



English Language and
Literature Research Association



CAPPADOCIA
UNIVERSITY



The European Society
for the Study of English

16th International **IDEA** Conference *Studies in English*

Book of Abstracts

24-26 April 2024
Cappadocia University



CAPPADOCIA
UNIVERSITY
P R E S S

16th INTERNATIONAL
IDEA
CONFERENCE
STUDIES IN ENGLISH

24-26 APRIL 2024, Cappadocia
University
Nevşehir/TURKEY

Co-hosted by the Department of English Language and Literature
& the Department of English Translation and Interpreting



16th INTERNATIONAL
IDEA
CONFERENCE
STUDIES IN ENGLISH

24-26 APRIL 2024, Cappadocia
University
Nevşehir/TURKEY

Co-hosted by the Department of English Language and Literature
& the Department of English Translation and Interpreting

Cappadocia University Press: 84

ISBN: 978-605-4448-79-1

DOI: [10.35250/kun/9786054448791](https://doi.org/10.35250/kun/9786054448791)

URL: <https://hdl.handle.net/20.500.12695/2761>

© June 2024

16th INTERNATIONAL IDEA CONFERENCE STUDIES IN ENGLISH CONFERENCE ABSTRACTS

© Copyright, 2024, CAPPADOCIA UNIVERSITY PRESS

Certificate No: 43348



This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-nc-sa/4.0/).

This book has been published under the international organization “16th INTERNATIONAL IDEA CONFERENCE STUDIES IN ENGLISH,” hosted by Cappadocia University. Authors are responsible for the content of their abstracts published in this book.



**CAPPADOCIA
UNIVERSITY**

50420 Mustafapaşa, Ürgüp, Nevşehir

yayinevi@kapadokya.edu.tr

kapadokyayayinlari.kapadokya.edu.tr

0(384) 353 5009

www.kapadokya.edu.tr

ORGANIZING COMMITTEE

Prof. Dr. Nuran Tezcan

(Dean, Faculty of Humanities, Cappadocia University)

Prof. Dr. Mehmet Demirezen

(Former Faculty Member - Department of English Translation and Interpreting, Cappadocia University)

Prof. Dr. Cengiz Tosun

(Former Faculty Member - Department of English Translation and Interpreting, Cappadocia University)

Assoc. Prof. Dr. Sinan Akıllı

(Department of English Language and Literature, Faculty of Humanities, Cappadocia University)

Dr. M. Sibel Dinçel

(Department of English Language and Literature, Cappadocia University)

Dr. Fatma Aykanat

(Department of English Language and Literature, Cappadocia University)

Dr. Hatice Bay

(Department of English Translation and Interpreting, Cappadocia University)

Assoc. Prof. Dr. Dilek Bulut Sarıkaya

(Department of English Language and Literature, Cappadocia University)

Dr. Adem Balcı

(Department of English Language and Literature, Cappadocia University)

Dr. Ebrahim Khezerlou

(Department of English Translation and Interpreting, Cappadocia University)

Dr. Ömer Fatih Parlak

(Chair, Department of English Language and Literature, Cappadocia University)

Dr. Haldun Vural

(Chair, Department of English Translation and Interpreting, Cappadocia University)

Res. Assist. Berra Nur Acay

(Department of English Translation and Interpreting, Cappadocia University)

Res. Assist. Nurten Bayraktar

(Department of English Language and Literature, Cappadocia University)

ACADEMIC ADVISORY COMMITTEE

- Prof. Dr. Işıl Baş (İstanbul Kültür University)
Prof. Dr. Nurten Birlik (Middle East Technical University)
Prof. Dr. Ayşe Naz Bulamur (Boğaziçi University)
Prof. Dr. Mehmet Ali Çelikel (Marmara University)
Prof. Dr. Cian Duffy (Lund University)
Prof. Dr. Burçin Erol (Hacettepe University)
Prof. Dr. Andreas H. Jucker (University of Zurich)
Prof. Dr. Rezzan Kocaöner Silkü (Ege University)
Prof. Dr. Elisabetta Marino (University of Rome Tor Vergata)
Prof. Dr. Susana Onega (University of Zaragoza)
Prof. Dr. Mine Özyurt Kılıç (Social Sciences University of Ankara)
Prof. Dr. Turan Paker (Pamukkale University)
Prof. Dr. Huriye Reis (Hacettepe University)
Prof. Dr. Gülşen Sayın (Atlas University)
Prof. Dr. Atilla Silkü (Ege University)
Prof. Dr. Nazan Tutaş (Ankara University)
Prof. Dr. Himmet Umunç (Başkent University)
Prof. Dr. Özlem Uzundemir (Çankaya University)
Prof. Dr. Mine Yazıcı (İstanbul University)
Prof. Dr. İbrahim Yerebakan (Recep Tayyip Erdoğan University)
Prof. Dr. Zekiye Antakyalıoğlu (Gaziantep University)
Assoc. Prof. Dr. Başak Ağın (TED University)
Assoc. Prof. Dr. Gillian Mary Elizabeth Alban (İstanbul Kültür University)
Assoc. Prof. Dr. Seda Arıkan (Fırat University)
Assoc. Prof. Dr. Evrim Doğan Adanur (Fenerbahçe University)
Assoc. Prof. Dr. Alev Karaduman (Hacettepe University)
Assoc. Prof. Dr. Nil Korkut Naykı (Middle East Technical University)
Assoc. Prof. Dr. Elif Öztapak Avcı (Middle East Technical University)
Assoc. Prof. Dr. Baysar Taniyan (Pamukkale University)
Assoc. Prof. Dr. A. Nejat Töngür (Maltepe University)

