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Studies in English

BOOK OF ABSTRACTS

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Dear participants!

The English Language and Literature Research Association of Turkey (IDEA), founded in 2004, is a national academic association for Turkish academics engaged in teaching and research in the fields of English literature, British and comparative cultural studies, linguistics, English language teaching (ELT), and translation studies. The IDEA encourages academic collaboration among its members, supports academic research and publication related to its major fields of concern, organizes annual international conferences and, thus, creates a scholarly platform for academic interaction and cooperation. The IDEA is a member of the European Society for the Study of English (ESSE).

International IDEA Conference has been a prestigious international event acquiring strong and diverse conventions of its own. It has been gathering scholars and researchers from all over the world. The event has been a doorway between disciplines and diverse fields of research into language, literature and culture. IDEA conference foregrounds a significant feature in that it has brought together various distinguished scholars of the studies in English.

14th IDEA Conference, Studies in English, will be jointly hosted on 6-8 October 2021 by the Department of English Language and Literature, Faculty of Letters, and the School of Foreign Languages, Karadeniz Technical University (KTU, Trabzon, Turkey) in collaboration with the English Language and Literature Research Association of Turkey (IDEA). We want to convey our kind regards and warm feelings to those who have supported us from the beginning, our keynote speakers, our presenters, our participants and students. Notably, we should like to thank our Keynote Speakers, whose abstracts are available in the following pages. Without their noteworthy rejoice of English studies and remarkable interest in the sessions with keen insights, elevated excitement and enthusiastic motivation, the conference would be so colourless.

We look forward to seeing you at the conference!

Organising Committee

Authors' Biographies & Abstracts

(in alphabetical order)

Cosmopolitan Resistance: Writing the Ampersand in Twenty-First-Century Britain

Keynote Speech

Isabel Carrera Suárez
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Bio

Isabel Carrera-Suárez is Professor in English at the University of Oviedo and works on the intersections between gender and postcoloniality. She has published widely on contemporary writers from the UK, Canada, Caribbean and Australia. Recent articles have appeared in *Interventions* ("The Stranger *Flâneuse* and the Aesthetics of Pedestrianism," 2015), *EJES* ("Negotiating Singularity and Alikeness: Esi Edugyan, Lawrence Hill and Canadian Afrodiasporic Writing," 2017), *Moving Worlds* ("Feminist Epistemologies from the South: Latin American Activisms and Decolonial Futures," 2020, with E. Durán Almarza); among recent contributions to collective volumes are her chapter on transnational Canadian novels in *The Oxford History of the Novel in English* (vol. 12; ed. C. A Howells et al., 2017) and "Growing Up Multiply: British Women Write the Ampersand Experience," in *Postcolonial Youth in Contemporary British Fiction*, ed. L.M. Lojo-Rodríguez, et al., Brill, 2021, (with C. Rodríguez-González). She has been visiting scholar and speaker at international universities, including Calgary, Adelaide, TsingHua Beijing and King's College London, and is currently Past Chair of EACLALS and co-editor of the European Journal of English Studies (EJES).

Abstract

Two decades into the twenty-first century, the promise of a multi-heritage Britain living in conviviality, heralded by writers at the start of the millennium, has been deeply compromised. To the defensiveness of the West, ever growing since 2001, the UK added the effect of the xenophobic discourse deployed by the Brexit process, which undermined the relatively established interaction of difference. Multiple-heritage writers such as Bernardine Evaristo, Diana Evans or Kerry Young, were particularly quick to express their resistance to such parochial and patriarchal tendencies. Successful anthologies like *The Good Immigrant* (2016) and *The Things I Would Tell You* (2017), the sequential volumes of *Refugee Tales,* special issues of influential literary magazines such as *Wasafiri*'s 100th anniversary (2019), and the individual work of novelists, poets and spoken word artists, strongly challenged the exclusionary tendencies of conservative speech and practice. This lecture will attempt to gauge the counterhegemonic resistance offered by such (neo)cosmopolitan writing against the obstacles posed by a widespread discourse of stranger xenophobia, and to explore the transnational connections suggested by their practice.

Joe Orton and Shakespeare: Revision, Adaptation, Subversion

Keynote Speech

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Bio

I am an expert on postwar and contemporary literature, especially women's writing, and am interested in issues relating to gender and sexuality. I am a founder member of the **Contemporary Women's Writing Association** and a former co-editor of the journal ***Contemporary Women's Writing*** (2012-2017), published by Oxford University Press and winner of the Council of Editors of Learned Journals' 'Best New Journal' award (2009). I am a member of the Editorial Board of the **Orlando women's writing project** (Cambridge University Press) and the Advisory Board of the journal **Writers in Conversation**. I have published on Margaret Atwood, Toni Morrison, Angela Carter, Jeanette Winterson, Sarah Waters, Kate Atkinson, Michèle Roberts, Rose Tremain, Graham Swift, Martin Amis, Will Self and Jonathan Coe, amongst others. I also work on the playwright Joe Orton. I have delivered public talks at the British Library, Tate Britain, the British Film Institute, the National Justice Museum, The Postal Museum, and festivals including Latitude and Homotopia. I have appeared on the BBC Radio 4 programmes 'Today', 'Woman's Hour' and 'Front Row'. I have also been interviewed on BBC East Midlands Today, ITV Central News and BBC Radio Leicester.

In 2018, I won a Saboteur Award (a prize for indie arts sponsored by Arts Council England) and the East Midlands Women's Award for Outstanding Woman in Arts, Media and Music. I am the recipient of a University of Leicester Superstar Award for Best Personal Tutor (2020), a Discovering Excellence Award for Equalities (2018), a Research Impact Award for 'Best Public Engagement' (2017) and an Inspirational Woman Award (2015). I was awarded a University (Distinguished) Teaching Fellowship in 2003.

Abstract

This lecture considers Joe Orton's relationship to Shakespeare through the library book covers that he doctored with his partner Kenneth Halliwell and through the plays that followed. It proposes that Orton and Halliwell's collages both elucidate and ironise Shakespeare's themes. They also contest critical authority. By focusing specifically on Arden editions, Orton and Halliwell resist the gentrification of Shakespeare engendered by elitist academic discourse and increasingly bourgeois spaces such as the public library and the theatre. An irreverent attitude to Shakespeare is equally evident in Orton's plays. Although he admired, identified with and took inspiration from his predecessor, Orton recycles Shakespeare's plots, lines and motifs to transform their class politics and to amplify their sexual subversion. Overall, this lecture contends that Orton reshapes Shakespeare to contest the Bard's growing function as an emblem of social distinction in mid-century Britain.

English Dante, Global Dante

Keynote Speech

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Bio

Jacob Blakesley is associate professor in comparative literature and literary translation at the University of Leeds, where he co-directs the Leeds Centre for Dante Studies, along with directing the Routledge Studies in Literary Translation and Leeds Studies on Dante series for Peter Lang. He has published two monographs on poetry translation, A Sociological Approach to Poetry Translation: modern European poet-translators (Routledge, 2018) and Modern Italian Poets: Translators of the Impossible (University of Toronto, 2014). He has edited the volume Sociologies of Poetry Translation: Emerging Perspectives (Bloomsbury, 2018) and co-edited a special journal issue of *English Studies* as well as of *Translation and Literature*. He is currently co-editing a volume dedicated to the English reception of Dante's Alighieri Vita *Nuova* for Routledge. His talk today will draw on his monograph in progress, which is a history of global Dante translations from the 14th century until today.

Abstract

Dante Alighieri's Divine Comedy (Italian: *La Divina Commedia*), a three-part poem portraying the journey of Dante the pilgrim through Hell, Purgatory and Heaven, which ends in a vision of God,was written seven centuries ago. Over the past 700 years, it has been translated hundreds of times, in dozens of languages - including repeatedly into Turkish. Yet despite the vast and ever-growing scholarly literature on Dante's magnum opus, there exist no comprehensive and up-to-date treatments of the translation history of this canonical work. My book in progress aims to rectify this, and will be the source of my lecture. I will first present a concise overview of worldwide Dante translations, showing where his poem has been translated the most and least, as well as the cultures which have had the greatest number of recent translations. This will provide a context for the second half of my lecture, focused on the English-language translation history of Dante's *Comedy*. Here I will discuss the poetics of Dante translations into English, namely the choice of poetic or prose forms adopted in translation, as well as issues of censorship, and differences in nationality of English-language translators. As we will see, the English reception of Dante has not only proven to be the most prolific but has also partly conditioned the reception of Dante in countries across the world.

Translating the Middle Ages: A Brief Account of How Boastful Beowulf and His Brave Brothers-on- Boat were Brought to the Banks of the Beautiful Bosphorus by a Brain-Bending Breeze; How Sir Gawain Saw the Green Light to Gallop upon Turkish Ground; and How in Days of Old, Chaucer's Pilgrims, Moved by the Stories Told, Lost Their Way and Accidentally Found Themselves in Turkey, Today

Keynote Speech

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Bio

Nazmi Ağıl is the author of *Ekphrasis: Turkey and The West* (Simurg, 2016) besides several volumes of poetry. He translated some canonical works of English Literature into Turkish, including *Beowulf, The Canterbury Tales* and *Sir Gawain and the Green Knight*. His research and teaching interests are English and Turkish poetry, ekphrasis, translation and food studies.

Abstract

So far I have received many thanks from the common readers for my translations of English Literature. But I think, the most grateful are those in the academia, including both the professors and the students, who benefit from the Turkish versions of *Beowulf, Sir Gawain and the Green Knight,* and *The Canterbury Tales*. Hence, in my talk I will give an account of my adventures in translating these texts. I will not only mention the translation difficulties and my methods of overcoming them but will also present a glimpse of the private life of a translator: the impasses, anxieties of a hunter, his thrill at the moment of glory when, he, after approaching it from many sides, has finally captured the huge stag; then again his despair when he discusses the difficulty of carrying it back home and of accustoming it to this new climate so that it can stay alive and continue to amaze the locals, who had never seen this species before; and most importantly, his own puzzling discovery that it is nobody but himself which he actually hunted.

Enhancing Learning through Effective Teaching: Insights into the Brain of the Learner

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Bio

Simon Phipps is Director of ATI (Anatolia Training Institute) in Ankara, which provides teacher training and educational consultancy. He worked as Deputy Director of Bilkent University School of English Language in Ankara for 20 years, where he was responsible for in-service teacher training and development, and designed/directed an MA programme. He has worked in ELT since 1985, and in teacher education since 1989. He has a PhD in Education, from the University of Leeds.

Abstract

This plenary talk aims to provide fresh insights into how students learn English, and why they find certain aspects of learning so challenging. It begins by looking at theories of learning and language learning to establish the fundamental features of learning a second language in a classroom setting in a non-English speaking environment. It then draws on SLA research findings and Psycholinguistics to explore the main challenges learners face, and suggest ways of overcoming these challenges. The last part presents a model for language learning which can help us conceptualise the learning process for our learners and enable us to reconsider the activities we use in order to enhance learning through more effective teaching.

Marriage as the Last Bastion of Defense in Leila Aboulela's *Elsewhere, Home*

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Bio

A.Nejat Töngür graduated from the Department of English Language and Literature of the Faculty of Letters, Ankara University in 1987. He had his MA and PhD. in the British Cultural Studies Program of the English Language and Literature Department of Hacettepe University. He has been working at the Faculty of Education of Maltepe University. His current research fields are Post-colonial and Colonial Literature, Immigrant Literature, 20th Century English novel, Scotland, and Literature and Language Teaching.

Abstract

Leila Aboulela's short stories in *Elsewhere, Home* (2018) introduce immigrants, international students and sojourners in multiple locations including London, Aberdeen, Edinburgh, Khartoum, Cairo and Abu Dhabi. The 13 stories are populated with British-Scottish, Egyptian and Sudanese characters who are drawn to be travelling between countries, dwelling, studying or sojourning in foreign countries for employment, postgraduate studies or marriage. One of Aboulela's concerns in the stories is relationships between people of various ethnicities, creeds and races, and interracial and interreligious marriages. Particularly for some female characters in the stories, both British and African, their own marriage or marriage of their sons and daughters with people from other cultures is a prime fear lest such interreligious and interracial liaisons may end in disaster for everybody involved for cultural, economic and/or social reasons. Thus, the aim of this study is to explore the marriages of the couples from different ethnicities and religions. Another concern in the study is to show that the characters in the stories regard marriages with people of the same religion and race as the last bastion of defense against their perceived threat from another religion and culture because they regard avoidance of marital bonds with people of different faith and race as the prerequisite of preserving their cultural traits, values, traditions, language and religion.

Keywords: Leila Aboulela, interreligious marriage, interracial marriage, elsewhere, home, culture

A Critical Analysis of the Funeral Speeches in Shakespeare's *Julius Caesar* Using Principles of Rhetoric

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Bio

Adesanya M. Alabi is a PhD student in the department of English Language Teaching, Cyprus International University, Cyprus. He holds a master's degree in English Language and Literature from Cyprus International University, B.A. in Theatre arts from the University of Ibadan, Nigeria; and a 3-year Diploma (associate degree) in Theatre arts from the University of Ibadan. His main areas of interest are: literary criticism: post-colonial and classical literature. He is writing his PhD dissertation on The *Use of Literature in EFL Classes: Establishing a Communicative Approach for Functional and Effective Speaking Skills.*

Abstract

Julius Caesar is one of the most enthralling tragic plays of Shakespeare. It is a play that gives one a sense of critical reasoning about power, polity, death and life in its full sense. Although, tragedy is a genre of literature that presents (in a dignified manner) the doleful and woebegone incidents faced by the tragic figure. There is always an emotional involvement while reading or seeing a tragic play in the theatre. This study intends to examine the funeral rhetoric used by the *Julius Caesar*'s characters; especially Brutus and Mark Antony, and how each character is able to use the power of words to gain people's attention. Looking critically into the rhetorical art of the two powerful orators (Brutus and Mark Antony) one will discover that they both apply different rhetorical approaches and techniques in communicating their feelings to their audience. In their speeches, they apply the art of rhetoric which plays a very significant role in the way they deliver their opinions. Nonetheless, Aristotle postulates that rhetoric is the coequal of dialectic and both of them deal with the same topics within the general human knowledge. As the study progresses, the mechanism that each of the speakers uses to prove their points and gain people's support and how rhetorical elements are accentuated is brought under focus. Hence, the analysis of the rhetorical art is not only restricted to Brutus and Mark Antony's speeches, but the speeches of other significant characters in the text are also annotated.

Keywords: Funeral rite, Speech and Rhetorical Art, Persuasion, Julius Caesar, Roman Audience, power and Death.

Aftermath of Violent Traumas: Shades of Agoraphobia and Coping Strategies in Sue Townsend's *Bazaar and Rummage* (1982)

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Bio

Ahmet M. Ateş is a graduate of Karadeniz Technical University. He continues his MA studies at Hacettepe University, Department of English Language and Literature. His research interests are Victorian poetry, the twentieth century English poetry and utopian/dystopian literature. He is currently studying Algernon C. Swinburne's poetic works for his MA thesis.

Abstract

Sue Townsend contemplates on the hardship and traumas she experienced through her body of work in the form plays and novels. One of the most prominent themes emerging in her works is multifaceted nature of violence against women. In her second play, Bazaar and Rummage, she explores the aftermath of violence in the form of agoraphobia while focusing on the social impediments to which women are being subjected by the men in their lives and environment. This paper re-evaluates the depiction of various forms, 'shades', of the phobia based on the medical conditions in accordance with the women characters in Bazaar and Rummage. The causes underlying the phobia and the resultant influence on the patients are illustrated by the agency of members of the self-help group as well as two social workers overseeing their activities. Townsend devotes the entirety of the stage to women characters thereby concentrating on the solidarity of woman agoraphobics who are forced into the engendered social roles in their search for a safe space. The discussion will subsequently include the coping mechanisms employed by Townsend's characters and her arguments relating to a "wider agoraphobic society" in the play which conceptualizes the phobia on the grounds of a sense of the self and boundaries between the person and the outside reality.

Keywords: Sue Townsend, Bazaar and Rummage, agoraphobia, violence, the twentieth century British drama

Gertrude Colmore's Suffragette Sally: The Voice Of The Voiceless

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Bio

Alev Karaduman graduated in 1990 from Hacettepe University, Faculty of Letters, Department of English Language and Literature. She received her MA in 1996 and PhD in 2003 from the same University on the 18th and 19th century English novel. In 2000 she was a visiting research fellow at Syracuse University (USA), and in 2001 at Friedrich Schiller University of Jena (Germany) respectively. Moreover, for her postdoctoral studies on post-colonial English literature, she carried out research at Friedrich Schiller University of Jena in 2004. In 2006 she was an ERASMUS visiting lecturer at Technische Universität Dortmund (Germany). She has published in learned journals and presented papers at national and international conferences. Currently she teaches at Hacettepe University as an assistant professor.

Abstract

In the 19th-century Britain, women's struggles to achieve their individual socio-economic and socio-political rights brought many females together from different classes regardless of their statuses, ranks and origins. The only issue they considered was to demand their prerogatives as being one since they were aware of the fact provided, they became together in an organized way, they would not be able to achieve their rights. On the other hand, it was not easy to be unified for them. There existed several attempts to make females to awaken and to recognise themselves as individuals. It was Mary Wollstonecraft, in 1792 with her Vindication of the Rights of Woman, who had initiated the roots of the spirit for the independence of women. Gradually, in the 19th century, more intellectuals defended the women's rigths with their works, Harriet Taylor Mill 's "The Enfranchisement of Women" (1851), John Stuart Mill's "Subjection of Women" (1869) asked the legal, social, political and economic equalities between the sexes and paved way to the freedom of them. Through the end of 19th century, this intellectual development turned to be the active one by Elizabeth Garrett Anderson (1836-1917), who gathered 1,500 signatures through which British women gained various political rights under certain circumstances. This awareness and recognition in the society turned to be a nation-wide movement which made many British women came closer in large masses for the same purpose in the early 20th century. In 1903, Emmeline Pankhurst and her daughters, Christabel and Sylvia, set up the Women's Social and Political Union (WSPU), attempting to raise awareness in society by taking action on the streets to gain women's political rights. These actions, which they started using physical force, resulted in the fact that every English woman who turned 30 in 1918 had the right to vote and 10 years later she played an active role in bringing women's political rights to the same level as men. Reflections of these events, which took their place as the English Suffragette Movement in history, are also seen in literature. The purpose of this paper is to

illustrate the struggle of women for political rights, how they fight against the established patriarchal system and how they come together to form a strength against the established norms of the society and be the “voice of the voiceless” in Suffragette Sally written by Gertrude Calmore in 1911.

Key words: English Suffragette Movement, Women Legal Independece, Gertrude Calmore, Suffragette Sally

Beyond Conceptual Lyric: Christian Bök's *Eunoia*

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Bio

Arsev Ayşen Arslanoğlu Yıldıran is a faculty member (Assist. Prof. Dr.) at Artvin Çoruh University. Her current interests are modernist and experimental American, Canadian and British poetry; history of medicine as well as the relation between literature and mental health; and finally, graphic medicine.

Abstract

Among the latest avant-grade movements, conceptual writing, specifically conceptual lyric, gained greater visibility and acceptance after Eunoia by Christian Bök was published in Toronto by Coach House Press in 2001and received the Griffin Poetry Prize for 2002. Like his contemporary conceptual colleagues, Bök expressed himself not through declaration of voice and emotion, but through information strategies. Eunoia, which is the shortest word in English to contain all five vowels, reflects a neoclassical set of values and means "beautiful thinking". Inverting the universal lipogram—which is for sure the OULIPO's influence on the poet—where a vowel is generally absent from the text, Bök creates an inverse-lipogram where the text restricts itself to the use of one vowel in each chapter. Throughout the chapters "A", "E", "I", "O", and "U", the poet raises epistemological questions about the production and creation of meaning. In Chapter "I" which will form the focus of this paper, he first questions the existence of "I". Since he also questions his writing process in the same chapter, the end of the chapter may well be seen as the point he reaches to the utmost "degree zero" of the inverse-lipogrammatic text. Considering this chapter as the main part where Bök questions the presence of the lyric "I" and the writing process, I will discuss how both the poet and the poem undergo a complete textual exploration in Eunoia.

Keywords: conceptual writing, Canadian Poetry, inverse-lipogram, OULIPO

The Entanglement of Science and Fancy: (Re)Defining the Female Self in Margaret Cavendish's Atomic Poems

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Bio

Arzu Çevirgen received her MA degree in 2017 from the Department of English Language and Literature with her thesis entitled "Ted Hughes's Use of Myths in Crow and Prometheus on His Crag." Currently, she is a PhD candidate in the same Department where she also works as a research assistant since 2014. Her research interests are Contemporary British Poetry, Myths, Ted Hughes, the Seventeenth-Century Poetry, Margaret Cavendish.

Abstract

As one of the most prolific and eccentric female figures of the seventeenth century, Margaret Lucas Cavendish, the Duchess of Newcastle (1623-1673), achieved fame and especially poetic recognition through her publications. Despite her low and unqualified education in terms of intellectual productivity, she wrote in various genres including poetry, drama, letters, biography, fiction and even science fiction. In her whole oeuvre, besides mainly dealing with the issues concerning women, she also delves into natural philosophy and science. In this respect, her poetic career is specifically centred around her own appropriation of atoms and atomism. Like her self-moving atoms, she sees herself free to write about any subject previously limited to men. However, she was condemned and ignored because she presented her conception of the universe through her fancy, which can be defined as a sort of intertwinement of her vivid imagination with her creative wit, rather than the male-dominated scientific thought. The primary aim of this paper is, therefore, to examine how Cavendish, in accordance with her scientific thought, uses her feminine fancy instead of a scientific theory in her atomic poems which appear in her first publication Poems and Fancies (1653). Moreover, it also proposes to analyse how she reconstructs the gender boundaries and reinterprets the creation of the universe by explaining her scientific ideas through her fancy.

Keywords: Margaret Cavendish, Science, Fancy, Natural Philosophy, Poems and Fancies, The Atomic Poems

Eros and Thanatos: The Psychoanalytical Counterparts of Cupid and Pysche

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Bio

Arzu Korucu, born in 1973, is an assistant professor in the Department of English Language and Literature, Faculty of Science and Letters at Aydın Adnan Menderes University where she has been a faculty member since 2008. She completed her undergraduate study in 1995, BA study in 1998 and Ph.D. study in 2006 in the Department of English Language and Literature, Faculty of Science and Letters at Atatürk University. Her research interests lie in the field of analytical psychology, psychoanalysis, mythology, women's studies and 18th and 19th century English novel.

Abstract

According to Freud, myths are remnants of the dreams which are built collectively by a nation and which transformed in the course of time; it cannot be neglected that they might express the "worldly" dreams in respect of the beginning of humanity. No doubt, they also reflect the emotional attributes and instincts of human beings, like passion, curiosity, love, fear of death, trying to survive, quest for immortality, etc. In the myth of Cupid and Psyche written by Apuleius in his Metamorphoses, Psyche is the third and the most beautiful daughter of the king, just as in the theory of three sisters motif postulated by Freud in his work Writings on Art and Literature. In this theory, the youngest and the most beautiful one of three sisters which are frequently seen in various tales and myths actually symbolizes death embodying in the figure of Atropos who is the third sister of the Moirai, the goddesses of fate in Greek mythology. Atropos cuts the thread which stands for the life of human, while others spin and measure this symbolic thread. Freud finds a parallelism between Atropos and the third young sister claiming that human being denies the absolute existence of death and transforms it unconsciously into the most desirable one. In this study, it is aimed to discover and examine this transformation in the myth of Cupid and Psyche under the light of Eros and Thanatos, another theory of Freud about basic instincts of human.

Keywords: Cupid and Psyche, Eros, Thanatos, Three Sisters Motif, Sigmund Freud.

Overshadowing the Author's Voice: The Visible Translator of *The Life and Opinions of Tristram Shandy, Gentleman*

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Bio

Aslı Polat Ulaş graduated from Boğaziçi University Department of Translation and Interpreting Studies in 2007. She completed her MA at Hacettepe University English Translation and Interpretation Department in 2015. She is currently doing her PhD at Dokuz Eylül University Department of Translation and Interpreting. She worked as an English language instructor at Middle East Technical University. Between 2013 and 2015, she worked as a research assistant at Hacettepe University English Translation and Interpretation Department and between 2015 and 2018 at Dokuz Eylül University Department of Translation and Interpreting. She is currently working as a research assistant at Adana Alparslan Türkeş Science and Technology University Department of Translation and Interpreting.

Abstract

The Life and Opinions of Tristram Shandy, Gentleman is a multi-layered experimental novel written by Laurence Sterne in the 18th century. The novel, composed of nine volumes written at different dates, has an exclusive style. Sterne creates a narrator, Tristram Shandy, who enters into dialogues with readers. In a conversational manner, Tristram narrates his life and opinions, his uncle Toby' life and his father Walter's opinions. In addition to its colloquial style, the novel is dominated by Tristram's frequent digressions from the topic. *Tristram Shandy* was translated into Turkish by Nuran Yavuz in 1999 and has been published six times so far by Yapı Kredi Publishing House. Examined closely, the translation is observed to be marked with translational strategies and choices promoting the visibility of the translator, who at the same time partly created an "acceptable translation", subscribing to the target culture's norms (Toury, 1995:57). As Lawrence Venuti (1995) asserts, a translated work is fluent to the extent that its translator is invisible. However, the translator can raise his/her visibility through a number of strategies and choices in the target text. In this regard, this study aims to discuss the influence of the publishing house on visibility and the translator Yavuz's strategies and choices that promote her visibility and lead to an "acceptable translation" at stylistic, discursive, pragmatic and semantic levels.

Keywords: experimental novel, *Tristram Shandy,* visible translator, acceptable translation, strategies.

Variability in the use of functional morphology at initial stages of L2 acquisition

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Abstract

Within the Generative Framework, two stances have been proposed with respect to access to UG principles and parameters in the initial stages of second language (L2) acquisition. The Missing Surface Inflection Hypothesis (MSIH) claims that L2 learners have full access to UG principles and parameters and full transfer from the first language (L1) in the acquisition of function morphemes in L2. The Failed Functional Features Hypothesis (FFFH), on the other hand, posits that UG principles and parameters are not readily accessible to L2 learners. If the L1 lacks the relevant functional feature, that feature may not be acquired. On one hand, the MSIH holds that morpho-phonological errors are not rooted in a deficit in the underlying abstract features. On the other hand, FFFH claims that the deficit in the underlying abstract morphosyntactic knowledge will lead to variability in L2 productions. The MSIH would predict an asymmetry in the written and spoken productions of L2 learners who are expected have lower rates of accuracy in their speech productions. However, such an asymmetry is not expected under the FFFH. To test this prediction, 20 tertiary level elementary students (mean age=18.75, SD=.96, range:18-21) learning English as a foreign language (EFL) at a state university in Turkey took part in a story telling and writing task. Student spoken narrations were audiotaped and transcribed. Both the written and the spoken narrations were coded as accurate, substituted, and omitted with respect to the use of past tense morphology and articles in obligatory singular contexts. The students used articles more accurately in their written narratives than in their spoken narratives (50.86% vs. 33.33%). Similarly, accuracy in past tense morphology was higher in the

written task than in the spoken one (82.25% vs. 69.96). A logistic regression analysis revealed a significant effect of task (spoken vs. written, p<.001) and context (past vs. articles, p<.001) lending support to the MSIH.

Keywords: past tense morphology, English articles, Missing Surface Inflection Hypothesis, functional categories

Female Identity in Jean Rhys's Quartet

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Bio

Ayla Oğuz got her Ph.D. from the Department of English Language and Literature, Atatürk University. Her area of specialization is postcolonial literature. Her research interests lie in British novel and culture, psychoanalysis, semiotics, structuralism and feminism. She has articles and books on these subjects.

Abstract

According to Charles Taylor, one of the most important thinkers of the twentieth century, the concept of identity was not considered before the modern period. Today, the concept of identity, which has become an academic concept and theorized, has been reshaped according to historical conditions. In its first appearance, it is seen that the concept of identity, which is rooted in the etymology of the world as a compound, internal event, has changed until the present day. The concept of identity, which is also presented as a self-project, has a genealogy based on Enlightenment rationalism and idealism such as positioning in the last modernity, postmodernity and globalization, settling in everyday language with nostalgic use, leaning against romantic concepts in the context of personal development proposals. Another side of concept of identity is related with sense of belonging. In this context, identity refers to the features that distinguish you from the others and the people you share common features with and it is related with sense of belonging. Additionally, it is a known fact that social, cultural and institutional frameworks make identities distinct. In this sense, Jean Rhys as a British writer has long been central to debates in feminist, modernist and postcolonial writing. In her Quartet, Marya Zelli moves from London to Paris with her Polish husband. Unfourtunately, she has to find herself at the mercy of strangers when her husband is improsened for the theft. In this study, Myra as a female character in the center of the misery of being alone, obscure and impecunious in a foreing city has been analysed in terms of concepts of place, belonging and identity within a feminist frame.

Keywords: Identity, Quartet, belonging, feminist.

Cartwright's The Cut and the Victorian Social Problem Novel

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Ayse Çelikkol is an assistant professor at Bilkent University's Department of English Language and Literature. Her research is on Victorian literature and culture. Her book Romances of Free Trade was published by Oxford University Press in 2011, and she has also published articles in journals such as ELH, American Literature, and the Journal of Victorian Culture.

