeminism should be analyzed via its inability to acknowledge the significance of some of the boundaries her prescription cannot avoid touching upon.

Keywords: cultural ecofeminism, utopian fiction, gender

Pre-Service EFL Teachers' Metaphorical Conceptualization of EFL Teachers at ESOGÜ ELT Department

Çağlar Ariz

Teachers' attitudes and beliefs regarding their teaching practice has attracted the interest of many researchers in the field of education since it is believed that knowing the beliefs of teachers has a considerable impact on their teaching practices and professional development (Seferoglu et. al. 2009). According to Fenstermacher (1994), teacher education programs should aim at helping preservice teachers challenge their unspoken and unexamined beliefs in regard to teaching and turn them into logical and reasonable beliefs. This could be achieved through metaphor analysis as suggested by Bullough (1990). According to Lakoff & Johnson (1980) metaphors shape our thoughts, experiences and our daily practices. Therefore, a metaphor is a strong tool which uncovers and explores both our cognition and practices. In order to help preservice teachers to bring their prior beliefs about teaching into surface and elaborate on their own images as prospective language teachers and to help language teacher educators have an awareness regarding preservice EFL teachers' prior beliefs about teaching, this qualitative study was carried out in a recently opened ELT department with 66 pre-service EFL teachers by using a metaphor elicitation task as a data collection instrument. The results suggested that students conceptualized EFL teachers mostly as counsellor by giving the metaphor of family member as the most frequent metaphor.

Keywords: Pre-service EFL teachers, metaphorical conceptualization

İmgeden Metafora Yorumlamanın Sınırları: W. B. Yeats'in İmgeci Şiirlerinin Kavramsal Metafor Kuramı ile Okunması

Dilek İnan

Aristoteles'den bu yana genellikle dekoratif amaçlı kullanılan, üstün yetenek gerektiren ve edebi söz sanatı olarak görülen metafor kavramı, 1980 yılında Lakoff ve Johnson'ın çığır açan çalışması ile yeni bir boyut kazanmış, metaforun aslında etrafımızdaki karmaşık dünyayı anlamak için insan düşüncesini açığa çıkaran, bilişsel, güçlü ve analitik bir benzetme aracı olduğu ortaya konmuştur. Metafor dile zenginlik, çeşitlilik ve yenilikçi anlam katar. Bu çalışma Lakoff ve Johnson'ın Kavramsal Metafor Kuramını kullanarak İrlandalı Şair William Buttler Yeats'in imgeci şiirlerinde metaforik yansımaları yorumlayarak, şairin metafor mekanizması aracılığı ile benzetme ve anlatım sınırlarını zorladığı ortaya çıkarılacaktır. Metafor üretilirken hedef alan ve kaynak alandaki çağrışımlardan faydalanılır ve soyut kavramlar somut kavramlara dönüştürülerek tasvir edilir. Yani benzetilen ve benzeyen varlıklar arasında bir nakil söz konusudur. Örneğin "Hayat bir yolculuktur" kavramsal metaforunda benzetilen ve soyut bir kavram olan "hayat" hedef alandır ve benzeyen ve somut bir kavram olan "yolculuk" kaynak alandır. Kavramsal Metafor Kuramı hedef ve kaynak alan olmak üzere 2-alanlı modelleme sistemini ihtiva eder ve bu modelleme dil ve düşünce arasındaki kurulan bağ ile üretilir.

Yeats imgeci şiirlerinde soyut kavramları somut sembollerle anlatır, bu bağlamda Kavramsal Metafor Kuramında soyut-somut dönüştürmesine benzemektedir. Seçilmiş olan 5 imgeci şiirde hedef alan ve kaynak alanlar belirlenecek, Yeats'in kompleks soyut kavramları zihninde somut kavramlara dönüştürerek nasıl tasvir ettiği ve benzetilen ve benzeyen kavramlar arasındaki nakil tartışılacaktır. Bu çalışmada incelenecek olan şiirler ve Kavramsal Metaforlar:

Keywords: Kavramsal Metafor Kuramı, W. B. Yeats, İmge, Metafor

David Greig’in Oyunlarında Küreselleşen Dünyada Sınırlar ve Kimlik

Dilek İnan

İskoç oyun yazarı David Greig (1969 -) eserlerinde günümüz dünyasının konuları, dil ve tiyatro formu ile ilgilenir. Yazar, yersiz, yurtsuz karakterlerin kimlik ve yer mücadelesini inceleyerek sınırlar ve mekan kavramının anlamını keşfeder. Birleşik Krallığın çok kültürlü yapısında Britanya ve İngiliz kimlik karmaşasına dahil olmak istemeyen yazar, günümüz dünyasının teknolojik ve çevresel koşullarının ulusötesi kimlik anlayışına daha yatkın olduğunu savunur.

Bu çalışma Europe (Avrupa, 1996), One Way Street (Tek Yönlü Yol, 1995) ve Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union (1999) oyunlarında küreselleşme ve sınırsız bir dünya düzeninde vatandaş olabilme konularını inceler. Sınırların tanımladığı bir hayatın dezavantajlarını vurgularken, sınır ötesi hareketlilik, dolaşım ve esnekliğin insanın yararına olduğunu savunur. Avrupa oyunu Balkan Savaşlarına reaksiyon olarak yorumlanabilir, ayrıca oyunda 1992’deki birleşmiş bir Avrupa resmi tasvir edilmektedir. Sınır kasabasında yer alan bir tren istasyonunda geçen oyunda, tren aslında sınırlara meydan okuyan bir metafor aracı olarak kullanılmıştır. Avrupa oyunu 1990larda göç etmek zorunda kalan insanların medeni Avrupa’da karşılaştığı vahşeti anlatırken coğrafya ve kimlik konusu arasındaki ilişkiyi inceler. Tek Yönlü Yol oyunu Berlin şehrinin tarihsel geçmişine göndermeler yapar. Yazar için, iki tarafın insanlarının hareketliliğini keskin nişancılar ile engelleyen en zorlu sınır olma özelliğini taşıyan tarihi bir sembol olan Berlin Duvarı, insanların ve mekanların bölünmesinde sınırların yaptırımını anlatan en etkili örnek olmuştur. Yazar insanlar ve mekanların sınırlar ile bölünmesi hakkındaki endişelerini temsil etmesi açısından Berlin şehrini maksatlı olarak seçmiştir. Kozmonot oyununda ise yazar, kimlik ve sınır konusunu, karakterlerine dahil ettiği uzayda kaybolmuş ve unutulmuş 2 kozmonot ile genişletir. Avrupa oyununda ulusal sınırlar karakterlerin geçiş ve iletişimini engellerken, Kozmonot oyununda karakterler sınırsız mekansal boşluk engeli ile karşılaşır. Yazar, bu oyunda, siber ve zamansız mekanın Postmodern belirsizlikte yeniden tanımlanması gerektiğini vurgular.

Oyunları mekan olarak kıta Avrupası, İngiltere ve İskoçya’da geçse de Greig, geto ve sınırlar içinde yaşamanın olası tehlikelerini anlatır. Yazar sınırlarda yaşayan insanların kırılgan hayatlarını anlatırken, statik olmayan, kendi mirası ile gurur duyan bunun yanında çokkültürlü millet kavramını savunur.

Keywords: David Greig, Küreselleşme, Sınır, Kimlik

Schizoanalysis of Salome by Oscar Wilde: Gender Territorization vs Desire Revolution

Emel OĞUZ ÇİÇEK

Human psyche is ‘a stream without beginning or end that undermines its banks and picks up speed in the middle;’ say the controversial philosopher Gilles Deleuze and radical psychiatrist Felix Guattari and add ‘psyche proceeds from the middle to the middle, coming, going rather than starting and finishing.’ In their view, psyche, which is always the unfinished product of the middles, is ‘schizophrenic’; in other words, psyche is all the time in the state of becoming and is too fluid, flexible and plural to be diametrically categorized under two opposite, reified gender types. Unsurprisingly, from their point of view, the catatonic borders of gender are not natural but ideological and human psyche, for ideological ends, has been, for centuries, systematically and purposively territorized, deterritorized, reterritorized within the borders of femininity and masculinity’ through the manipulative negation of desire, which is the immanent power supply for non-predefinable becomings of human beings. Strictly criticizing gendered universals, categorical pluralism, generalisations, predefinitions, destination-oriented approaches, binary either/or logic, ideals, utopias, Deleuze and Guattari note that delusive gender territories/borders can be/must be, through desire revolution (emancipation of desire), dismantled as in other areas of the whole transcendental representation system. Oscar Wilde’s play, Salome, the first modern example criticizing sexual dimorphism and sublation of desire, deconstructs gender territorizations through its namesake protagonist drawn as the embodiment of desire revolution. The aim of the study is to argumentatively examine the nature of ideological gender(ed) territorization by reading Salome as a schizophrenic character in Deleuzian and Guattarian sense and to offer schizophrenia/schizoanalysis as the alternative of the borders/territories of gender through the examples (from the play) embodying their desire revolution hypothesis.

Keywords: Salome, gender territorization, desire, schizoanalysis

South Asian American Identity in Between Personal and Cultural Borders

Esra Öztarhan

Disgraced is a play by Ayad Akhtar which won the Pulitzer prize for literature in 2013. It takes place during a dinner party among two couples in an apartment in Upper East Side, New York. The plot centers around Emir, who is a Pakistani American corporate lawyer in a big firm, who lives with his wife, a white woman artist.

Akhtar's play problematizes the issues of identity and faith for a South Asian immigrant trying to assimilate to the white world. Emir was born and raised as a Muslim but considers his faith as a "a backward way of thinking and being" (52). He even changed his name, uneasy to be identified with the other Muslims. This personal border he creates with his race and religion will be the one of the dilemmas of the play.

There is also another dimension in the play about the cultural borders driven by other people against him as a South Asian man living in post 9/11 United States. These borders are set with the increase of racism and Islamophobia in United States against Muslims. Akhtar demonstrates and questions how identity of Muslims are perceived by the whites as prejudiced. The actions and attitudes of almost all the characters in the play are the result of this outlook.

The paper will try to analyze these conflicts of identities of one self in between personal borders, one defines for himself and inevitable cultural borders of the white society. All these borders limit the protagonist Amir, a South Asian man. The title of the play shows that he disgraced himself, being assimilated to the white culture. He is a disgrace to his family, religion and race, turning back to his faith he was born into. And he is in disgrace, as he also can't find his place in the white society as a South Asian descended person.

Keywords: American literature, South Asian-American identity, Islamophobia, racism

Nicholas Urfe: A Character Stranded on the Border of Authenticity

Hamdi Ali Serdar

The novels of John Fowles are commonly centred upon the attempts by central characters to get across the boundaries with their surrounding spaces. While Miranda is confined to a closed space from which she will never be able to escape in The Collector, Nicholas Urfe is allured in The Magus to a particular site, or domaine, on the Greek island of Phraxos from which he will be able to escape only because he is let free. Something similar can be observed in The French Lieutenant's Woman where Sarah is pictured as a fallen woman who stares out at the sea as she walks at the edge of the cliffs in the coastal town of Lyme Regis. Hers is definitely an attempt to get across the boundary of the Victorian space and its inhabitants. In Daniel Martin, Daniel finds his true voice and his true self only in his trips to the middle eastern countries of Egypt, Syria and Lebanon. A Maggot places the utmost emphasis upon the revelation of details by Rebecca about an incident in a cave from which only she survives. Henry Ayscough, a lawyer hired to investigate the mysterious absence of Bartholomew and the death of his servant Dick, and the reader alike, have only her words to rely upon, because the other two characters who were in the cave with her are either dead or missing. In Mantissa, the whole story takes place inside the head of Miles Green after he is hospitalized in the wake of a car accident. The present study takes The Magus as its example to explore how Urfe's sense of authenticity changes as he oscillates between the borders of fiction and fact.

Keywords: John Fowles, Nicholas Urfe, authenticity, boundary, space

Re-Enchanting the Disenchanted World: Undoing the Masculinization of Thought Through De-Bordering and Re-Bordering in Angela Carter's Nights at the Circus

I. Banu Akçeşme

Angela Carter, in her novel, Nights at the Circus sets out to problematize and challenge the patriarchal boundaries which are erected on Cartesian thoughts in which rational objectivity, scientific distance and hierarchical separation are valorized. This leads to the masculinization of the world and nature along with knowledge. Susan Bordo and Sandra Harding hold the male-dominated modern science as responsible for the abandonment of the female cosmos and female soul of the world which disrupts the continuity between human and nature. Modern societies are described as disenchanted world by rejecting wonder, magic and mystery of the universe. Angela Carter adds enchantment to the world which is explained through reason and logic only. The established borders that define family, marriage, human, body, femininity, masculinity and history within the patriarchal frameworks are unsettled to open up new definitions and perspectives. The process of rebordering in the novel is liberating and empowering especially for the marginalized and the oppressed. This paper aims to discuss how Angela Carter undoes the disenchanted and masculizined world and thought by rejecting the existing borders that are reconstructed by the female characters in Nights at the Circus.

Keywords: De-bordering, Re-bordering, body, identity, culture, feminism

Extensive Reading Habits and Preferences of EFL Postgraduates: a Case Study

İsmail Çakır & Serap Bayhan

It is a generally accepted fact that academic studies require a wide range of reading and application of different reading strategies to succeed. Therefore, there is a growing attention on extensive reading attitudes and strategies of the postgraduate students as well as on the understanding of the problems faced by these students to help them to be better readers and grow their metacognitive awareness towards their reading strategies and attitudes. So, this study aims to shed some light on the attitudes and strategies applied and problems faced by the 6 EFL postgraduate students studying at English Language and Literature department at Erciyes University. A survey and an open-ended questionnaire were administered to the participants and their responses were analyzed through MS excel program and content analysis. The results of the study show that these participants generally read for three main reasons which are education, getting informed and pleasure. As they are EFL postgraduates, the language preferred to read in is mostly English. Additionally, all participants use Global Reading Strategies at relatively higher levels when compared to the Problem-Solving Strategies and Support Reading Strategies. Therefore, direct teaching methods on these two reading strategies can be applied more by the instructors of these participants to evaluate its effect on their overall extensive reading attitudes and strategies. Moreover, paper and online material developers can take the problems that these readers face into consideration to take the necessary actions to solve the problems of the scarcity of the materials in the target language in Turkey, the price of these materials which is regarded as expensive by most of the participants and the difficulty in the accessibility of these materials in paper and digital format.

Keywords: Extensive Reading Attitudes and Strategies, Postgraduates

The Symbolic Meanings of Border in George Saunders's The Brief and Frightening Reign of Phil

Karam Nayebpour & Naghmeh Varghaiyan

American writer George Saunders's Brief and Frightening Reign of Phil (2005) is primarily about the significant role of a border between ethnicities, nations, and states. In his political satire, Saunders creates a fantasy world with non-human inhabitants who possess anthropomorphic characteristics. In his fable, he openly draws an analogy between the functioning of a modern human world and that of the non-human creatures by focusing on the role of border, territory, self and group identity, and state. Among the other concerns, Saunders's novella shows how border can be interpreted by a (racist) political leader whose personal complexes and desire for power justify exploitation of power as well as elements of democracy and hence enhance colonialistic/imperialistic policies. Saunders represents how some symbolic meanings are attributed to a dividing line, constantly exposed to cynical manipulation, between nations. Thus, relying on theories of border, our paper aims to study the impact and implications of border in the rise of the interracial and intraracial conflicts in Saunders' novel.

Keywords: Border (Conflict), Identity, New Imperialism, George Saunders, The Brief and Frightening Reign of Phil

The Representation of the Confrontation with the West in Tayeb Salih's *A Season of Migration to the North*

Mahinur Gözde Kasurka

Tayeb Salih's A Season of Migration to the North (1966) which was written in Arabic on purpose appears to be a confrontation with the West. It can be seen as an example of personal narrative embedded in colonial and postcolonial notions, as a result of which it needs a postcolonial hearing. The aim of this study is to show that through the oration of Mustafa Sa'eed, Salih deconstructs the Western understanding of the exotic Oriental man, which appears to be nothing but a lie. This paper will elaborate on the representation of the confrontation of the East with the West through the characters of Salih in his novel. I will argue that the idea of the return of the native to the homeland is quite problematic and usually ends in failure. I will aspire to show that Mustafa is educated by the West in accordance with their rules but he ends up turning into a black man with a white mask in Fanonian terms. He lives the lie of an imaginary understanding of an Oriental man yet it should be kept in mind that it was the West that had attributed all the imaginary perceptions of the Oriental man on Mustafa, and the West accepts its defeat when the colonized becomes the colonizer in the course of the novel.

Keywords: Confrontation with the West, Tayep Salih's A Season of Migration to the North, Oriental man, Return to the homeland

Ritual as Part of Local Tradition Within the Cultural Boundaries as Represented in Wole Soyinka's *The Strong Breed*

Mehmet Akif Balkaya

Nigerian playwright Wole Soyinka (1934-) writes of Africa in a satirical way in his plays, thanks to which he received the Nobel prize for literature in 1986. This paper, first, aims to study cultural boundaries that limit one's liberty within Yoruba people, and second, to examine cultural identification and personal integrity as represented in the Strong Breed (1963). Apart from actual geographic boundaries, a member of a culture faces with the cultural boundaries of his/her society that is shaped by traditions and cultural practices. Among these practices is sacrifice which is as old as the existence of human being and history itself. Through sacrifice, societies look for rejuvenation and purgation of the community. Such a purification rite is among the traditions of Yoruba people that Soyinka represents. The dramatic action in the play revolves around Eman, who understands his role in relation to the ritual of sacrifice. The play addresses the problem of free will, as the Strong Breed is open to a philosophical exploration of the intersections between free will and destiny under the force of cultural boundaries that lead to shape one's identity and belonging.

Keywords: Ritual, Violence, cultural boundaries, wole soyinka, the strong breed.

Borders Unbound: Cultural and Political Limits of Trust in Lawrence Osborne's *Beautiful Animals*

Mehmet Ali Çelikel

Lawrence Osborne's Beautiful Animals, published in 2017, is the story of two young women holidaying on a Greek Island. The American citizen Samantha and the British citizen Naomi befriend each other during their summer break when they find Faoud, a Syrian refugee washed on the shores of the island. Faoud turns into their summer project. They find him an abandoned home in a village and cherish him with food and drink every day. However, the project fails and they find themselves in a psychologically traumatic adventure that forces them to question the cultural, political and even psychological borders of what they dare to do.

This paper focuses on the anxiety of the young women over Faoud's existence that prompts crucial cultural and political questions. In analysing the novel from the perspective of Sartre's existentialism, the paper also questions the cultural, political and geographical borders as well as the behavioural and psychological limits of what one can do for self-protection.

Keywords: Migration, asylum, culture, politics

The Reflection of God on the Earth: Concept of Nature in Henry David Thoreau's *A Week on the Concord and Merrimack Rivers*

Melih Karakuzu & Fatih Öztürk

The purpose of this study is to explore the concept of nature in Henry David Thoreau's A Week on the Concord and Merrimack Rivers (1849). Nature as an organic being is among the most prominent themes for the writers dealing with ecological issues, and the approach towards it may show a great variety. One of the most important American writers in this aspect, Thoreau takes nature in the centre of his work and clearly observes it as a glorious organic entity.

In the study, while the moments that the glory of nature expresses itself are brought into the forefront, its superiority over artificiality is also purported.

Keywords: Henry David Thoreau, nature, artificiality

Toplumsal Sınırların Sosyolojisi: Robert Castel'de Mensubiyet Yitimi

Mustafa Gültekin

Fransız sosyolog Robert Castel, soybilimsel bir yöntemle ücretli emeğin güvencesizleşmesinin toplumsal tarihini ortaya koymuştur. II. Dünya savaşının bitiminden 1970'lere kadar sosyal devlet tarafından ücretlilere sağlanan sosyal hak ve güvenceler bu yılların ardından neoliberal politikaların çalışma hayatını güvencesizleştirmesi olgusuyla hızlı bir biçimde aşınmaya uğradı. Castel, çalışma yaşamına dâhil olamama ve topluluğa aidiyetin meşru biçimleri içinde istikrarlı yer edinememe üzerinden tanımladığı "mensubiyet yitimi" kavramı ile günümüzün temel güvencesizlerini oluşturan prekaryayı 14. yy.ın lüzumsuzları olan gezgin serserilerle ve 19.yy.ın sefilleri olan proleterlerle bağlantılandırarak bazı yapısal benzerlikler keşfetti. Tarihsel süreçte toplumda korunmasız bölgede konumlananları merkezde olup bitenlerle ilişkilendirerek toplumu bütünsel bir perspektifle anlaşılır kılan Castel; bir yandan toplumun çeperlerinde yaşayan prekaryayla daha önce benzer konumlar işgal eden gezgin serseriler ve proleterlerin aynılığını ortaya koyarken, öte yandan birbirleriyle olan farklılıklarını bularak sosyal sorunun başkalaşmasını resmetti.

Keywords: Robert Castel, Mensubiyet Yitimi, Korunmasızlık Bölgesi, Ücretliler, Prekarya

Ahmet Haşim'de Sınırları Aşma ve Öte Duygusu

Mustafa Özsarı

Ahmet Haşim (1884-1933), Türk edebiyatında saf şiirin (pure poem) veya şiirciliğin (poecity) en önemli temsilcilerinden birisidir. 1884 yılında Bağdat'ta doğan şair, önce Bağdat ve Arabistan yarım adasında yaşamış, daha sonra İstanbul'a gelmiştir. Çocukluğunun geçtiği Bağdat'ta ve Arabistan yarımadasında çöl ikliminde geceleri yıldızların seyreden ve gökyüzünün sonsuzluğuna bakarak sınırların ötesinde yaşama hayalleri kuran Ahmet Haşim, gençlik ve olgunluk dönemlerinde yazdığı şiirlerinde, içinde bulunduğu dünyadan şikâyet etmiş, daima mutlu insanların yaşadığı ideal bir öte dünya hayalî kurmuş ve öte dünyayı şiirlerinde sıklıkla işlemiştir. Şairin O Belde ve Yollar başlıklı şiirleriyle Merdiven başlıklı şiiri onun yaşanılan gerçek dünyanın ötesine geçme ve öte dünyayı anlatma amacıyla yazdığı şiirleridir.

Ahmet Haşim, gerek kendi icat ettiği imajlar gerekse geleneksek Türk divan şiirinden bozduğu imajlar ve şiirsel kalıplarla dikkati çekmektedir. Şair, şiirlerinde özellikle eşik, yol gibi kronotoplarla sınırları aşma, yaşanılan dünyanın ötesine geçme ve yeni bir hayali dünya kurma arzusunu daima ifade etmektedir. Bu durum Ahmet Haşim'in Şiir Hakkında Bazı Mülahazalar başlıklı şiir sanatına anlattığı kapsamlı makalesinde de açıkça görülmektedir. Ahmet Haşim, 20. Yüzyıl Türk edebiyatında veya Halit Ziya'nın ifadesiyle "kendi nesli içinde batı şiirini en iyi bilen Türk şairidir". Bu bildiride Haşim'in şiirlerinde öte duygusu Bakhtin'in "yol" ve "eşik" kronotopları dikkate alınarak incelenecek, böylece Haşim'in şiir üslubunun belirgin bir bölümü açığa çıkarılacaktır.