Table of Contents

PLENARY TALKS	16
Obscure Spectatorship: Lady Anne Lindsay Barnard at the Cape of Hope, 1797- 1802 <i>Professor Greg Clingham, The Pennsylvania State University, USA</i>	16
He shrugged a vague apology”: Pragmatic Ambiguity and Speech Act Theory <i>Professor (Emeritus) Andreas H. Jucker, University of Zurich, Switzerland; President of European Society for the Study of English (ESSE)</i>	18
Pilgrims Speaking Angry Words: Change and Anger in Chaucer’s Canterbury Tales <i>Professor Huriye Reis - Professor Talat Sait Halman Lecture - Hacettepe University, Turkey</i>	19
CONFERENCE PAPERS	20
Finetuning the Old, Embracing the New: Tackling the Future Challenges of English Studies <i>Assoc. Prof. Dr. Başak Ağın, TED University</i>	20
Mansplainer, Gaslighter, and Microaggressor: Lord Byron in Jeanette Winterson’s <i>Frankissstein</i> <i>Assoc. Prof. Dr. Başak Ağın, TED University</i>	21
Exploring Ideological, Cultural and Historical Implications of the Pastoral and the Wilderness in Abdulrazak Gurnah’s Novel <i>Paradise</i> <i>Assoc. Prof. Dr. İ. Banu Akçeşme, Erciyes University</i>	22
“Grandma, what big teeth you have!”; the wolf replied, “I am happy with <i>who</i> I am and <i>what</i> I am”: Activist Translation in Fairy Tales <i>Grad. Student Erdem Akgün, Haliç University</i>	23
A Comparative Analysis of Ralph Ellison’s <i>Invisible Man</i> and Ahmet Hamdi Tanpınar’s <i>The Time Regulation Institute</i> in Terms of Identity and Trauma in Lacanian Psychoanalysis <i>Assist. Prof. Dr. Tuğba Akman Kaplan, İstanbul Gelişim Üniversitesi</i>	24
Biopolitics, The Societies of the Spectacle and <i>The Stone Gods</i> <i>Assoc. Prof. Dr. Mahmur Akşehir, Manisa Celal Bayar University</i>	25

Delineating the Socio-political Situation in George Packer's <i>Betrayed</i>: A Foucauldian Reading	
<i>Dr. Adesanya M. Aalabi, Karabük University</i>	26
Hybridity, Liminality and Transgender Subjectivity in Winterson's <i>Frankissstein</i>	
<i>Dr. Gökhan Albayrak, Ankara University</i>	27
Extimacy in Arundathi Roy's <i>The Ministry of Utmost Happiness</i>	
<i>Dr. Aylin Alkaç, Boğaziçi University</i>	28
Narrating Climate Solutions: The Legacy of Hopefulness in <i>No More Fairy Tales: Stories to Save our Planet</i>	
<i>Res. Assist. Başak Almaz, İstanbul Aydın University</i>	29
The Transposition of Anthropocentrism in Ray Bradbury's <i>The Martian Chronicles</i>	
<i>Assist. Prof. Dr. İsmail Serdar Altaç, Nevşehir Hacı Bektaş Veli University</i>	30
Promoting Gender-Conscious Curriculum Using the Theory of Care Ethics	
<i>Assoc. Prof. Dr. Seda Arıkan, Fırat University ; Assoc. Prof. Dr. Seçil Tümen Akyıldız, Fırat University</i>	31
Ted Hughes's Role as a Shaman in <i>Crow Poems</i>	
<i>Grad. Student Emre Avcı, Hacettepe University</i>	32
Between Anthropocentrism and Anthropomorphism: Re-reading Woolf's <i>Flush</i>	
<i>Assist. Prof. Dr. Ömer Aytaç Aykaç, Van Yüzüncü Yıl University;</i>	
<i>Res. Assist. Merve Betül Görmez, Van Yüzüncü Yıl University</i>	33
Digital Spatiality and Techno-subcultural Explorations of the Cyberspace in Indra Sinha's <i>The Cybergypsies: Love, Life and Travels on the Electronic Frontier</i>	<i>Assist.</i>
<i>Prof. Dr. Fatma Aykanat, Cappadocia University</i>	34
The Mechanic Messiah: The End of History and the Technological Dystopia of Jack Williamson's "With Folded Hands..."	
<i>Res. Assist. Deniz Ayyıldız, İstanbul University</i>	36
Retelling Hysteria in Écriture Feminine: Cixous's <i>Potrait of Dora</i>	
<i>Assoc. Prof. Dr. Belgin Bağlılar, Aydın Adnan Menderes University</i>	37
Postcolonial Interpellation in Contemporary Refugee Literature	
<i>Assoc. Prof. Dr. Sercan Hamza Bağlama, Çanakkale Onsekiz Mart University</i>	38