Abstract

The British novelist Anthony Cartwright's The Cut (2017) was published on the first anniversary of the Brexit referendum. The novel narrates the divide between leave and remain voters and seeks to elicit sympathy for the leave voters without actually advocating Brexit. As it focuses on the plight of working-class Britons, it is reminiscent of the Victorian social problem novel. My contention in this paper is that the novel builds upon the tradition of the Victorian social problem novel: it bridges a social division (in this case between leave and remain voters) by imagining the romantic involvement of two characters who are divided by class. Cairo Jukes, a boxer from Dudley, becomes intimately involved with a young woman, the cosmopolitan documentary-maker Grace Trevithick, whom he meets when she interviews him on the Brexit question. Their fleeting romantic union asserts the possibility of the remain and leave voters' sympathy for one another. I compare The Cut to Elizabeth Gaskell's North and South (1854) and Benjamin Disraeli's Sybil (1845), attending to the replacement of the marriage plot with a story of merely temporary romantic connection. This contemporary novel deviates from the tradition of resolving the "two nations" problem through marriage. Because Cairo and Grace's connection does not result in marriage, Cartwright is able to resist an unrealistic tale of facile reconciliation and envision a deep-running sympathy that does not eradicate difference.

Keywords: Brexit, class conflict, the social problem novel, Victorian literature, twenty-first century British literature.

Frankenstein in Baghdad: A Biopolitical Reading

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Bio

Ayşe Çırçır had her PhD in 2018 and her project is "Narrativizing Memory and History: Identitarian Islam and the Contemporary Female Hybrid in the Fiction of Ahdaf Soueif (supervisor: Prof. Dr. Mukadder ERKAN)". Her project was supported by TUBITAK and she published on various international journals on Anglophone Literature, Post-Colonialism and Orientalism in literature.

Abstract

Ahmad Saadawi's Frankenstein in Baghdad (2013) is a postmodern retelling of Mary Shelley's gothic novel Frankenstein; or, The Modern Prometheus. Set in civil war and poverty-hit Iraq during the US invasion and occupation, this brilliantly structured political tale strips Shelley's masterpiece of its romantic elements and presents Baghdad as Frankenstein. Whatisitsname, Saadawi's creature, as dubbed by the absurd Iraqi Tracking and Pursuit Department, is a terrifying and putrefying killing machine: a composite of victim flesh that preys on other victims to survive. It is made by Hadi, the drunk and dishevelled junk dealer and narrator of stories, of people killed in everyday bomb and suicide explosions. Saadawi's grim novel about the sectarian violence in Iraq shows the vulnerability of human body and this paper concentrates on biopolitics in Iraq. By drawing on the theories of Michel Foucault and Giorgio Agamben, and carefully aligning the two, this study analyzes biopower and literary power as seen in the novel. What is of interest is that Shelley's Frankenstein shows the analogy between Foucauldian biopower and literary power and Frankenstein in Baghdad, a poetics of survival in the life market, dramatically shows the clash between biopower and literary power. Although literature is a form of biopower in Frankenstein, narrative power shows the ungovernability of life in Frankenstein in Baghdad. With these in mind, I propose to develop a discussion of biopolitical implications in the novel.

Keywords: Biopolitics, Biopower, Romanticism, Sectarian Violence, Gothic, Foucault, Agamben

Effects of Covid on Instructoe-Student Interaction

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Bio

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Abstract

Covid-19 pandemic the effects of which have been felt, observed and experienced in many different areas has also greatly influenced the field of education, language education in particular. Requiring high levels of active instructor-student interaction, the process of language education has had to face a drastic change coming along with the mandatory transition from face-to-face education mode to distance/online education mode. During this mandatory distance education process which has been followed from K-12 education to tertiary education, language instructors and language learners have tried to adapt themselves to the nature of *distant* interaction with its peculiar characteristics. This intrinsic case study aimed to examine the perceptions of language instructors and learners of interaction during pandemic-coercive distance education and the effects of the process on their interaction patterns. The data were collected through open-ended questions which were prepared by the researcher and checked by another field expert for clarity and appropriateness. The questions were sent to and received from six instructors and thirty-five students at an ELT Department through e-mail. The results of the descriptive analysis revealed such aspects as the amount, direction, intimacy and effectiveness of interaction affecting the nature of instructor-student interaction during distance education.

Keywords: interaction, language education, case study, tertiary education, ELT

Rethinking Silence as an Academic Engagement Style

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Abstract
Silence in classrooms is seen as a negative behavior since it is believed that it represents the lack of interest and language proficiency of students. The current study aims to identify the opinions of students about silence as an academic engagement style and to detect any predictor of silence in ELL classrooms. Since, in literature, silence is generally seen as a problem to be solved, the findings of the study are believed to shed light on the prejudices about silence of students and to make lecturers and students rethink about the functions of silence. While qualitative approach is chosen as the research method, convenience sampling is utilized to reach target population of the study. As participants and research setting, 7 students from the Department of English Language and Literature of a university located in Eastern Black Sea Region are interviewed. The findings of the study support that silence can be used by students as an academic engagement style strategically rather than a sign of lack of interest and language proficiency. The study suggests that lecturers should be aware of the real functions of silence of students in classrooms.

Keywords: Silence in Classrooms, ELL, Academic Engagement Style, Functions of Silence, Rethinking.

""Forth he rides by frith and fell": Ywain and the Forest"

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Bio

Azime Pekşen Yakar received her BA and MA degrees from the department of English Language and Literature at Hacettepe University. After completing her doctoral research on the ideological use of the forests in Arthurian romances at King's College London, she took her PhD at Hacettepe University with the dissertation on medieval romance forests in Arthurian tradition. Her research interests include medieval romances, Arthurian tradition, Chaucer, fabliaux, and gender studies**.**

Abstract

This paper aims to analyse the relationship between the knight and the forest in Ywain and Gawain. This romance mainly narrates the adventures of Ywain though Gawain is also added to the title. Similar to its counterparts, Ywain and Gawain starts with Ywain's movement from Arthur's court to the forest to seek adventure upon Kay's anecdote. The forest as an archetypal setting of most medieval romances plays an important role in Ywain and Gawain as well with regard to Ywain's achievements and failures. The forest takes on various functions, but in most of the cases, it works for the benefits of the knight and serves the chivalric cause. Thus, as an ideologically constructed space, the forest enhances Ywain's knightly virtues. Moreover, it puts non-knight characters such as the women, the hermit and the lion at Ywain's service. While many opportunities are presented to Ywain to achieve and prove his prowess in the forest, others may only survive if they are useful for the knight. Even when Ywain becomes mad and flees to the forest, he is healed there and continues in the forest to atone for his failure. In this respect, this paper will examine that the forest is designed with the medieval ideology of chivalry; hence, Ywain is given many chances and/or obstacles in the forest to prove himself as a strong/pious/loyal/kind/fearless/brave knight.

Keywords: medieval romance, chivalric ideology, forest, Ywain and Gawain

Powerless sex versus hetero-normativity in Sarah Daniels's Plays

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Bio

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

Abstract

Sarah Daniels, who has been recognized in the canon of contemporary British feminist drama as feminist playwright, formulates a new powerful woman image that survives in dominant patriarchal society in her plays. The playwright draws attention to not only the fact that without women collaboration there will be no improvement in the status of women but also various gender discourses throughout her plays. Daniels quests normalization of heterosexual structure by the society, which is in fact the reflection of patriarchal ideology. She investigates this power by gender identities, which exists on the periphery of heterosexuality. Daniels's plays Neaptide and Masterpieces point out the existence of lonely women who survives and stays on the periphery of British society as "the other" by rejecting heterosexual life style. The subject matter of the play Neaptide is a marginal and alone woman who tries to take the custody of her daughter and fights against her ex-husband who is supported by the patriarchal society. The play subverts gender roles and powerless position of women. The play Masterpieces covers the survival story of a woman-identified woman. The plays will be analysed through liberal feminism and radical feminism.

Keywords: Sarah Daniels, Neaptide, Masterpieces, gender studies, liberal and radical feminism.

Revisiting Rachel Carson: Environmental Apocalypticism in Silent Spring

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Bio

Barış Ağır was born in 1984 in Adıyaman. He received his BA and MA degrees in English Language and Literature from Dumlupınar University. He received her PhD from Ege University, Department of English Language and Literature with his dissertation on American ecopoetry. He is a faculty member at Osmaniye Korkut Ata University, Department of English Language and Literature. His academic interests include ecopoetry, ecocriticism, postcolonial environmentalist studies, animal studies etc.

Abstract

Rachel Carson was an American marine biologist and conservationist whose monumental book Silent Spring and other writings are honored of advancing the global environmental movement. Beginning her career as an aquatic biologist, Carson turned her attention to environmental problems that she believed were caused by synthetic pesticides. The result was Silent Spring (1962), which brought environmental concerns to an unprecedented share of the American people. Although it was met with fierce opposition by chemical companies, the book spurred a reversal in national pesticide policy, which led to a nationwide ban on DDT and other pesticides, and it inspired a grassroots environmental movement that led to the creation of the U.S. Environmental Protection Agency. With the help of large amount of scientific researches and accurate data, the book depicts a bleak world without any vigor and vitality, discloses the great harm done by the abuse of insecticide to the environment and human health, attacks the living style, developing mode and values which intend to enslave and dominate nature through the means of scientific technology. In this regard, the book can be labelled as an environmental apocalyptic work that creates images of future disasters to inform people of the danger to enlighten them to escape from such terrible fate. Within this context, this study will discuss the connotation of environmental apocalypticism in Silent Spring.

Keywords: Rachel Carson, Pesticide, DDT, Ecological Crisis, Environmental Apocalypticism.

'Tha Wand Chooses the Wizard': The Breakdown of the Human/Nonhuman Quandary in J.K. Rowling's Harry Potter Series

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Bio

Başak Ağın is a lecturer at Middle East Technical University, School of Foreign Languages. Having obtained her doctoral degree with her dissertation "Posthuman Ecologies in Twenty-First Century Short Animations" in 2015, Ağın's research interests involve the study of posthumanist features in science-fiction and gothic texts and the new materialist and material feminist approaches to popular media. Some of her recent publications include a journal article "The Ecological Posthuman in Lee's Tarboy and Tan and Ruhemann's The Lost Thing" [in CLCWeb: Comparative Literature and Culture (2016): 18.3] and two chapters in edited volumes, one entitled "'The Force Is Strong with This One': A Material Feminist Approach to Star Wars," (forthcoming in Ecofeminist Science Fiction) and the other "Women's Reproductive Burden in Bina Shah's Before She Sleeps" (forthcoming in Technologies of Feminist Speculative Fiction).

Abstract

J.K. Rowling's world-famous Harry Potter series involve a vast array of nonhuman elements that possess agential capabilities displayed in a manner often attributed to humans. The world of magic presented in Harry Potter views nonhuman things and beings as agentic, effective, productive, or generative as humans, hinting at a horizontal, rather than a hierarchical, alignment of the human and the nonhuman realms. In the entire heptalogy, the use of anthropomorphism is a key tool that enables a better understanding of the coalescence of human and nonhuman agencies, which thus provides a means of literary analysis beyond the conventional approaches of magic realism. A new materialist examination of the dynamic relations between humans and nonhumans in Harry Potter, therefore, reveals a fresher outlook towards nonhuman agentic capabilities. This traverses the boundaries not only between bios and zoë – two domains of life that have long been held separate – but also between the animate and the inanimate, thereby re-positioning the accepted values of superiority and inferiority. Especially the bodily transformations that both the human and nonhuman characters undergo serve as a template for a rite of passage between the subject and the object, making the series predominantly a posthuman-ecocritical enterprise. This means, in the world of Harry Potter, the human-centered vision of the world that has displaced animals, plants, and all nonhuman forms has been dismantled and the breakdown of this major dichotomy between human and nonhuman entities is vital to posthumanism and its ecological allies.

Keywords: Harry Potter, J.K. Rowling, posthumanism, new materialisms, nonhuman agency

Homocentrism and Misanthropy in the Age of Enlightenment: Defoe vs. Swift on Human, Culture and Reason

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Bio

Baturay Erdal graduated from Ataturk University, Department of English Language and Literature in 2004. He completed his MA at the same department in Kayseri Erciyes University in 2016. He has just completed his PhD in Istanbul Yeni Yüzyıl University in 2019. Following a nine-year lectureship, he currently works as a Research Assistant at the Department of English Language and Literature, Adnan Menderes University in Aydın, Turkey.

Abstract

Though the great authors of English literature, Daniel Defoe and Jonathan Swift, coexist in the same age, occupying a large place in the projection of the sense of universe onto the literature, Defoe celebrates the new ideals imposed by humanist tradition while Swift intends to disavow the exaltation of human reason. In this sense, on one hand Defoe's writings can be labelled as the homocentric literary propaganda of the Enlightenment thinkers, on the other hand Swift's scornful eyes in his works make him being identified with misanthropy.

Bearing in the mind the reflection of the enlightened mind on the eighteenth-century English literature, this study aims to analyze how Defoe and Swift approach the developments and the breakages of the age concerning human, culture and reason in their works, particularly in A Tour Through the Whole Island of Great Britain and Gulliver's Travels. The study concentrates on how Defoe, as a liberal Whig and a Dissenter, is in favour of the courageous individual fascinated with earthly wealth in terms of anthropocentric approaches to the new order and also how Swift, as an Irish Anglican and conservative Tory, is critical of the socio-political changes triggering human race to conceal his dark nature.

Keywords: Daniel Defoe, Jonathan Swift, Misanthropy, Homocentrism, Age of Reason

Traumatic Bodies in Debbie Tucker Green's Dirty Butterfly and Born Bad

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Belgin Bağırlar, assistant professor, is currently working at the Department of English Language Teaching at Aydın Adnan Menderes University. After she got her MA at Atılım University and got her PHD on Contemporary British Drama at İstanbul Aydın University, she started to work at Giresun Üniversity in 2014. In 2018, her book, Socio-Political and Ethical Issues in Martin Crimp's Major Staged Plays, was published. She deals with Contemporary British, Turkish and Canadian Drama.

Abstract

This study aims to analyse both the traumatic background of two of Debbie Tucker Green's political plays Dirty Butterfly (2003) and Born Bad (2003) and the reasons of trauma in contemporary British society, within the context of trauma theory. A black British dramatist, Green stands out in terms of her contributions to the twenty-first century English theatre. Debbie skilfully reflects the problems of the society in the new century to her plays with her exquisite observing ability. While in Born Bad she focuses on child abuse, in Dirty Butterfly she ingeniously deals with domestic violence. In her both plays, the characters are haunted by their abusive and violent pasts. In Born Bad, the protagonist Dawta and her brother are sexually abused by their father. Dirty Butterfly, on the other hand, takes a serious look at domestic abuse through the character of Jo, whose trauma is witnessed not only by the audience but also by Jo's neighbours, Amelia, and Jason as well. Green succeeds in exposing the insensitivity of contemporary society as she exposes her characters' distress, in so far as she forces her audience to witness what Dawta's family members and neighbours alike turn a blind eye to, therefore this evokes spectators to question themselves and their actions.

Keywords: Debbie Tucker Green, Dirty Butterfly, Born Bad, Contemporary British theatre, trauma

The (In)humanity of the Killer through Literary Portrayals of Honour Killings

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Berivan Saltık is an assistant professor at Adıyaman University. She holds a PhD from the University of Lancaster. Her research interests involve postcolonialism, literature and culture, race and identity, gender and sexuality, gender-based violence related to patriarchy, the relationship between gender and religion in multicultural contexts, representation of Islam and Muslims in literature and media.

Abstract

This paper explores specific dehumanising or humanising strategies used in character construction in Bliss by O. Zulfu Livaneli, Honour by Elif Shafak, My Name is Salma by Fadia Faqir and, Maps for Lost Lovers by Nadeem Aslam, all of which concern themselves with the subject of honour killings. When these novels are examined comparatively, there are many points in common and certain differences of characterisation by Turkish and postcolonial British writers. It is always an inhumane figure who decides on the killing and if the prospective killer character is someone who can be sympathised with, then he is portrayed as reluctant and as enacting the will of a patriarchal figure. As honour killings are a more familial problem in Turkey in the Turkish novels, the prospective killers are portrayed as hesitant and the uncles as monstrous and the driving powers. Aslam and Faqir, however, do not touch on the feelings of killers and the supporters of killings are not limited to family members: there is a wider community abetment and killing acts suggest that the perpetrators have lost their human empathy if they ever had any. Whether the novels have an instigator uncle or not, the killing verdicts are determined by dehumanised villains whose humane sentiments towards the act of killings are excluded from the narration. In this way, the dehumanisation of some characters caters to reader expectations as honour killing is accepted as a barbarous crime by people who do not have strict honour values in Turkey and Britain.

Keywords: Dehumanisation, honour killings, production, reception, postcolonial literature

Homelessness and Trans-species Psychology in John Berger's King: A Street Story and Paul Auster's Timbuktu

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Cansu Özge Özmen received her BA degree at Bilkent University, American Culture and Literature department in 2004. She got her MA degree in American Studies from the University of Heidelberg, Heidelberg Centre for American Studies; on being awarded a PhD fellowship from the Intercultural Humanities department at Jacobs University Bremen, she wrote her dissertation on 19th century American travel narratives of the Orient and was awarded a PhD degree in Literature in February 2010. Since 2010, she has been working as an Assistant Professor at Tekirdağ Namık Kemal University, the department of English Language and Literature. Her research interests include American travel literature, Orientalism, Anti-Natalism, and Animal Studies.

Abstract

Both published in 1999, Berger's novel and Auster's novella feature canine protagonists, also a canine narrator in the latter. Plots are centered around the common traumatic experiences of dogs and their human companions who are homeless and in abject poverty, living physically and psychologically at the margins of the society. Self-aware canine characters, King and Mr. Bones respectively, accompany their humans at these margins which exposes the parallel of the taxonomic difficulty of canis lupus familiaris as a species reminiscient of its atavistic traits yet with a simultaneous dependence on humans for its survival. In other words, dogs are homeless in nature, neither having the ability to completely adapt to life in the wild, nor entirely granted the right to live without being owned by a human being. Lacking affiliation and a social network, homeless human characters in both works, albeit perceived as vagrants by the society, produce and invent things not necessarily of economic value. King and Mr. Bones can communicate with their humans yet are not treated as sentient beings by the rest of the society. Thus, animals as well humans are situated in an existential purgatory with no sense of belonging or acceptance. Trans-species psychology proposes that emotionally and cognitively humans and non-human animals, particularly mammals are not substantively different and they both experience joy, anger, fear, love, and trauma. It rejects the ethical hierarchy established to classify non-humans animals as lower animals not entitled to the rights humans take for granted. This paper seeks to provide readings of the two fictional works from a trans-species psychological perspective by claiming that the representations of non-human animals are more realistic than anthropomorphic.

Keywords: dogs, trans-species psychology, homelessness, trauma, anthropomorphism

A General Outlook on the Ways of Improving Beginning Level EFL Learners' Listening Comprehension

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Ceren Işıklı is currently pursuing her civil service career at the Gendarmery Coast Guard Academy in Ankara (JSGA) as a lecturer of English language. Before being transferred to the Academy she was a member of the permanent staff of the Ministry of National Education of Turkey working in different public secondary education schools for seven years. She has also worked for four years as a multilingual interpreter/translator for three consecutive Ambassadors of the Republic of Turkey in Ashgabat, Turkmenistan. She holds two Bachelor degrees in English language teaching and in English language and literature from the Mahtumkulu State University in Turkmenistan and from the Sorbonne University in Paris, France, respectively. She was also awarded a master's degree in English language, literature and civilization from the Sorbonne University (Paris IV). She was honoured by a doctoral degree in ELT from the Gazi University in Ankara writing her thesis on the design of English literature syllabus in Turkish secondary education. She holds numerous diplomas certifying her excellent native-like mastery of French and Russian languages. She studied English in the Beloit College, Wisconsin, the USA, as an exchange program student. During the past several years she has written three articles on English language teaching for different international journals.

Abstract

This paper reports on the results of studies investigating the issue of listening comprehension development from the perspective of beginning level learners of English as a foreign language. It reviews the research in the field from a multifaceted methods perspective that identifies teaching strategies contributing most to high student outcomes. Analyzing teaching methods in terms of technical strategies that are used in building appropriate listening skills of foreign language learners reveals how instructional methodology can be vital for effective teaching of listening skills. This paper proposes some technical strategies for effective teaching of listening skills. These are closely related to such fields of traditional language areas as linguistics, language pedagogy, learning strategies methodology and cultural studies. The research highlights some problematical issues low level learners commonly encounter in listening, for example, such as inability to recognize the familiar vocabulary or the word recognition problem, difficulties in identifying key words and phrases in a speech stream, comprehension errors due to insufficient knowledge of phonological system of the language, mother tongue interferences into listening comprehension, cultural barriers, and difficult tasks and texts. It suggests some practical solutions holding a view that special attention should be paid to cognitive processes involved in listening skills development, such as top-down and bottom-up processes, and to the necessity of providing learners with an adequate repertoire of listening strategies.

Keywords: listening comprehension development, listening problems, listening strategies beginning level learners

Women under Surveillance in Sarah Waters' Affinity

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Bio

Defne Arya Gümüşlü graduated from B.A. Program at Hacettepe University and continues her studies in English Literature M.A. Program in the same department.

Abstract

Sarah Waters' Affinity (1999) takes place in Victorian London and is briefly about a lesbian and unmarried woman's visits to Millbank Prison as a lady visitor and her falling in love with one of the convicts. This paper aims to show that the protagonist, along with other women characters is incarcerated not only physically but also mentally due to the constant watching. Thus, the women's suppression in the Millbank prison and out in the society can be thoroughly understood in the light of Michel Foucault's ideas on the panopticon concept. The everlasting surveillance makes these characters perpetually control their own behaviors and eventually turns them into passive figures. The protagonist apparently lives the life of a prisoner although she is not a convict in prison. Her confinement into the Victorian society's norms relates to the inmates of the Millbank since she is constantly watched; her way of dressing and behaving are controlled. Thus, the overall system aims to control, punish and constrain not only the bodies of the women but also the psychologies of them. The process of ceaseless monitoring and suppression towards women forces them to be ideal Victorian women in the eyes of society by limiting them and ignoring their identities.

Keywords: Sarah Waters, Michel Foucault, Panopticon, Victorian England, Imprisonment.

An Intersectional Reading of Debbie Tucker Green's Nut

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Bio

Dilek İnan has been working as a Lecturer in the English Department of Balikesir University since 2001. She received her BA from the English Department at Hacettepe University in 1991. She obtained her MA and PhD from Warwick University, English Department in 1996 and 2000 respectively. She has published a monograph entitled 'The Sense of Place and Identity in David Greig's Plays. She has published articles and delivered papers on the works of Harold Pinter, David Hare, David Greig, Martin Crimp, Conor McPherson, and Colm Tóibín.

Abstract

The aim of this paper is to analyze debbie tucker green's 2013 play, nut, from an intersectional perspective in order to explore such themes as obsession, oppression, mental breakdown, alienation and angish. The causes of social and psychological reasons for the protagonist's desperation will be attempted to be unveiled through an intersectional reading which focuses on multiple forms of discrimination such as issues of gender, race and class. Kimberlé Crenshaw first used the term "intersectionality" in 1989 to propose various dimensions of discrimination that Black women face. In green's nut, Elayne, as a black woman experiences race and gender discrimination and suffers from psychological illness. This study examines the relationship between language and women's oppression and between language and balack woman identity It also depicts family relationships accompanied by an uncomfortable tension through discussions of the everyday commonality. As a prolific contemporary black British playwright, green's innovative and politically charged style will be explored.

Keywords: Debbie Tucker Green, Nut, intersectionality

Violence in Sam Shepard's A Lie of the Mind and The Late Henry Moss

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Abstract

Sam Shepard, in beginning of the seventies with Curse of the Starving Class, started to deal with the domestic issues in his plays which are characterized as family plays. He scrutinizes the sources of the problems and corrupted relationships of the family members, and it is clearly seen that in the center of the problems, there is the masculine rage reflected to other members especially on the sons of the family as well as the female characters. Shepard's male characters, especially the fathers of the families, are unable to escape from (once American dream but long ago changed into) nightmares of their past and thus, are disillusioned with the family's inability to comprehend their trauma, therefore, they convey their frustration with verbal and physical violence. Accordingly, the younger generations in the families are victimized and cursed. Thus, the aim of this paper is to analyze the theme of violence, as the curse of the family, in Sam Shepard's The Late Henry Moss and A Lie of the Mind through his male characters who shatter the image of "cowboy"-the idealized image of masculinity-- (and what it represents) which actually embodies, according to Shepard, the greatest lie of the mind -- the American dream.

Keywords: Sam Shepard, A Lie of the Mind, The Late Henry Moss, violence, masculine rage

Variations on Dehumanization: Yevgeny Zamyatin's We (1921) and Kazuo Ishiguro's Never Let Me Go (2005)

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Bio

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Abstract

As a general term, dehumanization refers to the process of depriving an individual of various qualities that constitute their humanity, their agency, and their selfhood. It functions in a way that violates self-actualization, and breaks off the established definitions of being human so as to re-define the individual, or reduce them to a part of the machine. Hence, it often finds its way into dystopias in which the oppressive state seeks to re-shape the citizen to the smallest detail to create the ideal citizen. In this sense, Yevgeny Zamyatin's We (1921) and Kazuo Ishiguro's Never Let Me Go (2005) portray two dystopian worlds where dehumanization through technology is at the heart of the entire system, nurtured by ideological and social practices. Through the integration of technology, in these works individuals are turned into subjects; bred, used, and killed as mere instruments of the state. Furthermore, they are made submissive by the illusion of freedom of choice. In both works, in distinct ways, dehumanization is taken to the extreme as humanity and selfhood are erased by individuals being reduced to numbers or clones, stripped entirely of their free will, agency, and even of their bodies. Hence, the aim of this paper is to analyse the theme of dehumanization and how it gains different variations through the integration of technology to the dystopic imagination in Zamyatin's We and Ishiguro's Never Let Me Go.

Keywords: dystopia, freedom, dehumanization, technological dystopia, agency.

Unweaving the Internalized Misogyny between Female Characters in Margaret Atwood's The Penelopiad (2005)

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Bio

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Abstract

Misogyny is a form of gender-based violence and/ or bias against women, by (mostly) men. But women can become the proponents of misogyny in ways that are not recognized by themselves, in turn, reinforcing the concept of internalized patriarchal influence among women. Atwood's novel The Penelopiad (2005) is a retelling of The Odyssey by Penelope, the Queen of Ithaca and wife of Odysseus. Examples in the novel show how internalized misogyny affects women's behaviors towards each other due to their passive acceptance of patriarchal norms. In The Penelopiad, Penelope does not have a close relationship with her mother-in-law Anticleia as she seems to be not approving of her as a bride, because she thinks that Penelope is not suitable for Odysseus. Likely, Penelope gets criticized by the nurse Eurycleia as she knows what is 'best' when it comes to both domestic and maternal issues. Most obvious is the rivalry between her cousin Helen of Troy about physical beauty, as Helen uses her beauty to her advantage by objectifying herself in the eyes of men, which enrages Penelope. Another emphasized example is the Twelve Maids accusing Penelope of their getting hanged unfairly, and the trial scene where Penelope approves of their rape. From the viewpoint of feminist theories like Janice Raymond's gyn-affection and hetero-reality, and Kate Manne's Down Girl: The Logic of Misogyny, this paper aims to argue that the misogynistic attitudes of the female characters towards each other are enforced by internalized patriarchal beliefs, leading to discord among the female characters.

Keywords: Internalized misogyny, Penelope, female characters, patriarchy, feminist theory

Identity Politics in Pam Gems's Plays "Dusa, Fish Stas and Vi" and "The Treat"

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Abstract

At the beginning of the twentieth century, there were political plays, which were staged for explaining the ideas of the working class in England. After that period, especially during the 1960ies, there emerged new dramatic inclinations, which are called "alternative" or "fringe theater." These plays contribute to the development of British drama by changing the mainstream theatre conventions in their attempt to reflect the changing power mechanisms in society. These developments in British drama pave the way to a deviation that went hand in hand with the Women's Liberation Movement of 1970ies, which produces feminist theatre as an alternative theatre. These new plays are the offsprings of an alternative political perspective, which is against the male-dominated qualification of the mainstream theatre. In this presentation, the aim is to analyse the female dramatist Pam Gems's plays "Dusa, Fish, Stas and Vi" and "The Treat" in their handling of the representation of women via their identities in the society. Yet, despite her avoidance to label herself as feminist, Gems in her plays necessarily reflects the feminist political stance for modern women. The four female characters in the play "Dusa, Fish, Stas, and Vi" and the prostitutes in a brothel in the play "The Treat" reflect how the identity politics work for women in the society.

Keywords: alternative theatre, Pam Gems, identity politics, feminism

Epistemological Crisis in Philip Larkin's The Whitsun Wedding, Annus Mirabilis, and Poetry of Departures

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Bio

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Abstract

The aim of this article is to examine the crisis in the nature of knowledge through the categories of time, space, the nature of reality in Philip Larkin's The Whitsun Weddings, Annus Mirabilis, Poetry of Departures. The tumultuous time of 1945-1955 paved way to an alternative discourse in poetry which was anti-romantic and was not experimental in form, structure, and text. Regarding this new wave with its alternative discourse to heal the crisis of struggle for power with respect to epistemological crisis Larkin goes beyond the metaphysics of being by creating poetry as opposed to Cartesian thinking. Larkin writes late modern poetry which is agonizing, self-questioning and puzzling. Thus, the three poems that have been studied in this article demonstrate that in every aspect of life and in every period of life there is this epistemological crisis regarding not only the human relationships but also the political and social stance. Every tradition is always in danger of being incoherent. If a tradition becomes incoherent, it can only be recovered by a revolutionary reconstitution. In this sense scientific revolutions try to calm down epistemological crises in a Cartesian way. Everything is questioned at one time. Similarly, Larkin's poetry tries to calm down the social and political atmosphere of 1960s by distancing himself from the modernist tradition.