Keywords: Ahmet Haşim, Eşik, Kronotop, Yol, Üslüp

Beyond the Borders and Time: Shakespeare in Turkey

Mustafa Şahiner

Shakespeare's works were first introduced to Turks in 1870s by Kütahyalı Hasan Bedrettin Paşa and his friend Manastırlı Mehmet Rıfat's translation of Othello into Ottoman Turkish. The translation was from French since they did not know English. This was followed by Mehmet Nâdir Bey's translation of three parts from Hamlet in 1880s when he was apparently in prison, still from French though he knew English. 1880s also saw the translations of forty-two of Shakespeare's sonnets as well as *The Merchant of Venice, Comedy of Errors, Romeo and Juliet* and *Two Gentlemen of Verona*. Although some of Shakespeare's plays such as Hamlet, Othello and Romeo and Juliet, had been staged in Konkordia theatre in İstanbul as early as 1840s by Greek and Armenian actors, the first Ottoman Turkish translation of Shakespeare's plays had to wait until the second decade of the twentieth century. In 1912, Muhsin Ertuğrul, an actor director and also the founder of Darülbedayi (İstanbul City Theatres), both translated and directed Hamlet playing the role of Hamlet himself.

Starting his journey in the Ottoman lands at the beginning of the twentieth century, Shakespeare seems to be well received by Turkish audience. Translations and staging of his plays continue to increase in the newly founded Turkish Republic. He was seen as a worldwide cultural icon whose works transcend time by the majority of the intellectuals in modern Turkey. Yet, there were others who underestimated both Shakespeare and the efforts of those who promoted Shakespeare and his works. This, in fact, resulted in a war between the two sides. They attacked one another through brutal words in newspapers and journals. The case was even taken to the court which ultimately ended in prosecutions on both sides. The aim of this paper is to trace the adventures of both the bard himself and his works in Turkey in the first half of the twentieth century in order to shed light on Shakespeare's universal influence.

Keywords: Shakespeare in Turkey, theatre, Darülbedayi, İstanbul City Theatres, Hamlet

The Identity/Borders of Anglo-Saxon Women Shaped By Men: *The Wife's Lament* and *Wulf and Eadwacer*

Nazan Yıldız

Anglo-Saxon poetry mainly pictures the world of men in the tone of an elegy. This world is shaped by wars and filled with exile and separation. Women play a minor part in Anglo-Saxon poetry. The works depicting the point of view of the Anglo-Saxon women are quite limited; yet, they have their share of this chaotic world. In this world of banishment, the identities, thus, borders of women are formed by males. Of the works illustrating the plight of the Anglo-Saxon women, the most conspicuous ones are the Wife's Lament and Wulf and Eadwacer. Plagued by profound grief, the words of the Wife come from a "deep sadness" as a result of her exile. In search of her husband, the wife tells of her life in isolation as her lord leaves the county and her behind most probably due to a blood feud. Since the day he leaves her behind, she is a lonely wanderer who has to live in a cry of despair owing to the absence of her husband and the hatred of her husband's kinsmen. Similarly, in Wulf and Eadwacer, the short Old English lyric poem, the female speaker tells of her life of seclusion due to a blood feud. She is also away from her husband and suffers from the abhorrence of her clan. In her predicament, her pain of being separated from her husband is greater than her own hunger. Included in the group of Old English "elegies", both works are remarkable in that they are only two surviving poems in Old English with a female speaker and they are also rare examples of Old English poems which present the dilemma of the Anglo-Saxon females in the male dominated Germanic world. Accordingly, this paper aims to discuss how the borders or identities of Anglo-Saxon women are formed by a masculine world of exile, separation and blood feud as depicted in the Wife's Lament and Wulf and Eadwacer.

Keywords: Anglo-Saxon women, the Wife's Lament, Wulf and Eadwacer, identity, exile

Investigating the Borders of Written Feedback for the Development of Pre-Service Teachers

Nur Yigitoğlu Aptoula

In the field of English language education, there is a growing interest in student and teacher perceptions of written feedback (e.g. Lee, 2003; Leki, 2006). Although most of the research on student perceptions of written feedback has focused on the perceptions of English language learners and their language teachers, pre-service teacher and teacher trainer perceptions about written feedback provided in pre-service teacher education programs seem to be receiving considerably less attention. At the same time, it is important to focus on the specific components of teacher training programmes in order to push the area forward. The present research investigates pre-service teachers' and teacher trainers' perceptions regarding written feedback to understand teacher trainers' expectations and pre-service teachers' perceptions regarding the written feedback in various English language teacher education courses. During one academic year, pre-service teacher participants from all levels were surveyed and a subset of participants was asked to participate in an interview. In addition, teacher trainers teaching various content-area courses (e.g. Literature, Linguistics, etc.) were also surveyed and a subset of teacher trainers was asked to participate in an interview including a stimulated-recall session. Findings indicated that, while most teacher trainers expected pre-service teachers to write for a variety of audiences and purposes by providing specific feedback, pre-service teachers perceived the written feedback as a way to develop their skills to copy-edit at every level. Implications for teacher education programs will be discussed.

Keywords: feedback, pre-service teachers

From the Thralldom of "What?" to the Freedom of "How?": Creating a Center or a Perimeter for Art?

Nurdan Balcı

Categories as a form of conceptual mapping have undeniably helped the systematization of our ever accumulating epistêmê. With the rise of globalisation, however, this abstract grouping has started to show its discriminative face. Especially in the field of what we define as "art", it has not only created entrenched insulation from within, but has also infiltrated into our social sphere. Art and craft in ancient and relatively earlier cultures were recognised and valued with no proportional chasm between them, whereas now, in our 21st century, as traditional crafts are almost at the point of extinction, the undeniable gap between them continues to widen. Since language is arguably itself a barrier between what is and our conception of it, definitions and categorisation only add to this elusiveness. This article aims at building a method for eradicating the most important sources of boundaries regarding art not by means of creating a restrictive perimeter but by positing a centre on which infinite acts of art can be grounded. Robert Pirsig's theory of Quality, whose foundations are laid in Zen, and the Art of Motorcycle Maintenance and furthered in Lila, gives us a method for abolishing subject-object dualism. His Metaphysics of Quality is not concerned with "what", as all theories of art have been, but is extremely concerned with "how". Although at first glance they seem to be two disparate things, Pirsig's intuitive theory suggests that repairing a motorcycle can be considered art just as much as Van Gogh's paintings are.

Keywords: categories, art, limit, Quality, how

Virginia Woolf's Border Crossings through Experimentation with Form and Content

Nurten Bayraktar

Modernism as a literary movement emerged as a protest against the sense of detachment, dissolution of the self, and the atmosphere of bewilderment that marked the early twentieth century. In rejection of traditional literary formulas, modernist writers developed new techniques for the new age. Considering the modern disconcert, the modernist aspiration blurred the set principles of literary tradition by reforming the genres. Virginia Woolf, one of the leading figures of the movement, called for innovation in literary production by celebrating her contemporary novelists. Woolf herself experimented with form and content of the novel by expanding the sources literary creativity can draw from. Her enthusiasm for formal innovations was largely triggered by the intellectual discussions in the Bloomsbury Group. The failure of two painters in the group—Roger Fry and Vanessa Bell—in establishing a relation between form and literature urged Woolf to carry out formalistic experimentation in her later works. Knowing that literature is not solely composed of abstract ideas, Woolf even tried new printing techniques. In her novels, not only the characters and their psychology but also the physical organization of the book itself became ceaseless yet fragmented. Therefore, Woolf greyed the lines between form and content by rendering the book itself as a fragmented material. Consequently, this paper aims to discuss Woolf's experimentalism in her selected examples of fiction as a modernist's attempt to blur the borders of the two edging literary components—form and content.

Keywords: modernism, Virginia Woolf, literary experimentalism

Cycling Off Borders: Thomas Stevens Crossing Over the World

Ömer Öğünç

Thomas Stevens is the first person to travel around the globe on a bicycle as a result of his journey that started from San Francisco in 1884. On his fantastic route, he passed through North America, Europe, Asia and the Pacific in the course of about three years. This journey sheds light on a travelogue while exposing the mind of an Englishman that actually crossed borders all around the world. As he brings together the East and the West, Stevens witnesses various social and cultural dynamics. More importantly, his sole aim, which is indeed to cycle around the world on his bicycle, enables the contemporary reader to walk across the borders that separated people from each other both physically and mentally. Stevens's attitude towards these borders is quite challenging since he approaches them as a source of nuisance in his desire to move forward and get acquainted with the peoples of this earth. The motive to ignore borders in both senses displays a unique case of cultural interaction. In fact, Stevens demonstrates that these borders actually exist only in our minds disregarding their political and cultural significance along with social associations. This paper aims for a critical analysis of Stevens's travelogues in Around the World on a Bicycle and intends to conclude that an alternative definition of borders is possible when one is cycling around the world.

Keywords: Thomas Stevens, Around the World on a Bicycle, borders, travel literature, culture

Yahya Kemal’in Eserlerinde, Sınırlar, Sınırları Aşma ve Sonsuzluk

Reyhan İsmet Özsarı

Yahya Kemal, 20. yüzyılda gelişen Türk şiirinde adından en çok söz edilen isimlerden birisidir. Şair, Paris’ten döndüğü 1912 yılından ölüm tarihi olan 1958 yılına kadar yazdığı şiirleriyle Türk şiirinin daima gündeminde kalmıştır. Üsküp’te doğan ve çocukluk yılları ile gençlik yıllarının bir bölümü burada geçen şairin şiirlerinde bir sınır ötesi coğrafya olarak Üsküp, özellikle Kaybolan Şehir başlıklı şiirinde önemli bir mekân olarak karşımıza çıkmaktadır. Buna ilâve olarak Yahya Kemâl Akıncılar ve Açık Deniz başlıklı şiirlerinde de tarihî, ferdî ve millî düzeyde sınırları aşma ve sınırların ötesine geçme duygusunu başarılı bir şekilde işlemiştir. Ayrıca yine Açık Deniz başlıklı şiirinde olduğu gibi doğal olayları sınırları aşma ve sınırların ötesine geçme duygularıyla birleştirmiştir. Yahya Kemâl’in şiirlerindeki bu özellik aynı zamanda onun şiirinin üslûp özelliği olarak da değerlendirilebilir.

Bu bildiride Yahya Kemâl Beyatlı’nın şiirlerinde ve nesir yazılarında sınırlara, sınırların ötesine geçme duygusuna nasıl baktığı üzerinde durulacak, böylece şairin şiir üslubunun bazı özelliklerini oluşturan sınır kavramının onun eserlerinde nasıl ele alındığı analiz edilecektir. Ayrıca Türk milletinin geçmiş ve gelecek arasındaki bağlarını eserlerinde kullandığı dil, üslup ve mânâ ile sağlam bir şekilde kuran Yahya Kemal’in bazı şiirlerinden yola çıkarak, maddi ve manevi dünya arasındaki sınırları ve ötesini şairin nasıl anlamlandırdığı tespit edilecektir.

Keywords: Yahya Kemal, Sınırları Aşma, Öte duygusu

Spectres of the Middle World: Unbearable Lightness of Being Fronterizo

Santiago Vaquera-Vásquez

This presentation—a blend of critical commentary with personal memoir—is a report on border crossing, on the ghosts that we carry, on the stories that we bear and the promise that is handed on in telling them. Michel de Certeau argues that place is made up of "moving layers," it is a type of haunted space through which people cross and sometimes inhabit. Our material realities are made up of fragments of memories, echoes and traces that give shape and depth to a place. What happens, however, in the case of border crossers who find themselves suspended in-between the memory of what was left behind with the reality of a different cultural context? Through a reading of border crossings works, this paper examines the spectres/ghosts/echoes/ traces —the oftentimes traumatic residue— that remains when crossing borders. I propose a reading of a migratory aesthetics that travels between different discursive zones and is intercut with autobiographical reflections on my own border crossings in a project that engages with the question on the cultural consequences of border crossing, migration, and diaspora. The works I discuss offer up a migratory aesthetics through what I have been calling an "unbearable lightness of being fronterizo." I note how border writers and artists navigate the push and pull of borderlands through this aesthetic practice as a way towards negotiating the transition through the Middle World. As a response to narratives of control —hegemonic narratives that attempt to define or inscribe a space— a fronterizo practice can function to undermine reifying narratives, positing a contestatory strategy for emerging cultures. Framing the essay through a mix of the creative with the scholarly, the personal with the public, serves as another form of border crossing, and entangles and engages with the works discussed here.

Keywords: Borderlands, Memoir, Chicanx Culture, Border Crossing

"Leave Me Alone!": Liminal Reverberations of Memory and Trauma in Marina Carr's *Portia Coughlan*

Sena Baltaoğlu

Marina Carr's *Portia Coughlan* (1996) is one of the elaborative representations of Irish culture and women within the boundaries of memory and trauma. It not only discusses the subject of Irish female identity but also offers an exploration of cultural memory through the use of ghostly agents obscuring the liminal boundaries between the past and the present, culture and individual. Portia is depicted as a rebellious character who is in need of becoming independent of cultural restrictions and ghostly memories. In this paper, I will analyse the liminal reflections of memory and trauma by focusing on Portia's struggles for reclaiming her identity within the scope of Jacques Derrida's theory of hauntology and Dominick LaCapra's trauma theory. In the light of these theories, I aim to explore how cultural and individual trauma are represented through spectral characters in Portia Coughlan. Derrida concentrates on the boundary between life and death and positions spectres in this purgatory. In this respect, encounter with the specters represents mnemonic in-betweenness: Memory becomes a means of haunting individuals. For him, haunting is intertwined with time and is a part of memory. LaCapra suggests that traumatic memory creates temporality and eliminates the boundaries between the past and the present. He puts further emphasis on the fact that trauma causes dissociation and identity crisis. Portia is not only in between the past and the present, but also suffers from identity crisis. Her rejecting traditional gender roles, such as her reluctance for domestic and familial issues, talking with her dead twin Gabriel, and her inevitable suicide demonstrate how she is traumatically dissociated from her cultural boundaries. Therefore, Portia Coughlan has a significant place within the scope of liminal, memory, and border theories in terms of its employment of Irish gender identity and traumatic memories.

Keywords: memory, trauma, liminality, hauntology, identity

Climate, Migration and Religion: The Biopolitics of Pueblo Sin Fronteras

Shifa Abbas

I aim to use Foucault's theory of biopower as a framework to analyze the impacts of climate change migration specifically in the case of the Honduran migrant caravan, Viacrucis del Migrante, attempting to cross the US-Mexico borderlands. With an accepted figure of 200 million climate change migrants by 2050, a tenfold increase in the number of documented refugee and internally displaced populations, the need to critically analyze the biopolitics of climate change-induced migration arises. It is through "border thinking", as well as the lens of settler colonialism that I base this analysis. I will seek to use Foucault's theory of biopower and more specifically, Agamben's commentary on the state of exception as a framework to study the religious underpinnings of climate change migration activists through the case study of the Central American migrant caravan organized by Pueblo Sin Fronteras. In studying evidence of the caravan's rooted religious traditions within Liberation Theology and the Sanctuary movement, I analyze the ways in which religious traditions and organizations, specifically Pueblo Sin Fronteras, formulate bio-ethical positions in the context of climate change and migration. As Pueblo Sin Fronteras is able to "build solidarity bridges among people and turndown border walls imposed by greed", this movement seeks to resist the exercise of biopolitical sovereign power and the distinction of the migrant as bare life.

Keywords: migration, climate change, biopolitics, refugees, sanctuary

Partition as a Bordering Process and Its Literary Portrayal

Shubhi Misra

The dynamism of borders is better encapsulated when borders are not just seen as an entity but are critically analyzed as a process. This processual shift in borders is also referred as bordering. The paper argues that partition is a bordering process. Political events have always impacted borders and partition of British India into India and Pakistan in 1947 is one such historic event that has led to one of the hardest and relatively non-porous borders in the world. The superimposition of the Radcliffe line on the social landscape disrupted the life of many and led to the large-scale mass displacements. The ramifications of this irreversible change are still felt in the region and in people's life.

The popular literature on partition is an important source that provides a better sense of the loss and the impact of the partition than the meta-narratives obtained from the historical accounts and archival material. The paper has particularly chosen Khushwant Singh's Train to Pakistan as a significant source of comprehending the trauma of partition, the undercurrents of local politics and the exodus that occurred immediately after the drawing of the Indo-Pak border in 1947. Taking rural settings as the backdrop the novel has attempted to portray a realistic picture of the bordering at the micro levels and in everyday spaces. The eviction of village Muslims to refugee camps implicate that the formative stage of border making at societal levels begin with social alienation. The theatrics of identity politics relies upon mutual hatred and violence is the most potent tool to breed enmity towards each other. Violence leads to ontological structuring by creating absolute intolerance towards heterogeneity, it also beckons retaliation and this leads to cycle of further violence. Thus, the paper has attempted to comprehend partition as a bordering process through the literary text.

Keywords: Partition, border, bordering, literature, Train to Pakistan

In-Between Lives: A Study of White Teeth and The Kite Runner

Şeyma Aşar

In a world where globalization is growing at an immense rate, preserving cultural authenticity can be hard. It could even be harder for those living in a foreign land where the borders are not just physical. This paper seeks to observe the lives of people who are struggling to establish their own cultural identities under the dominance of a different culture and religion. To study this, examples from two novels will be scrutinized. Zadie Smith's White Teeth will be looked into for understanding how maintaining the link to one's origins in a cosmopolitan city works. The novel partly focuses on a Bangladeshi family facing the non-material borders set against the "different" ones. They are confronted with a discourse of difference and they have difficulties in establishing their identities in a new place. While trying to stick to their origins, they are expected to conform to a new lifestyle. On the other hand, Khaled Hosseini's The Kite Runner will be analyzed from an immigrant's point of view. The protagonist Amir is an Afghani man living in America, which is like a huge melting-pot. When he is forced to return to his homeland, he finds a chance to compare two lands and observe his people like an outsider. He receives criticism from his fellow countrymen for leaving his homeland and becoming Americanized. Similar to the characters in White Teeth, he faces challenges in establishing his identity. He questions issues that are considered to form one's idea of himself; like religion and nationality. Both novels highlight how Muslims are viewed and regarded by others, thereby a study of these novels is expected to shed light on the idea of "religious other" from the perspective of a Christian West. In order to do this, Edward Said's theory of orientalism will be used for analyzing the West's attitude towards the others.

Keywords: White Teeth 1, The Kite Runner 2, Borders 3, Edward Said 4, The Other 5

Breaking the Borders: Womanhood and Self-Attainment in Sefi Atta's *Everything Good Will Come*

Yakut Akbay

In most African countries, women are faced with a great barrier of self-realization. This is particularly experienced in the sociocultural sphere where women are the quiet members of both their community and homes. Nigeria is one of African countries where women are compelled to attain self-fulfilment in order to be recognized as equal members of society. This paper examines the transition that the Nigerian women have undergone since declaring independence from Great Britain in 1960. The present study is performed within the framework of Homi K. Bhabha's post-colonial approach comprising such concepts as hybridity, appropriation, ambivalence. The present study sheds light on the position of the Nigerian woman in terms of social and cultural norms by which she lives as well as the Western culture to which she is exposed. The study also incorporates the vernacular female theory called African feminism, otherwise known as womanism, to look into the concept of womanhood within the Nigerian culture. African feminism is an emerging model of literary discourse embracing various female aspects such as womanhood, motherhood and sisterhood. These attributions will be accentuated as significant cultural aspects empowering the Nigerian woman against the repressive forces of her own culture. As a result, the Nigerian woman creates her own locus of enunciation from which she can speak for herself in the male-dominated society.

Keywords: Bhabha, Culture, Appropriation, Patriarchy, Womanism

Traumatic Male Identities in Anthony Neilson's *Penetrator (1993)*

Zöhre Baş Korkmaz

Violence in drama has been well established since the time of the Ancient Greeks. Apart from violence, torture, murdering, rape scenes, physical or psychological sufferings of characters can be observed in many Ancient Greek tragedies like Medea by Euripides, Antigone and Electra by Sophocles, those of which are indeed mainly based on sufferings of protagonist. Considering this ancient tradition one can observe that violence is not a new theme in theatre; however, British Drama has experienced a relatively dramatic change in the ways violence is handled and presented to the audience on stage. A group of playwrights began to choose show violence on stage instead of narrating it in a disturbing, provocative way and gathered around a movement called in-yer-face theatre. Penetrator by Anthony Neilson is among the leading examples of these in-yer-face plays centered on the issue of violence and sexuality. Penetrator traces the use of aggression and suffering as a never-ending process just as Beckett does in his Endgame. More than physical suffering we see that there is a psychological suffering in character's lives. They have some innocence no matter how evil they seem to be. They, on the other hand, have a tendency to be violent. There is a blurred boundary in the idea of being innocence or evil, corrupted. In the 90s the British stage witnessed a shocking, disturbing images on stage slapping the naked realities on the faces of the audience taking them out of their comfort zone. How the theatrical tradition travels from narrating violence to performing violence on stage is the crux of the matter, indeed? Why does violence still rule the stage?

Keywords: Trauma, Male Identity, in-yer-face theatre, Penetrator, Anthony Neilson

Expats' Online Reports on Cultural Adaptation Processes

Zsuzsanna Zsubrinszky

This study explores seven expatriates' reports on their cultural adaptation processes collected from online blogs and articles. Although a number of studies have already dealt with the process of deculturation of the original cultural habits (e.g., Del Pilar & Udasco, 2004) and acculturation of the new ones (e.g., Yu&Wang) , expats can be considered special in the way how relatively fast they establish relationship with the host environment and how well they are able to attain increasing levels of functional efficacy. The reason for the choice of websites and online texts for the research is that they contain hyperlinks, which connect chunks of texts and videos not only within a particular site but between different ones, which allows the author to have a broader view of the topics under discussion. The qualitative content analysis of the texts is based on Hopf, Rieker, Sanden-Marcus, & Schmidt, (1995) approach, who suggest developing categories (e.g., eating and drinking, living and working conditions, etc.) on empirical data and creating guidelines for the analysis. As this small-scale research reveals, expats not only face a culture shock during their stay but they undergo an identity transformation where they acquire the ability to communicate and behave in accordance to the practices of the host culture.

Keywords: expats, culture (shock), online reports, adaptation

Fact, Fiction and Auerbach's Mimesis: Tracing Borders of Historical Fiction in Postmodernity

Ahmet İpşirli

What is the possibility of talking about historical novel in postmodernity when the purpose of the postmodernist novel is to question the possibility of knowing the past as its purpose of existence? Would it be enough to claim a novel historical when it has no loyalty for historical accuracy? What about other types of historical fiction that are written in postmodern era but use traditional techniques and approaches for representing historical reality? Are their stronger claim the same in postmodernity or would its reception be different? Briefly, what are the boundaries of historical fiction as a literary genre in postmodernity?

When the issues about the postmodernism and history are discussed, two important figures emerge; Linda Hutcheon and Hayden White. Hutcheon's Historiographic Metafiction and White's ideas on the fictionality of historiography set the rules of the game. Though not always but often, the borders between fact and fiction start to blend into each other in postmodern times. It is at this point that the representation of reality, or in other words, mimesis constitutes the core of debates on the relation among fact, fiction and history.

Eric Auerbach's Mimesis provides a very useful ground to discuss the issue of historical representation in postmodernity. Although his theory explains the history of the representation till modernism, I believe it also makes it a good ground for understanding the borders of a genre in a timeline that looks for the triviality of them. Afterall, postmodernity is a condition that reacts to modernity. As Auerbach states, the mimesis in western tradition takes two paths: Homeric and Elohistic. To simplify, Homeric tradition describes the background of its characters explicitly while Elohistic tradition is brief and directs the reader to fill the gaps between what is stated in the text and what is present in reader's mind. On the other hand, the Homeric tradition is a technique for fiction, while Elohistic one has a claim for truth. As there is always a back story or a historical reality when reading a historical novel, I believe the historical novel is closer to Elohistic tradition. Nevertheless, Elohistic tradition also brings a tyrannical claim for history and reality and this is definitely a point of criticism from postmodern perspective. Then the historical novel should be located between these two traditions.