Decolonising the Literature Curriculum: Reflections on Critical Race Theory	
<i>Assoc. Prof. Dr. Sercan Hamza Bađlama, anakkale Onsekiz Mart University</i>	39
Under the Shadow of the Persona: Thwarted Individuation in Kazuo Ishiguro’s	
<i>The Remains of the Day</i>	
<i>Prof. Dr. Gönül Bakay, Baheşehir University</i>	40
The “Terrible Enemy” on the Stage and on the Street: Turks in Early Modern	
England	
<i>Prof. Dr. Hasan Baktır, Erciyes University</i>	41
“My tongue is my own to say what I like”: C. L. R. James’s Literary Dialectics in	
<i>Minty Alley</i>	
<i>Assist. Prof. Dr. Bryan Banker, TOBB University of Economics and Technology</i>	42
The Voice of Resistance, Ma Rainey: Object or Subject?	
<i>Assist. Prof. Dr. Tuba Baykara, Nevşehir Hacı Bektaş Veli University</i>	43
Truth and Subjectivity in Adam Foulds’ Biofiction <i>The Quickening Maze</i>	44
<i>Assist. Prof. Dr. Yasemin Baysal, Bingöl University</i>	44
Reinventing Estebanico in Laila Lalami’s <i>The Moor’s Account</i>	
<i>Prof. Dr. Abderrahman Beggar, Wilfrid Laurier University</i>	45
Strategies of Dispossessing in Damon Galgut’s <i>The Promise</i>	
<i>Prof. Dr. Zbigniew Białas, University of Silesia</i>	46
Helen Garner’s Employment of Music in <i>The Children’s Bach</i>	
<i>Assoc. Prof. Dr. F. Zeynep Bilge, Mimar Sinan Fine Arts University</i>	47
Trans-Men And Masculinities in Torrey Peter’s <i>Detransition, Baby</i>	
<i>Dr. Mustafa Büyükgebiz, Alanya Alaaddin Keykubat University</i>	48
Why Go Digital?: Literary Studies in the Digital Age	
<i>Assoc. Prof. Dr. Taner Can, TED University</i>	49
Alfred Tennyson’s <i>Idylls of the King and Other Poems</i> and Julia Margaret	
Cameron’s Photographic Illustrations: A Semiological Reading	
<i>Prof. Dr. Mehmet Ali elikel, Marmara University</i>	50

New Directions at The Departments Of English Language And Literature In Turkey: Interdisciplinary and Intercultural Class Environment in Literary Curricula <i>Prof. Dr. Mehmet Ali Çelikel, Marmara University</i>	51
The Picture of Femininity and Masculinity in Virginia Woolf’s <i>Between the Acts</i> <i>Res. Assist. Lizge Çetin, Munzur University</i>	52
On the Threshold Between Hell and Earth: The Split Subject in H.D.’s “Eurydice” <i>Grad. Student Ataberk Çetinkaya, Middle East Technical University</i>	53
“Homeless at the Seashore”: Trauma in Refugee Narrative, <i>Sea Prayer</i>, by K. Hosseini <i>Assist. Prof. Dr. Yıldırım Çevik, İstanbul Arel University</i>	54
Chris Ryan’s <i>Masters of War</i>: A Representation of Syrian Civil War in British Popular Fiction <i>Res. Assist. Onur Çifiliz, Hacettepe University</i>	55
Employing Naturalism against the Grain: Post-Naturalist Intimacy, Ideology, and the In-her-face Space <i>Grad. Student Rıza Çimen, Middle East Technical University</i>	56
Looking into Wilde’s Teaching: The Moral Dimension of Artistic Creation in “The Critic as Artist” <i>Assist. Prof. Dr. Başak Çün, Fenerbahçe University</i>	57
Animals Displaced and Misplaced in Discursive Space in D. H. Lawrence’s “Snake” and Ted Hughes’ “The Thought Fox” <i>Res. Assist. Meriç Debeleç, Social Sciences University of Ankara</i>	58
Climate Change, Non-Human Animals and the Folktale in Amitav Ghosh’s <i>Gun Island</i> <i>Assist. Prof. Dr. Asli Degirmenci Altin, Hacettepe University</i>	59
“Are you Woman Enough to Survive?”: Spatial and Discoursal Strategies of Patriarchy in the Comic Series <i>Bitch Planet</i> <i>Dr. Elif Demir, Sivas Cumhuriyet University</i>	60