Keywords: Knowledge, Philip Larkin, The Whitsun Weddings, Annus Mirabilis, Poetry of Departures

The Use of Automated Feedback in EFL Writing Classes: A Pilot Study

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Bio

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Abstract

Effective writing requires an iterative process which contains writing, receiving informative feedback from teacher or reader, revising based on this feedback, and repeating this process again and again (Attali, 2004; Burstein, Chodorow, & Leacock, 2003). In a typical second/foreign language writing classroom, instructor is mainly responsible for providing feedback to all student errors, which constitutes a great amount of work load for teachers especially in classes with large number of students (Attali, 2010; Dikli, 2006; Kellogg, Whiteford, & Quinlan, 2010; Warschauer & Grimes, 2008). As a result of the developments in technology and the increasing importance of providing feedback on students' writing, some programs have been developed to provide individual and immediate feedback in the classroom setting. These programs are called as Automated Writing Evaluation (AWE) Systems. The purpose of this study is to investigate: (1) the impact of using one of the AWE systems, Criterion, on Turkish EFL students' writing performance and (2) Turkish EFL students' perceptions of the use of this web-based system in writing classes. Following a quasi-experimental research design, two groups of EFL learners at the School of Foreign Languages were assigned as the experimental group and the control group. The students in the experimental group were exposed to automated feedback while the students in the control group received written corrective feedback from their teacher. Both quantitative and qualitative data were collected through writing tests and semi-structured interviews.

Keywords: Automated Writing Evaluation (AWE), automated feedback, written teacher feedback, EFL writing, writing performance

The Fortunes of Perkin Warbeck by Mary Shelley: Employing the Past to Investigate the Present

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Bio

Elisabetta Marino is Associate Professor of English literature at the University of Rome "Tor Vergata." She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). She has translated poems by Maria Mazziotti Gillan, collected in a volume (2006). Between 2001 and 2019 she edited/co-edited ten collections of essays and a Special Forum of Journal of Transnational American Studies, dedicated to Sau-Ling C. Wong (2012). She has published extensively on the English Romantic writers (especially on Mary Shelley and P.B. Shelley), Indian diasporic literature, travel literature, Asian American and Asian British literature, and Italian American literature.

Abstract

Strongly influenced by Walter Scott's historical novels, The Fortunes of Perkin Warbeck: A Romance (eventually released in 1830) has long been overlooked by most critics and scholars. Indeed, up until recently, little attention has been paid to Mary Shelley's attempt to delve into British history, widely perceived as both an escapist retreat into the past, and an open disavowal of her commitment to social and political reform which, on the other hand, was evident in her previous literary endeavours.

Nonetheless, as this paper sets out to elucidate, The Fortunes of Perkin Warbeck, a narrative focused on the pretender to the English throne who claimed to be Richard of Shrewsbury (one of the "Princes in the Tower"), may be perceived as Mary Shelley's attempt to actively employ history as an effective instrument to reflect and ponder on current-day problems. After all, in his essay entitled Of History and Romance (1797), William Godwin had already emphasized that the attentive study of history could offer valuable insights into the future. Hence, it could be argued that, far from signaling Mary Shelley's lack of engagement, her fourth novel actually aimed at delving into highly debated issues, such as tyranny, power and, as will be shown, even the role of women in society.

Keywords: Mary Shelley, William Godwin, History, Tyranny, The Role of Women, The Fortunes of Perkin Warbeck: A Romance

Worlds to Be Renewed: The Blazing World and the Everlasting Need for Utopia

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Bio

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Abstract

From the very early stages of human history, human beings have desired to change their present state and dreamed about alternatives. Their being discontented with existing conditions and hoping for a better future for themselves and their society have rendered possible the development of human life and culture, as well as the emergence and growth of utopian genre. Correspondingly, some scholars of utopian studies centre their work on the connection between utopia and human progress, both on the social and individual scale. According to Lyman Tower Sargent and Frederick Polack, utopia and human development are interdependent to one another as they are nourished from the same source. Human beings dream and create utopias to find a way out of the unsatisfactory realities and utopias influence the way how the future is constructed. Not only utopia enables them to improve themselves and the social organisations they live in, but it also represents the hope that individuals need to carry on their lives. In this respect, utopia has a significant role in human life, and therefore, analysing utopian literature might provide a perspective for understanding humanity. The Duchess of Newcastle Margaret Cavendish's utopian work "The Description of a New World, Called The Blazing World." portrays a system in which utopian and dystopian worlds exist together and the main characters of the work travel from one world to another in search of change. This study seeks to examine the human need for utopia by analysing the different layers of utopian and dystopian schemes depicted in Margaret Cavendish's "The Description of a New World, Called The Blazing World."

Keywords: Utopia, Dystopia, Hope, Change, The Blazing World

"You Are Sherlocked": An Investigation of Arthur Conan Doyle's Detective Fiction in The Hound of the Baskervilles

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Bio

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Abstract

Arthur Conan Doyle was the writer of a considerable amount of fiction and non-fiction works in addition to his most famous literary piece, Sherlock Holmes stories. Among these various adventures of Holmes, The Hound of the Baskervilles (1902) holds a particular place due to its being a model for the later detective stories. Apart from its predominance in the field of detective fiction, it is possible to trace the changing dynamics of the period in this particular story of Doyle. Ostensibly, the mastery of the author lies not just in his ability to write detective stories but also observing the dynamics of the century he witnessed and mirroring them as subplots in his novels. Drawing on the famous statement about the popular fictions that they are the products of the modern world, Doyle's The Hound can be read as a medium where the socio-political, scientific and also literary trends of the period are consumed and also where the author reveals his own views about these conflicts. Accordingly, the aim of this paper is to analyse one of the successful adventures of Holmes, The Hound of the Baskervilles, as a pioneer in detective fiction regarding the socio-political, scientific and the literary atmosphere of the age. Accordingly, it will be argued that Doyle mirrors the socio-political dynamics, the scientific developments and the elements of the popular Gothic literature in his detective fiction.

Keywords: Arthur Conan Doyle, The Hound of the Baskervilles, Sherlock Holmes, detective fiction, popular fiction

A Critical Analysis: Deconstruction Theory and L. Frank Baum's "The Wizard of Oz"

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Bio
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Abstract
L. Frank Baum, one of the most well-known American writers, lived between 1856 and 1919. Rumor has it that he enjoyed telling fairytale stories to his sons every night. He grew very accustomed to telling stories, and one day created a heroine by the name of Dorothy. He began to tell long narratives about her. In addition to this character, he also conceived new ones; The Scarecrow, The Tin Woodman and The Cowardly Lion, respectively. Finally, Frank Baum wrote a wonderful fairy tale: The Wizard of Oz, which portrays these four characters' story arc in an entertaining and praiseworthy way. The purpose of this study is to analyze and determine the key points of deconstruction theory, put forward by Jacques Derrida, in The Wizard of Oz, written by L. Frank Baum in 1900. I concentrate on how these key points of the theory can be eliminated attentively in the text. I shall begin with a brief definition and history of the theory; after which I will center upon the story and its deconstructive impulses.

Keywords: L Frank Baum, deconstruction theory, the Wizard of Oz, Jacques Derrida, intended meaning.

Politics Replaces War: The Possibility of Change in David Hare's The Absence of War

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Abstract

David Hare's The Absence of War (1993), which is the last play of Trilogy focusing on the British institutions, is on the party politics dealing with both the Government and the Opposition, yet mostly presenting the ideals and the failure of the Opposition Party. The party leaders who work very hard; the advisors, minders and secretaries who function as controllers of the party leaders are the main characters of the play. Through these characters, Hare criticises the advisors and minders' intense involvement in the policies of the parties. Also, politics is presented as the means to keep people together in the absence of war; "[i]n time of war people do what needs to be done; in its absence there is only loss of purpose and keeping busy" (Homden 218) . In this respect, the major aim of this paper is to display that, through the leader of the Labour Party, Hare argues that a leader of a political party should express own ideas on the ideologies and policies of the party. Also, Hare presents that the political parties should not cling to traditions and settled rules. Hence, Hare comments on the current situation, and makes proposals for the improvement in the institution of politics. Moreover, it will be argued that in the world of politics the busy schedules, the problems that the politicians suffer, the failed ideologies, losing and winning political parties replace an actual war.

Keywords: Politics, Politicians, Labour Party, Change, War

How distant is Distant Reading? Tools Aestheticized

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Bio

Emrah Peksoy was born in K.Maraş in 1985. After his graduation from Middle East Technical University in 2007, he taught English in high schools and university and pursued his post-graduate degrees at the same time. He holds an MA and PhD degrees in English Literature. His research interests are religious fiction, literary aesthetics and philosophy, distant reading, stylistics, and computer-generated fiction. Currently, he works as an assistant professor of English in the Faculty of Humanities and Social Sciences in Kahramanmaras İstiklal University**.**

Abstract

The recent crisis in humanities in the face of neo-liberal university settings has led the field –and literary research that requires subjective entanglement with its object in particular – to adopt more scientific, reproducible, and data-driven research practices, which is labelled as 'the scientification of the humanities.' Distant reading of literary texts with the help of advanced digital technology acts as a perfect candidate to adorn subjective 'interpretation' with objective and verifiable 'description.' The macro-scale analysis of texts coupled with laxness of 'not-reading' at all in the traditional sense invigorates lively debates since both sides – humanists and scientists – might arguably be holding the higher ground considering the neutrality of distant reading against selectivity of close reading in a humanistic, qualitative fashion. The reduction of literary text into massive amounts of spatial data that can only be understood through interfaces might be devaluing hermeneutical decoding processes. As such, most computational literary analyses are 'confirmatory' in nature, and 'exploratory' ones add little to our actual knowledge. However, on the eve of redefining reading, text, and our roles as 'readers', distant reading practices, I argue, along with its tools and methods, do not undermine the aesthetic quality within texts at the expense of objectivity, but administer it more forcefully than ever before. The visualizations, codes, and patterns themselves have aesthetic qualities and have started to become new literary norms both as interpretive methods and as objects of our reading appetite. Here, I explore the latent aesthetic core in distant reading practices and how it will turn the hermeneutical process upside-down by creating a new trope of literary 'readers.'

Keywords: reading, distant reading, aesthetic, computational literary analysis, visualization.

The Contemporaneity of Theatrical Historiography and Theatricality in Howard Barker's Scenes from an Execution

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Bio

Enes Kavak is currently working as an assistant professor at Gaziantep University. He holds a PhD in English Literature from the University of Leeds, United Kingdom. He received his MA in English Literature from the University of Leeds and continued to the PhD programme at the same university, which he completed in 2015. His doctoral research focuses on Edwardian women's political theatre. His recent research focuses on women's writings, contemporary drama and theatre as well as contemporary British poetry.

Abstract

Howard Barker, as one of the most provocative scriptwriters and dramaturges of the last decades, has confronted and disturbed the moral standards of his time and constructed a unique aesthetics of contemporary theatre in "The Theatre of Catastrophe" by portraying the human subject's misadventures and tragedies in the historical plays. His plays, in general, feature anti-mimesis, non-linearity, precariousness, disregard for norms and the destabilisation of narrative and conventional dramaturgy. His historical plays, particularly, are not only a revisioning of the past as a temporal element of contemporary theatre but also a medium of artifice and postmodernist experiment. In his Scenes from an Execution, the female artist Galactia enters a timeless struggle with the Republic of Venice in her painting which depicts the brutality of the battle and the pointless pride of Venetians over death and massacre instead of the victory of the country over the Turks at the Battle of Lepanto in 1571 as requested by the authorities. The theatricality and performativity of Galactia's act is envisioned as a theatrical mode for theatrical historiography and a temporal re-enactment of the history to examine the question of contemporaneity and its assemblage. The dual meaning of term, "theatrical" presents, in Barker's art, a new interpretation of historical crisis as part of the human condition and relational experiences in the contemporary age. Accordingly, this study aims to look at the concept of "contemporaneity" and its relation to historiography and theatricality in the Barker's theatrical and dramatic strategies in the play.

Keywords: Contemporaneity, Historiography, Theatricality, Howard Barker.

King Lear: Old Age and Elderly Care, or The Lack Thereof

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Bio

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Abstract

Theories of disease and ageing can be traced back to Aristotle and the idea of medical care in old age can be associated with the physician Galen of Pergamum who first introduced gerocomy (geriatric medicine) as a term and a concept in Graeco-Roman antiquity. However, even for renowned scholars such as Erasmus of Rotterdam, while 'old age' was equivalent only to 'death', few Renaissance writers were known to have scarcely incorporated into their manuscripts the term gerocomy, a concept related to the medical treatment of the elderly. Any specific treatments of geriatric disorders, however, were unknown to medicine in the seventeenth century just as old age itself was not yet an important topic in medicine in Shakespeare's time. The aim of this paper is to take a close look at King Lear, a profound study of what today's gerontologists refer as anomalous ageing -a play, which deals with old age and dying. Essentially, this is a play, which juxtaposes the mental deterioration of an elderly man in retirement with the gerontrophobic impulses of the younger generation indifferent to his needs. By surveying various gerontological data available in Shakespeare's time, this paper will explore the pathological aspects of Lear's actions and his mental decline by focusing on the disease which takes hold of the old British king's mind by degree as he struggles with what today's medicine will diagnose as 'a case of progressive senile dementia'.

Keywords: King Lear, Old Age, Gerocomy , Disease , Gerontrophobia

A Psychoanalytic Interpretation of Motherhood in By the Bog of Cats by Marina Carr

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Bio

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Abstract

Motherhood has been one of the most controversial issues for women in the course of history. Whether motherhood is constructed as a role or it is an instinct for women is always open to a discussion. The relationship between mothers and their children is of great importance to interpret motherhood in this discussion. By the Bog of Cats is a striking play which subverts the norms and the holiness of motherhood in the middle of enigmatic affairs from one generation to another in a wild atmosphere. The aim of this study is interpreting motherhood, mother and daughter relationship, madness, the silence of women and the suppression of womanhood by means of referring to Luce Irigaray and Carl Jung in order to depict the affairs from a psychoanalytic perspective. Hester, the protagonist of the play thrusts the discourse of the holiness of motherhood violently and refutes the biological and social construction of motherhood in order to exist only as a woman. Her madness causes her to be a labelled as a deviant in the town where she lives, and motherhood does not make her sensible. On the contrary she is a woman who is psychologically imprisoned "by the bog of cats" and she carries the burden of both the past and the future.

Keywords: motherhood, psychoanalysis, body, wild, norms

"In the dark backward and abysm of time": Nature of Temporality in The Tempest

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Bio

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

Abstract

From the sonnets to the late plays, Shakespeare presents a preoccupation with time. Especially in his romances, there are disparate aspects and visions of time that characterise The Tempest, Pericles, The Winter's Tale, and Cymbeline. Although an extended concept of time is portrayed in the latter three plays, in The Tempest, dramatic time is restricted, even attuned with clock time. No matter how this manner of contracted time is employed mostly in the tragic plays of Shakespeare, it's corrosive effects are averted in The Tempest through supernatural means. Magic is used by Prospero, in a way, to conjure the past into the present, where he aims to correct a moral and political wrong, that is unlawful succession, which for Shakespeare, is predominantly "unnatural." In most of his previous plays, when an "unnatural" act of this sort is seen, nature responds through turbulent natural phenomena or the appearance of the supernatural. In this play, however, the past is brought to the present supernaturally to reassure the "natural." This paper attempts to complicate the idea of "tempus" and evaluate the ways in which Shakespeare presents different uses and concepts of time in The Tempest to comment on the aspects of "natural," "unnatural," and "supernatural" time.

Keywords: Time, temporality, Shakespeare, The Tempest, romances.

Liquid Corporeal Identities in Hyperspatial Exiles: Richard K. Morgan's Altered Carbon as a Posthumanist Eco-thriller

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Bio

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Abstract

Altered Carbon (2001) is the first book of the British Sci-fi writer Richard K. Morgan's dystopian trilogy, which is followed by Broken Angels (2003) and Woken Furies (2005). Problematising the concepts of mortality, immortality, and survival, the novel provides a bleak, futuristic portrayal of the 25th century, in which being human is no longer defined over the body. When organic bodies are degraded to dispensable shells, and human consciousness is reduced to hyperspatial data –downloadable into external storages, hackable by cyber-criminals, transferrable between planets– human identity turns into a liquid concept detached from its bodily weight. The bodiless human consciousness is digitised to be safely stored in an external storage and becomes ready to be surgically inserted into another body's cortex ("sleeved" in a new posthuman body, to use Morgan's phrase). Till then, the digitised consciousness –in a literal as well as symbolic hyperspatial exile– waits to be resurrected in a new organic shell. The discarded organic bodies, on the other hand, are treated no better than dissectible, sellable, or simply throwaway items at the mercy of the previous owner's family. In this dystopic setting of Altered Carbon, the corporeal practices have disturbingly evolved to include digitised human freight as a profitable post-capitalist business, post mortem cryogenic suspension, possessing sleeved bodies on rental contract, as the characters are composed of the resurrected "sleeves," the detectives (Kristin Ortega) who are after criminal "sleeves" (Takeshi Kovacs), and the billionaires (Laurens Bancroft) commissioning illegal manhunts for their own murderers. The issues illustrated in the novel unfold posthumanist problems, such as the redefinition of murder –killing a human– as to suggest not to destroy one's bodily integrity, but to destroy their digitised consciousness, hence designate the novel to be generically categorised as posthumanist eco-thriller. Steered by the statement that opens the TV series adaptation of the novel, "Your body is not who you are. You shed it like a snake sheds its skin, leave it forgotten behind you," and revolving around the question of where to keep our humanity safe, this paper will discuss the ontological redefinitions of the body within a post/transhumanist theoretical framework as well as the physical transformations of human corporeality in a dark, ecologically challenged fictional world.

Keywords: posthumanist ecocriticism, Richard K. Morgan, Altered Carbon, contemporary British novel, posthumanism, transhumanism, eco-thriller, sci-fi, corporeality.

Love in D. H. Lawrence's American Writings

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Abstract

Love takes many forms in D.H. Lawrence's American writings such as strong affection, tenderness, attraction based on sexual desire, admiration, benevolence, devotion, dedication, fondness, passion or affection based on common interests. Based on his travel writing between 1923 and 1924 in the American continent, especially in Mexico, the paper aims to focus on the main character and mouthpiece of Lawrence, Kate Leslie in "The Plumed Serpent". Written in 1926 when the writer was 41 at a mature age, love is idealized in accordance with the writer's experiences and desires. Kate is molded as a heroine reflecting how Lawrence believes a woman should be; that is, through identification with the lover and submitting oneself totally to fulfil passion. Kate Leslie, an Irish-English widow visits Mexico as a tourist persona to escape the grief of her lost husband, the gloomy, dark, grey atmosphere of mechanical England and is fascinated by the climate, nature, people and indigenous culture of the Aztecs, Mayas and Incas. Having heard about the Quetzalcoatl movement in Sayula, she decides to move there to find out about the culture and religion of the natives and in time her friendship with a general commander called Cipriano, turns into love. Therefore, she marries him and stays in Mexico during the revolution. Despite her ambivalent approach to love, she finds erotic, intellectual and emotional satisfaction in this native man who speaks English fluently. She settles down in Mexico which becomes her paradise and inferno.

Keywords: Love, passion, emotion, devotion, intellectualism

Existential Anxieties in *Disgraced* by Ayad Akhtar

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Abstract
Apart from its psychological, biological, spiritual and personal level, anxiety has also cultural, sociological, philosophical and ethnic levels and functions, particularly after the world became more and more multicultural at an unprecedented scale. In USA, problematic theories of culture, society and multi-culturalism result in a myriad of problems among people opting to keep their cultural identities while trying to get adapted to a new culture. Such problems are existential problems and the anxiety deriving from these problems are existential anxiety. Studies on anxiety in USA reveal that almost all ethnic groups report high level of existential anxiety. Ayad Akhtar, an American-born playwright of Pakistani heritage, wrote plays each of which is called a cultural and ethnic touchstone with their various themes like religion, identity, immigration and multicultural experience. In his first play *Disgraced,* the winner of 2013 Pulitzer Prize For Drama, Akhtar created a multicultural micro-world on the stage in which some characters, in one way or another, report their existential anxieties. Therefore, this study deals with the multi-cultural experiences and existential anxieties the characters report in Ayad Akhtar's Disgraced.

Keywords: Drama, Ayad Akhtar, Disgraced, multi-culturalism, cultural essentialism, existential anxiety

From Nature to Culture, or Is It?

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Bio

Ferhat Ordu was born on 7 July 1983 in Zonguldak. After finishing Zonguldak Atatürk Anatolian High School, he was enrolled at the Faculty of Letters at Hacettepe University in Ankara in 2002. In 2004-2005 Academic Year, he received Certificate of English Language Teaching from the Faculty of Education at Hacettepe University and graduated from the Department of American Language and Literature at Hacettepe University in 2006. He worked in different private high schools and private English language courses in Ankara and İzmir between the years 2006-2012. He has been working as an instructor at the School of Foreign Languages at Karabuk University since 5 February 2013. He received his MA in the Department of English Language and Literature in the Institute of Social Sciences at Karabuk University in June, 2018. He started his Phd in the Department of English Language at Ankara University. His main interests are cinema, theatre, literature and sports. His studies so far have focused on fantastic literature, Feminism, archetypes of folk and fairy tales and Modernism.

Abstract

In this study, one of the short stories of an Irish writer, Elizabeth Bowen (1899-1973), will be examined according to the psychoanalytical literary theory. The story entitled “The Jungle” (1929) is mainly about a schoolgirl called Rachel and her friendship with Elise. Rachel discovers a jungle close to their house in the countryside and this jungle turns out to be more than a jungle for the physical and psychological development of this teenage girl. As a result of the patriarchal oppression of the society on the female sex, sometimes with direct utterances, sometimes subliminally by references, the female sex, especially if she is a teenager, finds herself locked inside a limited garden of “dos” and “don’ts”. Rachel’s mother’s interdictions about her friend choice and even the length of her skirt, her sister’s references about “boy and girl dances” Rachel will be allowed only after she is 16, the messages given at her school mainly grounded on Christian teachings of the Bible slowly creates a reactive effect in Rachel’s psyche and she gets out of her domestic garden and finds herself in a wild “jungle” where she feels insecure, scared; however, she likes it because she feels more liberated.

Keywords: patriarchy, psychoanalytic criticism, Freud, Jung, Lacan

Deep Ecology and Eco-Defense in Ursula K. Le Guin's *The Word for World is Forest*

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Bio

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

Abstract

Expanding hole in the ozone layer, melting icebergs, extinction of species, global warming, threats of famine, earthquakes, droughts, destructive hurricanes, and pandemic diseases are what nature gave in response to civilized man's constant depletion of the biosphere, wilderness, and destruction of nature and environment. The fictional work of Ursula K. Le Guin' s, *The Word for World Is Forest* (1972) presents the significance of the protection of nature through characters who possess an ecocentric worldview. Against colonizing Terrans, the eco-friendly inhabitants Athsheans defend the diversity and richness of different forms of interconnected life as a dichotomy to the Terrans anthropocentric attitudes. Athsheans resist against atrocities toward environment and try to make Terrans realize the significance of protection of the planet as they are not masters but a part of it. The analysis highlights the causes and effects of systematic destruction and exploitation of nature and environment. Literary approaches such as eco-feminism, Marxism and deep ecological movement is used to deconstruct anthropocentric and dualistic perspectives of characters as responsible for their ecologically alienated identities and destructive attitudes. Man-interested rationality with its misused science, suicidal technology, and the illusionary mastery is unveiled through an ecocritical perspective. The study elucidates and diagnoses how the selected text depicts characters who steer a paradigm shift from anthropocentricism to ecocentricism.

Keywords: deep ecology, eco-defense, eco-criticism, antropocentricism, ecocentricism, Ursula K. Le Guin.

Translating Culture from Turkish into English: Tanpınar's *The Time Regulation Institute*

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Florentina Gümüş is currently a PhD student in Atatürk University, Erzurum, Turkey and holds a Master Degree from Karadeniz Technical University, Trabzon, Turkey (2018) with a thesis entitled Translating Eroticism: English and Turkish Translations of Cavafy's Poetry. She is interested in Comparative Literature, Cultural Studies, Feminism and Translation Studies. She participated in a number of international conferences in Turkey and abroad with papers on the above mentioned topics.

Abstract

Tanpınar's The Time Regulation Institute is among one of the representative fictions of modern Turkish fiction and has been translated into English twice. The aim of this study is to analyse two translations by Ender Gürol (2001) and Maureen Freely & Alexander Dawe (2013) from a comparative perspective. Tanpınar's novel has been generally conceived as a critique of the reforms implemented by Atatürk and a humorous response to the modernisation project in Turkey. Nevertheless, it represents and elucidates certain cultural features. It covers a long time span that started with the pre-Tanzimat period, extending to modern Turkish Westernisation in different forms. This study is significant since there is very limited research to date dealing with these translations, and 'culture' as an object of representation, object of critique and object of translation at a time. The discrepancies explored in this study emerge on particular elements such as terms, phrases, paragraphs related to religion and the supernatural. The study analyses the translational strategies by using Toury's descriptive approach. The study shows that the two

translations available to the English readers reveal a number of differences. These elements are more condensed in the first chapter of the novel called Great Expectations, and the protagonists of this particular chapter had expectations only from the world beyond; they were not expecting something from science. The study concludes that the source text is translated using different strategies. Gürol struggles to conform to the source culture while Freely and Dawe try to appeal to contemporary western and global readers.

Keywords: Tanpınar, Time Regulation Institute, translation strategies, descriptive approach, culture

Digital Natives as Teachers: An Investigation of Real vs Virtual Self Presence of Turkish EFL Teacher Trainees

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Gamze Emir works currently as a researcher assistant at the Hatay Mustafa Kemal University in Turkey affiliated with the Department of Foreign language education. Her primary area of expertise is data driven learning in English Language Teaching. She currently works to technology integration to English Language Teaching and identity.

Tuba Demirel, born in Ankara, 1988, has successfully graduated from the department of Linguistics at Hacettepe University in Turkey when she started her international academic and teaching experiences in Uppsala University, Sweden via distance teaching. Having started MA degree in English Language teaching at Bilkent University in Turkey, she mastered her technical and theoretical skills as a teacher. Upon completing a year of teaching in Poland she moved to UK for her MA degree in Applied Linguistics from Sussex University. Her thesis concentrated on the language use and identity on social media. After a period of productive private sector experience as a social media manager in Turkey, she started her PhD degree at Hacettepe University in Foreign Language Teaching. At the same time she was elected to be a research assistant in English Language and Literature Department at Mustafa Kemal University, Turkey. Currently she is working on her Phd thesis project in the area of Digital Competencies and Foreign language Teaching.

Abstract

The aim of this study is to investigate whether there is a difference between real and virtual self presence of Turkish ELF teacher trainees. The study revealed whether millennial trainees reflect themselves differently on the platforms that they use. 139 trainees (98 females and 41 males) participated in the study. A digital identity scale including demographic part (gender, nationality, digital skills, conceptions of virtual and real, virtual platforms, and daily activities) and a self-presence questionnaire was implemented to Turkish EFL teacher trainees to explore their self-presence in the virtual environment. The Self-Presence Questionnaire (Ratan & Hasler, 2010) including 7 items in a 5-point Likert type was utilized to identify certain aspects of their virtual profiles. The Cronbach's Alpha value of the self-presence questionnaire was calculated as ,86. The normality test via SPSS first conducted to determine whether data showed normal distribution. Further, descriptive statistics and t-test and ANOVA analyses were performed via SPSS to better understand whether there was a significant difference between certain variables

and their virtual self-presence. The results revealed that trainees prefer virtual platforms to spent most of their free time and regardless of their digital skills nearly all of them are virtually present everyday. Still, most trainees tend to manage their virtual presence mainly through social media platforms as a reflection of their real presence. Nearly half of them play virtual games and they build independent avatars. In short, all of the participants regard two presence belonging to different worlds- real vs virtual.

Keywords: teacher trainees, self presence, real identity, virtual identity, digital natives

G. M. Hopkins Crushed between Divine Female Nurture and Male Power in Strikingly Sensual Poetry

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Bio

Gillian M.E. Alban is Associate Professor at Istanbul Kültür University. Her literary writing explores the theme of mythic women in contemporary and nineteenth century literature, as seen in her recent book, The Medusa Gaze in Contemporary Women's Literature: Petrifying, Maternal and Redemptive, as well as in her previous book, Melusine the Serpent Goddess in A.S. Byatt's Possession and in Mythology.

Abstract

The devout nineteenth-century poet Gerard Manley Hopkins buried himself and his talent in the Catholic church, sublimating his homoerotic proclivities, and attaining a modicum of expression of his taboo sexuality through reverence tantamount to worship of the Virgin Mary as a fourth member of the triune divinity, beyond his Anglican background. His poetry burst forth in the extraordinary "The Wreck of the Deutschland," in this and later poems expressing the allegorically sensual marriage of the church to God, the rebirth of the soul in Christ, with the soul crushed between a powerfully masculine God while uniquely suggesting a nurturing female divinity. His writing thus parallels in verse the ecstatic Bernini creation in stone of St Theresa pierced by an angel in its combination of spirituality with earthly passion. In Hopkins' poems we glimpse God's male and female aspects, interacting with the sacrificial victims of the wreck or with struggling humanity, as Hopkins indicates Mary's maternal energy within a crushing male force. Trapped in its century for years, his poetry reached the world a hundred years ago and still reverberates with us today. This paper indicates the thrilling power of Hopkins' poetry in its appeal beyond its spiritual source, as his troubled soul addresses our time.