Keywords: Postmodernity, Historiographic Metafiction, Historical Fiction, Mimesis

Rusçada «Быть» Fiilinin Anlam Çokluğu Açısından Semantik Analizi

Arif Yıldırım

ÖZET

Rusçada dilbilim araştırmaları ve dilbilgisi açısından önemli bir yere sahip olan fiiller (eylemler), sık karşılaşılan ve zorluk derecesi bakımından anadil olarak Rusça, özellikle de Yabancı dil olarak Rusça öğretimi ve öğreniminde karmaşık olan bir sözcük türüdür. Çalışmada Rusça «olmak» anlamına gelen ve yardımcı fiil görevi de görebilen, ayrıca anlam bakımından da birçok farklı işlevi olan «быть» fiili, karşılaştırmalı dilbilim yöntemiyle Rusçadan Türkçeye çeviriler örneğinde incelenmiştir. Şunu vurgulamak önemlidir ki anlam çokluğu açısından Rusçada «olmak» fiili, daha çok dil bilimsel ve yapı bilimsel açıdan ele alınmıştır. Çeviribilim açısından da önem arz eden çalışmanın, yabancı dil olarak Rusça öğrenenlere katkı sağlayacak nitelikte olduğunu düşünmekteyim.

Anahtar kelimeler: Rusça, Rusça dilbilim, fiil, fiil soylu sözcükler, sözcük türü, dil öğretimi.

In terms of Polysemy Semantic Analysis of the Verb «to be/being» in Russian

Summary: In Russian, linguistic research and grammar have an important place in verbs (actions), frequently encountered in terms of difficulty and Russian as a mother tongue, especially Russian as a foreign language is a complex type of teaching and learning. In the study, the verb «быть», which means «being» in Russian and can serve as an auxiliary verb and also has many different functions in terms of meaning, has been examined in the example of translations from Russian to Turkish using comparative linguistics. It is important to emphasize that in the sense of multiplicity of meaning, the verb «to be/being» in Russian has been dealt with more in terms of grammatical and morphological. I think that the study, which is also important in terms of translation studies, will contribute to Russian learners as a foreign language.

Keywords: Russian, Russian linguistics, verb, words of verbal origin, word type, language teaching.

Overcoming the Border of Invisibility in Mood Disorders in Graphic Literature

Arsev Ayşen Arslanoğlu Yıldıran

Invisibility is a significant border that prevents the sick person from expressing his/her suffering which goes unnoticed throughout daily life. The invisible illnesses are generally hard to explain, which in turn results in the isolation of the sick person from social life. Graphic medicine is a way of overcoming the border of invisibility in such illnesses in the way that comics challenge the border between internal and external, invisible and visible. While Hillary Chute defines graphic narrative as "a hybrid word-and-image form in which two narrative tracks, one verbal and one visual, register temporality spatially" (452), Scout McCloud describes comics as "juxtaposed pictorial and other images in a deliberate sequence, intended to convey information and/or produce aesthetic response in the viewed" (9). According to Ian Williams, "graphic medicine combines the principles of narrative medicine with an exploration of the visual systems of comic art, interrogating the representation of physical and emotional signs and symptoms within the medium" (Czerwiec et al. 1). The combination of word and image in a unique way provides a chance to express the inner experience of suffering regardless of the severity of the illness. While the comics artist plays with the medium, s/he plays with the perception of the viewer/reader. In this way, what is invisible in a narrative text becomes visible in comics. For this reason, comics have generally been associated with exploring what is invisible in illness. In this paper, it will be focused on graphic pathographies which allow artists to create their own iconography of illness. Within this context, Marbles by Ellen Forney will be handled and how graphic pathographies overcome borders of invisibility in mood disorders will be discussed by referring to theories on graphic narrative.

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Keywords: graphic medicine, mood disorders, psychosocial border, graphic pathography

Neither Ballad Nor Border: A Ballad and a Border

Ayşegül Demir

Borders are complex phenomena to define since they imply both physical and non-physical, or visible and invisible boundaries. Apart from their common definition as separating two areas or lands, borders refer to the liminal space, a transitory, in-between stage which is also associated with transformation and change of life. In the narrative, a transition from one state into another in terms of characters, time, and space is closely related to the liminality as in David Greig's play The Strange Undoing of Prudencia Hart (2011). Taking place in Kelso, a small border city in Scotland, in Midwinter, 21st of December, the play introduces the transformation of body and soul of the characters Prudentia and Nick. As an ironic rewriting of a Border-Ballad, the play is set on spatial, temporal, and physical intertwined borders and border-crossings. The play itself as a rewriting of a ballad "Tam Lin" crosses the boundary of traditional ballads and demystifies it with a modern mocking version. As a non-human being, Nick the Devil is a liminal creature who cross the frontier and turn into a human-like being with an unrequited love to Prudencia at the end of the play. On the other hand, Prudencia is an old-fashioned PhD student who is being trapped between the past world and the modern world since she lives within the boundaries of her life, obsessed with folk songs and ballads of the past and unable to enter the modern world. She also crosses the boundary of human being at the end of the play. Throughout the play the position of Nick the Devil as a conqueror and Prudencia as a conquered reversed. This paper will explore binaries such as the conqueror and the conquered, the past and the present, the real and the unreal and the metamorphosis or the collapse of these binaries by crossing the border at the end of the play.

Keywords: Border, Liminal Space, David Greig, The Strange Undoing of Prudencia Hart

Borders of American Dream in *The House of Sand and Fog*

Betül Ateşçi Koçak

The word dream has several definitions besides its initial use meaning a series of thoughts, images or emotions happening during sleep. Another definition of the word which this paper will focus on is its meaning stated as a strongly desired goal or purpose. Speaking of dreams in terms of goals and desires, American Dream becomes a possible connotation of the word. The first time that American dream implied was in the Autobiography of Benjamin Franklin who was depicted as a self-made man despite a number of hardships he had gone through. Soon this idea was covered in the Declaration of Independence that "all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness". Other than the implications, American Dream was explicitly mentioned in 1931 by James Truslow Adams in The Epic of America. And it was the theme of several literary pieces of the nation before and after that time., Andre Dubus III's novel The House of Sand and Fog (1996) was adapted into film in 2003 with the similar title and it contributes significantly to the films that has American dream theme. It is about the life of an Iranian family who migrated to America in 1980s as the Islamic Revolution broke out. The film covers several themes such as gender issues, anger, loss, xenophobia and migration. Migration has its own relative advantages and disadvantages in this film. This paper will focus on American dream while exploring the extents and borders of the term for immigrants.

Keywords: American dream, migration, immigrants

‘Beyond the Border and Under a Larkful Cloud’, Unravelling the Body-Mind: A Post-Freudian Reading of Dylan Thomas’s Early Poems

Burak Yiğit

Dylan Thomas, one of the most distinguished and influential poets of Britain and the leading central literary figure of Welsh Writing in English, is still being discussed to be a modernist-influenced and/or visionary neo-romanticist poet bearing a vexed relationship between avant-garde and mainstream. Based on interconnectedness, hybridity and simultaneity of binaries in his experimental poetry, Thomas, being on the frontier, problematizes the role of language loosing and/or forging the bond between body and mind, word and world and shows the continuous skirmish between language speaking the subject and the subject speaking language breaking out across the body. Thomas puts the world through and the dreams across the human body with the evasive nature of the signifiers he floats which includes his appraisal and mournful reception of nature in a process within the strain of proto-ecological ‘process poetic’ where metaphors of body, psyche, and earth mix and collide with each other. In doing so, Thomas’s poetic persona exploits the Lacanian ‘LA langue’, in two ways: by taking the advantage of the arbitrariness of the sign a free sonic object and using figurative devices to do the opposite, strengthening the link between signifier and signified. Also, in the course of the verbal embodiment of the process in his poetry, boundaries given at bodily level and in language too are treated as constitutive of the self where fluctuation between states and fixation on those times result in series of intersecting borders and liminal spaces. Thomas’s thoughts on maternal body of language and on the time before the comprehension of the words in Poetic Manifesto shows similarities with Bakhtinian and Kristevan understanding of signification; ‘transfusion of the living body into language’. In this context, this study aims to read Thomas’ early poems by accentuating Lacan’s post-Freudian model of the unconscious; ‘the mirror stage’ and ‘symbolic realm’ and Kristeva’s post-Freudian and post-Lacanian concept of the body; ‘semiotic chora’ and ‘babble’ in order to point out the process through which Thomas turns poetry of the body-mind into body of the poetry and his focus on materiality of language as a kind of maternal body.

Keywords: Dylan Thomas, Body-mind, Post-Freudian, Psychoanalysis, Liminality

Hostility, Hospitality and Borders in De Bernieres' *Captain Corelli's Mandolin*

Catherine Macmillan

The paper focuses on the role of borders, hostility and hospitality in Louis de Bernieres' Captain Corelli's Mandolin, set primarily on the Greek island of Cephalonia during World War II. While borders and nationalism ultimately lead to war and destruction in the novel, notably the invasion of the island by Italian forces who are, subsequently, forced to surrender to the Nazis. It also, however, contains depictions of love and friendship that overcome frontiers, including those between of citizens of enemy countries, most notably between the Greek girl Pelagia and the Italian soldier Corelli. In this context, the paper aims to explore the importance of (crossing) borders of hostility in the novel, with a theoretical approach including Kristeva's Strangers to Ourselves and Derrida's concepts of autoimmunity and hospitality.

Keywords: borders, hostility, hospitality, Derrida, Kristeva

Self-Conscious and Self-Reflexive Metafictional Narration and Intertextuality in *Tristram Shandy* and *The Tale of Wife and Husband*

Ceren Turan Yalçın

This paper aims to explore the similarities between the narrations of Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman and Ahmet Mithat's The Tale of Wife and Husband. Written in the eighteenth century, Tristram Shandy is regarded as one of the masterpieces of English Literature mostly because of its interesting and experimental narration style compared to the other writings of that time. Written in the nineteenth century, The Tale of Wife and Husband is regarded as one of the first examples of novel genre in Turkish Literature. However, it is quite different than its contemporaries because of its interesting and experimental narrative style just like Tristram Shandy. In terms of narrative style, both novels were ahead of their time because they have metafictional and intertextual elements which are commonly associated with postmodern works. This paper will try to investigate self-conscious and self-reflexive metafictional narration in two novels using Linda Hutcheon's theories. The paper will also examine intertextuality in two novels through a theoretical lens of Julia Kristeva.

Keywords: metafiction, self-conscious, self-reflexive, intertextuality

The Importance of Literary Translators' Strategies During the Process of Intercultural Translation

Elif Özge Koç

The Picture of Dorian Gray has powerful and marginal manifestos with the dialogues between the charters, but more than being a novel having manifestos, it has a remarkable uniqueness with its subject which covers Decadent movement. The novel was published in 1980 which coincides with the late Victorian Age, in that sense it can be regarded as a daring text with its deconstructive discourses about morality, homosexuality, art, charity, institutions and class differences. Oscar Wilde has the point of view that supports art for art's sake, and he pursued his life in this way believing art has no purpose of preaching didactic ideas because being human is fatally makes us unbalanced and it opens the way of sins or experiences. According to his ideas everybody has his/her beauty and ugliness in themselves. So, these kinds of ideas make the text hard to decipher and comprehend. This thesis main point is to analyse four different Turkish translations from four different years of the novel. For Turkish cultural identity and social structures, this novel can be regarded quite immoral and sinful, and it is really wondering to analyse the translators' strategies while translating an ideologically subversive text and the feedback that they have had or the degree of acceptance of the text by the society. Their decisions while transmitting specific parts of the novel is totally subjective because the society's point of view affects translators' decisions. For example, one of the translations of the text belongs to the year 1938 and one belongs to 2019. While analysing the translations in 1938 and in 2019 cultural turn and intercultural translation methods will be used and it will be illuminating in terms of observing translators' visibility or invisibility during the process of translations.

Keywords: Intercultural Translation, Decadence, Oscar Wilde

Cross-Bordering Memory and Nostalgia in Timothy O'grady and Steve Pyke's *I Could Read the Sky (1997)*

Emrah Işık

I Could Read the Sky (1997), a photo-text fiction, by Timothy O'Grady and photographs by Steve Pyke centers on an Irish migrant, a retired working-class navvy in North London, exposed to discrimination. O'Grady depicts not only the stereotypes of the Irish in Britain such as ceaselessly working, drinking and fighting, bu also the nostalgia for an idealized home left behind and memory transcending the border. The narrator's isolation in London provides his exiled psychology to travel, remember through his memories, his dreams and his moments of both past and present. The narrative mostly takes place in the narrator's mind as he reflects on his past life. The borders between fact and fiction appear to be repeatedly transgressed as the story unfolds by means of dramatic samples of photography, some of which refer to the narrator's childhood in County Clare and others to his time 'on the buildings' in London in the post-war years. Migration becomes the means by which a navy, at the end of his working life in London, remembers his rural inheritance, which is provided by means of his cross-bordering memory triggered by the nostalgic photographs of Irish countryside.

Keywords: Cross-bordering, Memory, Nostalgia, Photography, Post war emigration, Irish navvies

The Borders of Contemporary Feminist Dramaturgy: Temporality, Form and Characterisation in Caryl Churchill's *Top Girls*

Enes Kavak

Postmodern feminist theatre has offered female writers an opportunity for social criticism, inspiring them to undo or destabilise the man-made notions of dramatic form and structures; such as the Aristotelian unities: "time", "place" and "action". It is the difference between the time implied by the chronological happenings of the story and the time contemporary theatre shapes that story in the telling that have brought forward the deconceptualisation of time in literature (Martin, 2016, p. 2). Contemporary phenomenological approaches to time have emphasised modern time's enmeshment in imperialism, industrial capitalism, globalisation and identity formations (Martin, 2016, p. 1). In her plays, Caryl Churchill merges her experimentalism about form and characterisation with her critique of the capitalist society as a socialist-feminist playwright. In Top Girls (1982), for example, five eminent women from the pages of history are portrayed at a dinner party in a London restaurant organised by the newly appointed director-manager of the Top Girls employment agency. Undermining the conventionalism in theatre and the spheres of theatrical criticism, the writer experiments with power relations and gender roles in the given society, in which female identities tend to dissolve into the corporate structure of a non-egalitarian and dystopian system. The characters in this play, thus, are in constant influx between desiring for recognition and asserting their presence in the masculine corporate life. Churchill realizes that the progress for women would not be simply possible by imitating male achievements. Instead, the progress could be plausible by presenting the possibility of alternative realities and the prospects of collective action. Accordingly, this study attempts to investigate Churchill's inventiveness in her attempt to encapsulate the dissolution and unknowability of contemporary life and assertion of self in a mental quest into the imaginative realm of "anti-mimesis". The writer's urge to construct new forms and change the meaning of theatre for women both underlines Churchill's transformative political conscience as well as the restless spirit of the pioneering postmodern feminism in the field of theatre making.

Keywords: Borders, feminist dramaturgy, Caryl Churchill

Good Bye Lenin Adlı Filmde Gösterge ve Anlam İlişkisinin Sınırları

Erdal Ördek

Hayatın her alanında karşılaştığımız göstergeler, bize ilk bakışta gördüklerimizden fazlasını anlatırlar. Görünen nesne veya olgu, görünüşün dışında ve ötesinde bir gerçeklik barındırmakla birlikte görünüşten tam olarak bağımsız bir şey de değildir. Eğer insanın anlamlandırabildiği şeyler sadece deneysel duyuları (görme, işitme, tatma, koklama, dokunma) ile sınırlı olsaydı, o zaman insanın ve içinde yaşadığı evrenin varlığının anlamı oldukça sınırlı bir nesnelliğe indirgenmiş olurdu. Oysa her gösterge sahip olduğu zaman, mekân ve ilişkilenmelerle birlikte, yani dizgeler halinde çeşitli nicelikte ve nitelikte anlamlar içerebilir.

Sanat, (bilimin aksine) anlamı çoğaltan ve çoğullaştıran bir özyapıya sahiptir. Bu nedenle bir sanat yapıtı bir düşünceyi, duyguyu, durumu, olayı, olguyu, kişiyi, sorunu vb. konu edinirken kaçınılmaz bir şekilde çeşitli göstergelere ihtiyaç duyar. Tarihsel, politik ve sosyolojik bir öneme sahip olan Berlin Duvarı'nın yıkılmasını ve Doğu Almanya ile Batı Almanya'nın birleşmesini konu edinen ve 2003 yılında gösterime giren, Wolfgang Berker'in yönettiği Good Bye Lenin (Hoşça Kal Lenin) adlı film çok sayıda gösterge içermektedir. Bunlar doğu-batı, eski-yeni, emek-sermaye, sosyalizm-kapitalizm, devletçilik-serbest piyasa, özgürlük-kısıtlılık, anlam-anlamsızlık, yaşam-ölüm gibi karşıtlıkları ifade eden çeşitli eşya, mekân, araç-gereç ve olaylardır.

Bu çalışmada gösterge, görünüş, gerçeklik ve anlam kavramları çeşitli filozof ve bilimcilerin görüşleri doğrultusunda açıklanmakta, bu görüşler ışığında Good Bye Lenin'deki bazı göstergelerin taşıdığı anlamlar ve bu anlamların değişikliğe uğratılmasındaki sınır ve sınırsızlıklar irdelenmektir.

Keywords: Good Bye Lenin, Gösterge, Görünüş, Gerçeklik, Anlam

Questioning Borders in Amitav Ghosh's *The Shadow Lines*

Ersoy Gümüş

In today's globalised world, borders hold a thematic significance. As they mostly arise out of political interests, borders jeopardise the harmony in the nature and offer nothing new, yet wars, riots, or partitions, all of which result in unhappiness among people. In many of his works, Amitav Ghosh, an Indian writer who has painfully experienced the sorrows of demarcation, focuses on borders that separate people. In his work The Shadow Lines by focalising the partition, Ghosh represents the absurdity of drawing shadow lines across a nation which is an action leading to the creation of two nations. Because of the upsurge of these artificial and arbitrary lines, people of the Indian subcontinent not only have fallen apart but also have been displaced from their motherlands. More clearly, the novel reflects the shadowy borders among nation states which have actually brought out real borders and boundaries among people. Ghosh strongly opposes disintegration of lands and societies both of which, he believes, are core to create a true nation. Therefore, this paper attempts to inquire the foggy lines among nations, countries, lands, families and within individuals' own identities as represented in The Shadow Lines.

Keywords: Borders, Nations, Identity, Amitav Ghosh, The Shadow Lines

Границы Авторского Текста И Их Нарушение При Стихотворном Переводе С Турецкого Языка На Русский

Evgeniya Larionova

Статья посвящена проблеме нарушения границ авторского текста при работе со стихотворным материалом различных по типологии языков (турецкий и русский). Поэтические тексты отличаются небольшим объемом, регламентированной формой, но при этом – более высокой по сравнению с поэтическими текстами степенью семантико-стилистической и образной концентрации. Несмотря на задачу сохранения языковой нормы и достижения эквивалентности текста перевода тексту оригинала, первоочередной целью переводчика является отражение эмоционально-эстетической основы оригинального произведения. При работе с целым комплексом основополагающих элементов (фонетика, лексико-стилистические и грамматические структуры, системы стихосложения исходного языка и языка перевода) переводчик вынужден постоянно нарушать границы авторского текста. В статье представлена система основных компонентов, которые обеспечивают бережное обращение с текстом оригинала.

Keywords: перевод, стихотворный текст, эквивалентность перевода, художественная образность и форма, translation, poetical translation, equivalence of translation, images and form

Crossing the Borders of Sanity in *Homesman*

Fatma Kalpaklı

Glendon Swarthout's novel *Homesman (1988)* is made into a movie in 2014 and draws attention to the lives of frontier women in USA in 1850s. It raises the question of where and when one's identity and sense of self is shattered and broken; that is the border for most of the frontier women to lose their mind and their sanity. In other words, what is the border between sanity and insanity; what drives women into madness in the new Continent and what should be done to improve the life standards of the frontier women to preserve their identity and integrity is questioned in Homesman (2014). Thus, the border(s) of (in) sanity & the female identity will be explored with regard to the female characters in Homesman (2014).

Keywords: Glendon Swarthout, Homesman (2014), frontier women, border(s) of (in)sanity, identity

Borders of Social and Political Paranoia in American Drama

Fehmi Turgut

This study aims to provide an account of how paranoia and rhetoric of terrorism, defense and exceptionalism rule and dominate American drama just as they do American politics. Based upon a controversial relationship, providing us with an instrument which helps us understand both ourselves and others, trying to show us both what is true and what is untrue, mirroring the existing nature of a society with its variegated causes and effects, dramatic texts and performances uncover the characteristics and borders of societies in ways that are sometimes very clear and manifest, sometimes latent and covert. Therefore, it undertakes a moral responsibility which makes it, as Schiller says, 'a moral institution'. American drama, especially after 9/11, has been trying hard to fulfil this responsibility presenting and demonstrating on the stage the social and political paranoia; the paranoid style in American politics and the angry minds that act as decision-makers in political circles.

Keywords: American Drama, Paranoia, Politics, Social Paranoia, Dramatic texts

Crossing the Cultural Boundaries in Britain Through the Anglo-Norman Poem Song of Roland

Funda Hay

The Song of Roland, as the example of the "matter of France," narrates a war between the Muslims in Spain and Charlemagne's paladins. In the twelfth-century Song of Roland, based on an eighth-century war between the Franks and Basques, the opponents were updated according to the developing political issues in society and with the influence of the Crusades, the Muslims are depicted as the enemy of Charlemagne. Thus, in addition to the French Christian world, the poem includes the Islamic customs and the most critical point in this poem is the cultural influence of the Arabs, since the Saracens, as the poet says, are demonstrated as the new 'enemy' of not only the Franks but all Christians. Moreover, the text presents some changing cultural characteristics of the medieval French and British societies since the oldest manuscript of the poem was found in Britain and it was written in the Anglo-Norman language. The Song of Roland, written in a mixed society after the First Crusade, bares transhistorical and transcultural interactions of both the English and the Normans. Through the anachronistic details, the cultural, political and social understandings of the period, in which the poem was composed, and the transitions and transformations of the traditions can be observed. Its language and characteristics belonging to Anglo-Norman and Celtic poetries and the details borrowed from the Eastern cultures or transferred from the earlier cultures prove that even in the medieval period temporal and spatial boundaries could be crossed with a literary work. In this regard, this paper will discuss how the Anglo-Norman poem Song of Roland, coming from the oral lore, could contribute to the transcultural development of the society in the British island, with its updated narrative techniques and plotline.

Keywords: Transculturalism; transhistoricity; the Song of Roland; French poetry; British culture

The Effect of Spatial Relations on Identity in Mark Ravenhill's *Over There*

Gökçe Akarık

Space is a broad concept, which relates to different topics such as identity, particularly in literary theory as in various academic fields. In this respect, spatial factors can be used to analyse one's identity and positioning in a specific setting, social organisation or literary/philosophical discourse. To illustrate, a place where one grows up is not only a physical site for his early life, but a formative factor in the construction of his identity within a universe of diverse and multifaceted relations. "One must have the freedom to create one's own meaningful existence, establishing a sense of place and purpose in the world" (Tally, 2013, 65). While the sense of belonging to somewhere determines the very characteristics of the individual, the absence of belonging can instigate identity crisis and interrelated mental and corporeal troubles. Mark Ravenhill's Over There, in which the time goes back to the near past and the spatial borders are perceptibly underlined, is largely based on the significance of the physical and psychological space as well as how one makes sense of life and its spatial relations. The playwright appears to address the issue of displacement associated with political events and the characters' sense of identity. The play brings out how one can be affected psychologically by detachment from place and memories with which she/he identifies herself/himself. Therefore, the present study aims to reveal the influence of the spatial temporal relations on identity and its (re)presentations in Mark Ravenhill's Over There.