On Some Basic Historical and Articulation Changing Features of English Non-rhotic /r/ Phoneme	
<i>Prof. Dr. Mehmet Demirezen, Cappadocia University</i>	61
Abolition, Enlightenment Humanism, and Flying People in 18th-Century Novels	
<i>Assist. Prof. Dr. Başak Demirhan, Boğaziçi University</i>	62
Early Criticisms Of The British “Orientalisms” In Ottoman Turkish Drama: Abdülhak Hamit Tarhan’s <i>Duhter-İ Hindu</i> (1876), And <i>Finten</i> (1886-87)	
<i>Assist. Prof. Dr. M. Sibel Dinçel, Cappadocia University</i>	63
The Agony of Ageing: Samuel Beckett’s <i>Not I</i>	
<i>Dr. Hande Dirim Kılıç, Kocaeli University</i>	65
The “ever fixed mark”: The Astrolabe and Shakespearean Astronomy	
<i>Assoc. Prof. Dr. Evrim Doğan Adanur, Fenerbahçe University</i>	66
Deviant Objects: Seaweeds in the Writing of Virginia Woolf	
<i>Prof. Dr. Jeanne Dubino, Appalachian State University</i>	67
Looking for a Momus Window: Iain Reid’s novel <i>I’m Thinking of Ending Things</i> in the Context of Presenting Consciousness	
<i>Lect. Ayşem Dur, Bahçeşehir University</i>	68
“As Simple as It is Real:” Metatheatre and Love in Sarah Ruhl’s <i>Stage Kiss</i>	
<i>Res. Assist. Büşra Erdurucan, İstanbul Kültür University</i>	69
Representation of the mythological woman Phaedra in Euripides’s play <i>Hippolytus</i> and its reflection to the modern plays: Timberlake Wertenbaker’s play <i>The Love of The Nightingale</i> and Sarah Kane’s <i>Phaedra</i>	
<i>Prof. Dr. B. Ayça Ülker Erkan, İzmir Democracy University</i>	70
Trauma through ages: Kae Tempest’s <i>Paradise</i> and Sophocles’ <i>Philoctetes</i>	
<i>Assist. Prof. Dr. Mustafa Güneş, Gümüşhane University</i>	71
Collision in Chile: Globalized Borders and Identity in Mohsin Hamid’s <i>The Reluctant Fundamentalist</i>	
<i>Grad. Student Annelise Hein, Boğaziçi University</i>	72

Sympathy From the Devil: The Devil as Surrogate Father in 20th Century American Horror Film	
<i>Assist. Prof. Dr. Jeffrey Hibbert, Yasar University</i>	73
Jeanette Winterson's <i>Christmas Days</i>: An Assemblage of Myriad Agencies at Play during Christmas Times	
<i>Assist. Prof. Dr. Şafak Horzum, Kütahya Dumlupınar University</i>	74
Intralingual, Interlingual and Intersemiotic: An Exploration into Fanfiction and Its Communal Translation Habits	
<i>Grad. Student İncihan Hotaman, Ege University</i>	75
Habitus Of The Displaced In Bessie Head's <i>Maru</i>	
<i>Assist. Prof. Dr. Zeliha IŞIK, Karabük University</i>	76
The Limits of My Pain Mean the Limits of My Subjectivity: Masochism and Female Subjectivity in <i>A Girl Is a Half-Formed Thing</i>	
<i>Res. Assist. Yeşim İpekçi, Middle East Technical University</i>	77
Pathways to Immortality in <i>Hamnet</i>	
<i>Lect. Saliha İrenci, İstanbul Kültür Üniversitesi</i>	78
A Stylistics Analysis of D. H. Lawrence's <i>The Horse Dealer's Daughter</i>	
<i>Assist. Prof. Dr. Veysel İşçi, Trabzon University</i>	79
Galloping Horses On Stage: Hippodrama / Equestrian Theatre	
<i>Assist. Prof. Dr. Murat Kadiroglu, Kocaeli University</i>	80
The Collective Chain of Sisterhood: A Scream into the Void	
<i>Grad. Student Gamze Kahveci, Selçuk University</i>	81
Sense Of Home In Elizabeth Bowen's <i>The Heat Of The Day</i>	
<i>Assist. Prof. Dr. Kübra Kangüleç Coşkun, TOBB University of Economics and Technology</i>	82
Reflective Journals: Are They Representative of Practicum Journey?	
<i>Res. Assist. Esra Karakuş, Middle East Technical University</i>	83
Culture Transfer and Civilization Aspects in Audiovisual Translation	
<i>Assist. Prof. Dr. Nardjis Kheidri, University of Algiers III</i>	85
Turkish EFL Students' Short Essay Writing Perceptions and Practices	
<i>Assist. Prof. Dr. Ebrahim Khezerlou, Cappadocia University</i>	86