Keywords: G.M. Hopkins, spiritual, sensual, ecstasy, power, female, male divinity

Neo-medievalism and T. H. White's The Once and Future King

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Bio

Gizem Altın earned a BA from the Department of English Language and Literature at Hacettepe University, and an MA in American History from Bilkent University in 2018 with a thesis entitled "The Free Speech League: A Study on the Ideas about the Freedom of Speech during the Progressive Era." She is currently a lecturer at Turkish Aeronautical Association University in Ankara, and her areas of interest are civil rights, constitutional jurisprudence, feminism, and censorship.

Abstract

Although a lot has been achieved in the history of humanity through discovering new lands and inventing new technologies, there is an undeniable heritage from the Middle Ages that has recently manifested itself through scholars' "new" interpretations of the old. This is more evident with the neo-medievalist movement that emerged at the turn of the 20th century, especially in prominent literary works. This movement has been, in Umberto Eco's words, a "quest for our roots" that continuously incites curiosity in our minds. Looking back at the Middle Ages has been a universal temptation that is actualized through literary works as it can be exemplified in the fantasy world created by Tolkien in the 20th century and many more authors that followed and continue to follow his footsteps. Neo-medievalism has been present in the modern video games with increasing popularity like Skyrim as well as famous movies and books like Harry Potter series. However, it is aimed in this paper to investigate the roots of this phenomenon itself by studying T. H. White, who is a contemporary of and lesser known than Tolkien, and his fantasy novel The Once and Future King (1958). Recreating the Arthurian legends, this work will be thoroughly examined in this paper within the frame of Umberto Eco's Travels in Hyperreality (1995), especially in terms of his ideas on romanticism and revisitation of medievalism, and categorization of neo-medievalism.

Keywords: Arthurian legends, Fantasy, Middle Ages, Neo-medievalism, Romanticism

Formation of Artistic and Sexual Identity in Christopher Isherwood's Goodbye to Berlin and A Single Man

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Bio

Gökben Güçlü was born in İstanbul in 1979. She received her bachelor's degree and master's degree in English Language and Literature department from Beykent University where she worked as a lecturer and coordinator for 12 years. She got her Ph. D degree in English Language and Literature Department in 2018 from İstanbul Aydın University. Currently she has been working at Biruni university as a Dr Lecturer in Language Teaching Department. Her research interest are biographical and identity studies as well as life story model of identity theory.

Abstract

How did you become who you are today? If you are a storyteller of your life, how would you define your "life story"? Are the low points, turning points or conflicts of your life indicative in constructing your identity? In his life-story theory of identity, personality psychologist Dan P. McAdams argues that "You are a novel. You are an extended prose narrative featuring a main character." In other words, your identity is a story with its setting, scenes, character and plot. Your self-defining stories provide unity, purpose and meaning in your life.

For the British author Christopher Isherwood, the act of writing is a means to make his life meaningful. He reveals that art really begins with the question of his own experience, and he says "I suppose that I write in order to find out what my life means and who I am." It wouldn't be wrong to say that Isherwood's narrative is self-defining and it is possible to observe the gradual construction of artistic and sexual identity in his fiction. McAdams regards life story as a person's whole life, it is the whole person, everything that has happened to the person, "all-encompassing the full framework that makes that whole life make sense." Similarly, Isherwood believes that "Everything that you are must affect your writing." Depending heavily on his experiences in Goodbye to Berlin and A Single Man he presents the gradual formation of his artistic and sexual identity. Using Dan McAdams' life-story theory of identity and its basic principles, I will focus on Isherwood's portrayal of artistic and sexual identity in his novels Goodbye to Berlin and A Single Man.

Keywords: Life-Story Theory of Identity, Dan P. McAdams, Christopher Isherwood, Artistic and Sexual Identity.

Spatial And Temporal Intersections and Divergences in Mark Ravenhill's Ten Plagues

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Enes Kavak is currently working as an assistant professor at Gaziantep University. He holds a PhD in English Literature from the University of Leeds, United Kingdom. He received his MA in English Literature from the University of Leeds and continued to the PhD programme at the same university, which he completed in 2015. His doctoral research focuses on Edwardian women's political theatre. His recent research focuses on women's writings, contemporary drama and theatre as well as contemporary British poetry.

Abstract

Mark Ravenhill, a notable postdramatic playwright, wrote and presented Ten Plagues, a play in the form of a libretto, in which the intersections of time, space and identity are explored and performed on stage. The play features an unmistakable reference to a religious tale in the "Book of Exodus", which also refers to the Great Plague of England in 1665. This tragedy resulted in immeasurable demise and pain. Ravenhill theatricalizes the disturbing experience of the anguish and pain caused by the plagues in history, which is represented and reconstructed by a terminal and degenerative disease, AIDS. A major epidemic of modern world, this disease has led to scores of traumatic and recurring stories in the contemporary discourse. The playwright draws a dreadful atmosphere portraying a journey of a character in the streets of London to reflect the fear of contagion and infection and the lurking death. Comprising short fragments and anecdotes, the play attains to crush, construct or deconstruct time in each section, and features an unstable sense of place and oscillating temporal mode which lie at the very heart of Postdramatic Theatre. Hence, this paper aims to examine Mark Ravenhill's Ten Plagues in terms of temporal and spatial relations and in what ways these influence the theatricality and narrativity of the play.

Keywords: spatiality, temporality, Postdramatic Theatre, Mark Ravenhill, Ten Plagues.

Exploration of Monstrous and Non-Normative Bodies in 19th Century Novels: The Picture of Dorian Gray and The Strange Case of Dr. Jekyll and Mr. Hyde

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Bio

Gonca Çelik is currently doing her master in Critical and Cultural Studies in Bogazici University. She has done her bachelor's degree in English Literature in Bogazici University. She is very interested in volunteering jobs and theatre. That's why she has been volunteer in Yücel Culture Foundation and Kumbaracı50 for a year now. Also, she is the project assistant of "Kulturlerin Sesi" joint project of Yücel Culture Foundation and Bogazici Jazz Choir, which deals with the integration and sustainability of minority languages in Anatolia. In December 2020 she has attended a theatre festival in Nurnberg, Germany called "Import/Export" and they have staged a performance related to integration and the idea of "home". Besides, she is a Tübitak scholar and she continues to study The New Migration Wave and Theatre for her master thesis.

Abstract

This paper intends to analyse the "monstrous" and "non-normative" body perception in Victorian era in terms of two significant aspects: one of them is modern psychoanalytic view which pursues to find the unconscious and psychological reasons behind a criminal and nonnormative body while the other one is to phenomenology which deals with the different perceptions of the body. This paper will begin with focusing on how human body is shaped and perceived through time with prevalent beliefs and philosophic views such as Cartesian Dualism which separates body and mind and Freudian theory which claims that body and mind is connected through libidinal pleasures, then will continue explaining how the descriptions of "monstrous" and "non-normative" are constructed and how a body is identified as criminal, or medical. The purpose will be to analyse The Picture of Dorian Gray as criminal body, Dr Jekyll and Mr Hyde as scientific body in the light of modern theories, such as phenomenology and psychoanalysis. The motivation which prompt me to work on such a gripping issue is the immense similarity in the idea that how the society constructs its structure through the human body keeps it dominance in both Victorian area and today's world. So, in this way, different insights could be presented for understanding of today's world.

Keywords: Victorian era, body perception, monstrous, non-normative, body theory

Robinson Crusoe's Confrontation with the Abject and Immersion in Abjection in Michel Tournier's Friday

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Bio

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

Abstract

This paper aims to explore Michel Tournier's Friday from a Kristevan perspective. Kristeva's concept of abjection is utilised to discuss the powers of horror and disgust in this novel. Exiled from humankind, Robinson fears sinking into the abyss of bestiality. Like Defoe's Crusoe, Tournier's Robinson attempts to expel the abject by means of engaging himself with the tasks of cultivating the island, domesticating the animals and imposing on order on the wilderness. However, his efforts to keep the abject in check are undercut by his confrontation with the uncharted island that resists signification. He is beset by abjection as he yields to the temptation of the mire where he rolls in "the damp warmth of his own excrement" (40). The abject haunts him as he copulates with the island that he names Speranza; he swings vertiginously between being an animal and a human being; death and life are intermingled in an elemental level. The absence of the other on the island is another reason why he is beset by abjection; he goes through a dehumanizing process as his self is unrelated to the other. As a result of the erosion of the boundary between self and other, he is possessed by the feelings of fear and repulsion. Banished from the human community, he undergoes a metamorphosis in the depths of his beings. His encounter with Friday whom he does not assimilate and incorporate allows him to be transformed into another Robinson on another island that emerges as he lets go of his ambition to domesticate it. As a consequence of his metamorphosis, he journeys into another realm where the binary frame between the slave and the master does not exist. In this asymbolic realm where the difference between animal and human is obliterated, the other Robinson comes to embrace the abject and thus cherish ambiguity that stems from the collapse of boundaries. The abject is edged with the sublime as Robinson is immersed in the ecstatic

communion with the elemental. Hence, this paper attempts to provide insights into the other Robinson Crusoe by means of employing the Kristevan theory of abjection.

Keywords: Robinson Crusoe, Friday, Abject, Horror and Disgust

Nature and Animal Imagery in Shakespeare's *Richard III*

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Bio

Gül Kurtuluş received her PhD from Bilkent University in 1997, with the Dissertation titled "The Carnivalesque in Ben Jonson's Three City Comedies: *Volpone*, *The Alchemist* and *Bartholomew Fair*." Currently she works on a book project about the representations of London in the plays of three prominent British playwrights in 1890s. Her research interests are English Renaissance Literature, early modern and modern drama. She is a regular book reviewer for the Sixteenth Century Journal since 2008. Her latest publications are on the sixteenth-century literature and history, and early modern, and modern drama.

Abstract

In most of Shakespeare's tragedies and history plays nature and natural forces play an important role making the plays even more intriguing. Shakespeare's use of nature in such plays tends to express aggression and harshness rather than inspiring utopic visions or tender pastoral settings. This paper aims to discuss how nature serves to create or break order and hierarchy and how man is indispensable part of it in Shakespeare's history play *Richard III*. It also aims to explore the interdependent relationship between nature and man that forms a chaotic and confusing hierarchical order, as seen in the play. The Renaissance concept of The Great Chain of Being creates a clear hierarchical order giving the ultimate priority to human beings and above them to divinity. However, the disappearance of human superiority and distinction from the natural world creates a more cautious realization of nature about unstable and dynamic relations between man and nature. Indeed, man and nature are always relatable and indispensable, and this adds more complexity to characters' identities and their understanding of themselves and the world around them. In Renaissance, physiognomy denotes the outer-self as the representation of the inner-self which forms the basis of the understanding of people who are disabled and deformed as evil by nature in Shakespeare's time. Richard III is known as "unnatural" due to his physical appearance. In the play, he abandons his place in "the chain of being" both as a king and a human and degrades himself to the place of animals.

Key words: Richard III, nature, animal imagery, deformity, villain

Language Situation in the Black Sea Region in Turkey

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Abstract

This study aims at presenting a preliminary glimpse of the language situation in the northeastern Black Sea region in Turkey, with a special focus on Turkic, Indo-European, Caucasian languages, i.e. Oghuz variety mixed with Kipchak elements, Laz, Hamshen and Romeyka spoken in a more or less compact and reserved surrounding. This study also scrutinizes the impact of socio-historical developments such as (im)migration on the changing language situation in the sense that new speakers and growing social media connections might create an opportunity for language revitalization for any endangered language. According to UNESCO (2003), there are nine criteria to evaluate the degree of linguistic endangerment of a language: (i) absolute numbers of speech community, (ii) changes in social domains of language use, (iii) institutional support, (iv) macro-level language policy, (v) micro-level language policy, (vi) the proportion of intergenerational language transmission, (vii) language teaching materials, (viii) language documentation, and (ix) attitudes towards new (social) media and domains. In the light of the criteria presented above, the present paper aims to answer the following research question:

1. What does the language situation of Indo-European, Turkic and Caucasian language reveal about the degree of language endangerment and language revitalization? In order to answer this question, this study embraces a qualitative method utilizing documents compiled for socio-linguistic and socio-historical reading. Our preliminary findings indicate that heritage languages spoken in the Black Sea region are endangered due to massive language shift in urban areas. However, it seems that social media appears to open a new space for new speakers.

Keywords: Laz, Hamshen, Romeyka, language situation, Turkey

Cultural Hybridity in Caryl Phillips's The Final Passage

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Abstract

This paper aims to explore the treatment of cultural hybridity in Caryl Phillips's debut novel The Final Passage (1985) which portrays post-war Caribbean migration to England and immigrant experiences through the story of a Caribbean woman, Leila. In fact, cultural hybridity is a much debated concept. Homi K. Bhabha celebrates hybridity which he connects to the third space where binary oppositions get challenged, and where the in-betweenness enables the colonised to stand against the domination of the coloniser and subvert the colonial discourse. However, his line of thinking is problematised by some critics, especially those from the Marxist front, such as Aijaz Ahmad and Benita Parry, who contend that the historical facts about the colonial period and its aftermath, material conditions of immigrancy and socio-economic reality must be considered in postcolonial criticism for it to go beyond what they consider as an overvalorisation of discourse and textuality and to be able to address real world experiences. Engaging in a dialogue with these two strands of thought, this paper argues that the novel demonstrates that although cultural hybridity is not impossible, it is intimately related to the hierarchies of gender, race and class. The plight of Leila reflects that the self/other polarity cannot be easily overcome, and the in-between is not always an empowering space. This, in turn, reveals that the Bhabhaesque cultural hybridity is a totalising concept which cannot encompass distinct immigrant experiences.

Keywords: Bhabha, Cultural Hybridity, Marxist Criticism, Gender, The Final Passage

The Talisman and The Book of Saladin

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Abstract
This proceeding paper examines the relation between Walter Scott's The Talisman and Tariq Ali's The Book of Saladin. Scott is famous for his historical novels. His realist style epitomizes the connection between history and literature. Narrating historical figures in literary works is a well-known attitude of the Western Literature. Saladin has been one of the leading historical profiles since Dante's Inferno, Boccaccio's Decameron and Voltaire's Zaire. His Jerusalem conquest in 1187 settles within the social unconscious of the West. The Crusades are not only a military competition but also they are cultural interactions between Muslims and Christians. The wars span a long period ending with the Reconquista in 1492. The reflection of that complex military and cultural relation illustrates itself in literature. Unlike Dante's, Boccaccio's and Voltaire's, Saladin and the Crusades are the main concerns in Walter Scott's The Talisman. Tariq Ali's The Book of Saladin, on the other hand, is published in 1998. Even if there are many long years between the two novels, Saladin is their common reference. This study compares and contrasts the two novels according to their respective depictions of Saladin and The Siege of Jerusalem. It will discuss how narrating the past from the present, from the space and from the race of each novelist determine the representation.

Keywords: The Talisman, The Book of Saladin, Saladin, Walter Scott, Tariq Ali.

Traumatized Vs. Traumatizing Characters: A Study of Sarah Kane's Blasted

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Abstract

Sarah Kane's Blasted is one of the plays which has been extensively studied due to its complex and diverse nature. The play, nevertheless, is considered as an arsenal of unexplored aspects, themes, and ideas. Coping with the ongoing violence in the world and using the traditions of In-Yer-Face Theater, and some other aspects of Theater of Catastrophe, Kane depicts characters which are both victims and victimizers in the process of traumatization. The aim of the present paper is to examine the extent to which the characters in the play are victimized by the circumstances around them (be they political, social or psychological) and by the other characters on the stage, as well as the extent to which they themselves are a source of the other characters' traumatization. The paper also tries to show how Sarah Kane uses the stage to traumatize her audience and create an enduring impact on them that goes beyond the impact of catharsis in the traditional theater. She transports trauma from the stage to her audience by entangling them with an experiential sense that supersedes the responsive sense which the audience used to have in the traditional theater. By examining the work from the perspectives of trauma specialists, the paper explores aspects which have been overlooked by previous research on Sarah Kane.

Keywords: Sarah Kane, Blasted, Trauma, Traumatization, In-Yer-Face, Trauma Theater

Translatorship in A Digital Age: A Translation Studies Perspective

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Abstract

It is an undeniable fact that many professions are in the process of automation thanks to advancing technologies. The transformation of the professions has been the subject of many studies so far. While there are certain pessimistic views claiming that most of the professions are becoming obsolete, there are also less pessimistic ones exploring how transformation is re-structuring the professions. Translation is probably one of the most frequent subjects discussed within the scope of technology. Thanks to artificial intelligence that feeds on deep learning and neural networks, current machine translation technologies have improved their outputs to a considerable extent and inevitably become the subject of many studies within Translation Studies. However, most of these studies deal with the innovations of machine translation technologies and how these technologies can be used to produce better raw outputs with an emphasis on linguistic aspect of translation process. Moreover, there are arguments that there is a gap between translation theory and studies focusing on technologization of the translation process (O'Hagan, 2016; 2019). Drawing on the fact that there are a limited number of studies dealing with human issues at the face of growing technologization in relation to the translation profession, this study intends to scrutinize "translatorship" in terms of newly emerging roles for translators and the changes it is undergoing in a digital age.

Keywords: translation technologies, machine translation, translatorship, translation studies, emerging roles

Reclaiming the Past in Caryl Phillips's Cambridge

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Abstract

"Pardon the liberty I take in unburdening myself with these hasty lines, but thanks be to God for granting me powers of self-expression in the English language. I humbly beg that those of my dear England, Africans of my own complexion, and creoles of both aspects, might bear with me as I attempt to release from within my person the nature of my extraordinary circumstances" (Phillips 133). The life of the Guinean Cambridge, a slave once liberated and then resold into plantation slavery, is stamped by the Middle Passage. His final passage to the Caribbean represents Africans' unceasing trauma of slavery, which has been excluded in "the European historical and fictional record." Cambridge is in a dilemma. He survives the tragic passage rather than dying of it, thus he is a witness who is traumatized, fluctuates between a desire to forget and the necessity to remember the past, and feels responsible for the Blacks. His "complete recovery" depends singly on telling his own "story" that comes at the moment of a "crisis of truth." Accordingly, before his execution due to killing the white overseer, Cambridge is anxious to enunciate his account of the murder, which belies the official one and impeaches the institution. This paper explores Shoshana Felman's idea of "the burden of the witness" to argue that the retelling of Middle Passage in Cambridge from African's perspective is Caryl Phillips's testimony to trauma of slavery, and thus his "neo-archival" challenge, as a "transatlantic black" novelist, against the Whites' "literary and historical archive."

Keywords: The Middle Passage, Slavery, Trauma, Neo-archive, Witnessing

The Void in the Subject in Autobiography: Who is This "I"?

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Abstract

Autobiography where the subject is the principal element both tells the story of the subject and reflects the subject's questioning of the possibility of expressing his/her subjectivity in language. The autobiographical act—the process of expressing "I"—is both linguistic and textual in nature as well as being phenomenological and existential. The subject, "I", created by language is beyond language at the same time because of the impossibility of the exact representation of both body and mind in language. Therefore, there is a "lack" or "void" between the subject and language no matter which strategy is applied. As Wilhelm Friedrich Nietzsche expresses in his Will to Power, "The subject is not something given, it is something added and invented and projected behind what is there". In this respect, this paper will focus on the subject's narrative strategies in autobiography to form his/her subjectivity with a specific emphasis on the use of first-person narration in this genre. It is no doubt that such an examination requires questioning how the subject comprehends his/her body as body is an inseparable part of sense of identity and his/her understanding past, present and future, in other terms temporality. For the purposes of the paper, the authors will refer to the views of Gerard Genette and Paul Ricoeur in linguistics, and Edmund Husserl and Antonio Damasio in phenomenology. Within the literature field, Virginia Woolf will be taken as the case and it will be questioned how her understanding of autobiography changed in time, based on these factors.

Keywords: Subjectivity, expressibility, temporality, self, autobiography

Devastating Nature of Memory and Past in Julian Barnes' The Sense of An Ending

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Bio

Ismail Avcu graduated from English Language and Literature Department of Ataturk University, Erzurum, Turkey in 2008. He started his MA education in the fall of the same year and finished it in 2011. Then he started his PhD education under the department of English Culture and Literature in 2011 and graduated from this program in 2016. He wrote his MA thesis on the Modernist Techniques in the Short Stories of Katherine Mansfield and his PhD Dissertation on Anglo-Irish Protestant Identity Problematic in William Trevor's Fools of Fortune, The Silence in the Garden and The Story of Lucy Gault. He has been working in the same department for 11 years and for the last three years he has been lecturing as an Assistant Professor; he published articles on Contemporary British Fiction, Postcolonial studies, Contemporary Irish Fiction, James Joyce's short stories, Katherine Mansfield's fiction, attended conferences and presented papers on Kazuo Ishiguro's novels, Joseph Conrad's works, Irish Literature, Culture and History, Peter Ackroyd's fiction. He is also interested in the prose works of Julian Barnes, J. M. Coetzee, Colm Toibin, Ian McEwan, Ngugi Wa Thiong'o, John Banville and Hilary Mantel.

Abstract

Touching upon controversial issues such as suicide, questioning of sanity, accumulation of memories and events in the past, Julian Barnes' Man Booker-winning novel The Sense of An Ending opens up for discussion the supposition that past incidents are easier to follow and understand from the historical perspective, that one can see an incident in its entirety, more objectively, and from various angles with the passage of time, which allows for a more accurate account of that incident. The recurring theme of this novella is the accuracy, or inaccuracy, of memory, allied with the effects of time. The major character is forever musing on memory, history and truth. Revelations prompt further re-evaluation and interpretation about the past and its wreckful and illusive structure. The Sense of An Ending is a book -more or less the story of an average man who pulls apart and analyses his memory of school days, first love, first sexual encounters, his marriage... everything about his life- that will suit people who like to think about everything.

Keywords: Memory, Past, History, Illusion, Trauma.

Anti- Speciesist Stance in J. M. Coetzee's Novels: A Study of Animal-Standpoint

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Bio

Kubilay Geçikli was born in Erzurum in 1979. He graduated from Department of English, Atatürk University, in 2002. He completed his MA in 2005 and PhD in 2010. He currently works as Associate Professor at English Department, Atatürk University, Erzurum. His fields of interest cover contemporary English novel, contemporary literary criticism, new historicism and postcolonialism about which he has published various academic studies.

Abstract

Animal-standpoint criticism focuses on the way human rights are treated in literary texts. It is against speciesism, which is a kind of species-based discrimination and which gives different values to different species and inevitably leads to a hierarchy among species. Speciesism is thus regarded as a kind of racism by those defining and theorizing the field of animal-standpoint criticism, which is essentially against supremacy of human species over animals and which seeks establishment of equality among species. Animal rights are emphasized by this criticism and the idea that animals are to be used for human's benefits and/or progress is challenged. J. M. Coetzee, the South African novelist known for his allegorical works of fiction set in unknown times and places as well as his questioning stance in matters of colonialism, remains a writer of fiction who consciously tries to give a voice to animals, which cannot speak for themselves and are subjected to not only illegal but cruel treatments by human beings. For Coetzee, it is wrong to permit the establishment of a hierarchy between humans and animals and to disregard animal rights seeing them as entities in the service of human beings. From Disgrace to Life and Times of Michael K., several novels as well as nonfictional works by Coetzee focus in some way or another on the rights of animals and the strange ties between human beings and them. It is realised in these treatments of animals that Coetzee also carries out his critique of Western rationalism through his focus on the related issue.

Keywords: speciesism, animal-standpoint criticism, J. M. Coetzee, animal rights, treatment of animals in literature

Goethe's Shakespearean Criticism

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Bio

Ayça Vurmay is an Assistant Professor at the Department of English Language and Literature at Hatay Mustafa Kemal University, where she teaches several courses on British literature and critical theory. She received her MA and PhD from Ankara University in English Literature, where she worked as a Research Assistant. She also worked as an Assistant Professor and taught courses on British literature at the Department of Translation and Interpretation at Kırıkkale University. Her research has focused on modernism, the novel, interdisciplinarity and critical theory. Ayça Vurmay is currently investigating contemporary British crime fiction.

Abstract

Goethe's writings on Shakespeare belong to Romantic Shakespearean criticism, which provides a comprehensive analysis of both his poetry and his drama. The basic feature of Goethe's conception of Shakespeare is his ambivalence in that he both praises Shakespeare as a genius to be taken as an example and expresses his disillusionment with his drama. Goethe's inconsistent attitude to Shakespearean drama can be observed in his own ambiguity, being both a classicist and a romanticist. Goethe's praise of Shakespeare's poetic imagination is in keeping with his Romanticism, while his disenchantment with Shakespearean drama is in accord with his neoclassical concerns. In his early years Goethe followed Shakespeare as a model of formlessness and the spontaneous in drama, while in his middle years his early zest for Shakespeare's art was replaced by his interest in neoclassical idea of the theatre and the unities. His major objection to Shakespeare's plays is his contention that Shakespeare's plays are difficult to stage. The generic mixture, vivid characterization and complexity of human experience in Shakespeare's plays did not accord with the classicism of Goethe. Goethe's criticism of Shakespearean drama can be seen in his Bildungsroman Wilhelm Meister's Apprenticeship, his article entitled "Shakespeare and no End" and his adaptation of Romeo and Juliet, as this paper will investigate.

Keywords: Shakespearean criticism; J. W. Goethe; William Shakespeare; the theatre; critical theory

The Artist as an Agent of Social Change: Artistic Praxis to Create Gender-based Violence Awareness

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Bio

M. Pilar Milagros Garcia has a Ph.D. in Rhetoric and Professional Communication with a focus on Cultural Studies, and teaches rhetoric at the Department of Western Languages and Literatures at Boğaziçi University; besides, she is also affiliated with the MA program in Critical and Cultural Studies at the same institutions. Her areas of teaching and research interest include feminism and gender studies, gender-based violence in literature and other cultural texts, social identities formation, and power dynamics, which she mostly investigates via rhetorical and feminist critical discourse analyses.

Abstract

In "The rhetorician as an agent of social change," Ellen Cushman argues that rhetoric and composition scholars should utilize their skills, resources and position of power to promote social change in terms of civic participation. Similarly, I contend that literature and cultural studies scholars should not only empower students in our classrooms by discussing issues of social relevance, but also attempt to bridge gaps between the university and our larger community. Consequently, for us to potentially become agents of social change, we could both provide the tools for our communities to practice the literacies they possess but may not able to exercise, and critically examine work by people in arts to determine how such work may influence our communities' opinions on crucial social matters, and, thus, entail civic participation.

In this conference paper, a visual rhetorical analysis and a feminist critical discourse analysis will be conducted on and a short video installation by Mexican artist Alina Chauvet and on a piece of artwork by Turkish artist and graphic designer Vahit Tuna (see image to the left) to understand both how those artists delve with gender-based violence, and also to assess whether such work may qualify as civic participation with the potential for social change. In particular, this paper examines ideologies present in the artists' works, such as images of womanhood or inferences about victims of gender-based violence to ultimately assess whether and how the artists' purpose (i.e. raising awareness) may lead to social change.

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

Feminist Readings of "Hu-man" Dystopias in Kirkwood's Drama

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M. Sibel Dinçel is a graduate and a retired member of the Department of English Language and Literature at Hacettepe University with an M.A. and PhD. degree on British drama. She did some pre-doctoral and post-doctoral work in Holland, at the University of Leiden, Department of English. Also for some time, she taught English literature courses at Ufuk University, Faculty of Education as a part time lecturer. Currently she is working full-time at TOBB University in the Department of English Language and Literature. As for areas of study and interest, British / American drama, Shakespeare, cultural studies, women's studies, gender studies, Ottoman–Turkish drama and Medieval English and Turkish literature can be named. Apart from having published articles and given presentations in the fields mentioned above, she has also published translations in the fields of English novel, world theatre, history, and political sciences. Recently, as member of the "Council of Environmental Humanities Series" at the Capadoccia University Publications, she is working on the translation of a book on "ecophobia" to be published in 2020.

Abstract

It will be the purpose of this presentation to show in two of Lucy Kirkwood's plays that dystopias are man-made, and in contemporary societies, where mankind is in a continual habit of competing and justifying his selfish means for acquiring power, he does not seem to realize or acknowledge the fact that he is the very means of driving the world towards an inextricable dystopian existence/condition. Hence, he shows no feelings of remorse for having created an environmental dystopian future in Lucy Kirkwood's Tinderbox where the playwright seems to relate the oppression and domination of all marginalized groups including women, immigrants and the poor, to the oppression and domination of nature such as animals, land, water and air. Also, in Chimerica, Kirkwood once more makes clear that the world is not on the right track, and this is because of the play of "power games" between East and West; and hence, patriarchs like the American Joe Schofield would neither hesitate to destroy the life of his Chineese friend nor of his girl friend Tessa to acquire fame and power. Moreover, an authoritative Chineese government does not hesitate to bully and eliminate the human factor that would prove dangerous for its survival. Relating, this time the oppression, domination, exploitation and colonization of these powerless groups to hu-man politicians and the press who, in collaboration, rule the world, Kirkwood seems to underline the fact that "personal is political" and that personal politics should be re-defined with the help of the press, if ever to establish and achieve political, economic, personal and social equality in contemporary societies.

Keywords: Lucy Kirkwood, Tinderbox, Chimerica, dystopias, ecofeminism, feminisms

In-between Spaces and Efforts of Coming into Being in the 'Third Space' in V. S. NAIPAUL'S *Magic Seeds*

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Abstract

The feeling of 'in-between' and the search for 'self-identity' is more or less observable in various societies. They do not merely refer to feeling of finding out about the past but rather extends towards the cultural and social phenomena of belonging. *Magic Seeds* by V. S. Naipaul encompasses main character Willie's quest for a much more secure place along with his feeling of in-between spaces. The traditional understanding of finding a proper space is the main character's (Willie Chandran) guide in his attempt at settling in a particular home which sparks off his movement from one place to the next. Naipaul's novel is not only a question of but also a confrontation towards the idea of the ideal 'Third Space'. This paper, based on the theory of 'third space' along with the term 'in-betweenness' by Homi Bhabha, investigates the challenges of experiences of exposure to different cultures. It explores how the character's understanding of home is challenged through his own discoveries as he tries to settle in a particular home but without much success causing him to move onto the next one.