Keywords: Space, Mark Ravenhill, Over There

The Alchemy of Supremacy and the Estimation to Throne Over Borders: the Self-Destructing Transborder Fallen Heroes and the Self-Reconstructing Hero Tariq Ibn Ziyad Across Borders

Hacer Gözen & Timuçin Buğra Edman

The novels of John Fowles are commonly centred upon the attempts by central characters to get across the boundaries with their surrounding spaces. While Miranda is confined to a closed space from which she will never be able to escape in The Collector, Nicholas Urfe is allured in The Magus to a particular site, or domaine, on the Greek island of Phraxos from which he will be able to escape only because he is let free. Something similar can be observed in The French Lieutenant's Woman where Sarah is pictured as a fallen woman who stares out at the sea as she walks at the edge of the cliffs in the coastal town of Lyme Regis. Hers is definitely an attempt to get across the boundary of the Victorian space and its inhabitants. In Daniel Martin, Daniel finds his true voice and his true self only in his trips to the middle eastern countries of Egypt, Syria and Lebanon. A Maggot places the utmost emphasis upon the revelation of details by Rebecca about an incident in a cave from which only she survives. Henry Ayscough, a lawyer hired to investigate the mysterious absence of Bartholomew and the death of his servant Dick, and the reader alike, have only her words to rely upon, because the other two characters who were in the cave with her are either dead or missing. In Mantissa, the whole story takes place inside the head of Miles Green after he is hospitalized in the wake of a car accident. The present study takes The Magus as its example to explore how Urfe's sense of authenticity changes as he oscillates between the borders of fiction and fact.

Keywords: theory of border, fallen hero, Tariq ibn Ziyad, self-destruction, self-reconstruction

Kraliçe I. Elizabet Dönemi İngiltere’sinde Sınırötesi Açılımlar

Hasan Baktır

Kraliçe I. Elizabet dönemi Avrupa kıtasında keşif seferlerinin başladığı çağa denk gelir. Bu dönemde Yeni dünya olarak adlandırılan Amerika kıtası keşfedilmiştir. Yeni denizyollarının keşfi ile de doğuya, özellikle Hindistan'a seferler artmıştır. Avrupa’da başlayan sınır ötesi seferlere İngiliz kaşif ve maceracılar da katılarak, dönemin ekonomik ve siyasi rekabetine dahil olmuşlardır. Kraliçe I. Elizabet, Katolik dünyasının İngiltere'ye uyguladığı ekonomik ambargo ve siyasi tehditleri sınır-ötesi ilişkiler ile aşmaya çalışmıştır. Kendisinin ve emrinde olan İngiliz maceracı ve tüccarların sınır-ötesi seferleri ve ittifak teşebbüsleri İngiliz yayılma politikasının geleceğini belirlemiştir. Bu çalışmamızda Kraliçe I. Elizabet dönemi sınır-ötesi keşiflerini ve yayılma sürecini tartışacağız.

Keywords: Kraliçe Elizabet I., Kaşifler, Tüccarlar, Doğu, Yenidünya

Amin Maalouf in Between Two Walls

Hasan Baktir & Mahir Raşit Mert

Amin Maalouf is a Lebanese-born French writer who depicts the Orient, its people, its culture and its traditions in his novels. His Arab-origin and life experience in France and his Christian origin provides him an alternative vision to look at and criticize the both worlds. His vision reflects the ancient glory of the oriental and present success of the European civilization. He compares the two worlds; judges, appreciates and attacks the corruption. The readers feel a distinctive narrative voice that crosses the border of nation and civilization. The narrator sometimes feels like the oriental and stages the oriental characters with diverse cultural, ethnic and national identities. The same narrative voice shifts his perspective and looks at the orient from European perspective. The readers are taken into the diverse and complex world in which the borders are clearly distinguished as well as discriminated. In Samarkand (1998) the protagonist is a rebel who feels stranger in his homeland. In Origins: A Memoir (2004) characters move across the borders of the new and old worlds. Maalouf is an experimental writer of the borders. He has a special tone which sometimes seriously, sometimes ironically deconstructs the whole idea of borders. For instance, migration is an important theme for Maalouf. Using such theme, he transmits the characters in between the new and old worlds. The movements also reflect the limit and meaning of the identity. The readers follow the process and observe how the migrations and movements change perceptions, life views, identities and ideas of the characters. And thus; although they return their homelands physically, almost all his characters feel like stranger in the end. The present paper aims to discuss the border of Maalouf's characters. We will also attempt to explore the cultural, political and humanistic boundaries of Maalouf.

Keywords: Amin Maalouf, boundaries, the Orient, the West

Küreselleşme, Göç ve Karşılaştırmalı Edebiyat Arasındaki İlişki Üzerine Genel Bir Analiz

Hasret Güngör

Günümüzde bilgi, iletişim, teknoloji ve medya dünyasındaki hızla büyüyen gelişmeler, dünyayı "evrensel bir köye" dönüştürerek coğrafik sınırların ortadan kalkmasına sebep olmuştur. Böylelikle "ulusal" yerine "uluslararası" kavramı daha geçerli bir konum kazanmıştır. Bu uluslararasılık ister istemez edebiyat, sanat, tarih, kültür vb. gibi farklı disiplin alanlarını da etki altına almıştır (Aydın, 1999:127-145).

Küreselliğin hızla gelişmeye devam ettiği günümüz dünyasında düşüncenin sınırlarını aşmak, yeni, yabancı ve alışılmadık olanı anlamak bir zorunluluk halini almıştır. Ulus, dil ve kültür sınırlarıyla kuşatılan ve dar bir çerçevede sıkışıp kalan ulusal edebiyat, Karşılaştırmalı edebiyat ile birlikte bütün zincirleri kırıp uluslar ve sınırlar ötesi bir ivme kazanarak küreselleşen dünya paralelinde kendi küresel kimliğini kazanmaya başlamıştır. Karşılaştırmalı edebiyat farklı alternatifleri gözler önüne sererek olaylara durumlara, kültürlere karşı çok yönlü bir bakış açısı kazandırır. Çeşitli ilişkilerin inşasına zemin hazırlayarak bir nevi uluslararası bir iletişim köprüsü kurar. Bu nedenle küreselleşen dünyaya uyum sağlayan kültürel alışverişin en önemli anahtarı ve uluslararası bir fenomen olan (Grabovszki, 2011: 8-20) Komparatistik bilimi bütün dünya edebiyatını kapsayıcı özelliği ile evrensel ve zaruri bir niteliğe sahiptir (Zemanek und Nebrig, 2012: 48).

Küreselleşme faktörünün yanı sıra insanlar; doğal afetler, ekonomik sebepler, siyasi sebepler daha iyi bir eğitim alabilme umudu, terör ve savaş gibi çeşitli sebeplerden ötürü gerek kendi iradesi gerekse de zorunlu bir şekilde göç etmek durumuyla karşı karşıya kalır. Yerli ve yabancı arasında bir köprü niteliğinde olan Karşılaştırmalı edebiyat kitlesel göç karşısında açığa çıkan entegrasyon sorununun çözümü noktasında önemli bir role sahiptir. Karşılaştırmalı edebiyat bireylere ve toplumlara belli bir konuya veya soruna farklı açılardan bakabilme ufku geliştirerek evrensel bir bakış açısı kazandırır (Aytaç, 1997: 7-12). Sonuç olarak karşılaştırmalı edebiyat bilimi ile hem ulusal edebiyatlar gelişir hem de diğer ulusların kültürü tanındıkça iki kültür arasındaki iletişim bağı artar.

Keywords: Karşılaştırmalı Edebiyat, Küreselleşme, Göç

Boundaries of the Body Politics in Medieval Hagiographical Romance

Hülya Taflı Düzgün

The boundaries addressed in Medieval England are of various kinds. They include not only the socio-cultural, political and geographical frontiers that romance of medieval England imagine and imply, but also demarcations of metaphors, such as the boundary between factuality and fictionality; boundaries between different genres of literature; and boundaries between different kinds of experience such as magic, miracles, supernatural and divine. Particularly tangible manifestations of divine favour abound in the romances of medieval England. In other words, Saints' lives are concerned in distinctive ways with the body, as it is expected in a genre so largely founded in the martyrs' imitation of Christ's passion. In this sense, La Estoire de Seint Aedward le rei (henceforth seint Aedward) is an intensely body-conscious text, and this paper looks into the boundaries of the king's body and the body politics in this hagiographical romance. Seint Aedward is an ideological project to construct several kinds of stable body; the text works on and through Edward's body to figure the body politic, and when the material body expires, it is assimilated into the more powerful body of the church. Paris's ideological project is itself a creation of a textual corpus, selectively inscribes his own chosen ideologies onto the body of the king. He is a textual body that figures as a site of struggle, differentiation, and appropriation, as a virgin, Saint, and palimpsest respectively. As a politicised discursive nexus, the body functions as a kind of inscriptive surface. This is everywhere evident in the nexus of body material and body politic, manipulating Edward into a palimpsest- rewritten for the fifth time since his demise, and even retold three times in distinct narrative strands of Paris's Seint Aedward: the textual body, the rubric, and the illustrations. The aim of this paper is to explore how each Edward is erased in turn to make a room for the next Edward, where both the manuscript and his body are re-inscribed with a new agenda.

Keywords: Medieval, Literature, England, Boundaries, Hagiography, Romance

Türk-Tatar Edebi İlişkiler Bağlamında Tatar Yazar Aliasker Kemal

İlsever Rami

İki kardeş halk olan Türkler ve Tatarlar arasında edebî ve kültürel ilişkilerin çok eski dönemlere dayandığını söylemek mümkündür. Tanzimat döneminde Batıyla kurulan siyasi ve sosyokültürel ilişkilerin Osmanlı toplumunda yarattığı değişimler, edebiyat alanında da büyük etkilere yol açmıştır. Türk edebiyatındaki bu olumlu değişimler, Tatar edebiyatı başta olmak üzere Rusya İmparatorluğu sınırları içinde yaşayan tüm Türk halkları edebiyatlarını da etkilemeye başlamıştır. Bu yıllarda Namık Kemal, Ahmet Mithat, Şemseddin Sami, Abdülhak Hamit, Şinasi gibi Tanzimat dönemi Türk yazarlarının Tatar edebiyatına yoğun etkisini görmek mümkündür.

19 ve 20. yüzyıl sürecinde hızlı gelişim ve yenilenme dönemine girildiğinde dil, din ve kültür açısından yakın olan bu iki halkın birbirine olan ilgisi daha da artmıştır. Rusya imparatorluğunda yaşayan Tatar halkı, siyasi ve millî özgürlükleri kısıtlanmış olduğundan eğitim açısından da sınırlandırılmıştır. Ancak bu dönemde, Türk toplumundaki siyasi, ekonomik ve sosyal değişimler Tatarların ilgi odağı hâline gelmiştir. Ticaret ve eğitim amaçlı Osmanlı'yı ziyaret eden Tatar tüccar ve aydınları, İstanbul'da yayımlanan kitap ve süreli yayınların Kazan'a götürülmesi ve Tatarlar arasında yayılmasında etkili olmuşlardır.

Modern Tatar tiyatrosunun kurucusu olarak bilinen Aliasker Kemal (1879-1933) çeviriler yapabilecek kadar Türk ve Rus dillerini kendiliğinden öğrenmiştir; M.Gorkiy, N.Ostrovskiy, N.Gogol gibi Rus yazarların eserlerini Tatarca'ya çevirmiştir. Aynı zamanda Namik Kemal'in "Zavallı Çocuk" eserini yerelleştirerek Tatar sahnesi için hazırlamıştır.

1912-1913 yıllarında Aliasker Kemal "Yıldız" gazetesi muhabiri olarak İstanbul'a gelmiş ve çalıştığı gazetede Türkiye ile ilgili "İstanbul Mektupları" adı altında makaleler yayımlamaya başlamıştır. Aliasker Kemal'in "İstanbul Mektupları" 20. yüzyıl başında Türkiye'nin politik, ekonomik ve sosyokültürel hayatı ile ilgili bilgilerin sunulması açısından önemli bir anı yazınıdır.

Bir çevirmen ve tiyatro yazarı olan Aliasker Kemal'in edebi faaliyetlerini Türk-Tatar ve Rus-Tatar edebi ilişkiler bağlamında inceleyen bu çalışmada, 20. yüzyıl başında Tatar edebiyatında ortaya konulan Türk imgesi konusu da ele alınacaktır. Ayrıntılı ve kapsayıcı bir imgebilimsel araştırmanın gerektirdiği üzere yazarın Türkiye ile ilgili farklı yıllarda kaleme aldığı birkaç makalesi de araştırmaya dâhil edilmiştir.

Keywords: Aliasker Kemal, Türk-Tatar Edebî Bağlantılar, İstanbul Mektupları, Türk İmgesi

Göç ve Mülteci Sorununu Batılı Çizgiromanlardan Okumak

Kenan Koçak

Türk Dil Kurumu göçü "ekonomik, toplumsal, siyasi sebeplerle bireylerin veya toplulukların bir ülkeden başka bir ülkeye, bir yerleşim yerinden başka bir yerleşim yerine gitme işi" ve mülteciyi "başka bir ülkeye veya yere sığınmış olan kişi" diye tanımlar. Göç ve mülteciler hem sorundan kaçtıkları ülkeleri için hem de sığındıkları ülkeler için sorun teşkil eder. Son yıllarda göç ve mülteciler dendiğinde Orta Doğu akla gelse de bu, dünyanın çoğu yerinde gerçekleşmiş ve gerçekleşmekte olan bir sorundur.

Göç ve mülteciler sorunu onlarca yıldır edebiyatın konusu olduğu gibi, müstakil bir edebi tür olan çizgi romanın da konusudur. Bu çalışma bu sorunları batılı çizgi romanlardan incelemeyi amaçlamaktadır.

Keywords: Göç, mülteci, çizgi roman, batı

Переход Теории «Пассионарности» Гумилёва За Границами И Его Воплощение В Наше Время На Основании Виртуального Мира

Leyla Hacizade

Русская философия тоже, как и другие мировые философии, основана на античной философии. Не смотря на то, что русская философия в Советском, особенно в Сталинском периоде развивалась ещё медленнее, но все таки это развитие не закончилось. Особенно во втором периоде 90-ых годов это развитие стало ярче виднее и быстрее.

По этому, философия в конце советского периода и философия после Советского режима связаны друг с другом.

Основой нашей работы является теория «пассионарности» Льва Гумилёва. Эта теория становится более интересной, если с её помощью анализируем наше современное время. Особое внимание привлекает, когда рассмотрим виртуальный мир.

В этом исследовании будет использоваться метод отражения. Кроме того, слияние разных веков, стирание границ между реальности и нереальности (виртуальности) тоже находятся среди тем этого исследования.

Keywords: Стирание границы, теория «пассионарности», метод отражения, философия, виртуальный мир

Поэзия И Неэвклидова Геометрия:Межпредметные Связи

Liliya Gazizova

Поэзия и неевклидова геометрия. Вид искусства и раздел математики. Между этими вершинами человеческой мысли много общего.Между ним существует вполне определённая граница. При этом суть и той, и другой – гармония. Их сближает и красота решения научной и художественной задач. Неевклидова геометрия, рожденная в самое неподходящее время и не принятая современниками, для меня символ самой поэзии, которая также появляется не вовремя и некстати.

Поэзия – это та же неевклидова геометрия. Великие поэты, нарушая каноны, которые всем казались незыблемыми, создают свои собственные. Не случайно, кто-то из великих сказал, что поэта надо судить по законам, созданным им самим. Для поэтов-бунтарей поэзия великих предшественников – это как часть космического корабля, которая выводит их на необходимую орбиту, а сама сгорает в атмосфере. Они творят в пространстве будущего, но вынуждены «обитать» среди тех, с кем пьют чай или соседствуют на страницах одного и того же литературного журнала.

Стремление к гармонии часто подвигает поэтов на решение научных вопросов в своих стихах. Римлянин Лукреций Кар, живший незадолго до нашей эры, в своей поэме «О природе вещей» излагает учение Эпикура, развивая теории атомов и строения мира. В знаменитой «Божественной комедии» Данте соединил поэзию с космологической системой, метафизикой Аристотеля. Естественнонаучные идеи пронизывают оды Ломоносова: «Вечернее размышление о Божием величестве при случае великого северного сияния», «Ода о пользе стекла».

А поэзия? Настоящая поэзия всегда неевклидова. Потому что она предлагает читателю взглянуть на знакомые предметы и явления под неожиданным, неевклидовым углом зрения. Она способна изменить наше мировоззрение. Поэт приглашает читателя войти в свой мир, который может сильно отличаться от обычного. Здесь действуют иные законы. И чтобы познать этот мир и эти законы, надо довериться поэту.

Keywords: Poetry, non-Euclidean geometry, borders, intersections, parallels

Saramago ve “Sınırda Durarak” Görmek

M. İnanç Özekmekçi

Jose Saramago’nun romanları gerek siyaset felsefesi gerekse siyaset teorisi bakımından siyaset bilimcilere eşsiz bir kaynak sağlar. Saramago’nun eserlerindeki olay örüntüsü ve aktörlerin buradaki konumları, siyaset biliminin temel meselesi olan iktidar ilişkilerine ilişkin derslerde ele alınan ve genellikle soyut düzeyde kalan kavram ve fikir anlatılarının zihinsel imgelere dönüşebilmesinde ve didaktik olmaktan uzaklaşmasına katkı sunar. Diğer yandan siyasal iktidar sorununu ele alan felsefi metinler de, örneğin Hobbes’un ya da Locke’un “doğa durumu” tasvirleri de kurgusaldır. Dolayısıyla Saramago’yu sadece bir edebiyatçı değil aynı zamanda bir siyaset felsefecisi olarak kabul etmenin önünde bir engel olmadığı söylenebilir. Her ne kadar Saramago’nun “Görmek” romanı “Körlük” le beraber okunduğunda bir tamamlayıcılık arz etse de, eser tek başına da liberal demokrasiler ve bunun içindeki iktidar ilişkilerinin ontolojik eleştirisinin gözler önüne serilmesi bakımından oldukça ufuk açıcıdır. Liberal demokrasilerin temel mantığı meşruiyetini yurttaş topluluğundan alan siyasal iktidarın “sınırlı” biçimde yönetmesidir. İktidar olgusu özü itibarı ile ilişkiseldir ve bu sınır sadece yönetenler için değil yönetilenler için de mevcuttur. Liberal teoride yöneten-yönetilen şeklinde roller dağılımı üzerinden çizilen sınır; siyasal olan ve olmayan arasında ve dolayısıyla özel olan ve kamusal olan arasındaki sınırın da çizilmesi anlamına gelir. Saramago, Görmek romanında tam da bu sınırların kabul edilebilirliğini sorgular. Siyasetin faaliyetin sadece oy vermeye indirgendiği biçimsel bir demokrasi anlayışında, yurttaşlar sandığa gidip oy vermiştir. Lakin üzerinde herhangi bir yazı, işaret, mühür vb bir ibarenin yer almadığı boş oylar atmışlardır. Dolayısıyla biçimsel olarak her şey kurallar dahilindedir ve “oyun kurucu” ve sınır çizici olarak devlet, ortada bir örgütlü muhalefet de olmadığı için yönetilenlerin sınırı aşıp aşmadığına karar veremez. Zira seçmenler ne oy vermemek gibi bir boykotla sınırın iyicene içine çekilmiş ne de örgütlü bir muhalif eylemle liberal demokrasinin sınırlarını aşmışlardır. Oy vermişlerdir ama vermemişlerdir de. Bu çalışma, sınırın içinde ya da dışında yer almak yerine tam olarak sınırın üstüne yer almanın anlamının Saramago üzerinden bir tahlilini amaçlamaktadır.

Keywords: Saramago, Siyasal İktidar ve Edebiyat, Temsili Demokrasi, Siyasi Ontoloji

‘Does Culture Travel Across Borders?’: A Study of Cross-Cultural Interaction in Everyday Use By Alice Walker

M. Zafer Ayar & Eda Yelda Astar

Throughout the re-formation of many countries during and after colonial period, numerous third world countries were exposed to ill treatment by the colonizers’ ideology in their effort to establish a sound place in such overseas countries. This cross-continental movement and interaction among the countries brought about unfavourable consequences in terms of prosperity of those socially, politically, economically and culturally unstable countries. Such practises like missionary activities, cultural imposition, displacement and slavery had great impact on the translocation of indigenous peoples to other countries and this process led to a kind of formation of a cross-cultural interaction among the immigrants and natives alike. Though cultural identity is a matter of fact which is in a close relation with the past it is in a constant transformation due to being in interaction with cultural values of other countries. That is, culture and cultural values are not invariable in their essence, unlike history they are due change. Processes of slavery and displacement gathered indentured people from different parts of Asian and African subcontinents; thus, their direct access to their past is somehow interrupted in their new settlements. As of the WWII, many promising authors engaging in cultural and postcolonial writing with regard to their cultural assets have made their contributions by referring to their cultural values. In this respect, this paper will be dealing with acculturation issues in Everyday Use by Alice Walker who has many experiences in a culturally corrupted country in line with the notions such as mimicry, ambivalence and hybridity by Homi Bhabha and cultural identity by Stuart Hall. Walker in her story highlights integration and interaction between the cultures of natives and immigrants without disregarding her own assets.

Keywords: cross-cultural interaction, displacement, cultural identity, acculturation

Bir Göçmen Gözüyle Alman Eğitim Sistemi

Mehmet Burak Büyüktopçu

Bu çalışmada, Melda Akbaş'ın 2013 yılında yayımladığı Neden Bize Soran Yok? (Warum fragt uns denn keiner?) adlı eserinde kaleme aldığı Alman eğitim sistemi eleştirisi üzerinde durulmuştur.

Bir göçmen ve aynı zamanda bir öğrenci olarak eğitim sisteminde gördüğü aksaklıkları dile getirirken, siyasetçilerin de okul hayatından habersiz olarak aldıkları kararları eleştiren eserin ana kahramanı, Alman öğretmenler ve siyasetçiler hakkında çeşitli imgeler oluşturmuştur. Bu bağlamda çalışmanın bir kısmında bu imgelerin incelenmesi amaçlanmış ve nesnel yorumlama tekniği ile yorumlanan imgeler üzerinden bir göçmen gözüyle Alman eğitim sisteminin olumlu ve olumsuz yanları ortaya konmaya çalışılmıştır.

Keywords: Göçmen Edebiyatı, Alman Eğitim Sistemi, İmge, Göçmen Yazarlar, Almanya'daki Türkler

1917- Революция, Как Движение, Нарушающее Границ

Mehmet Fırat Aramacı

XX век, с самого его начала свидетельствовал неизбежные политические, социальные и культурные перемены в истории человечества. Особенно в этом веке начались нарушения теоретических и практических границ прошлого века. Несомненно можно считать причинами объёмов и итогов перемен этой эры, связано нарушение границ. Одной из перемен, вызванных XX веком, является революция 1917 года, которая случилась во время Первой Мировой Войны. Эта революция перенёс идеалогию от теории в практику; данная идеалогия до того времени была только теоретическим взглядом в статьях К. Маркса, Ф. Энгельса и в мировозрениях социалистов, поддержавших самодержавие пролетариата и остальных классов общества. Наша работа рассматривает не только процесс нарушении теории революции 1917 года, но и отвечает на вопрос « Почему именно эта идеалогия, возникшая в Западной Европейской стране распространялась в Восточной Европе и Азии ?». В том числе цель нашей работы является и расматриванием идеалогических нарушений границ, изменивших политическую структуру России и нарушении границ между западом и востоком. В нашем исследовании будут и стремления открыть широкую перспективу насчёт ключевых событий истории России накануне 1917 года.