Sharing the Breathing Hole: Enactments of Cultural (Re)Appropriation in Contemporary Canadian Theatre	
<i>Assist. Prof. Dr. Klára Kolinská, JEP University</i>	87
The Victorian Sapphic Tradition	
<i>Assist. Prof. Dr. Ceylan Köşker Bevington, Bilkent University</i>	88
Christina Rossetti’s “Goblin Market” as an Emblematic Text: A Dialogue with Quarles’s <i>Emblemes</i>	
<i>Assist. Prof. Dr. İpek Kotan Yiğit, İstanbul Kültür University</i>	89
Haunted by the Plague: Maggie O’Farrell’s <i>Hamnet</i>	<i>Dr.</i>
<i>Neslihan Köroğlu, Izmir Katip Celebi University</i>	90
The Double-Edged Sword: Cross-Dressing In <i>The Roaring Girl</i>	<i>Grad. Student</i>
<i>Beyza Nur Krechatı, Fatih Sultan Mehmet University</i>	91
The Instabilities Of Financialized Capitalism In <i>Little Dorrit</i> And <i>The Newcomes</i>	
<i>Prof. Dr. Ferma Lekesizalin, Topkapı University</i>	92
Gothicizing the 1857 Indian Mutiny: “A Mysterious Visitor” by Ellen Wood	
<i>Assoc. Prof. Dr. Elisabetta Marino, University of Rome “Tor Vergata”</i>	93
The Role of Indirect Strategies In Developing EFL Speaking Skills	
<i>Assist. Prof. Dr. Marija Mijušković, University of Montenegro</i>	94
The Power of the Virgin in <i>A Midsummer Night’s Dream</i>	
<i>Assist. Prof. Dr. Öz Öktem, İstanbul Aydın University</i>	95
“O Rare St. Paul’s”: The Political Spaces of Humour in Ben Jonson’s <i>Every Man out of His Humour</i>	
<i>Assist. Prof. Dr. Selena Özbaş, İstanbul Yeni Yüzyıl University</i>	96
From Otherization to Authorization in Tayeb Salih’s <i>Season of Migration to the North</i> (1966)	
<i>Res. Assist. Rabia Elif Özcan Beydemir, Boğaziçi University</i>	97
Necessity And Importance Of Legal Knowledge For The Community Translators Translating For Refugees In Turkey	
<i>Dr. Büşra Özer Erdoğan, Ankara Hacı Bayram Veli Üniversitesi</i>	98