Keywords: Third space, in-between identities, postcolonial cultures, displayed identity

Othello: The Story of a False-Consciousness

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Abstract

Othello, The Moor of Venice (1603) is a play written by Shakespeare in which Othello is a general in Venetian army who fails to see the love of his innocent wife, Desdemona. Accordingly, Othello can be taken as a noble victim who is destroyed by the simplicity of nature, by the designs of Iago which he believes without questioning. The analyses on this play mostly focus on the race issue by disregarding the motivations of the characters in the play which is fertile in giving the clues of characters' inner world. The researches which dwell on the motivations of the characters mostly deal with Iago's motivations, by shadowing the importance of Othello's inner world in the play. Within this frame, this paper will analyse the play in terms of the representation of Othello and his motives behind his actions and will argue that Othello is not just a puppet in the hands of Iago, instead he is much more concerned with his fame which can be better understood if we acknowledge that Othello has residues of the Imaginary aggression and jealousy as he is not sure of his position in the Symbolic register in Venetian society as a black soldier. Desdemona enables him to be acknowledged in the Symbolic register, in white man's society, since the Symbolic that he lives in does not give him narcissistic gratification due to his black identity. As a result of this, Desdemona symbolizes objet petit for him, implying that losing her love means losing his place in the Symbolic. In this paper, I will try to offer a psychoanalytic hearing of the play by mainly dwelling on Othello as a character. In this endeavour, I will employ such concepts as Imaginary register, Symbolic register, narcissistic gratification, objet petit a, ideal ego, ego ideal, death as the final castrating element and immature ego.

Keywords: Othello, Psychoanalytic reading, Symbolic register, narcissistic gratification, objet petit a

The Psychoanalytic Evaluation of Characters in Djuna Barnes' Nightwood: An Analysing on the Author-Character Relationship

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Abstract

Western society, imposed as the cradle of civilization, finds itself on the brink of an important social separation and depression as from the eighteenth century. With the effect of industrialization and consequently urbanization, which has gained serious momentum, individualization begins to be observed in all strata of society. Due to the aforementioned developments, the family institution becomes increasingly insignificant, and people are rapidly moving towards complete isolation and spiritual impoverishment. The person, who retired into his shell, encounters psychological problems that he will have to tackle alone in his inner world. These problems that people experience in their spiritual realms may vary according to their socio-economic status, educational level and the environment in which they live. What has become a common problem of the whole society is a 'spiritual quest'. At a time when corruption, injustice, immorality, and a sense of dissatisfaction dominate all around, people try to find themselves and their own truth. Some people find themselves at the end of this search and become catharsis, others disappear. Djuna Barnes, an American modernist writer and one of the members of Lost Generation, is an individual who tries to carry out her own search through her works. The author's novel, Nightwood, is a semi-autobiographical work she wrote based on her own life story. In this book, the author narrates the reader her actions which can be considered as 'perverted sexual acts' that she has experienced in Paris. In this study, Djuna Barnes' Nightwood will be examined in the light of psychoanalytic theory and also the conflicts between the author's layers of consciousness and their outpourings in created characters will be examined.

Keywords: Spiritual Impoverishment, Quest, Psychoanalytic, Lost Generation, Layers of Consciousness

From Proto-Novel to Post-Novel: Salman Rushdie's Quichotte as the Rewriting of Don Quixote

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Bio

Mehmet Ali Çelikel graduated from Hacettepe University, Department of English Linguistics in 1993. He completed his MA in English Language and Literature at the University of Hertfordshire in England in 1997. He got his PhD with a thesis entitled "The Post-Colonial Condition: The Fiction of Rushdie, Kureishi and Roy" at Liverpool University in England in 2001. He has published two academic books in Turkish: "Sömürgecilik Sonrası İngiliz Romanında Kültür ve Kimlik [Culture and Identity in Postcolonial English Novel]" in 2011 and "Çağdaş İngiliz Yazınında Küreselleşme, Göç ve Kültür [Globalization, Migration and Culture in Contemporary British Fiction]. He currently works as a Professor at the Department of English Language and Literature, Pamukkale University in Denizli, Turkey. Salman Rushdie's 2019 novel Quichotte is the story of a hero reimagined by Rushdie as a 21st century version of Miguel de Cervantes's Don Quixote. The novel opens in contemporary America where the 70-year-old protagonist Ismail Smile, who goes mad by watching TV, works as a travelling salesman for a pharmaceutical company called Smile Pharmaceuticals. The plot focuses on Ismail's love for a famous television personality Miss Salma R. who, like Ismail, comes from India. He gets retired, changes his name to Quichotte and goes on a quest to win Salma's love. The quest turns into a complete replica of Cervantes's Don Quixote when, on a shooting star, he wishes that he had a son who suddenly appears in the passenger seat of the car he drives. He names him Sancho.

Yet, the narration turns out to be a novel in the novel written by a spy novelist referred to only as Brother. Quichotte, therefore, becomes Brother's imagination that recreates the classical Don Quixote in a contemporary setting. This paper, then, focuses on the concept of post-truth in the meta-narrative of Salman Rushdie who not only rewrites a classical novel but also raises questions as to whether or not truths and narrators are reliable. This study also analyses the saturation of the manipulating power of post-truth era in the lives of Rushdie's characters.

Keywords: post-truth, meta-narrative, re-writing, Rushdie, Cervantes

The Effects of Media on Society in Robin Soans' Life after Scandal

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Abstract

This paper examines the perception-changing and controlling effects of the mass media on society in Robin Soans' Life after Scandal in the light of the media effects theories. Mass media has an indispensable place in the life of society since it covers the most widespread and accessible means of communication including newspaper, radio, television, and the internet as the primary source of information and entertainment. Therefore, it is almost impossible not to be exposed to and be somehow affected by the messages delivered through mass media. In this regard, Life after Scandal is a cumulative work that consists of some of the most notorious scandals of the last fifty years. Rendering problematic how media has treated these scandals, the play lends itself to an examination of media effects. The variety of the questions tackled in the play with regard to the scandals serves the purpose of this study which is to raise awareness about the use of the manipulative functions of the media and its fabrication of truth in the modern world. As a verbatim play based on interviews and composed by using the actual words of interviewees without making any changes in them, the play's connection with real-life people and their experiences also provides a basis for a re-evaluation of the relation between theatre and real life.

Keywords: Verbatim Theatre, Robin Soans, Life after Scandal, Mass Media, Media Effects.

"Our destination is the same in the end, but our journey is different for us all": The Victim Turns into a Perpetrator in the Hands of a Dystopian State in Iain Banks's The Wasp Factory

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Abstract

In dystopian works, the critiques of existing political ideologies and the oppressive regulations of these systems imposed on individuals are satirically represented. The awareness of the human agency and the troubles that it may cause, requires the systems to take measures to abolish it beforehand. These future-of-the-system oriented measures serve the oppressive ideologies's mutual purpose of generating stereotyped people each of whom lack personality traits. As these selfless subjects will 'willingly' believe in the necessity of these regulations, the essential ground for the further enforcements will have been established for the authoritarian and totalitarian systems. A prominent Scottish author, Iain Banks's (1954- 2013) The Wasp Factory (1984), the manipulation of sexuality and gender identity in a totalitarian-state-like-family is depicted through the protagonist, Frank Cauldhame. Regardless of his femaleness, he is brought up by his father believing that he is a castrated boy. Throughout the novel, his feeling of inadequacy in his attempts to accomplish his socially constructed masculine ideal is conveyed to clarify how sexual awareness plays the crucial role in one's life in the course of establishing sense of intrinsic satisfaction. The paper to be presented in the conference will be developed around the dystopian reading of the novel, particularly focusing on the trauma that the protagonist goes through. It will reveal the core rebellion of a socially discordant character by giving specific examples from the work.

Keywords: Iain Banks, The Wasp Factory, Dystopia, Sexual Behavior, Gender Identity

One Bear to Rule Them All: Parody and Performance in Bill Herbert's Murder Bear

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

Abstract

Children's literature offers a variety of subjects ranging from moralising tales to nonsensical ones. Despite the overwhelming number of cautionary tales produced, the tales that had children's favour the most were those which actually turned the reading process into a form of entertainment. The popularity of Lewis Carroll's Alice in Wonderland and Through the Looking Glass attest to that despite the existence of numerous moralising tales in circulation in the nineteenth century. Parody, as a technique which has been all too frequently used in literature, stands out as one of the primary reasons behind the success of Carroll's texts. Similarly, in the twenty-first century, many poets used parody as a technique in their texts due to the rise of postmodernism. Poets of the century used parody not simply because of its playful nature but also because of its subversive power. The employment of parody as a way to re-write metanarratives and challenge the status quo had its appeal to numerous poets including Carol Ann Duffy, Simon Armitage, Liz Lochhead and Bill Herbert. In his twenty-eight-pages long pamphlet Murder Bear (2013), Bill Herbert, provides the readers with a parade of their favourite bears ranging from Paddington to Winnie the Pooh; Boo-Boo to Baloo and Beorn to Yogi. Over all these characters and more, however, looms the overbearing presence of Herbert's Murder Bear who is introduced to stir trouble among his more popular peers. Accordingly, the aim of this paper is to discuss Herbert's formal and textual employment of parody in his Murder Bear which, besides challenging the popularity of several cultural icons, aims to create comic effect, while turning reading into a type of performance.

Keywords: Children's Literature, Poetry, Parody, Bill Herbert, Murder Bear

Globalisation, Migration and Class: Lucy Kirkwood's It Felt Empty When the Heart Went at First but It Is Alright Now

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Abstract

This study examines Lucy Kirkwood's play It Felt Empty When the Heart Went at First but It is Alright Now (2009) by discussing the effects of globalization on ordinary individuals and the ideological contradictions that these effects have in historical context with the concepts of migration and class. Lucy Kirkwood, one of Britain's leading playwrights, received the best new play award for her play Chimerica at the Oliver's Awards in 2014. Her plays mostly focus on today's political issues. In this respect, Globalism finds its place in the Kirkwood plays written historically in the neoliberal era. In this context, the present study argues that, through its working class and precariat characters, Kirkwood criticizes ideological arguments, such as globalization and neoliberalism, which are the mechanisms of political domination of Western capitalism. Kirkwood's work is a play that touches on the relationship between globalization, migration and capitalist hierarchy. The two characters Dijana and Gloria of the play, centred on the precarious and unholy lives of two immigrant sex workers in Britain, are included in the Precariat in terms of commodification of the female body and the exploitation of immigration. In addition, the two sex workers are under pressure from the neoliberal control mechanism

called Shengenism, known as political control through behavioural incentives or punishments. Because Babac, who provides client connections to these two characters, constantly threatens to expel women from Britain and makes them do whatever he wants. The daily life of Dijana and Gloria is based on insecurity. The political contradictions created by globalisation, such as the exploitation of women's labour, partial citizenship, the spread of seasonal labour, and the exploitation of immigrant labour, have also been observed in the play through Kirkwood's precarious and immigrant characters. Based on this determination, this study asserts that representation of those political contradictions is a way of staging Lucy Kirkwood's political expression.

Keywords: Lucy Kirkwood, Political Theatre, Globalisation, Migration, Precariat

Integrating online collaborative writing into English as a foreign language classes: Perceptions and challenges

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Abstract

The writing process has been seen as a challenging journey by language learners. The present study reports on the perception of 27 EFL learners who wrote paragraphs collaboratively on an interactive online platform in a writing course over a period of eight weeks during distance education. Students worked in groups of 3- 4 over the online tool, Etherpad, to plan, write, and edit their paragraphs. Both qualitative and quantitative data were collected with an online collaborative attitude questionnaire that was administered at the end of the treatment. The results indicated that in general, students had positive attitudes towards online collaborative writing and had some challenges while working together. Although students experienced some difficulties, it was found that they appreciated technology incorporation into EFL classes.

Keywords: Online collaborative writing, Etherpad, distance education

Rethinking Categories of Translation

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Abstract

This study aims to address the translational phenomena engaged in by Reşat Nuri Güntekin with an attempt to rethink some widely acclaimed and long debated categories of translation. The motivation of the study arises from the multifaceted construct of his works that may bring into question and/or enlarge the bounds of translational categories. Producing more than 40 interlingual translations including adaptations predominantly from French besides his indigenous works in Turkish, Reşat Nuri also published some rewritten versions of his own works as well as of others. His works (allegedly) involving a transfer relationship with some preceding works have been subject to many debates on how to designate them, by and large outside the field of translation studies. In this regard, this study intends to explore the extent to which the categorizations put forward in the translation studies literature cover the works of Reşat Nuri assumed and treated as a translation in the study. To this end, adopting a target-oriented approach to these translational phenomena with the perspective offered by descriptive translation studies, the study benefits from "textual sources" and "extratextual sources" (Toury, 2012, 87-88) related to Reşat Nuri's works. In light of the findings obtained from such sources, a discussion will be held on the implications of the varied coverage of the examined works by the existing categorizations for translation (studies).

Keywords: translational categories, interlingual translation, intralingual translation, Reşat Nuri.

'Violence' towards Nature? A Problem of Nomenclature: Simon Stephen's *Herons*

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Abstract

The subjects of scholarly analysis of Simon Stephens's *Herons* have up to now included the position of a director in theatre-making hierarchy in an essay by Catherine Love, the representation of the environment in *Political Theatre in Post-Thatcher Britain* by Amelia Howe Kritzer, and the relationship between the human characters and the fauna in a chapter in *The Methuen Drama Guide to Contemporary British Playwrights* by Christopher Innes. Innes and Kritzer shortly touch on the matter of the environment in the play but do not elaborate their argument. Thus, the aim of this paper is to scrutinise *Herons* in terms of its employment of nonhuman characters: herons, fish, trees and etc. The analysis problematises the dichotomous relation between the herons and the fish with respect to metaphorical dimensions of these nonhuman animals to human animals. It is maintained that these dimensions are shaped around violence. Based on the argument that the play provides a ground for the discussion of ecological issues in the frame of physical violence conducted by human characters, it will also be examined whether the words 'abuse' and 'misuse' nature stand for the word 'violence' towards nature. Why is it not labelled violence to "shoot the herons" (Stephens 12), throwing litter to a canal (25) or raping nature (52), whereas to force a bottle up one's rectum (58) is called graphic violence? It is concluded that a connection is created between human characters and those nonhuman based on the adherence of them to violence. The powerful/ the weak opposition in nature is reflected through the herons, the fish, and human characters. The power hierarchy among these characters may call for a discourse on 'violence' towards nature.

Keywords: *Herons*, Simon Stephens, ecodrama, and violence.

An Unfinished (Ironic) Tale of Love: Marlowe's Hero and Leander

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Bio

Murat Öğütcü received his PhD degree with his dissertation entitled "Shakespeare's Satirical Representation of the Elizabethan Court and the Nobility in His English History Plays" from the Department of English Language and Literature at Hacettepe University, Turkey, in 2016. From August 2012 to January 2013, he was a visiting scholar at the Graduate Center of the City University of New York. He has written book chapters and articles on his research interests that include early modern studies, Shakespeare, and cultural studies. His recent essays include "Masculine Dreams: Henry V and the Jacobean Politics of Court Performance," Of Fathers and Sons: Inter-Generational and Intrafamilial Loyalties and Conflict in Shakespeare's Elizabethan History Plays," "Von Freunden und Fraktionen: Die Historiendramen von Shakespeare [Of Friends and Factions: Shakespeare's History Plays]," "Julius Caesar: Tyrannicide Made Unpopular," "Public Execution and Justice On/Off the Elizabethan Stage," "Shakespeare in Animation," "Early Modern English Historiography: Providentialism versus New History," "Comedy and Fun: Is Shakespeare Funny?," "A Tale of Two Nations: Chaucer, Henryson, Shakespeare, Troilus and Criseyde," and "The 'Gothic' in Hamlet".

Abstract

The fragment of Christopher Marlowe's Hero and Leander was written probably in 1593 and was published posthumously in 1598 along with George Chapman's addition to and end of the poem. The poem belongs to the genre called epyllion which is an erotic treatment of a mythological narrative. The poem deals with two lovers settled opposite the banks of the Dardanelles who see and fall in love with each other at the festival of Adonis, which was narrated earlier by Ovid in his Heroides and Musaeus in his Hero and Leander. Marlowe's poem employs almost all literary and/or philosophical conventions of its time, such as the Platonic notion that loves enters through the eyes, Petrarchan blazons, pastoral elements and classical mythology. Nevertheless, 500 lines of the 818 lines of the poem are invented by Marlowe which may show how far Marlowe transformed the original tale and those literary and philosophical conventions with irony and mockery – as can be seen in Hero's ironic position as the virgin nun of the goddess of love, Venus. However, the most striking unconventionality of Marlowe, beside his homoerotic implications, is his equation of love to sexual violence through which he shocks the Early Modern readers who have been accustomed to Castiglione's The Courtier that depicts love as an exchange of souls that ought to have no physical aspect. Therefore, this paper will compare and contrast literary and philosophical ideals of the Early Modern Period related to gender relations and show to what extend Marlowe deviates or makes fun of these conventions in his Hero and Leander.

Keywords: Christopher Marlowe, Hero and Leander, Love Conventions, Irony, Early Modern Poetry

Spatial Representation and Appropriation in the Narrative Discourse of T. S. Eliot's Waste Land: A Narratological Approach

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M. Z. Çıraklı holds his PhD from METU, Ankara, Turkey (2010) and specializes in Narratology and Modern Turkish Literature. He is the author of Narrative Strategies and Meaning (2010), Anlatıbilim: Kuramsal Okumalar (Narratology: Critical Readings; 2015) and Henry Fielding ve Roman Sanatı (The Art of Fiction in Henry Fielding; 2015). Furthermore, Çıraklı is the translator of Paul de Man's Allegories of Reading, Figural Language in Rousseau, Nietzsche, Rilke and Proust; with an introductory chapter and critical notes [2009], 2nd ed. *forthcoming*). His translation A. N. Wilson's Dante in Love appeared in 2013 and his collection of aphorisms Kitabın Ortası (W/Ars Poetica) was published in 2019. He is the editor of the International Journal of Narrative and Language Studies (NALANS: ISSN 2148 - 4066) and Turkish Notes Project. He is the Working Group member in European Cost Action, Writing Urban Places (2020-2022). Çıraklı is currently a faculty member at KTU, Turkey.

Abstract

How do the intricacy and diversity in T. S. Eliot's The Waste Land, frequently characterised by its polyphonic nature, appeal to contemporary readers? Emphasis on the poem's interpretation within modernist poetry should henceforth go beyond the so-called 'modernist spiritual infertility' and focus on the growing critical distance between the implied reader and the historical readers of the postmodernist era. This paper analyses spatial representation in the narrative space of the Waste Land. Drawing on narrative terminologies, the study explores the degree of narrative involvement and the types of focalisation to reassess the verbal and structural indicators of spatiality. The study explicates the confusion between the categories of the historical and implied narrative categories regarding the space representation and shows how the poetic persona reproduces space as an expressionistic heterotopia. The study concludes that the distances between historical and implied narrative agents are full of spatial and artistic implications.

Keywords: T.S. Eliot, Waste Land, narrator, focaliser, spatial representation

A Feminocentric Reading of 'Twelve Dancing Princesses' in Jeanette Winterson's Sexing The Cherry

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Abstract

Myths, folklores and fairy tales, the most powerful literary devices used by patriarchy to subordinate women in the use of language, have long been considered as a way of challenging and subverting androcentric narratives by feminist scholars in order to create new feminocentric stories that substitute the traditional male gaze for a female one. Many female characters portrayed in those male-driven stories – Boccaccio's Griselda, Basile's The Young Slave, Calvino's Bella Venezia and the Grimm Brothers' Sleeping Beauty, Cinderella, Snow White, Rapunzel, The Light Princess and many more – are the symbols of submissive beauty, obedience and self-sacrifice, unlike men depicted as active, powerful and violent at times with their peremptory demands. However, realizing that much of the fairy tale literature puts women into sleep, not just literally but figuratively as well, feminist studies scrutinize on proving how the female figures' negative and stereotypical portrayals are the result of the androcentric bias of the literary canon and the embodiment of gender constraints submerged within the patriarchal system. Feminist writers and critics, thereby, incline to provide trivialized and humiliated female characters with their lost voice and rightful position through the revision of fairy tales, as they believe that only a feminocentric perspective can unveil the constructedness and hypocrisy behind those works. Depending on their concerns and basing its argument on the theories of post-structuralist feminism, this study puts forward how Jeanette Winterson de(con)structs the phallo-narcissistic vision and patriarchal structure of the Grimm Brothers' fairy tale entitled 'The Twelve Dancing Princesses', and creates a new feminine world for those princesses in her novel Sexing the Cherry.

Keywords: fairy tale(s), de(con)struction, gender stereotypes, phallo-narcissistic vision, feminocentric reading

More than a Pilgrim: Harry Bailly in Geoffrey Chaucer's *The Canterbury Tales*

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Abstract

Geoffrey Chaucer's pilgrims in his monumental work *The Canterbury Tales* have been widely treated by the scholars who produced copious articles and books on the countless matters focusing on each pilgrim. Nevertheless, little attention has been paid to Harry Bailly, the striking innkeeper of the text. Bailly guides a group of medieval people of different ranks to the shrine of Saint Thomas a Becket in Canterbury which provides the reader with the greatest panorama of the medieval period. As the main framework of the story, Bailey asks pilgrims to tell two stories on their way to Canterbury and two more on the way back. Bailly does not tell a story himself; yet, he becomes so successful in handling of the disputes among the pilgrims and putting all of them in order. Our wise host wants to be entertained by joyful stories and every time he has a say for the story tellers. He is also very cautious about the traditional social order and the three estates doctrine which constitutes the backbone of the medieval society. *The Canterbury Tales* can be envisaged without any of its pilgrims, but not without a Harry Bailly. He occupies a unique position as the maestro of the pilgrims. He is the authoritative figure, and a know-it-all. Throughout the text, he performs divergent roles as a host, a leader, a judge, a critic, a governor and an observer. Accordingly, this paper aims to dwell on Harry Bailly in *the Canterbury Tales* to present him as the inevitable character of the masterpiece of Geoffrey Chaucer.

Keywords: Geoffrey Chaucer, *the Canterbury Tales*, medieval period, Harry Bailly

Pinter's Vision on Memory and Desire as Reflected in Ashes to Ashes

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Abstract

Harold Pinter's dramatic art can be characterized by its enigmatic and ambiguous quality in the use of language as well as of memory. Pinter's treatment of memory in his plays has undergone great changes within the flow of time since his early plays where Pinter concentrated upon the action rather than the ideas, evoking the past which had different values for different characters, referring to the childhood memories as a kind of loss of innocence. Pinter takes a quite different attitude in relation to the past in his later plays. In the 1980s Pinter's comedies of menace known as "the Pinteresque", turn out to become blended with more political and humane concerns as well as motives of the Holocaust, the abuse of power and authority, the suppression upon the human soul, the loss of humanity and the images of death. In his later plays, memory is regarded to be a private haven with which the characters dream, but which brings no comfort to those characters who are mostly cut out from society. In Ashes to Ashes Pinter evokes a coherent past through certain images and invites the audience to an anxious questioning over collective memory, as he explores collective responsibility and guilt within a perfect blend of psychological realism. In Ashes to Ashes Rebecca confronts the truth about her past having Devlin as interlocutor. Pinter quite deliberately suggests a possible identity between Devlin and the lover. Rebecca and Devlin are shut up in a kind of "inferno", while revolving around sinful reminiscences, erotical experiences revealing sexuality as cruel and sinful, and obsessions without end. The words work as seeds that gradually enable the emergence of the repressed content of the memory. The more unavoidable the final truth becomes, the greater the psychological tension upon Rebecca's consciousness. The unreliability and the uncertainty of the

past reminiscences bring to the fore the sense of ambiguity in Pinter's art. Most probably these two characters were lovers once, nothing is left but only "the shadow" or "the dust". There remains "the ashes" of their past in their consciousness. My paper will deal with Pinter's handling of memory and desire in his ambiguous dramatic touch in his play entitled Ashes to Ashes.

Keywords: Past Reminiscences, Anamnesis, Torture, Survival, Traces of the Holocaust

"Who the Hell are You?": The Duality and Fluidity of Gender Roles in Tom Stoppard's Hapgood

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Abstract

Tom Stoppard is an outstanding playwright, embellishing his plays with scientific and philosophical approaches and presenting complicated, mysterious plots to the reader. He bases the plot of his postmodern play, Hapgood (1988), on quantum theory and draws an analogy between Werner Heisenberg's principle of indeterminism, termed as "The Uncertainty Principle", and international espionage. Thus, he constructs complexity and obscurity between the particle and the whole throughout the play to depict the relativity of human perception and deceptiveness of appearances. Focusing on the title character of the play, the present study proposes that the play represents fluid and indeterminate nature of gender and identity within the context of espionage and indeterminism. Hapgood, who is a mother, a lover and a successful master agent in a man-dominated British secret service, navigates between "masculinity" and "femininity" during a day. Moreover, she metamorphoses into her pseudo twin, who is entirely different from her, except for their identical faces, to entrap the mole in the office. The study consults Judith Butler's theory of gender performativity and fluidity to indicate unpredictable and uncertain nature of 'gender identity', which formulates itself though performances in social relations. It associates the Butlerian approach with the Uncertainty Principle pertaining to the complex relationship between gender and the body. The Butlerian analysis of the play affirms that the body does not require a preconditioned gender. It also reveals that the modern way of life makes businesswomen transgress the dichotomies of gender norms through the duality and fluidity of their roles.

Keywords: gender, Hapgood, identity, norms, performativity, quantum theory

“The mind receives a myriad impressions.”: Influences of Painting on Virginia Woolf’s Criticism

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Abstract

Modernism as a movement was not only a response to modernity but a reaction against late Victorian literary traditions. Virginia Woolf, one of the leading figures of the movement, problematizes the traditional techniques used in Victorian realist narratives by claiming that they do not grasp either the life or the character. Nevertheless, she does not dismiss the value of those realist techniques. Rather, in critical essays where she compares literature and plastic arts such as painting, she highlights the inadequacies of orthodox Victorian fiction in contrast to Modernist authors and their experimental “tools”. Moreover, in the context of her discussions with post-impressionist artists such as Vanessa Bell, Clive Bell and Roger Fry, Woolf acknowledges that artistic creativity is forged by “a myriad impressions” of an “ordinary mind on an ordinary day” with its own peculiarities and dissonances. Similarly, post-impressionism disclaims the necessity of objectivity in realist painting and favors personality and spiritualism in artistic expression. As a result of her discussions with these painters in Bloomsbury Group, post-impressionism has a significant effect on Virginia Woolf’s criticism of conventional realist literary techniques. Therefore, this paper will discuss the influences of the plastic arts, particularly painting, on Woolf’s critical essays and her endeavors to articulate the intrinsic value of “literary tools” such as imagery, symbolism and form.

Keywords: Virginia Woolf, Modernist criticism, Modernist art, Post-Impressionism, Bloomsbury Group

Epic Reframing the Notorious Image of a Medieval Queen in Margaret Holford's Margaret of Anjou: A Poem

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Abstract

In the early nineteenth century, Margaret Holford (1778-1852) writes and publishes two epic poems in which she makes use of medieval historical figures and settings. In this respect, she becomes one of the pre-cursors of the Medieval Revival of the Victorian period. In her first epic poem Wallace; or, the Fight of Falkirk, she pays tribute to William Wallace. Although Holford is praised and acknowledged by the critics of her time for her Wallace oriented poem, in her second epic poem Margaret of Anjou: A Poem, she is severely criticized in regard to her protagonist. Margaret of Anjou, who is the wife of Henry VI of England, has always been regarded as one of the most bloodthirsty queens of England. Since Henry VI is in a catatonic state both physically and psychologically, she acts as the leader of the Lancastrians and she becomes one of the active participants of the Wars of the Roses. However, she finds herself at the center of criticisms as a result of her decisions and actions. However, in Margaret of Anjou, Margaret Holford highlights the Queen's bravery, her warrior and political skills, and also her maternal side. By depicting her as an epic hero, Holford challenges the previous negative representations of Queen Margaret. In this presentation, I will focus on the epic characteristics of Holford's Margaret of Anjou: A Poem and it will also be illustrated how Holford justifies Queen Margaret's decisions and actions by depicting her as an epic hero.

Keywords: Margaret Holford, Margaret of Anjou, epic, Nineteenth century poetry

Social Outcasts of Edith Wharton: Lily Bart in The House of Mirth and Ellen Olenska in The Age of Innocence

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Bio

Olgahan Bakşi Yalçın, having studied English Language and Literature at Ankara University between 1996- 2001, earned her M.A. in the same field and institution in 2009. She holds a doctoral degree from American Culture and Literature, Kadir has University, Istanbul. Her principal research area includes English and American Literature as well as Film Studies, with specific interests in Gender Studies.

Abstract

In all ages there have been writers in exile who act as a spokesperson for masses of people even while being cast out of their land. One kind of exile to which writers have always been subjected is as individuals who had to leave to fulfill their sense of individual destiny and personal vision. In that sense, some of them can be called expatriates since their exile or emigration was self-chosen regardless of how profound the pressures were that made it necessary. Edith Wharton (1862-1937) is one example of a writer as social outcast or exile, who settled permanently in France in 1914 and visited the United States only once after that, for twelve days. In her own autobiography, A Backward Glance (1934), she admits that "the truth is that he [Henry James] belonged irrevocably to the old America out of which I also came, and of which-almost- it might paradoxically be said that to follow up its last traces one had to come to Europe." The theme of exile / outcast is seen in her major novels such as The Age of Innocence, in which Madame Olenska is forced to move to Paris and The House of Mirth in which Lily Bart is driven out of the high society in which she belongs to the working class where she eventually perishes. Thus, the aim of this study is to explore how these female characters have become social outcasts in Edith Wharton's The House of Mirth (1905) and The Age of Innocence (1920).