Keywords: Границы, Революция 1917 года, Идеология, Восток и Запад

L.N. Tolstoy'un Sınırları Zorlayan Eseri: Kreutzer Sonatı

Mehmet Özberk

1870'li yıllar Tolstoy'un yaşamında, dini görüşlerinde ve sanat anlayışında krizler geçirdiği bir dönemdir. Dört tanesi çocuk yaşlarda yaşama veda etmiş on üç çocuklu bir ailede eşi Sofya Andreyevna ile dönem dönem yaşadığı aidiyet ve mülkiyete dair sorunlar, sonu aforozla biten ruhban sınıfıyla girdiği tartışmalar ve Astapova tren garında yalnız başına ölümle sonuçlanan 82 yıllık yaşamında Tolstoy'un en göze çarpan ve toplumda sert tartışmalara neden olan eserlerinin başında Kreutzer Sonatı (1889) uzun öyküsü gelmektedir. Sanatçı ünlü Anna Karenina (1873-1877) romanıyla başladığı Rus toplumunda kadının yeri ve evlilik kurumu sorgulamasında sınır noktaya bu eseriyle ulaşır.

Tolstoy bu eserinde 19. yüzyılda Rus sosyetesinin evlilik kurumuna bakışını ağır bir dille eleştirir ve varlıklı erkek hegemonyası altında gerçekleşen bu durumu yasal yoldan yasadışı birleşme şeklinde değerlendirir. Bu nedenle evliliğin ardından çiftler arasında yaşanan bir yandan aşk, sevgi, şehvet, fedakarlık ve ahlaki değerler, diğer yandan iğrenme, utanç, kıskançlık, ikiyüzlülük ve şiddet durumları psikolojik ve sosyolojik açılardan okuyucuya sunulur. Ayrıca Tolstoy kendi yaşamında özel bir yer tutan müzik sanatına ayrı bir önem yükler ve onu edebiyatla sentezleyerek müzik-edebiyat ilişkisini açığa çıkarır. Uzun öyküye ismini veren dahi besteci Beethoven'in Kreutzer Sonatı adlı keman performansının hem Tolstoy'un hem de başkahramanı Pozdnışev'in ruh ve beden üzerindeki etkisi açıkça ortadadır.

Yayımlandığı dönemde sansüre uğrayan, el altından kopyaları dağıtılan, daha az okuyucuya ulaşması için yüksek fiyattan satışa sunulan, toplumun her kesiminden ağır eleştirilere maruz kalan, Tolstoy'un eşiyle arasının açılmasına ve Sofya Andreyevna'nın buna cevaben Kimin Suçu adlı bir eser yazmasına neden olan Kreutzer Sonatı Tolstoy'un her anlamda sınırları zorlayan uzun öyküsüdür.

Bu çalışmada evliliğin yapısı, cinsel arzular, kadın-erkek ilişkisi, ahlak, din, sosyal yapı, müzik ve cinayet üzerine kurulu Kreutzer Sonatı uzun öyküsünün kaleme alınma süreci ve eserin bu başlıklar altında sınırları incelenecektir.

Keywords: L.N. Tolstoy, Kreutzer Sonatı, cinsellik, müzik, ahlak ve din

The Unheard Subaltern in the Grip of Corruption: Borders and Identity in "*A Small Place*" by Jamaica Kincaid

Melih Karakuzu & Özlem Sayar

This paper aims to analyze Jamaica Kincaid's "*A Small Place*" in the light of Gayatri Chakravorty Spivak's "*Can the Subaltern Speak?*". Spivak defends the idea that the subaltern cannot speak since s/he has neither a voice as an oppressed nor any access to the institutionalized language. She also states that even if the subaltern tries to speak, s/he cannot be heard by the non-subaltern part of the society, which includes the dominant and controlling ones compared to the disadvantaged subaltern. Therefore, the main question is not whether the subaltern can speak or not, but if s/he can be heard and have a voice. In Kincaid's work, the Antiguans, whose ancestors were the slaves that were brought to the island by the colonizer Europeans to be fed and then sold, cannot speak, or worse, even if they speak they are not heard as the institutions and language are under the regulations of the corrupted colonizer. Hence, a density of corruption is highly felt in Antigua, which results in the corruption in the culture and identity of the Antiguan people, too. From the perspective of borders and identity, Kincaid's book can be analyzed according to Spivak's thesis on subalternity and the possibility of audibility.

Keywords: Subaltern, Identity, Borders, Spivak, Kincaid

Şiirde Sınır Aşımı Olarak Kültür Çevirisi

Murat Kadiroğlu

Son zamanlarda "sınır çalışmaları"ndaki ilerleme, devlet politikalarındaki çıkar çatışması ve kitlesel göçler nedeniyle dikkate değer bir ivme kazanmıştır. Araştırmacılar, ekonomi, politika, kültür, güvenlik, insan hakları, milliyetçilik gibi birbirinden farklı alan ve konuları bir araya getiren ve bir bağlantı noktası görevi gören "sınır" kavramının karmaşık doğasını yeniden tanımlama gayreti içine girerek kavrama tekrar odaklanmıştır. Edebiyatın da merceği altındaki bu kavram, her türden edebi çalışmada ele alınmakta ve işlenmektedir. Peki sınır ile ilgili mekânsal veya "metaforik", somut veya soyut "içeriğin" dışında "şiirde sınır"dan söz etmek mümkün müdür? Öyle ise şiirde "sınırları aşmak" veya buna teşebbüs etmek ne şekilde olur? Bu sorular göz önüne alındığında şiirde ve diğer yazılı öğelerde ilk göze çarpan sınır, sözlükteki birinci anlamıyla dildir; yani bir millete ait yegane koddur. Yabancı bir okur için aşılması güç olan dil sorunu büyük çaba ve uzun uğraşlar sonucunda bile çözümü güç bir konudur çünkü bir dili bilmek ile bir şaire özgü dile ve şairin içine doğduğu kültüre hakim olmak arasında bir uçurum vardır. Bu sınırın aşımında başarılı olan aktör ise çeviridir. Yazılı metinlerde bir sınır olarak dil sorununu aşma girişimi olan çeviri ediminin, şiirde daha kritik bir rol oynayarak en temel bariyeri ortadan kaldıran araçlardan biri olarak nitelik kazanmasındaki sebep, diğer türlerin tersine şiirin, benzetme, imge, sembol, gönderme vb. gibi şiirsel araçları yoğun bir şekilde barındıran ve anlam yönüyle de katmanlı bir içeriğe sahip olmasıdır. İyi bir çeviri sınırı aşma konusunda iddia sahibi iken orta halli bir çevirinin bile sınır katmanlarını arttırdığı ve anlamdan uzaklaşıldığını söylemek mümkündür. Kültürel bir ürün olarak da tanımlanan şiirin çevirisinin ise çeviri yaklaşımlarından kültür çevirisi ile yapılmasının kapıları açan doğru anahtarlardan biri olduğu görülecektir. Bu bağlamda kültürel kodlar da içeren dil engelinin aşımını mümkün kılan kültür çevirisinin, bir anlamda kodların çözülmesini sağlayarak okur tarafından anlama ulaşmayı kolaylaştıran ve şairin şiir dünyasına okuyucuyu dahil edebilen en temel etmenlerden biri olduğu söylenebilir. Bu çalışmada W. H. Auden'ın "*Tell Me the Truth About Love*" adlı şiiri ve Can Yücel tarafından yapılan "Alla'sen Söyle Nedir Aşkın Aslı Astarı" adlı çevirisi karşılaştırmalı bir şekilde incelenecektir.

Keywords: kültür çevirisi, W.H. Auden, Can Yücel

Beyond the Fringes of Melancholia: Depressed Self in Anna Laetitia Barbauld's "*A Thought on Death*" (1814)

Mustafa Zeki Çıraklı & Öznur Yemez

Borders of melancholia and depression refer to a blurred array of fringes beyond which the self seeks to express itself rather than healing the suffrage. This paper explores the depressed self in Anna Laetitia Barbauld's "*A Thought on Death*" (1814) with regard to the features of melancholia and depression, the former refers to a powerful source of creativity and the latter to a paralyzing boundary of inactivity. The "wise passiveness" of a romantic poet, as in the case of Barbauld, and "the passive wisdom" revealed through the lines of the poem are punctuated with the symptoms of melancholic mood as well as depression. The study, considering Barbauld's poem, aims at investigating the limits of aesthetic transformation (from dark melancholy to white melancholy, namely "leucocholy") with references to the underlying themes of loss and pain. The study scrutinizes the verbal indicators of possible therapeutic cure through poetic discourse as well as certain literary symptoms of melancholy and depression. The paper also explores the melancholic mind of the implied reader and the implied melancholic persona as well as the historical one. The study, therefore, with the analysis of melancholic persona represented in the poem, argues that narrative voice manifests itself through certain discourses imbued with aesthetic transformation and that the depressed narrative voice in the text remains beyond the fringes of melancholy, even though it includes quite a few melancholic verbal indicators, which hardly demonstrates a shift from dark melancholy to leucocholy, the aestheticized form of the depressed mood.

Keywords: Depression, Dark Melancholy, White Melancholy, Aesthetic Transformation, Barbauld

Türkçede Davranış Sınırlarını Bildiren Sözcük ve Deyimlerin Bilişsel Dilbilim Bağlamında Değerlendirilmesi

Naile Hacızade

Sınır, toplumsal bir varlık olan insanın yaşamında temel öğelerden biridir. İnsan için varlığın, dış dünyanın algılanması "Ben ve Dünya" karşıtlığıyla başlar. Kişi, kendi 'Ben'ini fiziksel ve düşünsel olarak ayırırken kendi sınırlarını çizer. Yaşamın temel çerçevesini ise zaman ve mekan kavramı oluşturmaktadır. Birey, kendi varlığını topluma bağlı olarak zaman ve mekan sınırları içerisinde sürdürür.

Bir toplumun üyesi olan bireyin uyması gereken ilkeler bulunur. Yazılmamış yasalar davranış eylemleri için yasaklar belirler, sınırlar çizer. Birey gözle görülmeyen bu sınırın karşısında durur; sınırın ötesine geçilmesi, "haddin aşılması" toplumca hoş görülmez, düzenin bozulması olarak algılanır. Bu açıdan her toplumun kendine göre 'sınır' kavramı oluşur. Kişisel ve toplumsal davranış sınırları zaman ve mekana göre, toplumdan topluma, kültürden kültüre değişir.

Dünyaya bakış açısının aynası olan dil, insanın davranışla ilgili düşüncelerini de aktarmaktadır. Türkçede de birbiriyle bağlantılı olarak düşünsel ve eylemsel davranış sınırlarını ifade eden dil birimleri bu kavramı kapsamlı olarak yansıtmaktadır.

İnsan zihninin somuttan soyuta aktarma işlevi 'sınır' kavramında da görülmektedir. Davranış değerlendirilirken somut değerlendirme ölçütlerinin soyut düzleme aktarıldığını görmek mümkündür. Örnek olarak, mekan sınırlarının belirlenmesinde 'çizgi', 'sınır', 'had' gibi sözcükler kullanılmaktadır. Aynı sözcükler davranış ilkeleri için de geçerlidir. Davranış kurallarının ve sınırların belirtilmesinde 'yol' kavramı da önemli bir yer almaktadır. Aklın hareket yönünü göstermesi açısından 'yol' aktarması düşünsel davranışı da niteleyebilir.

Ölçmek eylemi de özellikle düşünsel davranışlarda doğru sonuca varmanın önemli koşulu olarak görülmektedir. 'Ölçmek' hem uzunluk olarak (ölçüp biçmek) hem de ağırlık olarak (teraziye vurmak, sözlerini tartarak konuşmak) davranış sınırını belirler; bu bağlamda sözünü ve davranışlarını ölçmek, aşırılıktan kaçınma anlamına gelmektedir. Bunların dışında çok sayıda sözcük ve deyim çeşitli davranış biçimlerinin sınırlarını ifade eder.

Bu bildiride Türkçede düşünsel ve eylemsel davranış sınırları ile bağlı olan sözcük ve deyimler ele alınacak, bilişsel dilbilim bağlamında değerlendirilecektir.

Keywords: Türkçe, dil, bilişsel dilbilim, davranış, sınır

Göç, Bulanıklaşan Sınırlar ve Fotoğraf

Nurdan Türker

Bu çalışma, göç olgusunun, alan, yer ve sınır meseleleriyle bağlantılı olarak fotoğraflar üzerinden irdelenmesine dayanmaktadır.

Göç, aidiyet hissini sorunsallaştıran ve mekân duyumunda sarsıntı yaratan bir deneyimdir. Göç deneyimine ilişkin pek çok dilde köklerinden kopartılma tanımlaması tesadüf değildir. İnsanla alan arasındaki, adeta kimliğin de "doğal" kaynağı gibi görülebilen yakın bağ, göçle özellikle de zorunlu göçle daha fazla sorunsallaşır ve bulanıklaşır. Kimi zaman göç edilen yerde kurulan "yeni" yaşamda, şartlarla bağlantılı olarak yeniden güçlü bağlar kurulabilmekte, köklenilmektedir. Kimi zaman ise aynı yaşam öyküsünde, köklenileceğine, toprağın tutacağına ilişkin umudunun cılızlaşması ya da yeşermesi ve yeniden cılızlaşması gibi veçheler söz konusudur. Yaşanan gerçekte, paylaşılan, acı ve tatlı günlerin mekânından, "kök"lerden göç etmektir. Söz konusu yakıcı deneyimle kişinin, aidiyet, zaman ve mekan kavrayışı sarsıntıya uğrayabilmekte, hatta gerçeklik algısı değişebilmektedir

Göç etmiş kişilerle - gerçeklik kanısı en güçlü imgelerden olan fotoğraf arasındaki ilişkiyi irdelemek, bu değişimin algılanma ve deneyimlenme şekline ışık tutar. Göç eden kişiler – fotoğraf ilişkisi sorunsalı çalışmanın ana aksını oluştururken, diğer ana aksı ise, fotoğraflardaki kişi-mekan bağıntısına dair bir fotoğraf okuma oluşturmaktadır. Bu konuya ilişkin, fotoğraf örnekleri seçiminde özellikle ekonomik nedenlerle göçe, diğer deyişle işgücü göçüne odaklanılmıştır. Hiç olmadığı kadar göçmen nüfusa sahip olan günümüz dünyasında, siyasi çalkantıların yanı sıra ekonomik nedenle göç günümüzün en önemli gerçeklerindendir. Çalışma konusuna ilişkin, 1960'larda başta Almanya olmak üzere Avrupa'nın ekonomik olarak gelişmiş ülkelerine, Türkiye, Portekiz ve İtalya gibi daha az sanayileşmiş ülkelerden işçi göç fotoğrafları incelenmiştir. Bu fotoğrafların yanı sıra, günümüzden de işgücü göçüne ilişkin fotoğraflara da yer verilmiştir. Çalışmada, bu fotoğraf örnekleri üzerinden sorunsalları içeren okuma yapılmakta, mesele antropoloji ve fotoğraf kavramlarıyla bağlantılı olarak irdelenmekte ve tartışılmaktadır.

Keywords: Göç, fotoğraf, alan/yer, sınır, araf

Boundaries of the Field, Borders of the Mind: Patrick Kavanagh's "*Tarry Flynn*"

Nusret Ersöz

Patrick Kavanagh (1904-1967), in his most acclaimed novel, "Tarry Flynn" (1948), gives the account of a young farmer as well as providing an authentic portrayal of the life and mentality of the Irish peasantry in the 1930s. Cavan, the locale limned in the novel, is characterized by the traditional, conservative, religious and parochial outlook of its residents. Struck by poverty and struggling to survive by hinging on farming, people of the village confine themselves dogmatically to the principles and limitations of the Catholic church. Tarry Flynn, Kavanagh's eponymous protagonist, on the other hand, is distinguished from the rest of this insular community. Living with his mother and sisters on a small farm, Tarry is the portrait of an artist as a farmer; he is a poet and avid reader of literature who is frequently absorbed in his dreams while working in potato and cabbage fields with cows and horses. He is an impassioned and unorthodox individualist who describes the beauty in detail and feels allured by the charms of nature. His artistic spirit and powerful imagination enable him to go beyond 'boundaries of the field and borders of the mind' drawn by the Church and society's restrictive (and sometimes oppressive) conventions. The issue of border, in this respect, is considered a significant leitmotif metaphorically woven in the narrative. This paper argues that "Tarry Flynn", as a work by an author ahead of his time, is an explicit and audacious challenge to Ireland's sociocultural constraints which generated the borders and limits in Irish people's lives for ages. The paper also aims to present a reading of Kavanagh's text through such binary oppositions as restriction/liberation, conservative/innovative, materialism/spirituality and docility/defiance in order to provide a deeper understanding to the characters and plotline by which the author overtly manifests the realities of his time.

Keywords: Patrick Kavanagh, Tarry Flynn, Border, Peasantry, Ireland

Интердисциплинарный Подход К Преподаванию Синтаксиса И Стилистики Русского Языка Как Иностранного (Interdisciplinary Approach to Teaching Syntax and Stylistics of Russian as a Foreign Language)

Olga Dalkiliç

Данная статья имеет целью рассмотреть возможности перекрёстных методов преподавания дисциплин синтаксиса и стилистики русского как иностранного. Объектом исследования являются языковые единицы синтаксического характера, находящиеся на грани данных дисциплин. Предметом исследования являются методические подходы к междисциплинарному рассмотрению данных элементов языка. Актуальность исследования подчёркивается, с одной стороны, трудностями освоения иностранцем синтаксической структуры и стилистических особенностей русского языка и, с другой стороны, возможностями междисциплинарного подхода в преподавании данных дисциплин. Работа представляет собой аналитический обзор методических наработок в данной области.

Keywords: РКИ, синтаксис, стилистика, междисциплинарность (Russian as Foreign Language, Syntax, Stylistics, İnterdisciplinary Approach)

The Construction of Third Space in Good Bye, Lenin!

Özlem Karagöz Gümüşçubuk

Good Bye, Lenin! is a 2003 post-Wende (fall of the Wall) movie, directed by Wolfgang Becker. Good Bye, Lenin! basically tells the story of Alexander Kerner's attempt to preserve his mother's fragile health by creating a "third-space" in a small apartment in East Berlin. The creation of third-space will be discussed through spatial, ideological and though visual dichotomies between the East and the West. Alex, for the recovery of his mother tries to create the illusion that GDR still exists. The Third Space is taken from the work of the influential cultural and post-colonial theorist Homi Bhabha; it refers to the interstices between colliding cultures, a liminal space "which gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation." In this "in-between" space, new cultural identities are formed, reformed, and constantly in a state of becoming.

Keywords: Third Space, movies, popular culture

Osmanlı İmparatorluğu'nda Kimliğin Fotoğrafik Sınırları

Sebla Selin Ok

Bu bildirinin kapsamı, Osmanlı İmparatorluğu Döneminde, yaygın ve belirgin üsluplarla pratik edilen fotoğrafçılık geleneğinde, etnik farklılaşmanın ve farklı kimliklerin nasıl temsil edildiğini incelemektir. Bu bağlamda, kimlik meselesinin fotoğrafik sınırlarını öne süren Osmanlı Dönemi fotoğrafları özelinde tartışılması amaçlanan görselleştirme pratiğinin hem eş zamanlı hem de zamana yayılan işlevleri de görünür olacaktır. Özellikle Osmanlı Dönemi fotoğrafçılığına dair sürekli yinelenen Oryantalist bakışın yararlı ve yardımcı bir bilgi düzeyinde tutularak, farklı okumalarla bugün bu fotoğrafların kültürel bağlamda literatüre olan katkılarını araştırmak çok değerlidir. Bu açıdan ele alındığında geçmiş ve günümüz arasında fotoğraflar üzerinden bir etkileşim alanı inşa etmek olasıdır. Ayrıca fotoğraf bir disiplin olarak bellek, kimlik ve iletişim konuları arasındaki geçişliği öneren disiplinler arası bir eşik sağlayabilir. Diğer taraftan bu fotoğraflarda yer alan kişiler özelinde bedenin de sınırları olduğu hatırlanmalıdır. Bu sınırlara itiraz edilebilir, müzakere edilebilir veya bu sınırlar istila edilebilir. Ancak bu önermeleri yaparken, görseller aracılığıyla ve sıklıkla çeşitliliği vurgulanan kimlik ve yaşayış modellerini yaratmaya ve sergilemeye 19. Yy. dan itibaren daha kolay erişim imkânı sunan fotoğraf pratiğiyle ilgili gerçekten homojen bir geçişliği mi sağlamaktadır? yoksa "ötekileştirmeyi" cezbedici bir düzeye taşıyan sınırları mı belirginleştirmektedir? soruları da irdelenmelidir.

Burada "sınırlar" zaman zaman görsel açıdan somut olarak izlenebileceği gibi güçlü bir mecaz da barındırabilirler. Romantizmin ardındaki bulanık bölgeyi işaret eden hikâye anlatımı, kurgu ve performans, mecazi sınırları da işaret edebilir. Ancak böyle bile olsa bu, fotoğraflar üzerinden geçmiş ve günümüz arasında bir etkileşim alanı inşa edilemeyeceğini göstermez. Ayrıca artık günümüzde bir olgunun kavramsal ve estetik olarak tanımlanan değişken ve anlatımcı dışavurumlar aracılığıyla da görünür kılındığı bilinmektedir. Dolayısıyla bu sınırlar hakkında görsel, kavramsal, maddi ve aracılı yeni bir düşünce alanı oluşturmak mümkün olabilir. Eğer öyleyse, bu nasıl yapılabilir? Çalışmanın öncelikli amacı bu soruya verilebilecek cevapları çoğaltmak, yöntemi ise Osmanlı İmparatorluğu Dönemine ait bu görüntülerle açığa çıkan etnik gurup ve kimlik modellerinin görsel kültür bağlamında karşılıklarını ve işlevlerini keşfetmeye yardımcı okumalar yapmaktır.

Keywords: Sınır, fotoğraf, kimlik, etnisite, temsil

Tearing Down the Walls

Seher Özsert

This article focuses on how to tear down the separation walls, both real and imaginary boundaries, between the lives of Palestinians and Israelis, which carry the trauma of exile and diaspora. Through the analysis of the book The Lemon Tree (2008) by Sandy Tolan and the film "Lemon Tree" (2008) by Eran Riklis, the aim is to illustrate how the past memories of Palestinians and Israelis build an invisible barrier between the two nations, how the loss of the idealized homeland and the following trauma cause both nations to accuse the Other for their own miseries, and how, nevertheless of these, they seek for hope to get out of the sufferings of exile. The article analyses how the prejudice towards "the Other" builds a hatred wall by hindering the dialogue of the two nations, which is supported by the trauma of losing the homeland and its idealization. The paper also tries to demonstrate how the displacement of the main characters, both in the novel and in the film, is represented by the symbolism of the lemon tree, house, and wall. In spite of all the boundaries and miseries, the optimism for peaceful future co-existence is given with the solution of tearing down all the walls by creating a common ground of union to erase the traces of difference.