The Unbearable Whiteness of Being: <i>The Face in The Mirror</i> by Mohsin Hamid	
<i>Assist. Prof. Dr. Reyhan Özer Taniyan, Pamukkale University</i>	99
Debunking the American Dream: the Embodiment of Habitus and Capital in <i>The Great Gatsby</i>	
<i>Grad. Student Nazlı Şevval Öztürk, Istanbul University</i>	100
A Deep Look at Shallow Waters: Reading Janet Frame's <i>The Lagoon and Other Stories</i> through Ulus Baker's <i>Yüzeybilim Fragmanlar</i>	
<i>Prof. Dr. Mine Özyurt Kılıç, Social Sciences University of Ankara</i>	101
"Doomed Trees": Ethnic Cartography in Brian Friel's <i>The Home Place</i>	
<i>Lect. Seda Bahar Pancaroğlu, TOBB University of Economics and Technology</i>	102
Benumbed Life and Fractured Motion in Don DeLillo's <i>Point Omega</i>	
<i>Res. Assist. Eser Pehlivan, İstanbul University</i>	103
Queer Robots, Homophobia, and Machine Learning Gender Bias in Annalee Newitz's <i>Autonomous</i>	
<i>Dr. Curtis Runstedler, University of Stuttgart</i>	104
The Holocaust's Effect on the Mother/Daughter Relationship	
<i>Assoc. Prof. Dr. Gamze Sabancı Uzun, İstanbul Aydın University</i>	105
"Take me to London at once": The Disappearance of the City in Potter's adaptation of <i>Orlando</i>	
<i>Assist. Prof. Dr. Berkem Sağlam, Çankaya University</i>	106
ITEF: An Actant Creating Mediation Space For Literary Translation Agents	
<i>Assist. Prof. Dr. Ayşe Saki Demirel, Ankara Science University</i>	107
Self-alienation in Augusta Webster's Poetry	
<i>Assist. Prof. Dr. Andrea Selleri, Bilkent University</i>	108
<i>Antigone</i>, Good Governance in the EU and the Value of Dialogical Phronesis	
<i>Assist. Prof. Dr. Ahmet Süner, Yaşar University</i>	109
A Literary Bromance: E. M. Forster's Rites of Passage in Damon Galgut's <i>Arctic Summer</i>	
<i>Assist. Prof. Dr. Julia Szoltysek, University of Silesia in Katowice</i>	110

Locked Rooms and Global Cities: A Post-postcolonial Analysis of Use of Space in <i>Shame</i> by Salman Rushdie	
<i>Grad. Student İrem Şalvarcı, Hacı Bayram Veli University</i>	111
Men’s Violence in Douglas Stuart’s <i>Shuggie Bain</i>	
<i>Assoc. Prof. Dr. Baysar Taniyan, Pamukkale University</i>	112
Thomas Hardy’s Naturalist Critique of Female Oppression in <i>Tess of the d’Urbervilles</i> and <i>Far from the Madding Crowd</i>	
<i>Res. Assist. Beyza Betül Tanrikulu, Adana Alparslan Türkeş Science and Technology University</i>	113
Dover as a Geographical and Cultural Border in Daljit Nagra’s “Look, We Have Coming to Dover!”	
<i>Assist. Prof. Dr. Pınar Taşdelen, Hacettepe University</i>	114
Representations of Space and Heterotopic Existences in Caryl Phillips’s <i>The Final Passage</i>	<i>Dr.</i>
<i>Elif Toprak Sakız, Dokuz Eylül University</i>	115
The Critical Steps to Follow for Meeting the Challenges in ELT in Our Century	<i>Prof.</i>
<i>Dr. Cengiz Tosun, Kapadokya University</i>	116
Rewriting and Demythologizing the Deluge: Apocalyptic Optimism in H.G. Wells’ <i>All Aboard for Ararat</i>	
<i>Res. Assist. Furkan Tozan , İstanbul Topkapı University</i>	117
Insight into the Epidemic in the 17th Century as Reflected by Defoe and the Pandemic in the 21st Century in Türkiye	
<i>Assoc. Prof. Dr. A.Nejat Töngür, Maltepe University ;</i>	
<i>Res. Assist. Ayşe Nur Sözer, Maltepe University</i>	118
The Lens and the Brush: Visual Arts as Mediums of Hegemonic Gaze in John Fowles’ <i>The Collector</i>	
<i>Dr. Begüm Tuğlu Atamer, Ege University, Turkey</i>	119
Spatial Boundaries and Moral Order in Jane Austen’s <i>Mansfield Park</i>	
<i>Assist. Prof. Dr. Ayşegül Turan, İstanbul Kültür University</i>	120
Sandy Jeffs and Madness Reclaimed	
<i>Res. Assist. Mustafa Uğur Tülüce, Ankara University</i>	121