Keywords: Edith Wharton, Social Outcasts, New York Society, Gilded Age, 19th Century American Patriarchy

Cross-cultural Relationships and the Dimension of Individualism versus Collectivism in Achebe's Things Fall Apart

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Bio

Onur Çiffiliz received his BA from Hacettepe University, Department of English Language and Literature in 2016. In the same year he also received a minor degree from the field of Psychology in Hacettepe University. His MA studies was in the British Cultural Studies Programme in Hacettepe University, and his thesis studies focused on animal agency in warfare and their representation in literature. He is currently pursuing his PhD studies in the same department under the English Language and Literature Programme. His interests include History of Warfare, Animal Studies and Cultural Psychology

Abstract

Cross-cultural relationships hold a significant place in the era of colonization in Africa that presented itself in the form a contestation between differing cultures which is reflected in the works of post-colonial literature with emphasis on the native traditions pitted against the oppressing outsider forces and the atrocities - such as massacres, torture, and subjugating through fear - they committed. In the cross-cultural relationships the behaviours of the members of the society tend to be dictated by their cultural baggage and these behaviours can be grouped into patterns of similarity. The primary objective in this proposed paper is to discuss the cross-cultural relationships, through an analysis of the behavioural patterns that are observed in cultures of the Natives and the Western missionaries depicted in Things Fall Apart by Chinua Achebe. This study is to utilize a multi-disciplinary approach by making use of the studies in the fields business and social psychology to help explain the working dynamics of the cross-cultural relationships by references to the model of cultural dimensions. The key dimension through which the discussion is to be held is the dimension of individualism - represented by the Western missionaries - versus collectivism - represented by Native Nigerians. The method to be employed is a brief explanation of the both sides of the stated dimension with support from the relevant literature, which is then followed by textual examples illustrating the represented qualities of these dimensions among the customs, rituals and behaviours of the native Nigerians and the Western missionaries. Thus, the end goal in such a study is to suggest a different multi-disciplinary perspective to study the works of post-colonial literature.

Keywords: Individualism versus collectivism, cultural dimensions, cross-cultural relationships, Chinua Achebe, post-colonial literature

"Re-vamping the Representation of the Female Body through the Narrative of Carmilla: Juan López Moctezuma's Alucarda, The Daughter of Darkness"

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Bio

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Abstract

Joseph Sheridan Le Fanu's "Carmilla" (1872) stands out not only as the first female vampire story in taking a female vampire as its protagonist but also as implicitly touching on the sexual biopolitics of the Victorian era, culminating in a rich narrative, initiated first and foremost by the novella itself then continued mainly through screen adaptations. The feminist reading of the novella renegotiates the story of Carmilla as a story of coming-of-age and exploration of the female body and desires, connecting the cyclical nature of the moon as depicted in the novella to the periodic menstruation, pointing out that Le Fanu subtly presents a story about Carmilla's supposedly non-procreative sexuality, or lesbianism. This paper argues that the novella's inconclusive ending paved the way for the renegotiation of the female and queer desires in spite of the fact that early cinematic adaptations of Le Fanu's "Carmilla" failed at reinterpreting the feminist legacy of Carmilla because of appealing solely to the male gaze as well as to the cultural conformity of the heterosexual phallogocentric order. In an attempt to explore those having a feminist premise among Carmilla franchise, this paper specifically focuses on and aims to illustrate how Juan López Moctezuma's Carmilla-inspired nunsploitation film "Alucarda" (1977) provides striking and daring instances that renegotiate the representation of the female body and exploration of the female and queer desires, which are often disregarded and excluded in the mainstream vampire films and narration.

Keywords: Vampire Fiction, Desire, Carmilla-Inspired Films, Feminist Literary Criticism, Sexuality

Inside Out: *The Conversion of Saint Paul* and *Everyman*

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Abstract

Staging medieval English plays has always been a challenging enterprise especially in terms of dramatizing miraculous events and allegorical characters as in the cases of *The Conversion of Saint Paul* and *Everyman*. *The Conversion of Saint Paul* focuses on the theme of conversion as a miraculous event while *Everyman* is based on psychomachia, that is, the allegorical battle of the vices and the virtues within the soul of man through personifications of abstractions. Although they belong to different genres, *The Conversion of Saint Paul* as a miracle play and *Everyman* as a morality play, both plays are attempts to stage what is internal and personal. Hence, both plays aim at externalizing internal experiences in order to serve the didactic motive of these plays. However, beyond the moralizing aim of these plays as dictated by the Church, *The Conversion of Saint Paul* and *Everyman* are also important steps for the development of Medieval English Drama. Both plays transform what is supposed to be the internal, the invisible and the private to the external, the visible and the public. Accordingly, the aim of this paper is to analyse *The Conversion of Saint Paul* and *Everyman* and to discuss the contribution of miracle plays and morality plays to staging in the Middle Ages.

Keywords: Medieval English Drama, The Conversion of Saint Paul, Everyman, Miracle Plays, Morality Plays

Documentation over Memory through Tony Webster in The Sense of an Ending

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Bio

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Abstract

This paper examines the clash between the certainty of documentation as well as collaboration and the fragility of memory in Julian Barnes' 2011 novel, The Sense of an Ending and argues the definiteness of documentation over the unreliability of memory. Since this novel can be considered as a literary gerontological novel in which the ageing process is highlighted, Barnes achieves this clash quite successfully. In the novel, Barnes' protagonist Tony Webster who is a retired old man and having his ordinary life reviews his past in the light of his memory in the first part of the book and while narrating, he focuses on the subjectivity/objectivity of history. He can be considered as a historian whose perspectives his readers are exposed to. However, in the second part, through some documents like a letter as well as a diary and some collaboration, Tony Webster's peripeteia begins and these witnesses force him to revisit his past. He finds out that some part of his past has been narrated differently than it actually has happened, and this realization of actual events causes him to feel deep remorse. With his novel, Julian Barnes, through the implementation of Tony Webster and his challenge with documentation, makes his readers question to what extent they can trust their memory.

Keywords: Julian Barnes, The Sense of an Ending, memory, documentation, literary gerontology.

Internalised Imaginary Inadequacy of Potential Female Power in Frozen 2

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Bio

Özlem Koyuncu Öncel graduated from Dicle University in Diyarbakır, Turkey in 2007 with a bachelor's degree in English Language Teaching Department. Currently, she is an MA student in English Language and Literature Department at Istanbul Aydın University. She is interested in psychology, psychoanalysis, Shakespearean studies, gender studies, film studies and comparative literature. She presented her paper titled "Outer Passive but Inner Active Hamlet" at the 12th International IDEA Conference: Studies in English at Akdeniz University in 2018 and her paper titled "Female Darkness: A post-psychoanalytical Reading of Gillian Flynn's Gone Girl and Stieg Larsson's Millennium Trilogy" at the 13th International IDEA Conference: Studies in English at Gaziantep University in 2019.

Abstract

The feeling of inadequacy has been internalised over time for women repressed and humiliated for centuries. This sense of inadequacy has turned into imposter syndrome, causing women to doubt their own potential and success. The imposter syndrome, a psychological term coined by clinical analysts Pauline Clance and Suzanne Imes in 1978, refers to a behavioural tendency that questions its success in fear of deception that is often internalised. Elsa, the queen of snow and ice with magical powers in Frozen movie, has always been oppressed and asked to control her powers by the male leader, her father, in the patriarchal society. Even if Elsa learns not to hide her powers and to be isolated from society in the first film of the series, the feeling of inadequacy she feels in herself continues in the second film. The same adventurous, loving crew lives happily and in normality under the reign of Queen Elsa in Frozen 2. The peace of Elsa becomes illusory and disturbed by a strange siren reaching only her. Both impressed and challenged by the voice, Elsa starts to question whether her life in the castle is enough to make her feel satisfied. Following this quest, Elsa finds the meaning of her magical powers with the support of her sister who is always there for her. This paper aims to explore how women in a patriarchal society can overcome imposter syndrome in children's literature.

Keywords: 'Imposter Syndrome', 'Sisterhood', 'Female Power', 'Frozen Movie', 'Children Literature'

The Representation of the Failure of the American Dream in the Times of Recession in Imbolo Mbue's Behold the Dreamers

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Bio

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Abstract

Imbolo Mbue's Behold the Dreamers (2016) is a novel about a Cameroonian immigrant family's pursuit of achieving the American Dream during the economic recession that took place in 2007 not only in the US, but also in global scale. In her novel, Mbue shows that the American dream concept is still very dominant on the Jongo family's life in Harlem although they go through many financial, social and cultural difficulties. In fact, all family members have their own particular American Dream that they long for, but it can be claimed that Neni (mother) is the only character who is so much obsessed with realizing her own. As a working-class member, an immigrant mother and an ambitious and motivated college student, Neni undertakes a challenging journey to realize her American Dream. Nevertheless, despite all her efforts to attain social and economic benefits of American life, she eventually becomes disillusioned with her husband's deportation which means the whole family has to return their home country. But, Neni struggles hard not to leave New York. Through portraying Neni's survival strategies, Mbue reveals how the American Dream becomes impossible to reach for the African- American immigrant community in such a country based on cruel capitalism. The purpose of this paper is to address how these economic, social and cultural challenges prevent a young Cameroonian immigrant woman Neni from accomplishing her American Dream, how she ends up in failure and also to analyze the reasons for inequalities observed in societal, cultural, and racial aspects particularly for the African-American immigrants in American society with a Marxist approach.

Keywords: American Dream, an immigrant woman, Recession.

The Relationship Between Nonlinear Time and Individuality in "As I Lay Dying" by William Faulkner

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Abstract

The aim of this study is to carry out an analysis between nonlinear time and individuality in "As I Lay Dying" by William Faulkner. As the specific representation of American society in 1930s, the novel includes fifteen narrators and fifty nine sections. Each character reflects his/her own thoughts about the death of Addie Bundren and the aim of travelling to Jefferson which necessitates ever more explanation on their fundamental self. Faulkner's strange experiment with time and space, with memory and imagination, with consciousness and unconsciousness makes it possible to understand the complex structure of modern novel and seemingly complexity of human nature. The novel is fragmented and does not have a chronological time order. There is a transition from unconscious level to conscious via time agent. It depends upon the memories, flashbacks and disjointed time concept of narrators. By means of this study it is supposed to see the connection between duration and self-concept of the characters. Rather than external, quantitative time, inner time as a driving force for reflecting inner reality of personality is applied. The time concept of Henri Bergson (French philosopher) is selected as theoretical background of the study. In order to clarify the sensibility of modern period and personality matters, the methods and techniques Faulkner implemented will be used throughout the study.

Keywords: nonlinear time, Henri Bergson, individuality, duration, modernism

Illustrations of Death in Medieval Manuscripts and Churches

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Pınar Taşdelen graduated from the Department of English Language and Literature at Hacettepe University in 2003. She received her M.A. from the same department in 2006 with her dissertation entitled "Geoffrey Chaucer's Treatment of Violence against Women in The Canterbury Tales". She completed her doctoral thesis entitled "Romancing the Ordeal: Representations of Pain and Suffering in Middle English Metrical Romances" at the University of Hull (England) in 2012. She has been working in the Department of English Language and Literature at Hacettepe University since 2004. Her main research interests include medieval English romances, hagiography, and Chaucer.

Abstract

The inevitability of death was never out of the mind of a person in the Middle Ages, coming along with the images of heaven and hell consisting of the saved and the damned, respectively. The doubts and fears of people about the Judgement Day, exacerbated with the possibility of being hauled into hell because of their sins make them believe in the necessity of living well and dying well. The drawings of hell on church walls and the cadaver tombs that came into being after the Black Death in the fourteenth century featuring an effigy of a decomposing corpse were the important reminders of the unavoidability death and the passing of the soul to the eternal world after the decay of the body, both will be possible after death. The medieval preoccupation with mortality is also reinforced with the images of the Crucifixion put at the centre of church, illustrating the moment of Christ's death, and hence, let people focus on the Passion and feel what Christ felt at the moment of dying. Besides, they realize the necessity of confession of sins, repentance, and the purgation of the soul through the agency of these images of death. The concern with death brings forth the artistic images of death that are not only drawn on church walls but also illustrated in several manuscripts produced in the medieval period. Accordingly, this paper aims to present the depictions of death in medieval manuscripts and on church walls as reminders of mortality and pieces of medieval art.

Keywords: The Middle Ages, death, medieval manuscript, medieval church, medieval illustrations

The Representation of Vulnerable Men in Doris Lessing's Fiction

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Bio

Dr Senturk completed his PhD at University of Leicester, with his thesis, 'Representation of Family in Doris Lessing's Fiction.' His research interests lie in issues relating to gender, race and class in contemporary British fiction. He is specifically interested in critical social theory and critical literature pedagogy. He is currently working and researching at Kafkas University, Kars.

Abstract

The independent woman has been a recurring theme in Lessing's fiction since the publication of her celebrated novel, The Golden Notebook (1962). Women's predefined status as "secondary", "inferior" or "vulnerable" has been ideologically sustained through patriarchy. Starting from the earliest feminist activity and continuing up to the contemporary period, women writers, critics, and activists have tried their very best to dislodge patriarchal control and male hegemony over women. As in Lessing's fiction, the images of women as either independent, dependent, or vulnerable have long echoed in feminist criticism and in the writings of women authors. However, the situation of men has often been neglected in the critical accounts of works by women authors. Lessing's fiction captures the ways in which patriarchal ideology controls men and distorts their full human potential in familial, social, and political contexts. Unlike her contemporaries, Lessing has an ambivalent relationship with feminism in in the sense that she neither joins nor abjures it. This unique standpoint potentially offers a model for deconstructing the binary opposition of masculinity and femininity as represented both in feminism and patriarchal ideology. This study considers the ways in which Lessing's portrayal of men as "vulnerable" within an increasingly entrenched patriarchal system can contribute to the dissolution of the inherited ideology. In this way, it aims to untangle the feminist knot so as to reconsider, if not rebalance, the relationship between men and women. The aim of this paper is not to show that men are or need to be more vulnerable than women but to spark the idea that focusing on the images of vulnerable men has the potential to demystify the social constructions of and pressures on both sexes. My overarching argument is that we, as male critics, can contribute to feminism by transforming the ways in which we read and perceive the texts produced by female authors such as Doris Lessing.

Keywords: Vulnerable Men, Lessing, Gender, Feminism, Patriarchy.

The Complex Emotion of Love and The Context of Happiness in Brian Friel's Plays: "Translations and Give Me Your Answer, Do!"

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Abstract

The most suitable milieu for the bodily and verbal transmittance of feelings in art is beyond doubt the theatre. Whether feelings are conveyed verbally accompanied with gestures and mimicry or performatively with the function of the dramatic text reduced to a minimum as we witness in postdramatic theatre, or in the form of mere bodily performance as in the performances of Pina Bausch, the synergy created by the presence of an audience is vital for the experience we call theatre. Feminist concepts such as 'disposibility', 'difference', 'indifference', 'passivity', 'care' and 'responsibility', contemporaneously analysed internationally as Affect Theory on a transdisciplinary basis by theoreticians such as the academician Libe Garcia Zarranz, Silvan Tomkins, Brian Massumi and Eve Sedgwick, hold a mirror to Thomas Kilroy's comments on the feeling of love in Brian Friel's plays: " The love-hunger …drives through the plays burning away at indifference, at social and political stupidity , at the seductive clutch of family bonds…" The power of love is the agent; the Muse, that will activate a person to positive social existence and the artist to creativity. In "Give Me Your Answer, Do!" the lack of this context of love culminates in Tom's not being able to write a single word for many years. It has affected the process of his life and writing career. In "Translations", Brian Friel uses the Irish place names in order to convey the strong bond of love between Maire and Yolland, who do not know each other's language, as they exchange them in all their musicality like a ritual creating an 'affective' theatrical space.

Keywords: affect, love, performance, theatre, Brian Friel

Longing for the Eternal: John Keats' "Sleep and Poetry"

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Bio

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Abstract

John Keats creates a psychic realm through the act of sleeping in "Sleep and Poetry." This study tries to find out the idiosyncratic voice in the poem in order to demonstrate how writing a poem creates a therapeutic effect by offering a psychic unity in Keats. The poet's aim of uniting such dichotomies as the earthly and the spiritual or the concrete and the abstract within the empirical space leads to a dialectic style in the perception and creation of knowledge. In Keats' poem, knowledge stands for imagination in Romantic sense as an assumed reality shaped by external and internal impulses such as sea, music, darkness, love, fear, wind and sense of loss. Poetry and the imagined union with the beloved one do not only signify a personal recount of the amorous feelings but they also bestow a psychic ground in which the persona experiences the sense of immortality by going beyond the limitations of the corporeal world. The poet's hybrid values establish a Nietzschean combination of the Apollonian and Dionysian powers for the creation of aesthetic pleasure. With its impulse triggering the idiosyncratic, 'Poetry' paves the way for the unconscious in which the poet-persona finds his own voice in a peculiar silence and thus, the persona experiences a glimpse of the eternal. To conclude, psychic space created by means of poetry restores the persona's harassment with the empirical, and it helps him to discover a balancing act between the reality principle and his fantasies conveyed through the nymph image and a soothing union with the beloved one.

Keywords: John Keats, English Romanticism, psychic unity, psychoanalysis, therapeutic.

A Closer Look at Tertiary-level Students' Entrance to the Research Community: Their Concerns, Needs, and Expectations

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Bio

Şakire Erbay Çetinkaya had her primary and secondary education in Sürmene, Trabzon, and graduated from English Language Teaching Department in Gazi University. She holds an MA and PhD degree from the Applied Linguistic Department at Karadeniz Technical University, Trabzon, Turkey. She has been teaching at the same institution for 9 years, offering a wide variety of courses including Academic Writing, Pronunciation, Texts on Language and Literature, research Techniques, Translation Techniques, Values Education and Teaching Profession, and BA Supervision. She is interested in English as an International Paradigm (EIL), teaching material evaluation and development, writing instruction, and reflective practice. She has published several articles on EIL, reflective practice, academic writing, plagiarism, literature teaching, thesis supervision, coursebook evaluation, to list but a few.

Abstract

Research, an asset for societal development, is a requirement to get a both undergraduate and graduate degree, yet attempts to create a research culture of critical thinking, enquiry, and creativity are inhibited by negative student attitudes and anxiety. The issue has been investigated from diverse aspects, including teaching-research nexus, attitude scale development, scale reliability and validity, student research attitudes, understanding, perspectives, and experiences, to list but a few. Calls for further scholarly discussions in the documented literature encouraged me to place my students at the core of my inquiry to have a preliminary look at their research concerns, needs, and expectations with a case study. Insights gained from such studies focusing on understanding and helping students rather than solely describing attitudes could be of value to supervisors to identify students' needs, revise their guidance, and facilitate learning. To this end, I opted for a focus group interview to gather the qualitative data from 5 Bachelor of Arts graduate candidates (F=2; M=3) writing their BA thesis under my supervision for one year. The findings generated with the help of group dynamics which would remain untapped in individual responses, otherwise, and thematic content analysis highlighted various concerns regarding what to research, how to design the research methodology, how to collect and analyse data, and how to write research report and present findings orally. Suggestive conclusions based on these results are believed to help the interested parties reflect on their supervisory process and make the necessary revisions in their academic guidance.

Keywords: research, supervision, BA, student concern, thesis

Liberation of Death in Tracy Chevalier's Falling Angels

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Bio

Saliha İrenci graduated from Boğaziçi University with a Master of Arts degree in English Literature in 2019. Her research interests are Edwardian novel, modernist novel, modern drama and trauma theory.

Abstract

Tracy Chevalier's third novel Falling Angels (2001) is a historical fiction set in England. The novel opens at the turn of the century on the day of Queen Victoria's funeral and ends with King Edward's funeral as if to signify the drastic changes that took place in this confined period. The novel focuses on the lives of two little girls—Maude Coleman and Lavinia Waterhouse—and portrays what life can offer them following the closure of the Victorian era which represented tradition. One of the main settings in the novel is Highgate Cemetery, which symbolizes the significance of death for this narrative. The novel simultaneously monitors daily lives of these girls' families and reflects the alterations in the cemetery showing how life standards affect the reception of death. Different approaches of these families imply the overall significance of attitudes toward death and mourning, and how they represent the life philosophy of families and the broader changes in the society. I claim that Tracy Chevalier presents the transition of the society at the turn of the century through characters' perception of death. Considering the importance of mourning rituals in the Victorian society, this change regarding the treatment of death signals the seeds of breaking away from the traditions of the Victorian era. This study will analyze various characters' involvement with death and how they deal with loss in the light of the altering concept of death and compare it to the Victorian mourning rules and rituals.

Keywords: death, mourning, historical fiction, Edwardian era, cemetery

The Cult of Domesticity in The Scarlet Letter and The House of the Seven Gables

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Abstract

Refusing to adopt the literary trend of antebellum America called "the cult of domesticity" into his fiction, according to which one could find "the greatest happiness and fulfillment in domestic relations" (Baym), raising his voice against the contemporary attempts to level literary works with "commodities" of the literary market and objecting to the literary triumph of "scribbling women" and "the feminine fifties", Nathaniel Hawthorne rather experimented with the aspects of the aforementioned trend. Domestic scenes in his books usually appear as dreamscapes, vivid memories or veiled fantasies while the main protagonists, such as Pyncheon siblings, Arthur Dimmesdale, Hester Prynne and Pearl, are unable to feel domestic bliss since they are "stained" by sin and guilt of the bygone days. This reflects Hawthorne's vision of a highly dichotomized world, the world of dualisms and ambiguity, oppositions of spiritual and mundane, virtue and sin, life and death, the body and the soul. The aim of this paper is to discuss and shed additional light on certain aspects of the domesticity cult in Hawthorne's romances The Scarlet Letter (1850) and The House of the Seven Gables (1851).

Keywords: domesticity, literary trends, antebellum America, romances, Hawthorne

Engraving Values in English Language Lessons: A Needs Analysis of Reading Material for Turkish Elementary Schools

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Abstract

Thematic teaching is one of the most crucial concepts in Teaching English to Young Learners. A practical way to plan themes is learning what students learn in their other L1 classes (Shin, 2006). This study was conducted to investigate the opinions of EFL and Psychological Counseling and Guidance (PCG) teachers concerning the integration of 'Values Education' into English language classes in Turkish Elementary State Schools. The current education regardless of any level cannot be defined without considering universal and local values vital for individuals and communities (MEB, 2018). To extract a needs analysis, 26 open and close-ended questions prepared by the researchers were employed through two separate questionnaires to different groups of participants. A mixed method approach was applied to analyze the outcomes of the survey. The results of the study demonstrate the fact that participants consider the values education as a prominent topic in education which can be included in English lessons. They also asserted the significance of fostering positive character traits to children as early as possible. When it comes to the materials, the EFL teachers unveiled the fact that the existent resources do not assist them regarding the values education subject. This study thus revealed the need for a reading material which includes both values and English language education.

Keywords: Teaching English to Young Learners, Values Education, Material Development, Psychological Counseling and Guidance, Thematic Teaching.

A Romance or a Dream Vision: Robert Henryson's Refashioning of the Myth of Orpheus in Orpheus and Eurydice

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Abstract

Considering the works featuring the myth of Orpheus, the anonymous Breton Lai Sir Orfeo stands out as the most widely-known one. However, Scottish poet Robert Henryson retells the myth in the late fifteenth century by adding extensive use of allegory and a moralitas part at the end. Orpheus loses his wife Eurydice and begins to search for her not in the woods like the king in Sir Orfeo, but in the heavenly realm. While the king in Sir Orfeo enjoys a happy ending, Henryson's Orpheus fails in his quest once he looks back to Eurydice. Here, Henryson presents a worldly character, who, in a hasty decision, cannot comprehend the importance of spirituality of the circumstance and acts in a worldly manner. Thus, the poem ends with a disappointed yet more matured character. In a typical medieval dream narrative, the persona goes through a journey in a vision, at the end of which s/he is educated and spiritually transformed. Henryson employs the depiction of a character who sets off a heavenly realm, a dreamlike setting, in search of his wife and returns to the actual world with an educated and enlightened mind. Furthermore, his use of allegory and celestial setting matches the patterns of the seminal works of the genre such as The Divine Comedy, The Romance of the Rose and Somnium Scipionis. In this light, the aim of this paper is to examine how Robert Henryson's Orpheus and Eurydice could be reconsidered as a late example of medieval dream vision genre.

Keywords: Robert Henryson, the myth of Orpheus, Sir Orfeo, medieval dream vision, romance, Orpheus and Eurydice

An Ecofeminist Reading of Wide Sargasso Sea

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Abstract

This paper aims at analyzing Jean Rhys's Wide Sargasso Sea from an ecofeminist perspective. The analysis of the book intents to show the unique principles of ecologically conscious feminism that mainly argues the intimate connection between the exploitation of women and nature. The study examines the idea behind these exploitations, which is basically caused by the assumption, especially in patriarchal cultures, of the biological closeness of nature/earth and women. The paper discusses the conception of biological essentialism in which women are considered to have a close relationship with nature due to their physiological features such as menstrual cycle, the process of carrying and giving birth, breastfeeding their babies etc. The discussion also includes a variety of criticism rejecting the biological connection of women and nature insisting on their socio-historical or some other affiliation. The paper illustrates the distinctive feminist and eco-feminist perspectives of some critics such as Hay, King, Plumwood, Beauvoir etc. on the issues of domination and oppression of women and nature. The study indicates that the colonization process has a profound effect on the exploitation of land besides female bodies. The analysis shows that the perception of relating women to nature and the ideology behind that connection restricted women within their traditionally assigned roles by keeping them silent and as 'the other', or the 'second sex' in Beauvoir's term. In the light of these ongoing arguments within ecofeminism, this paper intends to analyze the mastery of women and nature, which is obviously described in the novel through the observations of Mr. Rochester. The paper concludes that binary oppositions created by the dualism in nature and culture lead to the patriarchal mastery of women and nature through the biological and cultural connections of female body to nature as given in Wide Sargasso Sea.

Keywords: Ecofeminism, women, nature, Wide Sargasso Sea, patriarchy, exploitation, colonization

A Reading of Narrating 'Spaces': Of Travel(s)

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Selin Marangoz received her bachelor's degree in 1997 from the Department of English Language and Literature, Hacettepe University, her master's degree in 2000 and her PhD degree in 2006 from the Department of English Language and Literature, Ankara University. She has been working as an assistant professor at the Department of English Language and Literature, Zonguldak Bülent Ecevit University since 2011. Her research areas of interest include Victorian Fiction, postmodern fiction, literary criticism, narratology, travel narratives and the field of Children Literature.

Abstract

The notion of travelling has enchanted and illuminated mankind for centuries. Crossing borders, exploring the unknown and exotic always stimulate the frontiers of perception and knowledge. The documentation and narration of travel accounts require a "space" in literature. In this respect, travel writing as a genre with its authentic forms and characteristics explores a wide range of both fictional and nonfictional travel narratives produced through time along with the themes of travel as a quest of discovery, exploration, adventure, meditation, migration, displacement and escape, the history of imperialistic travel, cultural encounter and assimilation, colonial and postcolonial discourses, Orientalism, and confrontation with "the Other". Along with many other reasons, the idea of travel illustrating a metaphor for one's exploration of the world and examining travelogues' mapping of their voyage out, rhetoric of writing self and introspection, particular points of view, visual reflection of actual spaces and imaginative geographies including the tourist gaze shape the travel narratives and mark the evolution of travel literature as a genre, which becomes the vital concern of interdisciplinary studies and academic inquiries. This paper examines the receptive and contextual interpretation of two important works of non-fictional prose written in 17th century, Francis Bacon's Of Travel (1625) and Owen Feltham's Of Travel (1628), aiming to provide an phenomenological understanding and insight to travel narratives of the epoch from the perspective of traveller's considerable aspect as an educational facet of new awareness and human experience.

Keywords: travel narrative, contextual discourse, traveller/writer, the act of travel writing, reception.

Anthropogenic Trauma in Sarah Hall's The Carhullan Army

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Selin Şencan is a lecturer in Izmir Democracy University and a Ph.D candidate in English literature at Ege University. Her PhD thesis is an interdisciplinary study on climate change and Philosophy and her major areas of interests are trauma studies, postmodern British fictions, ecocriticism and cli-fi literature.

Abstract

Ecocriticism and trauma studies both extend their interests beyond the limits of ecology and psychology. As a result, they engage in the issues that are the main concerns of society. In this context, trauma studies also attempt to deal with the socio-political dimensions of the environmental crisis. The Anthropogenic climate change is a human- inflicted phenomenon that has its roots in social, cultural, economic and political contexts. Therefore, revisiting the Anthropocene under the light of trauma theories will help to understand the underlying reasons of a human-based problem. Sarah Hall's The Carhullan Army is replete with references to the Anthropogenic climate change. In order to depict the devastating effect of the global warming, she focuses on the corporeal motif of landscape along with other themes like gender, class and power to demonstrate the traumatic impact of global warming on human and non-human entities. Working within the framework of ecocriticism and trauma studies, this paper seeks to highlight the connection between ecological problem of the Anthropocene and trauma theory by emphasizing the function of corporeality in a social and cultural context.