Keywords: borders, walls, exile, diaspora, the Other

L. Tolstoy'un Eğitimde Özgürlüğün Sınırlarına Dair Görüşleri

Sevinç Üçgül

Rus düşünce tarihinde hayatın anlamına dair edebi ve felsefi arayışlar içerisinde L.Tostoy'un kendine özgü bir diyalektik izlediğine edebi eserleri, felsefi ve dini içerikli yazıları odağında yaklaşarak bir bütüne ulaşılabilir. Özgürlük kavramına yönelik Tolstoy'un görüşleri insanın doğası gereği özgür olması gerektiğini fakat bu gerekliliğin yaşamdaki zorunluluklarla sınırlandığına dayalıdır. L.Tolstoy insanın nasıl yaşaması ve bir birey olarak kendini nasıl yetiştirmesi sorusunu onun özgür olup olmaması üzerinden ele alır. Bildiride yazar, eğitimci ve düşünür olarak L.Tolsoy'un sanatında özgürlük kavramına yazarın yaklaşımı incelenecektir.

Keywords: L.Tolstoy, felsefe, etik, insan, özgürlük

Savaşın Sınırından Yansıyan Çocukluk Anıları: Manfred Bofinger ‘Der Krumme Löffel’

Şenay Kayğın

Alman çocuk kitabı yazarı olan Manfred Bofinger (1941-2006) çocukluğu İkinci Dünya Savaşında Berlin’de geçmiş ünlü Alman grafikçi, ressam, karikatüristtir. Yazarın Türkçeye henüz kazandırılmamış olan ancak ‘Yamuk Kaşık’ olarak çevrilebilen Der krumme Löffel adlı öykü kitabı, adeta bir resim çizer gibi ayrıntılı bir biçimde anlatılan çocukluk anılarını içerir.

Kısa anlatılardan oluşan öykülerini Bofinger, sanatçı kimliğinin etkisiyle ‘bir çocukluğun minyatürleri’ olarak da adlandırmıştır. Onun savaş sonrası Berlin döneminin sınırlarını aşan anıları aynı zamanda yazarın savaşa dair anılarına bir geri bakış niteliğindedirler. Bu nedenle çalışmamızda yazarın yaşamöyküsünden hareketle ele almış olduğu öykülerinin geçtiği İkinci Dünya Savaşı dönemi tarihsel arka planı ve toplumsal sorunları, bir savaş çocuğu bakış açısından yansıyan örnekler ve anımsama edebiyatı/yazını çerçevesinde irdelenmeye çalışılacaktır.

Keywords: Manfred Bofinger, İkinci Dünya Savaşı, Yaşamöyküsü, Çocuk Bakış Açısı

Crossing the Borders Between Languages: Translanguaging Theory

Vildan İnci Kavak

Globalisation and its effects have generated lengthy discussions in many areas and language studies are not an exception. As people have begun travelling more and more, their experiences have become more diverse, which has made their identities and linguistic repertoires more complex as this repertoire is highly interconnected. Thus, it would be impossible to draw borders and segregate languages. Not only identities, but languages have become more flexible and fluid, which cannot be defined with prevalent set of norms. Unlike the structuralists' claim, language systems are not standard or systematised and they do not have well-defined borders anymore (Cummins, 1986). Speakers –bilingual or multilingual- use their whole repertoire when they talk because the only worry they have is to construct and negotiate meaning during interaction. When they use their repertoire, they utilize their whole range of linguistic collection which is learned implicitly or explicitly. The term "translanguaging" is used for defining these flexible and fluid practices that go beyond the scope and boundaries of any named languages (Li Wei, 2011). In the process of talk, speakers do not obey the social and political rules and boundaries of named languages such as English, Turkish, Italian, and so on (Otheguy et al., 2015, p. 281). This has led scholars to question traditional concepts and boundaries of languages. Therefore, language should not be considered as a set of elements or systems with borders and discrete skills anymore (Makoni & Pennycook, 2007) because it is "an ongoing process that only exists as languaging" (García & Leiva 2013, p. 204). This paper presents a comprehensive and comparative review of theories on translanguaging and bilingualism as well as their implications on research.

Keywords: Borders, languages, translanguaging, bilingualism, bilingualism theories

Binary Identities Across Borders: Re-Reading Tar Baby

Yıldıray Çevik

The problem of crisis and the split identity of an individual, influenced by the clash of majoritarian, global, and minority cultures, is a topic that often occurs in works of African American literature, and even in the novel Tar Baby by Toni Morrison. The influence of the African cultural heritage of the characters conflicts with the influences of the majority, that is, white, culture. Identity issues are very common in African American women. The construction of African American identity has always been conditioned by the political, economic, and other interests of white America, and identity itself has confronted two opposing aspirations: accepting one's racial identity and confronting perceptions that make that identity less valuable. This situation often leads to conflict within African American characters, because the supposed inherent inferiority of the African American race means that the only thing that would make an African American better off is to become a white man. Characters of mixed descent are particularly interesting in this regard, as they literally represent a tension between opposing aspirations for assimilation into the majority society and the desire to preserve racial authenticity. The character Jaden in Tar Baby is an example of an African American who internalized Eurocentric understandings at the cost of losing the authentic racial identity. The novel reveals a complex web of power relations and is shaken as soon as the conflict of black and white culture materializes in Jaden's relationship with others. The paper deals with the identity crisis that Jaden experiences as a result of cross borders conflicts.

Keywords: Binarism, racial identity, cultural clashes, borderline oppositions

Сергей Довлатов: «Ньюйоркер» И Путь К Безграничной Славе.

Zulfiya Şahin

Вспышка интереса к творчеству Сергея Довлатова в начале 90-х, по началу напоминавшая подожжённую солому, горевшую быстро, ярко, но не дававшую тепла, постепенно превратилась в ровное горение. За двадцать лет постоянного переиздания, относительно небольшого творческого наследия, писатель-неудачник превратился в современного классика. Неоправданно беспощадная критика манеры и стиля Сергея Довлатова коллег по перу, сегодня уже утонула в безграничной читательской любви и популярности.

Первые свои рассказы Довлатов начал носить по ленинградским редакциям еще в конце шестидесятых. Вскруженный пьянящим воздухом послевоенной и после оттепельной свободы молодой писатель быстро понял обманчивость этого веяния. Любые попытки Довлатова напечатать свои рассказы, оканчивались неудачей. Никто не воспринимал его всерьез, никто не признавал оригинальность и лаконичность его прозы. И даже его коллеги, разделявшие с ним одинаковую судьбу эпохи культурно-политической цензуры, не хотели признавать в Довлатове себе ровню. А что Довлатов? А Довлатов, по сути, и не претендовал на лавры гениев пера. Он соглашался на низшую ступень в этой иерархии талантов и продолжал работать, в надежде что когда-нибудь дверь элитарного писательского клуба ему приоткроется. И дверь эта ему приоткрылась, но только не на родине, а уже в эмиграции, в Америке.

Двери элитного литературного журнала «Ньюйоркер» не просто приоткрылись, они распахнулись перед Довлатовым настежь. Представленное вниманию исследование посвящено истории отношений важнейшего для становления американской юмористической прозы журнала «Ньюйоркер» и писателя-иммигранта третьей волны Сергея Довлатова. В период с 1980 по 1989 годы Сергей Довлатов опубликовал в этом журнале 10 рассказов, последний из которых «Шоферские перчатки» был опубликован за год до смерти писателя. До сегодняшнего дня ни один писатель-эмигрант не смог достичь большего успеха. В работе приводится попытка понять природу и основу столь долгого тесного сотрудничества, анализируется роль журнала в становлении и реализации Сергея Довлатова как писателя, обдумывается место издания в формировании известности писателя. Наряду с этим анализируется оправданность попыток объяснить эту связь одним лишь характерным для американской литературы дидактизмом.

Keywords: Сергей Довлатов, Ньюйоркер, творчество, эммиграция

"Send [Them] Back to Where [They] Originally Came From": Donald Trump's White Racial Supremacy and Brown Colour Politics and An Attempt to Cross the Borderline of "Othering" In Richard T. Eckhardt's Poem *Multicultural Flowers*

Ali Güneş

This paper examines the colour politics – the relationship between "white" supremacy and "brown" inferiority - in the United States after the 9/11 attacks in general and during the President Donald Trump rule in particular. In so doing, the paper first focuses upon the "racial," "xenophobic," "demeaning" and "discriminative" rhetoric, discourses and tweets against the four minority Democratic congresswomen of colour - Ilhan Omar of Minnesota, Alexandria Ocasio-Cortez of New York, Ayanna Pressley of Massachusetts and Rashida Tlaib of Michigan. These four women constantly lash out at Trump's domestic and foreign policies, including "Israeli occupation [of Palestine], Zionist lobbying in the US, as well as the US-led coup attempt in Venezuela, and most recently, the erosion of civil liberties faced by Muslims following 9/11", Saudi's purchase of weapon, the suspicious death of Jamal Khashoggi and so on. Since he does not like these criticisms, President Trump attacks verbally, as well as in his tweets, these women of colour and asks them to "go back" to their original "countries whose governments are a complete and total catastrophe." These verbal and written attacks have drawn stark criticisms in the inside and outside of the United States, bringing to the mind once again the issues of colour politics, immigration, and identity within the indigenous white populations. Thus the first part explores why and how American society has recently become a space of "inequality," "hate," and religious intolerance, even though it has mainly been considered a multicultural society which had adopted as principle civic liberties, human rights, equality, religious freedom and opportunity for everyone. Secondly, the paper discusses how Richard T Eckhardt seeks in his poem Multicultural Flowers to "Clean out racism, get a change of pace [and religious prejudice]" and imagines uniting all Americans as white and black, along with Muslims, under a "common goal" that "We are all just humans, born equal under the stars." What he suggests and desires in his poem actually undermines the very basis of the borderlines which President Donald Trump strives in his language and manners to categorize and divide American people as "us" and "them," in which people of colour and Muslims suffer most. In his poem, however, Eckhardt challenges Trump's discriminative racial discourse and attitudes and then tries to create artistically and even romantically a new space and relationship, in which there is no inequality, ethnic-racial discrimination, "Othering" and prejudice but a peaceful living and brotherhood among American people. His message may seem utopic for many, yet it may be very useful or a means to create awareness about racism across the world in general and in the United States in particular.

Keywords: Terror, America, racism, identity, equality

Pushing the Borders: Being a Female In-Between Two Cultures in "Fifth Chinese Daughter" By Jade Snow Wong

Ayşe Demir

Literature has always been an interchanging outcome in which different cultures, understandings and traditions meet and affect one another. The subject matters of literature vary in a wide range of topics and the writers whose focus is on the mingled cultures are especially the ones who were born into a different society from their ancestors or change their living places. Jade Snow Wong, one of the first Chinese-American women writers, focuses on the challenges of being a hybrid individual- a female who is stuck between Chinese and American cultures. As a child whose Chinese parents strictly try to stick to their heritage, Wong searches for being accepted as an American. Throughout her upbringing, Jade Snow tries to achieve personal success in a white society that sees her as an outsider. In negotiating Chinese and American cultures, she has to bridge these two realms. For Jade Snow, who had to battle against Chinese patriarchy from a young age, American individualism particularly attracted her, and she rebelled against her authoritarian parents whose Chinese values clash with her American perception of life. The difficulties of being a woman in a patriarchal world is doubled for her due to the cultural oppressions she is exposed to. The present study is aimed at examining a female's search for pushing the borders and being accepted as an individual in her family and society together with the hybrid traits and the clashes of cultures in Wong's book Fifth Chinese Daughter.

Keywords: in-between, identity, female, oppression, boundaries

The Borders Between Good and Evil in Post-1950 Dystopian Fiction

Baysar Taniyan

The evil does not anymore lurk in the dark and hidden lands as in fairy tales or romance. It resides very near to, almost within, the civilized societies of the twenty-first century in appearing in many diverse forms. Even though the human mind and nature have the capacity to create timeless works of art, it is the same human intelligence that can be accused of perversion and violence. By the beginning of the twentieth century, the man, once glorified and placed at the centre of the universe, was portrayed as a morbid creature that has a serious potential for evil. As the borders between the good and evil have become blurred, the novelists have produced texts depicting human nature in its bare form where there was no room for the simple binary world of good and evil; it was also pointless to locate the evil within the selected groups that do not look like the European civilized man. Therefore, disregarding the outdated imaginary borders separating the good and evil, the novelists of the second half of the century, inspired by the developments in psychology and affected by the chaotic world of the Post-Second World War, attempted to reflect the evil and the urge for violence inherent in every man. In this study, three types of instinctive violence presented in the novels of post-1950 English dystopian fiction will be analysed; firstly, violence committed by the innocent towards the innocent; secondly, the violence exercised by the victims towards another victim; and finally, the violence committed by so-called innocent society towards the previously evil. The scope of the study will be limited to the dystopian novels; William Golding's Lord of the Flies, Margaret Atwood's The Handmaid's Tale and Anthony Burgess's A Clockwork Orange.

Keywords: good and evil, borders, Lord of the Flies, The Handmaid's Tale and A Clockwork Orange, dystopia

Crossing the Borders of Communication in Translation: The Case of Ibsen's Hedda Gabler in Iran

Behzad Ghaderi & Samaneh Farhadi

Translation never happens in a vacuum; there are always external variables – political, ideological, moral, religious, economical - which may change the nature of the translated work so much so that the borders of 'correspondence' between the two texts, if at all, are crossed in diverse ways ending up in a lopsided work. Translation of drama across cultures is even more complicated mainly because drama is eventually a public event: performance. Translating drama, therefore, may be more problematic than the naïve assumption that an SL is rendered into a TL by translator(s) and the product is, then, published by a printing house. This paper endeavors to describe the factors that have impacted the translation(s) of Ibsen's Hedda Gabler in Iran in the last two decades mostly influenced by the dynamics of some 'forces' such as official surveying committees' 'text-pruning' to make it appropriate for the TL culture or by political factions that very discreetly harass the surveyors and disturb the final products 'healthy' flow of communication. The authors further illustrate some cases of the translators' rigorous, discreet strategies to win the battle over the superimposed norm of propriety, a battle which may not always save translators and their end products.

Keywords: Ibsen, Translation, Hedda Gabler, Iran, Ideology, Propriety

Otherness and Borders in David Greig's *Europe*

Cüneyt Özata

David Greig, a Scottish playwright who deals in his plays with social, political and economic issues with regard to globalization, penned the play *Europe* in 1994. Creating characters that could be easily categorized under two opposite binaries, Greig uses a train station as the main setting of his play, which in fact symbolizes Europe as a continent. The train station is a place where there is a running system with its regulations, order and stability. Everybody is bound to hours, schedules and timetables, which could be associated with the social and economic structure of Europe in modern times. The train station is the "in-between" space that connects the two poles referring to a metaphor for interstitial/in-between space in a society. This study aims to interpret the notions of otherness and borders in terms of binary oppositions such as Europeans vs immigrants; self vs the other; solidarity vs mobility; a running system vs a collapsing system; cleanliness vs dirt and structure vs restructure by questioning identity and how otherness and borders are depicted and represented throughout the play. Although these conflicts prevail in the general discourse of the play, the train station becomes a calm place for the intertwining of these dualities. In this sense, Greig portrays Europeans and "the others" in two opposite spaces marked by intangible borders in his play Europe.

Keywords: Globalization, Borders, Otherness, Binary Opposition, Europe

A Feminist Critique of Body in Philosophy and Sociology

Çelik Ekmekçi

Since the existence of humanity, body has always been considered significant. It has not merely been analysed as the body, a living organism; rather, it has been analysed in terms of its socio-cultural facets and philosophical perspectives. Thus, the body has also been examined through its biological and cultural characteristics which have resulted in arising oppositions between the body and soul and the body and mind. On this basis, in this study, philosophical and sociological evaluation of body will be expressed briefly. Furthermore, it is also within the purpose of this study to scrutinise socialised body characteristics in tandem with philosophical contexts through seminal critiques and theories. Related to this scope, Angela Carter's narratives will also be mentioned since it is possible to observe socialised body characteristics in the Carterian characters especially in forming their subversive body politics. So, selected works will be referenced to express sociological body movements of the Carterian characters, especially in the representations of their socialised body politics.

Keywords: Philosophy of Body, Sociology of Body, Socialised Body, A Feminist Critique, Angela Carter

Tahsin Yücel ve J.G. Ballard'ın Gökdelen Romanlarında Fiziksel ve Toplumsal Sınırlar

Çiğdem Alp Pamuk

David Harvey, Postmodernliğin Durumu adlı eserinde, kentsel yaşam ve şehir planlaması hakkında farklı görüşlere sahip yazarlardan bahseder. Örneğin Jane Jacobs, kenti kitlesel üretim ve tüketim ağları tarafından yağmalanmış olumsuz bir yapı olarak görürken, Jonathan Raban şehri birbirinden farklı sosyal toplulukların etkileşimine olanak veren bir düzen olarak değerlendirmektedir. J.G. Ballard'ın Gökdelen (1975) ve Tahsin Yücel'in Gökdelen (2006) romanları modern kenti, toplumsal etkileşime imkân sağlayan bir yapı olarak görmekten çok insani ilişkileri engelleyen, bireylerin kendilerine ve dış dünyaya yabancılaşmasına neden olan bir düzen olarak yansıtmaktadır. Kapitalist sistemin gerekleri doğrultusunda tasarlanan binalarda ve planlanan kentlerde kişiler arası ilişkileri manevi değerler değil maddi ilkeler şekillendirir. Her iki eserde de gökdelenler, hiyerarşik bir düzenin devamını sağlayan fiziksel ve toplumsal sınırlar olarak karşımıza çıkar. Tahsin Yücel'in distopya olarak değerlendirebileceğimiz eserinde ana karakterlerden biri olan Temel Diker, 2073 İstanbul'unu Manhattan'a benzetmek için şehrin her tarafına gökdelenler inşa eden bir müteahhittir. Gökdelenler varlıklı insanlara ev sahipliği yaparken, yoksullar aşağıda zor şartlar altında çalışmaktadır. İş bulamayan ve açlıkla mücadele eden "yılkı adamları" ise şehrin dışına giderek dağlara sığınmak zorunda kalmıştır. J.G. Ballard'ın romanı da Yücel'in romanı gibi hızla betonlaşan bir dünyada sakinlerine huzur ve mutluluk vaat eden gökdelenlerin aslında insanları nasıl vahşileştirdiğini vurgular. Kitabın ana karakterleri, 1970'lerin Londra'sında, dış dünyayla temas kurmadan tüm ihtiyaçlarını karşılayabilecekleri gökdelenlerden oluşan lüks bir sitede yaşamaktadır. Ütopik bir düzen vaat eden bu sitede aslında alt, orta ve üst katlarda oturanlar arasında gün geçtikçe şiddeti artan bir gerilim vardır. Ballard, bu lüks rezidansa hâkim olan hiyerarşik ve kaotik düzen aracılığıyla modern dünyanın bireylerini birbirine yabancılaştıran sistemini eleştirir. Hem Yücel'in hem de Ballard'ın eserlerinde gökdelenler, toplumsal sınırlar oluşturan fiziksel yapılar olarak tasvir edilirler. Bu çalışmanın amacı, modern kent yaşamının oluşturduğu bu sınırların edebiyat eserlerinde nasıl yansıtıldığını incelemektir.

Keywords: Tahsin Yücel, J.G. Ballard, Gökdelen, Şehir Hayatı , Sosyal Sınırlar

Protecting and Projecting Cross Border Identities in Jhumpa Lahiri's Novel: *The Namesake*

Meryem Ayan & Derya Arslan Yavuz

This study presents an analysis of the Indian American writer Jhumpa Lahiri's novel *The Namesake* within the light of postcolonial theory. As an Indian immigrant in the United States, and a Pulitzer Prize award-winning author, Lahiri best depicts the struggles of Indian rooted people in forming an identity in a foreign land. In this process of constructing an identity, the characters' in-betweenness will be depicted through the concepts of cultural clash, hybridity, displacement and dual identities. The Namesake is a portrayal of an Indian immigrant family who moves to the United States in pursuit of a new life and their becoming an in-between society in a foreign land and culture. While the first generation try to preserve their roots and national Indian identity; their children, the second generation is torn between the Indian culture they are imposed in family and the American culture they wish to embrace. Since Lahiri's work reflects the identity chaos and duality, this study will be an analysis of the novel within the frame of postcolonial concepts such as hybridity, ambivalence, in-betweenness and otherness.

Keywords: Postcolonialism, Identity, Ambivalence, Cultural Clash, Jhumpa Lahiri, The Namesake

Breaking the Borders of the Modeled Body Image: The Female Body as a Lived Experience in Weldon's *The Life and Loves of a She-Devil*

Ebru Uğurel Özdemir

The archaic philosophical discourse is considered responsible for creating division between the female body and the male mind. Because woman is portrayed merely as sex and as body she has always functioned within the male discourse and trapped within her materiality by the ideology which does not allow a space to express herself. Rather, woman is obliged to feel it necessary to perfect her body in parallel with the modern fashion bodies presented as the standard. In order to be accepted by the male domain, woman is imposed with the idea of existing as a corporeal entity by embracing and disciplining her body as the medium for male satisfaction. However, her condition as private ownership of the male hegemony is possible to be overturned by adopting each person as a distinct body which can be itself by going beyond itself. In this study, the cultural ideology which transforms woman into a body of the private ownership of the male world is discussed, and the power of the lived experience that Simone de Beauvoir theorized as a frame breaking issue is illustrated with reference to Fay Weldon's *The Life and Loves of a She-Devil*.

Keywords: Beauvoir, lived experience, cultural ideology, Weldon, The Life and Loves of a She-Devil

Transgression of Time, Gender, and Genre in Virginia Woolf's *Orlando*

Emine Şentürk

Orlando: A Biography (1928) by Virginia Woolf is a kind of journey of the character through time, the concept of sex, genres, narrative structures, and even a journey through fact and fiction at the same time. This journey necessitates the literary and metaphorical trespassing in all the mentioned fields, which makes the story amorphous since it seems to be floating in the fourth dimension of perception. Without giving a time travel story, any scientific background to the gender shifting process or without even clarifying the genre, Woolf crosses all the borders from construction to a kind of reconstruction in her novel. This transgression leads to questioning the necessity of the borders by suggesting the confluence of all. Hence, through reading Virginia Woolf's *Orlando*: A Biography, this study argues whether estrangement from any kind of pre-accepted and pre-formed conventional and normative borders results in a chaotic perspective or creates its own self-marginalised space where a multi-layered and multi-angled story to be told by means of the fluidity of gender, time, and genre.

Keywords: Virginia Woolf, *Orlando*, time, gender, genre, transgression

Voltaire'in "Candide ya da İyimserlik" Adlı Eserindeki Alaysı Dilin Fransızcadan Türkçeye Çevirisi Üzerine Bir İnceleme

Ercan Demirci

Fransız düşünürü Voltaire Aydınlanma Çağı'nın en önemli öncülerinden birisidir. Dönemindeki temel sorunları Candide adlı eseriyle hicvetmiştir. Ö dönemdeki temel başat problemlerin günümüzde de var devam ettiği ifade etmek yanlış olmayacaktır.

Çalışmamızda, Voltaire'in Candide ya da İyimserlik adlı yapıtında kullandığı alaysı dilin Türkçe'ye nasıl aktarıldığını incelemeye çalışacağız. Çeviri türlerinin içinde edebi çeviri önemli yer tutmaktadır. Bu bakımdan Candide'in edebi bir yapıt olması ve yazarının ise yergi dilini yoğun bir şekilde kullanması çalışmamızı örneklendirmemiz bakımından önemli olacaktır.