Deification Of Sandworms in Frank Herbert’s <i>Dune</i> (1965): An Animal Study	
<i>Grad. Student Nisa Türköz, Pamukkale University</i>	122
Galatea’s Valedictory: A Lacanian Analysis of W. S. Gilbert’s <i>Pygmalion and Galatea</i>	
<i>Dr. Esra Ünlü Çimen, Çankırı Karatekin University</i>	123
Speculative Fiction and Pattern Recognition: Narrative Models for a Retrained Intuition	
<i>Assist. Prof. Dr. Berkay Üstün, Fenerbahçe University</i>	124
Gimme Something Better: Oppositional Strategies in Chicano Punk Culture	
<i>Prof. Dr.Santiago Vaquera-Vásquez, University of New Mexico</i>	125
Language, Culture and Translation as a New Model in Linguoculturology	
<i>Assist. Prof. Dr. Haldun Vural, Kapadokya University</i>	126
All Before: Prepositional Futures in Milton and Wordsworth	
<i>Assist. Prof. Dr. Jonathan C. Williams, Bilkent University</i>	127
Minimal Subjects and Impossible Freedoms in J.M. Coetzee and Kazuo Ishiguro	
<i>Assist. Prof. Dr. Timothy Wright, Bilkent University</i>	128
I Will Argue That...: Lexical Bundles In Philosophy Research Articles	
<i>Assoc. Prof. Dr.Ilyas Yakut, Kahramanmaraş İstiklal University</i>	129
Jeanette Winterson’s Posthuman Ecofeminism: Posthuman Queer Bodies and Ecologies	
<i>Assoc. Prof. Dr. Kerim Can Yazgünoğlu, Niğde Ömer Halisdemir University</i>	130
Metageographic Irony In Stephen Leacock’s <i>Sunshine Sketches Of A Little Town</i>	
<i>Assoc. Prof. Dr. Sinem Yazıcıoğlu, Istanbul University</i>	131
Women’s Friendship and Its Impact on Coming of Age in Zadie Smith’s <i>Swing Time</i>	
<i>Grad. Student Gökçe Yetkin, Pamukkale University</i>	132
A Timeworn Warfare and the Triumph of Nature over Mankind: Euripides’ <i>The Bacchae</i>	
<i>Assoc. Prof. Dr. Nazan Yıldız Çiçekçi, Karadeniz Technical University</i>	133
Haunted generations: Transgenerational Trauma in Pat Barker’s <i>Another World</i>	
<i>Res. Assist. Seda Fikriye Yilmaz, İstanbul Aydın University</i>	134
Voicing Guinevere in the Non-unified Victorian Age: The Contradictory Reinterpretation of Medievalism in “Guinevere” by Lord Alfred Tennyson and in “The	

Defence of Guenevere” by William Morris	
<i>Res. Assist. Türkan Yılmaz, Aksaray University</i>	135
Water and Temporality: How Water Shapes Memories in <i>Boating for Beginners</i>	
<i>Assoc. Prof. Dr. Z. Gizem Yılmaz, Social Sciences University of Ankara</i>	136
The Postmodern Parasitic Self In Sarah Kane’s <i>Phaedra’s Love</i>	<i>Assoc.</i>
<i>Prof. Dr. Mevlüde Zengin, Sivas Cumhuriyet University</i>	137
LIST OF PARTICIPANTS	138

PLENARY TALKS

Obscure Spectatorship: Lady Anne Lindsay Barnard at the Cape of Hope, 1797-1802

Professor Greg Clingham, The Pennsylvania State University, USA

Between 1797 and 1802, Lady Anne Lindsay (1750-1825), oldest child of the 5th Earl of Balcarres, an ancient Scots family, and her husband, Andrew Barnard (1757-1807), an Irish soldier turned civil servant, the son of the Bishop of Limerick, were part of the first, small British contingent at the Cape of Good Hope under Lord George Macartney (1797-98) and Sir George Younge (1799-1801). This was not initially a colonial enterprise, but a strategic military intervention to protect an important trade route to India and China. Britain was at war with France, an ally of Holland, who had been the colonial presence at the Cape since the 1650s.

Lady Anne of course had no official remit at the Cape of Good Hope. But during those five years, she recorded many aspects of life at the Cape — not only about matters domestic, personal, social, and natural, such as one would expect from one on the margins of intellectual and official discourse, but also about governmental, political, historical, and global issues. She did this in extensive, informed, lively and imaginative diaries and journals, written for the entertainment and information of her family, and in long, substantial letters addressed to Henry Dundas, Minister for the Colonies, and an old boyfriend. Most of these documents have been published, though they have left virtually no trace in literary scholarship or political or cultural history. Lady Anne also recorded her experience of people and places in drawings and watercolors, some of them — especially those of enslaved and indentured persons, indigenous women and children, and other people of color — being powerful, transformative, and beautiful. None of her watercolors have ever been exhibited or adequately reproduced, and, like the voluminous prose and poetry in her unpublished archive, all of them remain virtually unknown and invisible to art history and cultural history.