Keywords: Sarah Hall, The Carhullan Army, the Anthropocene, Trauma, corporeality

"Neither normal nor human:" Posthumanism, Body, and Gender in C.L. Moore's "No Woman Born"

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Selin Yılmaz received her first MA degree from Celal Bayar University, English Language and Literature Department in 2015 and completed her second MA at the same department at Ege University in 2017. She is currently writing her PhD dissertation and is also working as a research assistant at Ege University. Her academic interests include science fiction, postmodern fiction, posthumanism, gender studies (postgender) and queer theory.

Abstract

Catherine Lucille Moore's short story "No Woman Born" (1944) is one of the first science fiction short stories that include a cyborg protagonist. It can also be regarded as a forerunner of the tendency to explore transhumanist and posthumanist thought in literature as it questions the dichotomies such as human/machine, real/artificial, and incorporates the idea of the combination of organic human body with artificial organs to create a hybrid being. The fact that the cyborg figure in the text is a woman whose body is designed by a man adds more layers to the narrative and elicits discussions about the relationship between technology, body, and gender. The protagonist Deirdre is an actress/singer whose living brain is transferred to a robot body after a theatre fire destroys her organic body. The operation is conducted by a scientist named Meltzer, who thinks that Deirdre is no longer a human being because she has only the abilities to see, hear and speak; however, Deirdre's own ideas about her new identity are affected by her sense of her body which is now both meat and metal. She questions her position between the binary, and in order to prove to her confused manager that she is the same ideal woman before the accident despite her metallic body, she has to perform femininity. Although she decides to return to the stage which will give her a chance to perform her past self again, the text ends with a hint of Deirdre's acceptance and having control of her new nonhuman self. Hence, it can be argued that the text foregrounds the artificiality of both the human and the gender identity by making use of not only science fiction tropes but also the metaphors of stage and acting. As such, this paper analyses Moore's short story in relation to theories of posthumanism and gender with specific focus on body and performativity.

Keywords: C.L. Moore, science fiction, cyborg, posthumanism, gender

Postmodernism in Philip K. Dick's The Man in the Highcastle

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Silva Duman was born in 1978 and graduated from İstanbul University English Language and Literature Department in 1999. She is a lecturer at Fatih Sultan Mehmet Foundation University in Civil Aviation and Cabin Services Department. She is currently doing her master's degree in İstanbul Aydın University, English Language and Literature Department. Her thesis is related with postmodernism and she hopes to continue her career with a ph degree on the related field.

Abstract

Philip K. Dick's The Man In The Highcastle is a pathbreaking novel that bears the traces of postmodernism even though it is accepted in science fiction canon. Dick creates an alternative history in which the Allied forces lost the World War II and Germans and Japanese rule the world. America is divided into two and a new state is founded on the west part of it: PSA (Pacific States of America) which is governed by Japanese authorities. Dick draws portraits from America posing the question what kind of a world would generate if America lost the war, displaying the German Nazi terror of fascism and Japanese performance of capitalism. In the shade of this question, Philip K. Dick covers a number of crucial topics of the twentieth century such as fascism and holocaust, monopolist capitalism and its results on individuals by drawing portraits from America in his own era. The presence of a reshaped and reinterpruted history, the criticism of Western dominant capitalist bourgeois society, the isolated and estranged individuals in monopoly capitalist system, underlying the cruel results of expansion policies, racism and holocaust cause the reader encounter with postmodernism in The Man in the Highcastle. Published just at the beginning of Vietnam War, the novel in a way turns to a warning to its country against the disadvantages of becoming a cruel performer of Western ideology that terminates itself in the end.

Keywords: postmodernism, alternative history, the effects of the World War II, Western culture, isolation

Female Representations in British Modernist Short Story: Katharine Mansfield's "Bliss", James Joyce's "The Dead" and Doris Lessing's "To Room Nineteen"

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Abstract

The twentieth century saw vast changes in the area of literature when it also gave rise to the various literary forms such as the short story. The short story in its modern sense beginning to be accepted as a diverse genre of novel towards the end of the nineteenth century. It can be said that the "modern mind" can be traced with the medium of the short story as a literary genre. In this article, it is intended to analyze the diverse modernist representations of female characters in the specific examples of the British short story from canonical artists such as Katherine Mansfield (1888-1923), James Joyce (1882-1941) and Doris Lessing (1919-2013). In the twentieth century, canonical modernist short story writers like Joyce, Lessing and Mansfield represent female identities as in-between, mentally and emotionally disturbed and disrupted throughout their texts. These three writers are deliberately chosen for analysis since they all share similar characteristics of the "modern mind" in their various short stories, even though Doris Lessing's life span, so as her writing career is a bit longer than the other two writers. So, it will be beneficial to analyze the female identities for understanding them within the modernist perspectives of these three diverse canonical writers.

Keywords: British Short Story, Modernism, The Twentieth Century, Female Identity

Ethics of Self-Sacrifice in The Mill on the Floss

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Abstract

The Victorian era, during which individualism and individual's creating his/her own self were on the fore, came to be associated also with individuals' erasing, regulating and repressing of their self. Self-sacrifice emerges as a common practice among the characters of Victorian fiction, which is a reflection of the religious belief and contemporary social conditions. As one of the prominent works of Victorian fiction, The Mill on the Floss centralizes on the theme of self-sacrifice and portrays different practices of self-sacrifice. This paper aims to discuss ethics of self-sacrifice in The Mill on the Floss by exploring self-sacrifice practices of two major characters, Maggie and Tom. It can be argued that in The Mill on the Floss, ethics of self-sacrifice constitutes the characters' self-preservation and self-assertion, so self-sacrifice bears importance on a personal level. Additionally, ethics of self-sacrifice entails different implications and practices in accordance with the specific conditions and stance of the characters that embody self-sacrifice in the novel. Therefore, the novel brings on an insightful view on self-sacrifice by portraying it as a multidimensional phenomenon with social as well as psychological implications and by avoiding sweeping generalizations that promote or criticize self-sacrifice.

Keywords: self-sacrifice, self-preservation, Victorian Fiction, The Mill on the Floss, Eliot

A Declaration of Independence: Femininity and Nature in Madeline Miller's Circe

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Stavroula Anastasia Katsorchi is an MA student at the University of Sussex. She holds a first-class honours BA in English Language and Literature from the National and Kapodistrian University of Athens. Her research interests include the representation of climate change in contemporary literature, and the construction of gendered identities in dystopian spaces. Her academic conference presentations include a paper on gender and the graphic novel at the University of Barcelona, and one on ethnocentrism in post-colonial literature at the University of Sussex. She is currently working on her second poetry collection and her PhD thesis.

Abstract

To examine the collaborative relationship between femininity and the environment, this paper adopts an ecofeminist approach to Madeline Miller's novel, Circe. Circe does not only constitute a contemporary appropriation of classical mythology, but it also complements it by giving a voice to a character that has previously been viewed as marginal and one-dimensional. It debunks established assumptions regarding the wickedness and even weakness of the witch Circe, and offers a different perspective to a story that lies in the foundations of Western literature. Its defiance of gender roles, this paper argues, is particularly linked to the natural world, which plays a fundamental role in Circe's construction of her own independent identity. Starting with her use of "pharmaka" that leads to the discovery of her ability to perform witchcraft, to the island of her exile, which becomes her fortress, Circe gradually blends with the environment in a process of self-appropriation, far from the oppressive world of gods and men. Drawing her power from nature, she explores her potential to be self-sufficient and whole, and becomes aligned with a world that, despite external exploitation, develops its own ability to resist and self-define. As a challenge to the gendered image of Mother Nature, Circe problematizes the connection between womanhood and the natural world with regard to their oppression but also to their power at self-reliance, and revises sections of a history written by men.

Keywords: femininity; nature; ecofeminism; Circe; witchcraft

A Mother's Suicide: A Study on Space, Identity and Motherhood in "To Room Nineteen" by Doris Lessing

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Abstract

Death has been thought about, questioned, interpreted and considered by some as a means of salvation, punishment, fate or choice and, thus, it has been a common theme in the works of authors, as well as being extensively used as a keyword in the field of literature. Walter Benjamin put forward that in the real life the knowledge of death is denied to us and in fiction what we look for is this knowledge (Brooks 1992, 22). As well as looking for answers what death is and portraying different ways to die in their works, most authors' inclination to write characters with suicidal tendencies beside actual suiciders is also worth mentioning. These characters are motivated by diverse reasons: family problems, society, oppression, mental issues, economic conditions, existential problems and even love. More examples can be found and one could see the power of imagination of authors and people about different reasons of committing suicide. Even though suicide as a theme has been thoroughly studied by a great many authors and scholars alike, the suicide of mothers has not been studied extensively. The reason why authors do not prefer creating married women characters who commit suicide might well be the importance attached to sacredness of motherhood. In this study, I would like to reread Doris Lessing's famous short story "To Room Nineteen" by means of space and identity theories with a concentration on the link between the burden of motherhood and suicide.

Keywords: Space, Identity, Suicide, Motherhood, Feminism, Doris Lessing

Feminist Literature in Translation under the Thumb of Socio-Culture: An Analysis of The Yellow Wallpaper

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Özlem Gülen graduated in 2016 from the Department of English Translation and Interpreting of Istanbul University. During her undergraduate education, she participated in the Erasmus Student Exchange Program in the Summer Semester of 2014 and studied English Philology at the Pedagogical University of Cracow. Along with her intership experiences in the Istanbul Chamber of Commerce and Dragoman Translation, she worked as both in-house and freelance translator/interpreter for several translation agencies. Now she continues her master's degree education in the program of European Union of Istanbul University and also work as a professional translator in Turkish, English and German. While her specialized fields in translation include politics, economy and law; her academic research interests focus on European Union, translation in special fields, translation sociology and cultural studies.

Abstract

Throughout the history, feminism inspired an ocean of literary works and bestowed new perspectives for the translators of feminist writings. Similar to the other literary genres, feminist literature is also rich in culture-specific elements; however, it its perception of culture is more limitless and focuses on the most sensitive subjects of our daily lives such as gender, marriage and relations. In this sense, translators of feminist writings need to both contend with culture-

bound elements and decide upon their role that will be either invisible and reader-oriented or visible and loyal to the author. With intent to examine the translation strategies in different socio-cultural contexts, The Yellow Wallpaper by Charlotte Perkins Gilman is considered to be a convenient example. Being one of the most prominent and unique works of feminist literature, this short story both introduces certain feminist themes and represents culture-specific elements. Besides, it is assumed to give the translators more elbow room to make their translation decisions due to the different socio-cultural spheres of target reader and thanks to its first person narrative, the visibility and/or invisibility of translators can be perceived without ever being fully extended. Starting from this point of view, in this study we aim to analyze the different translations of The Yellow Wallpaper by Charlotte Perkins Gilman, with regard to the translators' roles and their translation decisions on cultural elements.

Keywords: Feminist literature, culture, translation strategies, translator's visibility

Is Humanity's Technological Mont Blanc Their Fathomable Twilight?

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Abstract

Most literary enthusiasts know H.G Wells's The War of the Worlds. An indisputable technology that brings a certain death to humanity eventually succumbs to the simplest form of life, and thus people are saved from the edge of a total destruction with a secret touch of the deus ex machina. As Well's story proceeds from a dystopic perspective, a simple germ becomes the exodus of the Martian technology, which is even far beyond the imagination of people. Though, once human is integrated with technology, nothing may seem impossible to them. However, the overconfidence of humanity already experienced how the 'unsinkable sank.' Nothing is impenetrable; nothing is durable or unbeatable as in the case of R.M.S. Titanic's steel, which is torn apart by a 'simple iceberg.' Thomas Hardy's poem Convergence of the Twain uniquely reminds us of how human arrogance descends from the ground to the bottom of the sea. Just like Hardy or Wells, Stephen King's Cell also suggests a new counter- utopia in the post-human phase in which man meets digital, although the novel has not yet received the attention it deserves. What happens if the mobile phones that we love and live like in a symbiotic relationship integrate into a biological interaction and start to destroy us? Sometimes positive Science Fiction authors can really shape the future, like Jules Verne. However, what if the science fiction is a dystopia of fear? In that case, this article will attempt
to examine the degree to which King's axis utopia is perceivable in the post-humanity period through intertextuality.

Keywords: post-human, counter-utopia, utopia, science fiction, dystopia, a dystopia of fear

Ireland of the 1990s: A Grotesque Spectacle

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Abstract

The Celtic Tiger period in Ireland had huge impacts on the individuals as it caused various changes at every level of the society. Although it brought great economic success to Ireland, it also caused poverty and serious deprivations due to urbanisation and unequal division of the wealth which widened the gap between the rich and the poor. The urban youth were especially affected by these negative outcomes since violence and extremity of all sorts turned out to be expressive of their identity. Specifically, two contemporary Irish playwrights Enda Walsh and Mark O'Rowe deal with these problems by employing grotesque imageries and different linguistic patterns in their plays *Disco Pigs* and *Howie the Rookie* respectively. These two plays illustrate how the youth in the depleted urban areas strive to communicate. The grotesque bodies and subverted language become their way of expression so as to survive in this society and of challenging the very system pushing them into such circumstances. Therefore, this paper aims to analyse subversions of body and of language in Walsh and O'Rowe's plays to discuss that the Irish drama of the 1990s seemed to have a carnivalesque attitude towards the existing system resulting from the Celtic Tiger economy.

Keywords: The Celtic Tiger, Enda Walsh, Mark O'Rowe, grotesque, carnivalesque.

Fictional Representation of the Romantic Quest: Penelope Fitzgerald's *The Blue Flower*

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Abstract

Penelope Fitzgerald (1916-2000), the writer of ten novels, several short stories, biographies, and essays many of which were published posthumously, can be considered as a prominent British novelist of the twentieth century. One of her historical novels, The Blue Flower (1995), arises from the relation between a book and one's life since she particularly deals with the life of the philosopher and the Romantic poet, Friedrich von Hardenberg (1772-1801) who later on began to be known under a pen name called "Novalis." The novel is set in the late eighteenth-century Germany, centering its plot around Hardenberg's life and his two obsessions, one of which is a twelve-year-old girl, Sophie von Kühn, and the other one is his endless Romantic search for the truth about the philosophical meaning of the blue flower. In that sense, Fitzgerald's imagination of Novalis's world is a product of "author fiction" due to the combination of historical facts and the author's creativity in the representation of real-life characters. Thus, the author's own quest for understanding Novalis' life and his love for Sophie, whom he idealises as his "Philosophy" or a "guiding spirit" regardless of her lack of education, is put forward in the fictional depiction of the poet. In accordance with this, this paper analyses both Novalis' open-ended quest for truth which is not possible to attain and; therefore, of ending the quest, and Fitzgerald's quest for the truth about Novalis' life in The Blue Flower, by means of postmodern concerns about creative representation of history in which history merges with imagination.

Keywords: Penelope Fitzgerald, The Blue Flower, author fiction, Romantic truth, representation.

The Victorian Unquenchable Thirst for Murder and Death in "The Laboratory" by Robert Browning and "The Ballad of Reading Gaol" by Oscar Wilde

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Abstract

One of the most striking aspects of the long Victorian period in English history is the increasing public interest in brutal murder stories and rising number of crimes and criminals at an alarming rate. Under the profound yet conflicting effect of the Industrial Revolution leading both growing prosperity and social deprivation, England specifically London experienced a climate of lawlessness which in turn increased the number of crimes. This situation provided the fertile ground for many urban myths over the existence of serial killers or mad murderers prevailed among the public. Accordingly, as being the inventor of the forensic science against "the inheritance powder," the Victorians whose consciousness had already been filled with gothic fictions or horrifying death traditions such as mourning dolls and post-mortem photography were appealed by the stories based on murder or death. Thus, it is no coincidence to find these realities and concerns in the literature of the period in mention. "The Laboratory" by Robert Browning, in which a lady pushes a chemist to complete a potion with which she would kill her rivals in love, and "The Ballad of Reading Gaol" by Oscar Wilde, which is inspired by the real story involving Charles Thomas Wooldridge's cutting the throat of his wife are two impressive examples revealing the Victorian obsession with murder and death in particular. In general, in each of these two poems, the poets visualise diverse humane expressions such as jealousy, feeling of inferiority, intolerance, destruction and salvation, judgement and justification.

Keywords: Robert Browning, "The Laboratory," Oscar Wilde, "The Ballad of Reading Gaol," Victorian crime poetry

ELT students' Use of Connectives in Summary Writing

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Abstract

Logical and semantic relations are established using connectives as cohesive devices in written contexts. Overuse of connectives is one problem observed in many EFL contexts. The aim of this study is to examine connective use in the written summaries of first-year ELT department students in Turkey. 56 participants completed a demographic questionnaire and wrote two summaries in response to two academic TED talks. Two sets of student written work (n=112) were examined in terms of word length, sentence length, sentence complexity, the number and type of connectives used. The research questions addressed were (i) whether there was a difference in word/sentence length and complexity, number and type of the connectives used between the two topics and (ii) whether there was a correlation between the writing proficiency and the number of connectives used in summaries. Connective use was analyzed under a taxonomy of cohesive devices (adapted from Halliday & Hasan, 1976; Kehler, 2002) which act as discourse markers to express additive (e.g., and, in addition, as well), temporal (e.g., when, before, after), causal (e.g., because, therefore, since), adversative (e.g., yet, but, however), sequential (e.g., firstly, secondly, finally) and resemblant (e.g., unlike, likewise, similarly) relations. Two raters scored the summaries along the TWE writing scoring rubric to determine the level of writing proficiency. A series of paired sample T-tests and correlational analyses were made. The results showed a main effect of topic and proficiency in the number and type of the connectives used. The study offers implications for teachers and teacher trainers.

Keywords: summary writing, EFL, connective use, coherence relations

The Development of Questions in Child Speech in Turkish

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Abstract

This paper examines the process of how a Turkish child comprehends the questions directed to him, acquires and produces them. In the previous studies, the chronological order of question acquisition was proposed by Bloom et al. (1982), which, however, has been challenged by the others. The studies on the acquisition of Turkish questions (Ekmekçi, 1979, 1990; Sofu, 1998 and Türkay, Akyol, 2012) remain scarce, and thus more studies are necessary to clarify the validity of previous taxonomies, which is doubtful whether they work for all languages. For this study, the spontaneous speech of a Turkish boy and his mother was longitudinally video recorded on a weekly basis between his ages of 20 and 22 months by his mother during their daily activities. The data were analysed in three slots in parallel with the age of the child successively at 1;8, 1;9 and 1;10. In the data, the questions were investigated such as yes/no, tag and wh- questions. Then, they were studied to identify the frequency, form as well as the functions of questions as directed to the child and gradually produced by him. The results in these slots were compared to understand the order of questions and how they change in a three-month period. The study will attempt to identify what kind of questions get (in)frequent as their age increases. The data derived from this study can potentially contribute to the field by increasing our knowledge of how Turkish children acquire questions.

Keywords: Child language; Turkish language acquisition; order of questions; development of questions.

Kantian "Self-Split" in Shakespeare's *Macbeth*

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Volkan Kılıç took his first degree (BA) at Atatürk University in 2000, and began his MA degree at the same university. He completed his MA degree in 2002. In the same year he began his academic career at Mustafa Kemal University, Hatay, as a Research Assistant. In 2003, he began his PhD at Hacettepe University, Department of English Literature, working as a Research Assistant at the same department. He completed his PhD with a thesis on Milton and Politics. Since 2012 he has been working as an Assistant Professor of English Literature in the Department of Western Languages and Literatures, Mustafa Kemal University, Hatay. He is currently the Director of the School of Foreign Languages of Mustafa Kemal University and the Head of the Department of Western Languages and Literatures. He has published a book on Milton and several articles on British literature and culture.

Abstract

The split self has always been depicted and represented by many philosophers in describing the dual nature of human beings, as given in the form of division of the self. Immanuel Kant, in his work, "What is Enlightenment?" reflects the idea of split self through representing the distinction and duality between the private and public use of reason. As he states, people's self are divided into two, having public reason and private reason, in which public reason appeals to people who act scholarly, pertaining to the literate side of human beings, while private reason points to one's "civic post or office" in society. So, William Shakespeare in his play, *Macbeth*, employ the concept of "self-split", as reflecting the fact that human beings are self-divided in their personality, having internal conflict both in their inner self and in their attitude to the outer world and environment. Hence, for instance, Macbeth as a character has always experienced the dual personality and dual character development, initially being noble or humanist on the one hand, acting like an evil and vice figure on the other hand, desiring for more power and having excessive greed to destroy or murder King Duncan. Also, Lady Macbeth can be taken as another figure, who experiences such self-split at the same time, as she becomes desirous to be powerful in society so that Macbeth would be a king, but she feels sorry and repented after Duncan is murdered. Thus, both Macbeth and Lady Macbeth have split self in the play, representing the duality of human nature, revealing good versus bad sides of human nature, being both evil and merciful or angelic. However, in considering their approaches and attitude to the split self, both Shakespeare and Kant have different tendencies and methods. While Shakespeare reflects the psychological split of human nature; Kant reflects the philosophical split in human being. Also, according to Kant, man has duality and self-split between immaturity and maturity. It can be suggested that in both cases, the unification of self is impossible both psychologically and philosophically. Hence, this presentation aims at analyzing Shakespeare's *Macbeth* in the light of Kantian perception of the split self, as reflected in his "What in Enlightenment?", as Macbeth and Lady Macbeth in the play experience such split self, which can be taken as the duality of human nature.

Keywords: Kantian Ethics, Shakespeare, Macbeth, Self-Split

A New Historicist Reading of Gentlemanliness in Ishiguro's *The Remains of the Day*

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Yakut Akbay is a faculty member at Kapadokya University. She received her BA and MA degrees from Azerbaijan University of Languages, Department of Linguistics. She completed her PhD at Atilim University, Department of English Language and Literature. Her areas of interest are African postcolonial studies, postmodern theories and postmodern fiction.

Abstract

New Historicism is a literary theory which gained widespread popularity primarily through the works of Stephen Greenblatt in the 1980s. It aims to read texts as documents of a particular historical discourse; that is to say, instead of reading a literary text as an autonomous entity, New Historicism makes it possible to perform a contextualized study based on social, cultural and political aspects of the time. This literary approach also opens new avenues to the perception of history by defamiliarizing basic concepts and offering new perspectives on the conventional understanding of time. The purpose of this article is to carry out a new historicist reading of Kazuo Ishiguro's *The Remains of the Day* (1989) with a particular focus on the representation of the concept of gentlemanliness and to challenge the validity of its conventional perception. To this end, the new historicist reading of the novel utilizes a range of terms introduced by Greenblatt, such as self-fashioning, representation, discourse, culture and history. *The Remains of the Day* is based on the reminiscences of a former butler who has dedicated most of his life to the loyal service of his master. The novel is narrated against the backdrop of events leading up to World War II.

Keywords: culture, Greenblatt, gentlemanliness, loyalty, representation, time.

Meaning Reconstruction in Every Brilliant Thing in the Light of Grief and Bereavement Theories

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Yavuz Pala completed his master's degree in 2018 at Ataturk University in Erzurum, Turkey and started his doctoral studies at the same university the same year. He works as a research assistant in the Department of English Language and Literature at Ataturk University, Turkey. His research areas include contemporary British theatre, political theatre and politics of emotions.

Abstract

This paper analyses Every Brilliant Thing (2013) by the contemporary British playwright Duncan Macmillan with regard to grief and bereavement theories. The main focus here is the meaning reconstruction during grief and bereavement period in the light of the ideas of psychiatrists such as Sigmund Freud, William Worden, Dennis Klass and Robert A. Neimeyer. The study examines, on the one hand, the loss of meaning, existential questioning and suicidal depression of the chief character in the play whose mother commits suicide, on the other, reconstruction of meaning and self in bereavement period through interactive stand-up comedy. Focusing on the latest developments in clinical studies about meaning reconstruction and their successful outcomes in grief and bereavement period after a tragic loss through expressive arts, the paper discusses if theatre, an expressive art, can be used as a laboratory or a clinic in solving contemporary social and individual problems. In this sense, Macmillan's play provides much information about new trends of the contemporary theatre. The purpose of the paper is to discuss the role of theatre in the healing process of diseases that are related to modern life in relation to social responsibility that is a common tendency of contemporary theatre.

Keywords: Grief, Bereavement, Theatre, Duncan Macmillan, Meaning

How to Criticise Europe: Zinnie Harris' *How to Hold Your Breath*

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Abstract

Contemporary British playwright Zinnie Harris' 2015 play *How to Hold Your Breath* appears to focus on an account of a woman's one-night stand with a man who claims to be a demon and the numerous complications that follow thereafter. However, this seemingly personal account soon takes on a political implication when the protagonist is put forward for an international position in Alexandria and heads towards there with her pregnant sister. On their way, the sisters experience several problems as Europe has apparently collapsed due to a recent economic crisis. By bringing together the personal with the political, the play posits some serious questions with regard to the moral configuration of Europe as we know it. Moving from this premise, the primary purpose of this paper is to examine the way in which Harris reimagines Europe as a land of suffering. Scrutinised in the paper is this reversed portrayal of Europe in the play, which crystallises in the form of a critique of the existing value systems of Europe, which Harris seems to suggest, will wreak havoc on it eventually.

Keywords: Zinnie Harris, How to Hold Your Breath, Europe, Politics, Immigration

King Lear by W. Shakespeare; Food Language and Gustatory Imagery as Linguistic Devices

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Yeşim Türker is a graduate student in the Master of Art in English Language & Literature program at Karabuk University. She graduated in 2018 from Erciyes University within three years and hold her Bachelor of Art in English Language and Literature with a GPA of 3. 77. 22 years ago, she was a student in Philosophy Department at METU, but due to drastic family problems, she had to move Izmir. Therefore, she had to drop her education life. From that point, up to now She has been a great desire to obtain a higher education and once again to be an academic student. During these 22 years, she hasbeen working in abroad and Turkey, attending certificate's programs to develop her skills such Arabic language, project management and organization behavior through different institutions. This build up passion convinced her to apply IDEA 2020 in Trabzon.

Abstract

This research paper seeks to examine the application of gustatory imagery and identify food language as a linguistic device in the tragedy of King Lear by William Shakespeare. In selected drama text, I attempt to prove that characters eating habits determine the power relation between them and represent their true nature. "How food language and gustatory imagery provide political context along with strong comments upon the play's characterization, plot, and motifs?" is the fundamental core of this study. This question determines the methodology and guides all literature review. In order to determine food language, each food lexical has searched in selected text Corpus which is created in Ant-Cont. corpus analytic tool kits. Evidence of each concordance lines has turned as table. This methodology creates powerful evidences to interpreted according cultural, economic and social prosody.

Keywords: Food Language, Gustatory Imagery, Corpus, Linguistic device, Culture

“I was born, as my friends told me:” “Naturalization” in Defoe’s Roxana

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Bio

Yıldıray Çevik, now employed as a lecturer at the Faculty of Science and Letters, İstanbul Arel University, has worked as an EFL/ESP teacher at various levels and institutions. He co-wrote some proficiency exam and grammar course books. He did a Post-PhD study at Hebrew University in Jerusalem and acted as a lecturer at English and American Studies Department in Skopje, Macedonia. His interests are British Fiction, Afro-Anglo fiction, American Drama, and the use of literature in ELT.

Abstract

Roxana recounts the history and variety of fortunes as the subject revealing the independence in its formulation in the memory of friends. Roxana strives to represent herself as she sees fit in her judicial autonomy, as Michel Foucault has described, and in “confessional speech”, an indication of changing relations between the individual and powers. “Naturalization” is a process by which an alien is given rights accorded to subject of the adoptive region and as a process by which the strange is made familiar. In Defoe’s novel, Roxana, naturalization moves the heroine from a quasi-contradiction state displacing the myth of identity. Naturalization maximizes individual potential into a national identity in a capitalist market as well as the realization of the self. Thus, “naturalized” subject, as Foucault indicates, brings national enrichment, in an allegiance to the natal land. Yet, Roxana chooses to naturalize herself as an English subject. Her naturalization proceeds also through her reconstruction of traditional familial patterns. Thus, this study strives to depict Roxana’s process of re-structuring her identity through naturalization and in a quest for an individuated self in a society of depleted resources and limited opportunities. This paper argues depending on Foucault theoretical background on individualization.

Keywords: identity, Foucault, Defoe, naturalization, realized self, juridical subject, authentication

A Postmodernist Interpretation of American Psycho by Mary Harron

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Abstract

The aim of this study is to explore an American movie, American Psycho (Mary Harron, 2000) which is a film adaptation of the contemporary novel, American Psycho (Bret Easton Ellis,1991). The story sets in the late 20th America, which is portrayed as consumer, capitalist and highly postmodernist. Within the beginning of 20th century, there appeared dramatic changings in American society thorough the industrial and technologic experiences. Indeed, these rapid changings lead both some improvements and crisis in American society. It is not wrong to state that this newly emergent social phenomena in America which is perfectly pictured with the experiences of the protagonist in the movie is the deeper suffering of alienation and emptiness. In this regard, the movie presents a critique of postmodern American world with the portrayal of the protagonist who embodies the features of postmodernist characters. This article discusses the characteristics of the postmodernist theory and its three dominant concepts- alienation of human, the death of human subject, and the hyperreality through the portrayal of the protagonist who is suffering from personality disorder and identity crisis both of which stem from the effects of the consumer way of life in America.

Keywords: alienation, identity crisis, violence, consumerism, inner emptiness.

Materialist Work Ethic in the Rushing Working Life: Robert Fox's "A Fable"

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Abstract

Fables belong to folk literature having basicly the animal characters and have a significance aspect for every country because of combining a moral lesson at the very end. In this study, "A Fable," Robert Fox's short short story, has a quite differentiated tale because of depicting the substantial working class male and female individuals. This article discusses the abrupt shifts that occur in individuals' lives due to living in the rushing working life that settled on the materialist philosophy. As their sole intention is to earn their living througout pursuing the proper ways to make money, they aspire to become a wealthy man at the end. Having such an intention lead individuals to become optimistic in life and have sudden positive changes whenever they find the opportunity. Although this short short story is short enough not to have any reasons for the sudden changes in social life, it has a semantic debth in it and has the unsaids more than the saids such as male dominance in society, matriarchal determination, flowing life in the subway, optimistic outlook for all nature, having self-confidence in life to support themselves as well as the innocence of little children.