Keywords: Voltaire, Candide, Alay, Yergi ve Çeviri

The Significance of the British Traveller Gertrude Bell's Written Letters Within the Borders of Cappadocia

Ercan Kaçmaz

Gertrude Bell, the wanderer, author, spy, "queen of the desert", who still makes her name known for her past works in the early twentieth century, was the daughter of one of the richest families in her country. Despite this, she preferred to spend her life in the deserts of Arabia. She travelled the Middle East in such a detailed way that as Murat Bardakçı says thus: She drew the map of the Middle East with a ruler." The trips she made, the notes she took and the maps she drew are extremely important things that cannot be denied as of that period. First of all she made some archaeological excavations and photographed the artefacts found in these excavations. Secondly, she kept a diary and shared these records with her close friends. Thirdly, she wrote letters to her family describing the events that had taken place. In fact, another important thing she did was that she trained T. E. Lawrence, known as Lawrence of Arabia, and in a way she was the leader for him. This study will focus on the letters written by Gertrude Bell within the borders of Cappadocia and will try to reveal the importance of these letters.

Keywords: Gertrude Bell, Letters, Queen of the Desert, Spy

Eliminating Language Borders Through the CEFR Descriptors

Erkan Yüce

The Common European Framework of Reference for Languages (CEFR) has profoundly influenced language education contexts across the globe as a standard reference document. By presenting descriptors for different levels of language proficiency, it helps to create a common understanding among both language professionals and language learners. Based on this fact, this study focuses on effective use of the CEFR in plurilingual contexts in which many learners from different cultural and linguistic backgrounds communicate with each other, and in which proficiency in several languages can help individuals to enhance mutual understanding to overcome problems stemming from language borders. After introducing the CEFR, the current study discusses plurilingualism and its importance in achieving linguistic diversity at different contexts. Then, several examples of the CEFR-based implementations in different domains are presented. Finally, suggestions in relation to effective use of descriptors of the CEFR in plurilingual contexts in order to eliminate language borders are provided.

Keywords: language borders, plurilingual contexts, CEFR, descriptors

‘The Frontier Thesis’ Failed: Stephen Crane’s Use of the Frontier in “*The Bride Comes to Yellow Sky*”

F. Gül Koçsoy

Stephen Crane’s “*The Bride Comes to Yellow Sky*” (1898) introduces Yellow Sky, an American frontier town, which functions as the border of differences and the site of the contrast between frontier town culture and the Eastern civilization. At the turn of the century, though F. Jackson Turner declared in his ‘Frontier Thesis’ (1893) that the frontier was closed, Crane in his work insists on the ongoing cultural existence of it. Crane also subverts Turner’s thesis, which deals with processes rather than people and emphasizes male characteristics in the American culture. A marriage and the arrival of a woman correspond to the main theme of the dynamic frontier in which changes and interactions are inevitable. Crane introduces a nameless bride, who can transform the nature of the rugged border/frontier town as soon as she sets foot in it. The bride though submissive and silent, achieves cultural interaction and imposition of the Eastern tranquility with her very being.

While Crane exhibits the still evolving nature of the frontier town, where the communication between the both sides of the frontier is scarce, he draws attention to the function of woman in this process, which Turner overlooked. He criticizes Turner in that he did not reflect the individual and social experiences and tensions in shaping the frontier and its beyond.

Keywords: ‘The Frontier Thesis’, “The Bride Comes to Yellow Sky”, Crane, woman, frontier town

The Difference Between the Attitudes of Adults Toward Computer Assisted Language Learning and the Attitudes of Young Learners Towards Computer Assisted Language Learning

Filiz Sarı Atilla & Tuğba Bademci Kaydet

This study was conducted on totally 150 students. Half of the students were 10-12 aged called young learners and half of the students were 18-24 years old called adults. Young learners were 5th and 6th grade students in secondary class. The adults were university students. All of the students answered the same questionnaires. The questionnaire was consisted of 10 questions. The questions measured the attitudes of the students towards computer assisted learning. The questionnaires had 5 choices. The first one is I certainly agree, the second is I agree. The third one is neutral. The fourth one is disagree. The fifth one is certainly disagree.

According to the results of the questionnaires, the general answers of the students were positives towards computer assisted language learning.

Keywords: Young learners, adult learners, computer assisted language learning

Çocuklara İngilizce Kelime Öğretiminde Şarkı Kullanımının Faydaları Üzerine Bir Durum Çalışması

Filiz Sarı Atilla

Bu çalışma çocuklara yabancı dil olarak İngilizce kelime öğretiminde şarkıların faydalarını ortaya çıkarmak amacıyla yapılmıştır. Bunun için 2. sınıf öğrencileri haftada iki saat zorunlu İngilizce derslerinde gözlenmiştir. Çalışmanın katılımcıları öğretim gören 2. sınıf öğrencilerinden oluşmaktadır. Araştırmacı çalışma sürecinde gözlemlerini günlüğe kaydetmiş ve daha sonra bu gözlemler içerik analizi kullanılarak analiz edilmiştir. Bu çalışmanın sonucunda çocuklara yabancı dil öğretiminde şarkı kullanımının ana alanda faydası olduğu belirlenmiştir.

Keywords: Çocuklara İngilizce Öğretimi, Kelime Öğretimi, Şarkı

İnsanın Sınırları ve Olanakları

Gül Tecimer

Biyolojik ve toplumsal bir varlık olan insan, birçok yetenekle donatılmıştır; düşünür, konuşur, hareket eder, yürür, koşar… Tüm bunları yardım alarak veya yardımsız şekilde gerçekleştirebilir. Ancak, birçok şeyi yapma olanağına sahip insanoğlu için, yetersiz ve sınırlı kaldığı durumlar da vardır.

Aklımız, konuşma yeteneğimiz, istediğimizi yapabilme gücümüz var. Bunlar, bizi, diğer varlıklardan ayıran özelliklerdir. Ama insan için en ayırt edici özellik, düşünen bir varlık olmasıdır. Hayatını düzenleyen, sanat eserleri oluşturan, teknolojiyi ve bilimi geliştiren, bilinmeyeni keşfeden, uygarlıklar ortaya çıkaran; insanın ta kendisidir.

İnsan, öğrenmeye, bilgiye aç bir varlıktır. Öğrenmenin yaşı ve sınırı yoktur. İnsan, doğumundan itibaren öğrenmeye başlar. Önce ailesinden, çevresinden, sonra okulundan, öğretmenlerinden, arkadaşlarından, kitaplardan, dokunarak ve tadarak, bu öğrenme süreci devam eder.

İnsanoğlu, yaşamı boyunca değişir ve gelişir. Çevresiyle birlikte şartlar da değişir. Örneğin tarih öncesi devirlerde mağaralarda yaşayan insan, artık oturacağı yerleri kendi inşa etme kabiliyetindedir. Avlanarak yiyecek bulan insanoğlu, şimdi sıcak-soğuk bin bir çeşit besine kolayca ulaşabilmektedir. Teknolojik gelişmeler sayesinde, aletler yapıldı, besinler yetiştirildi, binalar kuruldu. Doğadaki birçok şeyi, insanoğlu, aklı ve gücü sayesinde değiştirebildi. Örneğin doğada bulunan taştan ev yapma olanağını kullandı insan, buğdaydan un üretebildi. Daha birçok nesneyi kullanarak mucizeler ortaya çıkarabildi.

İnsan değişen bir varlıktır. Fiziki, psikolojik, ruhsal olarak sürekli değişir. Şartlar ve kişiler, insanda birtakım değişikliklere sebep olur. Bu değişimler olumlu ya da olumsuz gerçekleşebilir ama ne olursa olsun kaçınılmazdır. İşte bu noktada insanın yeteneği, değişimin kaçınılmazlığıyla sınırlıdır. İnsan keşfetti, medeniyetler kurdu. Aklını, teknolojiyi, fırsatları kullandı. Belki mevsimleri değiştiremedi ama havanın durumunu etkileyecek aletler icat etti.

Bilgisinin ve öğrenme isteğinin sınırı olmayan insan, teknolojinin de sınırsızca gelişmesinden faydalanarak birçok şeyi yapmaya olanak bulmuştur ama yapabileceklerinin kendisiyle ve çevresiyle sınırlandırılmış olduğunun da bilincindedir.

Keywords: İnsan, sınırlar, olanaklar, şartlar

The Literary Figure that Goes Beyond Borders: Harold Pinter

Gülten Silindir Keretli

Inspired by the absurd tradition in the 1950s, in the following years, Pinter gave up comedy of menace and began writing memory plays. With the political drama booming in the 1960s although the playwrights of the period such as (John Arden, Arnold Wesker, Edward Bond) have written down overtly political plays, Pinter continued to write implicit plays unlike the writers of the time. By the time the political drama was on the decline, With the effect of globalization, Pinter wrote very overtly political plays after the 1980s, Pinter revived the New British Theatre with his third period plays such as One for the Road and Mountain Language. Pinter, who gained prominence with the latest period plays, has also exceeded the borders of his country, therefore, he referred the social and political cases he noticed in other countries. He addressed several international issues, including the Gulf War, American dominance over other countries, and disempowerment of minority rights. He repudiated the borders by touching base at his interviews, even sharply criticised the British politics with courage. Pinter, who was awarded the Nobel Prize, did not hesitate to criticize the policies of England and America with great heart, even in his Nobel speech. Pinter, who handled only British issues in his own country in the early period plays, became the voice of many countries in the latest period plays. Pinter, who never admitted to being a political playwright, was almost always annoyed being tagged, and tried to be the voice of whole world while cutting across the all boundaries. This paper discusses Pinter's political plays which have no boundaries entitled as “New World Order” and “Ashes to Ashes”.

Keywords: political drama, political issues in 1980s, international political problems, without borders

Affordances of DigCompEdu Framework for ELT Teachers

Hakan Demiröz

We are living in an era of evolution of all the things around us. Education is changing because the receivers, providers and the tools of the education are changing rapidly. To meet educational needs of 21st century, teachers are in need of developing digital competence. In an era of digitalization, digital competence has drawn attention of the scholars who are interested in researching the way people, most of whom are digital natives, are learning and how they should be taught. With these aims in mind, there have appeared a plenty of frameworks that try to shed light on technological knowledge of the educators so far. The European Framework for the Digital Competence of Educators (DigCompEdu) is one of these endeavours. It strives to define and propose a common frame of reference of the digital competences that are peculiar to the teaching profession. It consists of 22 educator-specific digital competences that are grouped under six areas; namely, professional engagement, digital resources, teaching and learning, assessment, empowering learners, and facilitating learners' digital competence. The framework also proposes six proficiency levels that are similar to the Common European Framework of Reference for Languages (CEFR) starting from A1 to C2 (Redecker, 2017). The aim of this paper is to review DigCompEdu framework, illustrate its affordances, and to make suggestions about its use in teaching English Language (ELT).

Keywords: DigCompEdu, ELT, affordances

Les Effets De La Culture Turque En Occident Chez Yavuz Bülent Bakiler

Hamza Kuzucu

C'est ce que l'on appelle un récit de voyage lorsqu'une personne donne des informations sur les lieux où elle se promène et parle de sa culture, de ses traditions, de sa richesse géographique et du mode de vie des personnes chacun dans un style littéraire. Ces récits sont apparus chez les écrivains avec les désirs de voyager et de découvrir de différents pays et cultures, ces désirs continuent chez les hommes depuis l'Antiquité jusqu'à nos jours.

Les Turcs avaient régné, près de six siècles plusieurs pays dans différentes géographies. Ils les ont gouvernés avec une tolérance remarquable. On pourrait accepter ce système ce gouvernance comme une légende. La plus grande épopée qu'ils ont réalisée était de pouvoir garder des nations séparées vivant ensemble dans la paix et la paix sous un même toit pendant des siècles. Ainsi, en mettant l'humanité au centre de leurs idées, ils ont assuré la continuité d'un empire plein de prospérité pendant six siècles, grâce aux valeurs qu'ils donnaient à la justice, à l'égalité et la tolérance.

Yavuz Bülent Bâkiler nous invite à faire un tour culturel, historique et sociologique des pays balkaniques en Europe sous le règne de L'Empire Ottoman pendant cette période « De Skopje au Kosovo » et « Traces Turques en Europe » dans ses œuvres et reflète les traces Turques qui n'ont pas été effacées dans l'espace européenne

Dans les récits de voyage de Bâkiler mentionnés ci-dessus, nous y analyserons comme thèmes ; le respect des personnes entre eux, la place importante des lieux et monuments dans la vie sociale et l'effet de ces thèmes sur le comportement des individus seront examinés. En tant que méthode, notre étude est basée sur une méthode de recherche sur une perspective de méthode comparative historico-sociologique.

Keywords: Yavuz Bülent Bâkiler, Empire Ottoman, De Skopje au Kosovo, Traces Turques en Europe

Female Body as a Borderland in *Handmaid's Tale*

Işıl Öteyaka

Margaret Atwood's Handmaid's Tale is a dystopian fiction in which totalitarian regime of Gilead creates a new history of individual and collective consciousness by us(urp)ing female body for its aims. Used as a sexual serf for the reproduction of population after the environmental disaster in Gilead, female body has become a script of a new regime which establishes its own history and consciousness of identity through the regulations of female body. In this respect, female body creates an area of borderland where the old and new histories clash and where the new history created by the Republic of Gilead overlaps the old one by enforcing its own articulations of memory and power relations. At the same time, female body represents a border drawing a clear-cut line between two different histories. So it becomes a marker of the concept of Before and After in the totalitarian regime of the Republican Gilead. Acquiring a new archival space of premises that regulate the deletion of a past as well as the transcription of a new future, female body becomes a turning point. Thus this paper aims to analyze female body both as a borderline separating the old and new grounds of two different histories and as a borderland which itself is divided by borders in terms of new articulations of identity, memory and power relations under the totalitarian regime of Gilead in the novel *Handmaid's Tale*.

Keywords: female body, borderland, history writing, *Handmaid's Tale*

Kronik Umutsuzluğun Sınırsızlığı Ya Da Doğu-Batı Bağlamında Distopya

İhsan Ünaldı

Platon'dan bu yana Batı edebiyatında ve düşünce tarihinde hem hayal ürünü ideal toplumlar hem de geleceği karanlık ve felaketlerle dolu toplumlar kurgulanmıştır. Geleneksel olarak ilkine ütopya, diğerine ise distopya adı verilmiştir. Bu çalışma, George Orwell'in 1984 ve Anthony Burgess'in Otomatik Portakal adlı kurgularının Yeni Tarihçilik çerçevesinde incelenmesinin ardından ortaya çıkan ve Doğu kültürü ve edebiyatında yokmuş gibi görünen distopya kavramının dini terminoloji içerisindeki örtük varlığını tartışmaktadır. Ayrıca, insanlık için karanlık senaryolar içeren bir gelecek kurgusunun aslında bireysel hayatta kalma içgüdüsünden kaynaklanan kaygı bozukluğunun insanlığın kolektif bilince yansıması olarak da algılanabileceği üzerinde durulmuştur.

Keywords: distopya, doğu-batı, yeni tarihçilik

Homo Sacer in the City: Spatial Politics of Exclusion in J. G. Ballard's *Empire of The Sun*

İsmail Serdar Altaç

James Graham Ballard is an author who is known as one of the keen observers of the social and accompanying spatial shifts taking place in the 20th century. Although his oeuvre is filled with "ballardian" science fiction, his mid and late career is also marked by such autobiographical and semi-autobiographical works as Empire of the Sun (1984), The Kindness of Women (1991) and Miracles of Life (2008).

The gated-communities, with which Ballard had been preoccupied throughout much of his career, have globally become one of the significant components of the urban spaces today. The proliferation of these communities has been creating a widening gap between those inside and those outside, to an extent that citizenship can no longer continue to be an overarching term for all of the urban dwellers. This paper aims to examine the birth of gated-communities and their impact on the public space of the city in Empire of the Sun. Set in Shanghai, the birthplace of J. G. Ballard, the novel relates a fictional account of Ballard's childhood in Shanghai on the eve of World War II and in the Lunghua Civilian Assembly Camp during the war. This paper will firstly deal with the impact of Ballard's post-war fictions, with regard to spatial politics, on Empire of the Sun, a semi-autobiographical novel. Secondly, it will aim to demonstrate how the spatial paradigm which situates homo sacer, a person who can be killed with impunity according to Roman law, outside the city has shifted towards a new understanding in which homo sacer is situated within the city after the establishment of the gated-communities in the novel. It will be concluded that Empire of the Sun testifies to the disintegration of the city as a public space as a result of the introduction of homo sacer into the urban space.

Keywords: J. G. Ballard, city, space, gated-community, homo sacer

Multicultural Citizenship in Bradford: John Hollingworth's Multitudes

Kağan Kaya

The young British writer for stage and screen, John Hollingworth's debut paramount full-length play Multitudes was played under the direction of Indhu Rubasingham, the Artistic Director at the Tricycle Theatre on 19th February 2015. Hollingworth benefits from a separated Bradford family and a Tory party conference so as to challenge the tensions concerning citizenship facing diverse citizens in Britain. The playwright uses four major interlinked characters to emphasize recent thoughts and debates on multiculturalism within the British borders on the eve of Brexit dilemma: Kash, a secular widowed Muslim; her rebellious teenage daughter, Qadira; an anti-war woman, Natalie who has just converted to Islam, and her anti-immigrant and influential Tory member mother (Billington 2015). Even though this work notably analyzes the setting of Multitudes, Bradford and its characters' rhetoric that fall under the umbrella of 'multiculturalism' and 'citizenship' through Brian Barry's universalist ideal of equality and Will Kymlicka's liberal egalitarian (Song 2017) theories, it also mentions some additional theories and ideas of other academicians such as Charles Taylor, Ian Bradley, Christian Joppke and Paul Kelly, and provides basic information to realize the odyssey of multiculturalism under the influence of globalization in Britain.

Keywords: Bradford, Britishness, citizenship, John Hollingworth, Multiculturalism, Multitudes

Crossing the Borders in Minds: Subversion of Dehumanization and Apathy in Kate Wilhelm's *The Village* and Cynthia Ozick's *The Shawl*

Meltem Can

The history of mankind has been marked by many tragedies in which the powerful have oppressed and inflicted violence upon powerless communities regarding them as less than fully human. The hegemonic discourses imposed by social institutions such as media create alienation and emotional sterility towards otherized communities, which gives way to impassable borders among nations, ethnic and gender groups or social classes. Despite the evasive and disturbing traumatic experiences of the oppressed that resist articulation, literature has always highlighted this ongoing process of dehumanization and antagonization of 'the other' to stress humanitarian values in the globalized and culturally borderless world. In that regard, Kate Wilhelm's The Village (1967) complicating the savages of Vietnam War through a Vietnamese/American town and Cynthia Ozick's The Shawl (1980) wording a nightmarish Holocaust experience in a concentration camp both universalize the ferocity of wars, hostilities and carnages, and remind how societies may become adamant advocates of violence and oppression. Concerning these, this paper will assert that particular works not only draw unsettling and unapologetic pictures of disdain, apathy and emotional distances that alienate communities from one another but also project upon empathy and protest against the ideological discourses that normalize oppression, ignorance and otherization so as to stir a moral sensibility and sense of belonging to humanity.

Keywords: Wilhelm, *Village*, Ozick, *The Shawl*

Crossing the Border: The Concept of Migrant Writing in Caryl Phillips's Novel *The Final Passage*

Mete Çal

Caryl Phillips, as a British writer of Afro-Caribbean descent, mainly focuses on the subject matters such as colonial discrimination, cultural clashes, crossing borders and homecoming within the scope of migration studies in his novel *The Final Passage*. The novel handles the future plans of the locals to immigrate to Britain for the sake of fresh starts and reveals the individual psychologies of its characters in limbo under severe effects of displacement. This paper aims to analyse the importance and contribution of shifts from one to another cultural space in migrant writing concept and to present how Phillips handles and deconstructs nationally and culturally blurred frontiers in his postcolonial novel The Final Passage.

Keywords: Migrant Writing, Immigration, Border-Crossing, Homecoming, Caryl Phillips

Batılı Seyyahlar ve Osmanlı Coğrafyasında Bir Seyyah: Charles Mac Farlane

Muhittin Doğan

Seyahat, insanlara geniş bir dünyanın penceresini açar; çünkü sürekli aynı yerde yaşamak, insanları bir mekân kuşatmasının içerisine alır. Bu şekilde yaşayan insanlar, bütün dünyayı kendi yaşadıkları çevreden ibaret sanarak bir körleşmeyle yüz yüze kalırlar. Böylelerinin bilgilerinden, konuşmalarından ziyade, gezip görmüş insanların anlattıkları, daha ilgi çekici gelir çevresindekilere.

Sadece sıradan gezginlerin yanında seyahati bir meslek haline getiren insanalar da vardır, onların sayesinde asırlar boyunca insanlık kendi toplumları dışındaki yaşamlardan, coğrafyalardan haberdar olurlar. Dikkatli bir göz, insanın insana bakışının antolojisi olan seyahatnameler sayesinde, medeniyetlerin biyografisine de ulaşabilir; çünkü onlar iyisiyle, kötüsüyle her türden bilginin at koşturduğu bir arenadır. Tuttuğu günlükleriyle seyyah, sadece kendisinin değil; dünyanın da günlüğünü tuttuğundan çoğunlukla habersizdir.

Seyahat alanında asırlarca öncülüğü ellerinde tutanlar hep Batılı toplumlar olur. Dünyanın bütün bilinmeyen alanları, gizli kalmış köşeleri onlar için keşfedilecek yerlerdir. Bu seyahat ve keşfetme arzusu, Batılı ülkelere diğerlerinden farklı üstünlükler sağlar. Seyahatlerin onlara sunduğu imkânlar sayesinde dünyanın diğer bölgelerindeki ülkelerle aralarındaki gelişmişlik farklarını kendi lehlerine arttırarak 19. yüzyılla birlikte zirveye ulaşırlar. Yerkürenin önemli coğrafyalarını ellerinde bulunduran Osmanlı ülkesi de uzun süredir ilgi alanlarındadır; ama artarak devam eden bu ilgi Osmanlının en zayıf olduğu 19. Yüzyılda kendisini daha fazla hissettirir. Artık İstanbul ve imparatorluğun diğer önemli bölgeleri amaçları sadece seyahat olmayan seyyahların akınına uğrar.

Oluşturulan seyahatnameler sayesinde Doğunun dünyasına yeni pencereler açılarak toplumlar arasındaki duvarlar yıkılmaya çalışılır. Aynı süreçte bir taraftan bu duvarlar yıkılırken; diğer taraftan art niyetli ve ön yargılı seyyahların sebep olduğu hayali kalın duvarların oluşturulduğu sınırlar ortaya çıkar.

Bu çalışmada ilk olarak yüzyıllara göre amaçları ve şekli değişerek günümüze kadar devam eden Avrupa Seyahat Edebiyatı hakkında temel bilgiler verilecek; sonra da yirmi yıl arayla Osmanlı ülkesine iki defa gelen ve uzun seyahat şanslarına sahip olan İngiliz seyyah C. Mac Farlane'nin eserlerinden yola çıkılarak Batının Osmanlı dünyasına yaklaşımlarına ışık tutulmaya çalışılacaktır.