Keywords: Rushing working life, Fables, Optimistic outlook, Determination, Materialistic work ethic

Intertextual Elements in Angela Carter's The Bloody Chamber and Other Stories

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Abstract

This study analyses the intertextual forms and elements used in The Bloody Chamber and Other Short Stories by Angela Carter in the scope of the theory of intertextuality. The first step in the study was to provide a comprehensive discussion of how the term "intertextuality" came into being as a result of the work of Genette Gerard and Julia Kristeva. As is known, intertextuality refers to a literary device which has been commonly used in literature to do discourse analysis and textual analysis. In her theory of intertextuality, Kristeva views a literary text as a reconstruction of a variety of pre-existent codes, discourses, and texts by asserting that any text bears traces of the other texts existed before. For Kristeva the meaning of a text is not precise but rather dependent on the reading process; hence, in Kristevan sense, numerous interpretations of a text based on the context are possible since meaning is considered contextual. The French literary theorist and critic Gerard Genette provides a different approach to define intertextuality with his five categories of textual transcendence, namely intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality, which move intertextuality as a literary theory into a different point in the study of textual relations. Genette puts emphasis on studying the relations between signs and texts within a closed language and literary system. In particular, the intertextual theories of Genette Gerard and Julia Kristeva were applied in the analysis of Angela Carter's The Bloody Chamber and Other Short Stories. Angela Carter employs intertextual elements like parody and allusions in order to decipher the codes of heteropatriarchal culture and discourse and to establish a new perspective to patriarchal constructions of gender within fairy tales. The present study puts emphasis on how intertextual figures are used to transform these fairy tales in each selected works. It is believed that fairy tales represent ongoing reconstructions of pre-existent codes, discourses, and texts.

Keywords: intertextuality, allusion, paratextuality, metatextuality, hypertextuality

Revisiting Digital Storytelling: Practises of Multimedia Systems for Electronic Memoirs

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Abstract

As required by today's digital world, conventional techniques have mostly been replaced by technological applications in modern language lessons due to the changes in student profiles with Generation Z. Although it might also be called digital documentary or interactive storytelling, Digital Storytelling (DST) has largely substituted traditional storytelling in English language education. At its most basic core, this stems from its consistency with the demands of 21st-century skills. Furthermore, DST enriches the lessons with a variety of computer-based tools, such as web-publishing, audio-visuals, graphics or recorded narrations on a set of topics to emphasize the intense interplay of content and context. DST also aims at creating a positive learning climate for students to synthesize literacy skills through authentic multimedia resources besides building and fostering autonomous, self-regulated learning. Taking into account its advantages to teach and learn the target language, this paper has been designed as a review of empirical studies on DST in EFL and ESL contexts published in prestigious scholarly journals indexed in Scopus and Web of Science (WoS) between January 2015 and November 2020. This study has been developed to shed light on the underrepresented aspects of DST, present the common frameworks in research and reveal the basic motives behind its utilization. The findings have indicated that DST has been mostly exploited to increase learners' English language proficiency considering the psychological characteristics of the learning process. Finally, the study presents implications for practitioners and suggestions for future research.

Keywords: digital storytelling, digital learning, technology in ELT, mobile learning

A Macro and Micro Level Analysis of Language Education Policies at Higher Education Institutions in Turkey

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Züleyha Ünlü currently works as an Assistant Professor at the English Language and Literature Department of Tokat Gaziosmanpasa University in Turkey. Following her MS. Ed in TESOL at University of Pennsylvania in USA with full funding from Republic of Turkey Ministry of National Education, Dr. Zuleyha Unlu has specialised in classroom feedback practices on academic writing as well as qualitative research, with a particular focus on Grounded Theory, during her PhD at University of Warwick in UK, again with full funding from Republic of Turkey Ministry of National Education. Her main research interest is Reflective Practice, Classroom Discourse in EAP and ELT settings, Professional and Academic Discourse, and Grounded Theory Methodology.

Abstract

English language education at tertiary level in Turkey has often been examined from various perspectives. However, research on foreign language teaching policies at tertiary level remain thin. Thus, this Grounded Theory research will focus on the central and local policies of foreign language education at Turkish higher education institutions. The purpose of this research is to reveal the nature of the relationship between Turkey's central language education policies and the local language teaching policies of both state and private universities. The research, using the data collection and analysis procedures of Grounded Theory, an inductive inquiry tradition, explores the coherence between the macro and micro policies while also aiming at revealing the areas where gaps exist. To this end, the presentation will first give a brief background on the policy studies on language education in Turkey. Following this, the data collection and analysis methods will be detailed. Finally, the findings from the analysis of Foreign Language Education Policy of Turkish Higher Education Council and the local policies collected from all state and private universities will be shared. In the end, a discussion and the implications of the findings will be shared.

Keywords: Higher Education Council, Turkish Higher Education Institutions, Foreign Language Education, Grounded Theory, Policy Analysis

Material Liberation and/or Bodily Confinement: *Edward Gant's Amazing Feats of Loneliness*

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Zümre Gizem Yılmaz Karahan obtained her bachelor's degree in 2010, her master's degree in 2012 (with her thesis entitled "The Illustration and Function of Epic Theatre Devices in Selected Plays by Caryl Churchill"), and her PhD degree in 2018 (with her dissertation entitled "The Discord Between the Elements and Human Nature: Ecophobia and Renaissance English Drama") at Hacettepe University in the Department of English Language and Literature. Her recent publications include an article "Ecophobia as Artistic Entertainment" (ISLE: Interdisciplinary Studies in Literature and Environment 26.2 (2019): 413-21) and a book chapter entitled "Othered Bodies and Ecophobia: Mamak Garbage Area" (Through the Working Class: Ecology and Society Investigated Through the Lens of Labour).

Abstract

The Scottish playwright Anthony Neilson's *Edward Gant's Amazing Feats of Loneliness* (2002) mainly dramatizes humanity's fear of mortality, materiality, and animality by analysing how the human body becomes a source of fear and anxiety and the epitome of the abject in this play. In order to overcome the fear of mortality, human beings separate themselves from material formations, announcing their superior positions as the *intellectual* beings. What lies beneath the reflections of this mentality is Cartesian dualism and the prioritisation of epistemology over ontology. Segregating the mind and the body inevitably denotes one inferior. Reminding one of one's mortality and animality and preventing one from eternal life that is bestowed with the soul and the intellect, the body is thus a source of hatred and fear. Therefore, the body is degraded into the status of the abject. This study will mainly focus on the touching story of Sanzonetti, an Italian girl whose pimples contain small pearls. This dramatization shows that the abject becomes the substratum of appreciation and beauty when processed in accordance with human aesthetics and artistic prerequisites within the spatial limits of a Victorian freak show. By doing so, the play wittingly presents the intricate feeling in consequence of the encounter with the abject embodied in "a girl with a pockmarked face" (Neilson 11). Her pimples evidently blur personhood and disgusting substance and demonstrate the inside of her body which becomes a threshold. Nonetheless, this reclamation of the disgusting substance back into the culture by means of a discursive institution (The Pearl Company founded by her manipulative sister) ensures the appreciation of the abject only when it is filtered corresponding to human practices of artistic creation. In this respect, such a reversal may demonstrate the fear of being related to the other by reversing the material part denominated as disgusting to the aesthetical spectacle. The aim of this study, within this framework, is to tell the story of Sanzonetti's pimples that have become storied matter through which we might comprehend posthumanist ecocriticism.

Keywords: abject, ecophobia, human vs. nonhuman, Anthony Neilson, *Edward Gant's Amazing Feats of Loneliness*, contemporary Scottish theatre



October 6-8, 2021 | Zoom Meetings Online

IDEA 2021

14th IDEA Conference, Studies in English

OCTOBER 6

DAY 1

WEDNESDAY



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IDEA 2021

14th IDEA Conference, Studies in English

09:00 – 09:30 **WELCOMING SPEECHES**

Rector (KTU): Hamdullah Çuvalcı
Dean of Faculty: Mehmet Alaaddin Yalçınkaya
IDEA Association: Işıl Baş

09:30 – 10:30 **PLENARY KEYNOTE I**

Opening Lecture: Maria Isabel Carrera Suarez **- Universidad de Oviedo & ESSE**
Cosmopolitan Resistance: Writing the Ampersand in Twenty-First-Century Britain
Chair: Işıl Baş

10:45 – 11:45 **KEYNOTE SESSION II**

Talat S. Halman Memorial Address: Jacob Blakesley **University of Leeds**
English Dante, Global Dante
Chair: Himmet Umunç

12:00 – 13:15 **FEMINISMS I**

Chair: Atilla Silkü

Alev Karaduman
Gertrude Colmore's Suffragette Sally: The Voice of The Voiceless

M. Sibel Dinçel
Feminist Readings of “Hu-man” Dystopias in Kirkwood’s Drama

Sultan Komut Bakınç
A Mother’s Suicide: A Study on Space, Identity and Motherhood in “To Room Nineteen” by Doris Lessing

14:00 – 15:00 **KEYNOTE SESSION III**

Simon Phipps - OUP & Anatolia Training Institute
Enhancing Learning through Effective Teaching: Insights into the Brain of the Learner
Chairs: Mustafa Zeki Çıraklı & Muzaffer Zafer Ayar

15:15 – 16:30

LINGUISTICS

Chair: Ali Şükrü Özbay

Gülay Akın - Mehmet Akkuş
Language Situation in the Black Sea Region in Turkey

Yeşim Türker
King Lear by W. Shakespeare; Food Language and Gustatory Imagery as Linguistic Devices

Aslı Sena Göksoy - Vasfiye Geçkin
Variability in the Use of Functional Morphology at Initial Stages of L2 Acquisition

16:45 – 18:00

GENDER STUDIES

Chair: Selin Marangoz

B. Ayça Ülker Erkan
Powerless Sex versus Hetero normativity in Sarah Daniels's Play

Nilay Erdem Ayyıldız
"Who the Hell are You?": The Duality and Fluidity of Gender Roles in Tom Stoppard's Hapgood

Duygu Serdaroğlu
Violence in Sam Shepard's A Lie of the Mind and The Late Henry Moss

18:15 – 19:30

POETRY II

Chair: Rezzan Silkü

Şafak Altunsoy
Longing for the Eternal: John Keats' "Sleep and Poetry"

Okaycan Dürükoğlu
Epic Reframing the Notorious Image of a Medieval Queen in Margaret Holford's Margaret of Anjou: A Poem

Elif Derya Şenduran
Epistemological Crisis in Philip Larkin's The Whitsun Wedding, Annus Mirabilis and Poetry of Departures

19:45 – 21:15 **ELT I**

Chair: Vasfiye Geçkin

Mevlüde Abdioğlu - Perihan Savaş
Integrating online collaborative writing into English as a foreign language classes: Perceptions and challenges

Ayşegül Takkaç Tulgar
Effects of Covid-19 on Instructor-Student Interaction

Vildan İnci Kavak
The Development of Questions in Child Speech in Turkish

Elif Sarı
The Use of Automated Feedback in EFL Writing Classes: A Pilot Study

12:00 – 13:15 **REWRITING/ADAPTATION**

Chair: Esin Akalın

Mehmet Ali Çelikel
From Proto-Novel to Post-Novel: Salman Rushdie's Quichotte as the Rewriting of Don Quixote

Onur Karaköse
Re-vamping the Representation of the Female Body through the Narrative of Carmilla: Juan López Moctezuma's Alucarda, The Daughter of Darkness

Ayşe Çırçır
Frankenstein in Baghdad: A Biopolitical Reading

15:15 – 16:30 **POETRY I**

Chair: İbrahim Yerebakan

Murat Öğütcü
An Unfinished (Ironic) Tale of Love: Marlowe's Hero and Leander

Özlem Aydın Öztürk
Poetry as Artwork: Carol Ann Duffy's Lancashire Witches

16:45 – 18:00 **SHAKESPEARE I**

Chair: Murat Öğütçü

Evrim Doğan Adanur
"In the dark backward and abysm of time": Nature of Temporality in The Tempest

Volkan Kılıç
Kantian "Self-Split" in Shakespeare's Macbeth

Adesanya M. Alabi
A Critical Analysis of the Funeral Speeches in Shakespeare's Julius Caesar Using Principles of Rhetoric

18:15 – 19:30 **MEDIEVAL I**

Chair: Huriye Reis

Azime Pekşen Yakar
""Forth he rides by frith and fell": Ywain and the Forest"

Gizem Altın
Neo-medievalism and T. H. White's The Once and Future King

Seher Aktarer
A Romance or a Dream Vision: Robert Henryson's Refashioning of the Myth of Orpheus in Orpheus and Eurydice

19:45 – 21:15 **NOVEL II**

Chair: Selçuk Şentürk

Baturay Erdal
Homocentrism and Misanthropy in the Age of Enlightenment: Defoe vs. Swift on Human, Culture and Reason

Saša Simović - Marija Mijušković
The Cult of Domesticity in The Scarlet Letter and The House of the Seven Gables

Sinem Oruç
Ethics of Self-Sacrifice in The Mill on the Floss

12:00 – 13:15 **LITERARY THEORY I**

Chair: Mukadder Erkan

Yakut Akbay
A New Historicist Reading of Gentlemanliness in Ishiguro's The Remains of the Day

Emine Çiftçi
A Critical Analysis: Deconstruction Theory and L. Frank Baum's "The Wizard of Oz"

Gökben Güçlü
Formation of Artistic and Sexual Identity in Christopher Isherwood's Goodbye to Berlin and A Single Man

15:15 – 16:30 **FEMINISMS II**

Chair: Adesanya M. Alabi

Sinem Çapar İleri
Female Representations in British Modernist Short Story: Katherine Mansfield's "Bliss", James Joyce's "The Dead" and Doris Lessing's "To Room Nineteen"

Stavroula Anastasia Katsorchi
A Declaration of Independence: Femininity and Nature in Madeline Miller's Circe

Arzu Çevirgen
The Entanglement of Science and Fancy: (Re)Defining the Female Self in Margaret Cavendish's Atomic Poems

16:45 – 18:00 **POSTHUMANISM I**

Chair: Başak Ağın

Timuçin Buğra Edman - Hacer Gozen - Samet Güven
Is Humanity's Technological Mont Blanc their Fathomable Twilight?

Selin Yılmaz
"Neither normal nor human:" Posthumanism, Body, and Gender in C.L. Moore's "No Woman Born"

Muammer Özoltulular
'Violence' towards nature? A Problem of nomenclature: Simon Stephen's Herons

18:15 – 19:30 **NOVEL I**

Chair: Alev Karaduman

Yıldıray Çevik
"I was born, as my friends told me:" "Naturalization" in Defoe's Roxana

Tuğçe Soygül
Fictional Representation of the Romantic Quest: Penelope Fitzgerald's The Blue Flower

Özgün Ataman
Documentation over Memory through Tony Webster in The Sense of an Ending

19:45 – 21:15 **LITERARY THEORY II**

Chair: Ayla Oğuz

Yavuz Pala
Meaning Reconstruction in Every Brilliant Thing in the Light of Grief and Bereavement Theories

Gökhan Albayrak
Robinson Crusoe's Confrontation with the Abject and Immersion in Abjection in Michel Tournier's Friday

Mahmut Akar
The Psychoanalytic Evaluation of Characters in Djuna Barnes' Nightwood: An Analysing on the Author-Character Relationship

OCTOBER 7

DAY 2

THURSDAY



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IDEA 2021

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09:00 – 10:00 **KEYNOTE SESSION IV**

Nazmi Ağıl – Koç University
Translating the Middle Ages: A Brief Account of How Boastful Beowulf and His Brave Brothers-on- Boat were Brought to the Banks of the Beautiful Bosphorus by a Brain-Bending Breeze; How Sir Gawain Saw the Green Light to Gallop upon Turkish Ground; and How in Days of Old, Chaucer's Pilgrims, Moved by the Stories Told, Lost Their Way and Accidentally Found Themselves in Turkey, Today
Chair: Burçin Erol

10:15 – 11:30 **DRAMA I**

Chair: Mehmet Takkaç

Ela İpek Gündüz
Identity Politics in Pam Gems's Plays "Dusa, Fish Stas and Vi" and "The Treat"

Dilek İnan
An Intersectional Reading of Debbie Tucker Green's Nut

Ş. Nüvid Alemdaroğlu
The Complex Emotion of Love and The Context of Happiness in Brian Friel's Plays: "Translations and Give Me Your Answer, Do!"

12:00 – 13:15 **ELT II**

Chair: Öznur Semiz

Züleyha Ünlü
A Macro and Micro Level Analysis of Language Education Policies at Higher Education Institutions in Turkey

Vasfiye Geçkin
ELT students' Use of Connectives in Summary writing

Saye Zibande - Alpaslan Çiftçi
Engraving Values in English Language Lessons: A Needs Analysis of Reading Material for Turkish Elementary Schools

13:30 – 14:45 **TRAUMA STUDIES II**

Chair: İsmail Avcu

Hilal Şengenç
Reclaiming the Past in Caryl Phillips's Cambridge

Selin Şencan
Anthropogenic Trauma in Sarah Hall's The Carhullan Army

Ahmet Mesut Ateş
Aftermath of Violent Traumas: Shades of Agoraphobia and Coping Strategies in Sue Townsend's Bazaar and Rummage (1982)

15:00 – 16:15 **SHORT STORY/NOVELLA**

Chair: Belgin Bağırlar

Özkan Kırmızı - Zeynep Kurt Yıldız
Intertextual Elements in Angela Carter's The Bloody Chamber and Other Stories

Zennure Köseman
Materialist Work Ethic in the Rushing Working Life: Robert Fox's "A Fable"

Fikret Güven
Deep Ecology and Eco-Defense in Ursula K. Le Guin' s The Word for World is Forest

16:30 – 17:45 **DRAMA II**

Chair: Evrim Doğan Adanur

Fehmi Turgut
Existential Anxieties in Disgraced by Ayad Akhtar

Yeliz Biber Vangölü
How to Criticise Europe: Zinnie Harris' How to Hold Your Breath

Emine Seda Çağlayan Mazanoğlu
Politics Replaces War: The Possibility of Change in David Hare's The Absence of War

10:15 – 11:30 **POETRY III**

Chair: Volkan Kılıç

Gillian M.E. Alban
G. M. Hopkins Crushed between Divine Female Nurture and Male Power in Strikingly Sensual Poetry

Merve Sarı
One Bear to Rule Them All: Parody and Performance in Bill Herbert's Murder Bear

Türkan Yılmaz
The Victorian Unquenchable Thirst for Murder and Death in "The Laboratory" by Robert Browning and "The Ballad of Reading Gaol" by Oscar Wilde

12:00 – 13:15 **TRAUMA STUDIES I**

Chair: Ela İpek Gündüz

Harith I. Turki
Traumatized Vs. Traumatizing Characters: A Study of Sarah Kane's Blasted

Belgin Bağırlar
Traumatic Bodies in Debbie Tucker Green's Dirty Butterfly and Born Bad

Cansu Özge Özmen
Homelessness and Trans-species Psychology in John Berger's King: A Street Story and Paul Auster's Timbuktu

13:30 – 14:45 **MODERN LITERATURE**

Chair: Selin Marangoz

Pınar Süt Güngör
The Relationship Between Nonlinear Time and Individuality in "As I Lay Dying" by William Faulkner

Nurten Bayraktar
"The mind receives a myriad impression.": Influences of Painting on Virginia Woolf's Criticism

Mustafa Zeki Çıraklı
Spatial Representation and Appropriation in the Narrative Discourse of T. S. Eliot's Waste Land: A Narratological Approach

15:00 – 16:15 **ELT III**

Chair: Özkan Kırmızı

Ayşenur Kör - Öznur Semiz
Rethinking Silence as an Academic Engagement Style

Şakire Erbay Çetinkaya
A Closer Look at Tertiary-level Students' Entrance to the Research Community: Their Concerns, Needs, and Expectations

Ceren Işıklı
A General Outlook on the Ways of Improving Beginning Level EFL Learners' Listening Comprehension

16:30 – 17:45 **MISCELLANEOUS I**

Chair: Kubilay Geçikli

Berivan Saltık
The (In)humanity of the Killer through Literary Portrayals of Honour Killings

M. Zafer Ayar
In-between Spaces and Efforts of Coming into Being in the 'Third Space' in V. S. NAIPAUL'S Magic Seeds

Selçuk Şentürk
The Representation of Vulnerable Men in Doris Lessing's Fiction

10:15 – 11:30 **CULTURAL STUDIES**

Chair: Gillian M. E. Alban

A. Nejat Töngür
Marriage as the Last Bastion of Defense in Leila Aboulela's Elsewehere, Home

Hale Küçük
Cultural Hybridity in Caryl Phillips's The Final Passage

Onur Çiffiliz
Cross-cultural Relationships and the Dimension of Individualism versus Collectivism in Achebe's Things Fall Apart

12:00 – 13:15 **LITERARY THEORY III**

Chair: Yeliz Biber Vangölü

Arzu Korucu
Eros and Thanatos: The Psychoanalytical Counterparts of Cupid and Psyche

Ferhat Ordu
From Nature to Culture, or Is It?

Esma Nur Çetinkaya Karadağ
"A Psychoanalytic Interpretation of Motherhood in By the Bog of Cats by Marina Carr"

13:30 – 14:45 **SHAKESPEARE II**

Chair: Ş. Nüvid Alemdaroğlu

Esin Akalın
King Lear: Old Age and Elderly Care, or the Lack Thereof

Mahinur Gözde Kasurka
Othello: The Story of a False-Consciousness

M. Ayça Vurmay
Goethe's Shakespearean Criticism

15:00 – 16:15 **POSTHUMANISM II**

Chair: Barış Ağır

Başak Ağın
'The Wand chooses the Wizard':The Breakdown of the Human/Nonhuman Quandary in J.K. Rowling's Harry Potter Series

Zümre Gizem Yılmaz Karahan
Material Liberation and/or Bodily Confinement: Edward Gant's Amazing Feats of Loneliness

Fatma Aykanat
Liquid Corporeal Identities in Hyperspatial Exiles: Richard K. Morgan's Altered Carbon as a Post humanist Eco-thriller

16:30 – 17:45 **MISCELLANEOUS II**

Chair: M. Sibel Dinçel

Arsev Ayşen Arslanoğlu Yıldıran
Beyond Conceptual Lyric: Christian Bök's Eunoia

Selin Marangoz
A Reading of Narrating 'Spaces': Of Travel(s)

Halil İbrahim Arpa
The Talisman and The Book of Saladin

OCTOBER 8

DAY 3

FRIDAY



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09:00 – 10:00 **KEYNOTE SESSION V**

Emma Parker-University of Leicester
Joe Orton and Shakespeare: Revision, Adaptation, Subversion"
Chair: Mehmet Ali Çelikel

10:15 – 11:15 **TRANSLATION STUDIES I**

Chair: Mustafa Zeki Çıraklı

Hilal Öztürk Baydere
Translatorship in A Digital Age: A Translation Studies Perspective

Muhammed Baydere
Rethinking Categories of Translation

11:30 – 12:45 **MEDIEVAL II**

Chair: Burçin Erol

Pınar Taşdelen
Illustrations of Death in Medieval Manuscripts and Churches

Nazan Yıldız
More than a Pilgrim: Harry Bailly in Geoffrey Chaucer's the Canterbury Tales

Oya Bayıltmış Öğütcü
Inside Out: The Conversion of Saint Paul and Everyman

13:15 – 14:30 **TRANSLATION STUDIES II**

Chair: Muhammed Baydere

Florentina Gümüş - Mustafa Zeki Çıraklı
Translating Culture from Turkish into English: Tanpınar's The Time Regulation Institute

Aslı Polat Ulaş
Overshadowing the Author's Voice: The Visible Translator of The Life and Opinions of Tristram Shandy, Gentleman

Sultan Komut Bakınç - Özlem Gülen
Feminist Literature in Translation Under the Thumb of Socio-Culture: An Analysis of The Yellow Wallpaper

14:45 – 16:00 **FEMINISMS III**

Chair: Pınar Taşdelen

Defne Arya Gümüşlü
Women under Surveillance in Sarah Waters' Affinity

Ecen Lale Nur Dülger
Unweaving the Internalized Misogyny between Female Characters in Margaret Atwood's The Penelopiad

Ayla Oğuz
Female Identity in Jean Rhys's Quartet

16:15 – 17:30 **AMERICAN LITERATURE**

Chair: Bülent Tanrıtanır

Olgahan Bakşi Yalçın
Social Outcasts of Edith Wharton: Lily Bart in The House of Mirth and Ellen Olenska in The Age of Innocence

Pınar Akgül
The Representation of the Failure of the American Dream in the Times of Recession in Imbolo Mbue's Behold the Dreamers

Fatma Aylin Bayrakçeken Akın
Love in D.H. Lawrence's American Writings

17:45 – 19:00 **DISCUSSION**

İngiliz Dili ve Edebiyatı Araştırmalarının Geleceği: Sorunlar, Öneriler ve Vizyon

19:00 – 19:15 **BEST STUDENT PAPER AWARD**

19:15 – 20:30 **CLOSING SESSION**

Roundtable and Open-Floor Discussion

10:15 – 11:15 **ELT/CRITICAL READING**

Chair: Ayşegül Takkaç

Gamze Emir - Tuba Demirel
Digital Natives as Teachers:
An Investigation of Real vs Virtual Self Presence of Turkish EFL Teacher Trainees

Zülal Ayar
Revisiting digital storytelling: Practises of multimedia systems for electronic memoirs

11:30 – 12:45 **MISCELLANEOUS III**

Chair: Gillian M.E. Alban

Gül Kurtuluş
Nature and Animal Imagery in Shakespeare's Richard III

Tuğba Şimşek
Ireland of the 1990s: A Grotesque Spectacle

Emrah Peksoy
How distant is Distant Reading? Tools Aestheticized

13:15 – 14:30 **MEMORY IN LITERATURE**

Chair: B. Ayça Ülker Erkan

Neslihan Ekmekçioğlu
"Pinter's Vision on Memory and Desire as Reflected in Ashes to Ashes"

İsmail Avcu
Devastating Nature of Memory and Past in Julian Barnes' The Sense of An Ending

Hüseyin Efe
Arsev Ayşen Arslanoğlu Yıldıran
The Void in the Subject in Autobiography: Who is this "I"?

14:45 – 16:00 **UTOPIAN / DYSTOPIAN STUDIES**

Chair: Tuncer Yılmaz

Ece Çakır
Variations on Dehumanization: Yevgeny Zamyatin's We (1921) and Kazuo Ishiguro's Never Let Me Go (2005)

Merve Afacan
"Our destination is the same in the end, but our journey is different for us all": The Victim Turns into a Perpetrator in the Hands of a Dystopian State in Iain Banks's The Wasp Factory

Elzem Aksu
Worlds to Be Renewed: The Blazing World and the Everlasting Need for Utopia

16:15 – 17:30 **FEMINISMS IV**

Chair: Duygu Serdaroğlu

M. Pilar Milagros
The Artist as an Agent of Social Change: Artistic Praxis to Create Gender-Based Violence Awareness

Özlem Koyuncu Öncel
Internalised Imaginary Inadequacy of Potential Female Power in Frozen 2

Muzaffer Derya Nazlıpınar Subaşı
A Feminocentric Reading of 'Twelve Dancing Princesses' in Jeanette Winterson's Sexing the Cherry

10:15 – 11:15 **19TH CENTURY NARRATIVES**

Chair: Mehmet Ali Çelikel

Elisabetta Marino
The Fortunes of Perkin Warbeck by Mary Shelley: Employing the Past to Investigate the Present

Gonca Çelik
Exploration of Monstrous and Non-Formative Bodies in 19th Century Novels: The Picture of Dorian Gray and The Strange Case of Dr. Jekyll and Mr. Hyde

11:30 – 12:45 **NOVEL III**

Chair: Ayla Oğuz

Emine Akkülah Doğan
You Are Sherlocked": An Investigation of Arthur Conan Doyle's Detective Fiction in The Hound of the Baskervilles

Saliha İrenci
Liberation of Death in Tracy Chevalier's Falling Angels

13:15 – 14:30 **POSMODERNISM**

Chair: Harith İsmael Turki

Enes Kavak
The Contemporaneity of Theatrical Historiography and Theatricality in
Howard Barker's Scenes from an Execution

Silva Duman
Postmodernism in Philip K. Dick's The Man in the Highcastle

Zeliha Kuruducu
A Postmodernist Interpretation of American Psycho by Mary Harron

14:45 – 16:00 **ECOCRITICISM / ANIMAL STUDIES**

Chair: Gizem-Zümre Y. Karahan

Barış Ağır
Revisiting Rachel Carson: Environmental Apocalypticism in Silent Spring

Kubilay Geçikli
Anti-Speciesist Stance in J. M. Coetzee's Novels: A Study of Animal-Standpoint

Seher Özsert
An Ecofeminist Reading of Wide Sargasso Sea

16:15 – 17:30 **DRAMA III**

Chair: Yeliz Biber Vangölü

Mesut Günenç - Hakan Gültekin
Globalisation, Migration and Class: Lucy Kirkwood's It Felt Empty When the Heart Went at First but It Is Alright Now

Gökçe Akarık - Enes Kavak
Spatial And Temporal Intersections and Divergences in Mark Ravenhill's Ten Plagues

Mehmet Ünal
The Effects of Media on Society in Robin Soans' Life after Scandal



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