Keywords: Seyahat, Batı, Doğu, ön yargı

Gerçek ve Hayalin Sınırlarında İki Roman: Küçük Prens ve Genç Prensin Dönüşü

Nurten Sarıca

Fransız Edebiyatı'nın klasiklerinden Dünya Edebiyatı'na mal olmuş, başlangıçta çocuk kitabı gibi algılanmasına karşın yetişkinlerin bile anlamak için ciddi bir çaba harcaması gereken derin düşünsel iletilerle dolu, çevirileriyle sınırsız bir nitelik kazanan Küçük Prens romanı, yazarı Antoine de Saint-Exupéry'nin bile belki de hayal edemeyeceği boyutta bir etki alanına sahiptir. Kitabın içeriğine bakıldığında öykü ve öyküleme zamanlarının içiçeliği okurun gerçek ve hayalin; başka bir deyişle gerçek ve kurgunun sınırlarında sürekli bir gidiş geliş içerisinde olmasına neden olur. Kitap boyunca yazar/anlatıcı nedense yetişkinlere iletmek istediği bilgileri hep küçük bir çocuğun ağzından dile getirir. Son bölümde yazar anlatısını bir istekle sonlandırır. "Eğer günün birinde buradaki tarife uyan bir çocuk görürseniz bilin ki Küçük Prens geri dönmüş ve lütfen bana haber verin" der yazar.

Sant-Exupéry'nin bu isteğine altmışaltı yıl sonra bir İspanyol yazar Alejandro Guillermo Roemmers "Genç Prensin Dönüşü" adlı kitapla cevap verir. Kendi deyimiyle "insan ruhuna derin bir yolculuk" olan kitap biçimsel olarak ve içerik olarak Küçük Prens'e çok benzer. Birbirini takip eden anlatılarda yazar yol arkadaşının sorularına karşılık verirken aslında arkadaşının bunları bildiğini ve kendisinin verdiği cevaplara olan inancını tazelemeye çalıştığını anlar. Patagonya'nın ıssız yollarındaki yolculuk manevi gezintiye dönüşür. Yazar ve Genç Prensin sohbetleri modern zamanlarda yitirilen değerleri, özellikle sevginin gücünü insan oğluna yeniden hatırlatmak gibi bir işlevi yerine getirmeye yönelikmiş gibidir.

Bu çalışmada her iki romanın oluşturduğu anlam evreni ve yüzey yapıdan hareketle derin yapı ortaya konmaya çalışılacaktır. Gérard Genette'in anlatı kuramı ve A. Julien Greimas'ın göstergebilimsel çözümleme modeli ışığında her iki yapıtın gerçek ve kurgunun sınırlarındaki gidiş gelişi incelenecektir.

Keywords: Küçük Prens, Anlatı Kuramı, Eyleyen Modeli

Borders Facilitating Alienation and Sherman Alexie's *Do Not Go Gentle*

Özgür Esen & Baturay Erdal

Alexie's *Do Not Go Gentle* is a short story from one of his collections, Ten Little Indians. It is not only a surrealist story of an Indian couple whose son is staying at a hospital, but it also hints for the alienated Indian culture whose fate has been in WASP culture's power.

Do Not Go Gentle traces the touching experiences of a poor Indian family whose son is treated but cannot recover with the tools and methods of modern technology at the hospital. On the other hand, the son, symbolically, represents the condition of Indian culture that has been face to face with alienation within their own borders.

The purpose of this paper is to analyse the alienation of Indian culture in their own borders and how these borders have facilitated this process by shedding lights on the son's condition referring to the Indian culture.

Keywords: Indian Culture, Alienation, Borders

Re-Presenting Turkey in Frederick Burnaby's *On Horseback through Asia Minor*

Rabia Köylü

For the Ottoman Empire, the second half of the nineteenth century is characterised by social and political turmoil. On one hand, the empire had to struggle against the uprisings of ethnic minorities at home; on the other hand, the security of its borders was in danger due to the attacks, mainly by Russia. In the western world, the empire was continually being defamed through negative representations which suggested that the Ottomans were intolerant to the ethnic and religious minorities and even massacred the Christians. Turcophobia swept through the west with the help of the press the power of which was indisputable; and the Turks came to be defined as "the one great anti-human specimen of humanity" (Gladstone 10). In his annual leave, a British army officer, Frederick Burnaby decided to travel to Anatolia in order to get first-hand accounts about the current situation. Upon this travel, he penned a travelogue, *On Horseback through Asia Minor (1877)* which is composed of his memoirs in Anatolia. During this stay, as reflected in his travelogue, he observes that the news that appears in western press is not actually based on reality. In fact, Turkey seems to be stalemated by its enemies at home and abroad. Besides shedding light on the late nineteenth-century Turkish politics, the travelogue also reflects Burnaby's observations of Turkish culture. He seems to have achieved a healthy cross-cultural communication with the Turks to such an extent that he ends the travelogue as follows: "We should accept the challenge and draw our swords for Turkey" (322). In this context, this proposed study aims to analyse and discuss how Burnaby represents Turkey and the Turks after transgressing the political borders.

Keywords: Burnaby, Turkey, borders, cross-cultural communication, representation

Fransızcadan Türkçeye Şiir Çevirilerinde Göz Ardı Edilen Renkler

Sadık Türkoğlu & Deniz Küzeci

Bu çalışmada çeşitli çevirmenler tarafından Fransızcadan Türkçeye yapılan şiir çevirilerinde renk anlatımlarının göz ardı edilmesinin erek dildeki şiir metnine etkisi araştırılmıştır. Örneklem evrenini Hugo'dan, Lamartine'den, verlaine'den ve Rimbaud'dan Türkçeye çevrilen şiirlerden alınan dizeler oluşturmaktadır. Şiirler üzerine çeviri etkinliği yapmanın zor olduğu hep söylenmektedir. Çeviri etkinliği kuramsal seviyede, bire bir çeviri, uyarlama ve yorumlama olarak üç boyutlu bir biçimde gerçekleşmektedir. Şiir çevirisinde çoğunlukla üçüncüsüne başvurulmaktadır. Çünkü kaynak metnin aslına uygun olması için hece sayısını tutturmaya ve uyakları olanaklı olduğu kadar oluşturmaya çalışmak bazı sözcükleri bağlamdan çıkarmaya ve bazılarını da eklemeye zorlamaktadır. Böyle bir durumda şiirin erek metninde/çevirisinde renk anlatımları başta olmak üzere bazı sözcüklerin göz ardı edilerek eksik kalmasıyla şiirsel heyecanın ve zevkin gerektiği gibi sağlanamamasına neden olduğu saptanmıştır. Bazen bir şiirden bir sözcük çıkarıldığında veya bağlamda olmayan bir sözcük eklendiğinde şiirsel büyünün/özelliğin kaybolduğu görülmektedir. Bu çalışmada özellikle renk sözcüklerinin bağlamdan çıkarıldığında şiirsel heyecanın kaybolduğu kanıtlanmaktadır. Yapılan çeviriler kaynak metinden uzaklaşarak hem anlamsal hem de şiirsel açıdan eksik bir şekilde erek metne dönüşmektedir. Yöntem olarak anlamlandırma süreçleri, şiir çeviri teknikleri ve yorumlamaya dayalı çözümleme tekniği kullanılmıştır. Renk sözcüklerinin şiir çevirilerinde göz ardı edilmesi veya yorumlamaya dayalı olarak faklı sözcüklerle karşılanması anlamsal açıdan ve şiirsel heyecanı sağlama açısından bir eksiklik olduğu sonucuna varılmıştır. Kaynak dildeki dizeler ile erek dildeki dizeler arasında anlamsal farklılıklar olduğu ve çeviri dizelerdeki anlamın kaynak dildeki anlamı vermediği görülmüştür.

Keywords: Şiir, çeviri, renk sözcükleri, kaynak metin, erek metin

Styx Nehri Örneğinde Dinler ve Mitolojilerde Yeryüzü ve Yeraltı Dünyasının Sınırları

Sedat Bay

Öbür dünyayı bir coğrafi konumla ilişkilendirmek ve yaşayanlar dünyasına ek olarak bir yeraltı dünyasının varlığına inanmak çoğu kültürün ortak özelliklerinden biridir. Örneğin Babil, Asur ve diğer antik Mezopotamya halkları, ölülerin Karanlık Dünya olarak adlandırılan, tozlu ve kasvetli bir yeraltında yaşadıklarına ve herhangi bir çukur, mağara veya su birikintisinin o yerin girişi olabileceğine inanıyorlardı. Avustralya'nın kuzeyindeki Yeni Gine okyanusun altında yatan bir yeraltı dünyasını tanımlayan hikâyelerle doludur. Navajo mitolojisinde ölüler sulu bir yeraltı dünyasına iner. Bütün bu hikâyelerde çeşitli amaçlarla bir dünyadan öteki dünyaya geçmek arzusu önemli bir yer tutar. Gerek ölümü aldatabilmek için yeraltı dünyasından kaçmak gerek ise yeraltı dünyasından biri ile görüşebilmek ya da birini yeniden yaşayanlar dünyasına geri getirebilmek için bir dünyadan diğerine geçmek uğraşı içinde olan karakterler vardır. Bir dünyadan diğerine geçebilmek için ise önce yeraltı dünyasına açılan kapıları bulmak ve sınırı oluşturan ırmak, köprü v.b. engelleri aşmak gerekir. Dünya mitolojilerinin en bilineni olan Yunan mitolojisinde bu iki dünyayı bir birinden ayıran sınır Styx Nehri'dir. Kharon tarafından idare edilen bir sandal ile ölenlerin ruhları belli bir bedel karşılığında ölüler diyarına taşınır, ancak bu yolculuk geri dönüşü olmayan tek yönlü bir yolculuktur. Bu çalışmamızda Styx nehri temel alınarak çeşitli din ve mitolojilerde iki dünya arasındaki sınır kavramı ele alınacak. Bu sınırların dinsel, kültürel ve sosyal boyutları ve anlamları üzerinde değerlendirmelerde bulunulacaktır.

Keywords: Yeraltı Dünyası, Yaşayanlar Dünyası, Mitoloji, Sınır, Styx Nehri

Almanya’da Yaşayan Türklerin Yazınsal Eserlerinde Tema ve Dil Değişimi

Sevtap Günay Köprülü

1960’lı yılların başlarında Türkiye’den Almanya’ya trenler sadece misafir işçileri değil aynı zamanda umut, hasret, özlem gibi duyguları da taşımışlardır. Bir miktar para biriktirdikten sonra vatana geri dönme düşüncesiyle başlayan bu macera bir türlü bitememiş, Almanya’daki Türkler beşinci kuşağa ulaşmıştır. Gurbette ilk yıllarda yaşanan yabancı kültür, yabancı dil, yabancı insanlar gibi sorunlar anadilde yazılan yazınsal eserlerde yansıtılmıştır. Geri dönüş süresi uzadıkça yabancı dil ve yabancı kültür benimsenmiş ancak bu kez de kimlik arayışı gibi farklı sorunlar ortaya çıkmıştır. Yeni kuşaklarla birlikte yeni vatanın dilinde yeni temalarla farklı yazınsal eserler kaleme alınmaya başlanmıştır.

Bu çalışmada, Almanya’daki Türklerin yazmış oldukları yazınsal eserler, türleri ve temaları araştırılmış olup, kuşaklar arasındaki benzerlikleri ve farklılıkları incelenmiştir.

Keywords: Göç, yazın, göçmen yazını

J.M.G. Le Clezio'nun *La Quarantaine* Adli Romanında Kuşatılmışlık ve Sınırlar Ötesinde Sınırsızlık Arayışı

Şevket Kadıoğlu

J.M.G. Le Clézio'nun 1995 yılında yazdığı La Quarantaine/Karantina adlı romanı Jacques ve Léon adlı kardeşlerin atalarının ülkesi olan Maurice adasına dönüş öyküsünü anlatır. Mola verilen bir limanda bulaşan öldürücü bir salgın hastalık tanısı üzerine, geminin varış yeri olan Maurice adasına yanaşmasına izin verilmez ve yolcular bir başka adada karantina altına alınırlar. Zaten sömürgeci Avrupa ülkelerince işgal edilen bölgede (ada Hint okyanusu açıklarında bulunmaktadır) sömürgecilikle belirginleşen sınırların karantina olgusuyla birlikte keskinleştiğine tanık oluruz. Metaforik olarak da iki kardeş arasındaki sınırı simgeleyen karantinanın sınırlar çizdiği Ada'da, Avrupalı yolcular ile şeker kamışı tarlarında çalıştırılan yerli işçiler ve adanın yerlileri arasında da kesin sınırlar konulmuş böylece sınır içinde sınır oluşturulmuştur. Bu çalışmada, bu iç içe geçmiş sıkışmışlık ve sınırların oluşturduğu kuşatılmışlık ortamında sınırsızlık özlemi içindeki küçük kardeş Léon'un sınırları ihlal etmeye yönelik başkaldırısı çerçevesinde, insan eliyle çizilmiş sınırların, her insanda ortak olan evrensel duyguların peşinde koşulmasına engel olamayacağına dikkat çekmeye çalışacağız ve bu bağlamda, insanlar arasına sınırlar koyan, ırk, din, etnik kimlik…v.b. olgularını sorgulayarak bunları, ötekilik, ötekileştirme, sömürü, sömürgecilik kavramları üzerinden tartışmaya açacağız. İlkel toplum ve uygar toplum karşıtlığının oluşturduğu sınırları da sorgulayacağımız bu çalışmada ilkel toplumların doğa ile uyumlu yaşamlarına dikkat çekerek, daha derin dokuda yaşam/ölüm kültür/ doğa arasındaki sınırları da tartışacağız. Sonuçta, karantinanın kalkmasından sonra, Avrupalıları Maurice adasına götürmek için gelen gemiye binmeyip adada kalarak sömürgeci Avrupalılarla arasına sınırlar koyan ve kendisini bir yerli gibi hissettiğini vurgulayan Léon'un bu kararı almasındaki en etkili güç olan aşkın sınırları kaldırırken bir yandan da sınırlar koyduğuna dikkat çekmeye çalışacağız.

Keywords: Karantina, sınırlar, kimlik, sömürgecilik, yerli

Language as a Mirror of Self on Social Media

Tuba Demirel

Social media being the most popular online source has shifted the nature of communications as online social networks have altered the definition of society. In many ways the online interactions resemble face-to-face communication. With the advance technology we can transfer our messages in various forms such as text, video and image. Nevertheless social media provides an editable and controllable context on top of what we have in natural communication. This study which is conducted as a part of MA thesis at the Linguistics Department of Sussex University, aims to find out whether there is a difference between the face-to-face self-representation and that of on Facebook, which is taken as one of the strongest social media site. The data is collected via a closed group on Facebook and a group interview where a number of questions are asked to the participants to elicit information about them. The data is analysed with discourse analysis techniques according to meaning and form of the language used by the participants. The language is analysed according to static, dynamic and network dependant aspects of self. The results showed differences between two contexts that individuals tend to represent themselves more self-centred on Facebook while they show social closeness in the course of face-to-face communication. The contribution of this study is providing new linguistic evidence supported by the research findings that there is a difference between online and offline self-representation.

Keywords: self-representation, discourse analysis, language on social media

Sınırları Aşan Bernard-Marie Koltes'in Oyunlarında Eşiklerin Aşılması

Tülinay Dalak

Dünyanın dört bir yanında oynanan oyunlarıyla ülkelerarası, kıtalararası sınırları aşıp uluslar üstünde konumlanan Fransız yazar Bernard-Marie Koltès oyunlarıyla sınırları zorlamakta, isimleri, kimlikleri, milletleri, dilleri, dinleri, ırklarıyla Arap, zenci, Hıristiyan, Müslüman, Beyaz, Siyah, yerli, göçmen, melez kahramanlarıyla farklı kültürlerden gelen birbirinden farklı bireyleri aynı zaman ve zeminde buluşturarak onların maddi ve manevi bariyerleri aşıp, aşamadıklarını gözlemlemekte ve gözlemletmektedir. Benzer şekilde zengin, fakir, taşralı, kentli, alt tabakadan, üst tabakadan kişileri yan yana iletişim ve etkileşim içine sokarak ast-üst, sömüren-sömürülen ilişkisinin sınırlarını kaldırmaya çalışmaktadır. Ayrıca bireysel, ailesel, ahlaksal, toplumsal değerleri aşınma, yozlaşma içinde sunarak değerlerin altüst oluşunu sorunlaştırarak, sorgulatmaktadır. Koltès, kahramanlar kanalıyla eşikleri somut ve soyut değerler üzerinden atlatmanın yanı sıra başka yer arayışını uzaya taşıyarak bir taraftan kozmik seyahat ile verirken, bir taraftan da öteki dünyadan bu dünyaya hayalet olarak geri gelenlerle metafiziksel seyahat ile vermekte ve böylece beden ve zihin sınırlarını zorlamaktadır.

Bu söz konusu görüngüleri yazarın “Ormanlardan Hemen Önceki Gece” (La Nuit Juste Avant les Forêts), “Zenciyle İtlerin Dalaşı” (Combat de Nègre et de Chiens), “Tabataba,” “Çöle Geri Dönüş” (Le Retour au Désert), “Roberto Zucco,” “Sallinger,” “Batı Rıhtımı” (Quai Ouest), “Pamuk Tarlalarının Yalnızlığında” (Dans la Solitude des Champs de Coton), “Coco” adlı dokuz oyununda ele alıp inceleyeceğiz.

Keywords: Bernard-Marie Koltès, tiyatro, sınır, bariyer, eşik

Humour and Satire in the Plays Endgame (By Samuel Beckett), No Exit (By J. P. Sartre) and The Birthday Party (By Harold Pinter)

Yakup Yaşar

Author do not say what they want to say but hide it behind the lines. They want the readers to find out what they express within the implications. Thanks to this, they use some literary devices on writing their Works in which they imply their messages. Some of the literary devices are images, symbols, metaphors, allusions and etc. These devices help the authors bring a mysterious significance in their Works. Besides these humour and satire are made by means of these literary devices and the authors give or hint their criticisms by means of them. Humour and satire are used within the similar roles of those literary devices as well. Sometimes humour is concealed behind the satire; sometimes satire behind the humour. In some cases, humour becomes the aim while satire is means and vice versa. The study is fundamentally based on the question "How do the authors use humour and satire with the help of the literary devices in their Works?" The plays Endgame (by Samuel Beckett), No Exit (by J. P. Sartre) and The Birthday Party (by Harold Pinter) are discussed and examined within the context of humour and satire. The conclusions reached by consistent deductions are emphasized in the study and comments are made. Finally, in this study, it is aimed to open a new door into various seminal questions and discussions about the probability of the novel usages of humour and satire in the literary texts.

Keywords: Humour, Satire, Literary Devices, Samuel Beckett, J. P. Sartre, Harold Pinter

In Grajewo: Vita Sackville-West and the Polish-Prussian Border

Zbigniew Bialas

Travellers' discourses thrive on anecdotes. They are, according to Stephen Greenblatt, "mediators between the undifferentiated succession of local moments and a larger strategy toward which they can only gesture". I wish to decipher in my analysis how an anecdote from "Passenger to Tehran" (1926), the travelogue written by Vita Sackville-West, is not just an isolated flash but can, in fact, indicate larger representational strategies. To this end, I will be focusing on the last few pages of "Passenger to Tehran". Taking the whole epic journey, Vita Sackville-West travelled from London to Egypt, India, and then to Persia, and then back to England - to the impatiently waiting Virginia Woolf - through Russia, Poland and Prussia; by boat, train and car. In the "border episode" which will subject to a detailed analysis, Vita Sackville West was stopped at the Polish-Prussian border and forced to leave the train. The consequences of what could be just an anecdote about "unwelcome border disembarcation", echo - as it turns out - far beyond the incidental because what is at stake at every border disembarcation is some socio-political, geo-political, military and ideological reality. No matter whether such incidents are presented as anecdotes or in all seriousness, each border disembarcation does gesture towards larger strategies and has consequences far beyond any "local moment". To disclose some of the less obvious implications of the Polish-Prussian passage in Vita Sackville West's book is the aim of my paper.

Keywords: border, travel writing, Vita Sackville-West

Boundless Dimensions of Natural Recovery: Ernest Hemingway's "*Big Two Hearted River*" and "*Soldier's Home*"

Zennure Köseman

Through pursuing a correlation with nature, this study highlights that individuals unite the borders of their body and mind in respect to Ernest Hemingway's "Big Two-Hearted River" and "Soldier's Home." The natural circumstances eminently serve humanity in the process of experiencing the sports of hiking, skiing, fishing, hunting, climbing and jogging, American writer Hemingway reflects nature's impact towards individual physchological and physical matters. Hemingway's substantial interest in natural sports emphasizes nature being a boundless source of enjoyment and refreshment. Nature's boundless dimensions of healing power both physically and mentally influence individuals when its recreational traits are assessed in an ecocritical perspective. His soldiers have the sense of connection between past and the present when they overcome their posttraumatic stress disorders as well as becoming ready for actual living conditions in these stories. Accordingly, when his main character, the veteran Nick Adams returns back into civilization and, afterwards, into the depths of his fishing environment in "The Big Two-Hearted River," and when he revisits his old living environment in his "Soldier's Home," Hemingway indicates the limitless means of changes and rebirth in his mental state and physics. Thus, his previous location and his desire for fishing become a way to reawaken for himself. Consideration of limitless natural inspiration reflects the existence of peace and tranquillity in the depths of natural environment. Becoming a relieved personality away from the disastrous hostilities of warfare implies the representation of a peaceful mind. Nick Adams fundamentally overcomes his psychological battle disturbances at the end of his warfare experiences and becomes a new personality. His fishing terrains habit relaxes him, i.e., his escape into natural locations highlights a natural therapy for his physics and his psychology!

Keywords: Boundlessness, Damaged Psyches, Natural Recovery, Natural Tranquillity, Natural Unity

Küresel Kentlerde Ayrışmanın Mekansal İnşası

Zuhal Çiçek

1980 sonrası dönemde tüm dünyayı doğrudan etkileyen küreselleşme süreci, dünyada olduğu gibi Türkiye kentlerini de siyasi, ekonomik ve sosyo-mekansal olarak önemli ölçüde etkilemiştir. Tüm dünyada ulus devlet anlayışının giderek arka plana itilmesi bunun yerine yarışan kentler/bölgeler temasının benimsenmesi, Türkiye kentlerine de mekânsal ve sosyo-ekonomik açıdan yansımıştır. Konut ve konuta dayalı yatırımların temel alındığı ekonomik gelişme hedefleri belirlenmiştir. Sonuç olarak kentsel mekan en büyük yatırım alanlarından biri haline gelmiştir. Kent mekanı bir meta olarak görülerek gerçekleştirilen yatırımlar, kentsel rant, bu rantın toplumsal sınıflar arasında adaletsiz bölüşümü, tarihi çevrelerin korunmaması, yerel halkın ihtiyaçlarının göz ardı edilmesi ve en önemlisi de soylulaştırma ile ortaya çıkan sorunları gündeme getirmiştir. Kent mekanının yeniden yapılanması sürecinde gelir dağılımındaki eşitsizliğin artmasıyla kentin yoksul ve zengin kesimleri arasındaki uçurum giderek derinleşmiştir. Kent yoksulu bulunduğu mekanda kalırken ya da kendileri için inşa edilen alanlara yerleşirken, zengin belirli bir yaşam tarzı vaat eden yeni mekanlara yönelmiş; üst-orta ve üst sınıftakiler sahip oldukları lüks yaşam biçimini koruyabilmeleri için güvenlik harcamalarını arttırmışlardır. Küreselleşme ile birlikte artan tüketim, kentsel mekanda, kendi yaşam tarzları ile sınırlar çizen kitleler için bir "sınırlar inşa etme" alanı haline gelmiştir. Bu makale, küreselleşme sürecinin farklı sosyal sınıflar üzerinde yaratmış olduğu yeni ayrışma sürecinin mekânsal düzlemdeki yansımalarını ve yeni temsil biçimlerini 25 kişi ile yapılmış nitel bir araştırmanın verileri üzerinden değerlendirmektedir.

Keywords: Küreselleşme, Yeni Sınırlar, Mekansal Ayrışma, Soylulaştırma