This illustrated talk, which draws on material in archives (both private and public) in Scotland and the Cape of Good Hope, considers some of these watercolors as illuminating, though liminal depictions of Lady Anne's engagement with race, slavery and cultural difference at the Cape at a crucial historical moment, and in a pivotal geographical location, for the expanding global network in commerce and culture. These watercolors also constitute, I argue, an oblique, critical reflection on the broader British colonial project of which Lady Anne Barnard was inevitably part, but to which she was not wholly sympathetic. At the centre of my consideration of Lady Anne's watercolors — an artistic form which she had never practiced before her departure for the Cape in her 42nd year, though she had been a prolific amateur sketcher and portraitist in pencil — are their formal, aesthetic and emotional features — their extraordinary use of color, for example. These, I argue, enable (but are not wholly to be equated with) their artistic seriousness and their commanding representations of Blacks at a time when race and ethnicity were usually exoticized in European art. Necessarily selective, my discussion will be historical and comparative, placing Lady Anne's art in relation to enlightenment thought and to the texts of her own diaries and correspondence, while looking at her different iterations (drawing versus finished watercolor) of certain subjects for what they reveal of her artistic process and intellectual orientation. My discussion will, also, briefly, contextualize Lady Anne's art in relation to the work of better-known contemporary professional artists, such as

Samuel Daniell, who visited the Cape in 1799-1802, and David Martin, the creator of the legendary portrait of Dido Belle with her cousin, Lady Elizabeth Murray (1778).

Bio: Greg Clingham (BA hons, MA, PhD, Cambridge) is Visiting Research Professor at the Humanities Institute of The Pennsylvania State University. For more than twenty years he was Professor of English at Bucknell University, Pennsylvania, and also Director and Chief Editor of the Bucknell University Press. Before that he taught at Fordham University, New York University, and the University of Cambridge, where he continues to be a Life Member of Clare Hall, Cambridge. A recipient of fellowships at the National Endowment for the Humanities, American Society for Eighteenth-Century Studies, Houghton Library Harvard, Beinecke Library Yale, St. Edmund's College Cambridge, the Bogliasco Foundation, the Noel Foundation at Louisiana State University at Shreveport, and St. Andrews University, Dr. Clingham has lectured in Japan, China, Singapore, Turkey, Holland, and South Africa, and at various venues in the USA and the UK. The author or editor of fourteen books and dozens of scholarly articles, book chapters, reviews, and notes, Dr. Clingham is a distinguished scholar of eighteenth-century literature, writing on Johnson, Dryden, Boswell, memory, historiography, literary translation, 'orientalism,' archives, the history of the book, and matters to do with scholarly publishing. In particular, he is the author of *Johnson, Writing, and Memory* (Cambridge, 2002), the forthcoming *Samuel Johnson's Interests: Life, Literature, Limits* (Lehigh), editor of *The New Cambridge Companion to Samuel Johnson* (Cambridge, 2022), and co-editor of *Oriental Networks: Culture, Commerce and Communication in the Long Eighteenth Century* (Bucknell, 2020). Dr. Clingham is presently writing an intellectual biography of Lady Anne Lindsay Barnard (1750-1825) that is also a cultural history of the Cape of Good Hope in the late eighteenth- and early-nineteenth centuries, while also working on Sir George Macartney's diplomatic papers from China, India, Russia, and the Cape of Good Hope (1760s - 1799). Dr. Clingham is on the Editorial Board of the journal *Eighteenth-Century Life*, and he is the General Editor of a new series of scholarly books, *Eighteenth-Century Moments*, with Clemson University Press in association with Liverpool University Press. In 2022, Dr. Clingham's contributions to eighteenth-century studies were recognized in a festschrift, *A Clubbable Man: Essays on Eighteenth-Century Literature and Culture in Honor of Greg Clingham*, ed. Anthony W. Lee (Bucknell). Website: www.greg-clingham.com

He shrugged a vague apology”: Pragmatic Ambiguity and Speech Act Theory

Professor (Emeritus) Andreas H. Jucker, University of Zurich, Switzerland; President of European Society for the Study of English (ESSE)

Semantic ambiguity is a concept that is relatively well understood, but so far little is known about the concept of pragmatic ambiguity, i.e. ambiguities and fuzziness at the level of pragmatics and in particular at the level of illocutionary force. Since the early days of speech act theory, speech acts have been defined in terms of felicity conditions which decide whether an utterance should be analysed as, for instance, a question, a request or an apology. Indirect speech acts – e.g. requests that on the surface look like questions – were seen as special cases which do not seriously impair the theoretical underpinnings of felicity conditions as diagnostic tools. However, there is an increasing amount of evidence that speech act values are regularly fuzzy, underspecified and ambiguous. Utterances can be laminated, i.e. perform several speech acts simultaneously, they can be indeterminate by leaving a range of different interpretations, and they can be equivocal by avoiding committing the speaker to a specific interpretation. In actual interactions, people often negotiate speech act values (“I want a real apology”; “Is that a compliment?”), which can be seen as problematic failures on the speaker’s side to signal the intended speech act value, or, alternatively, as strategic – and often effective – attempts to leave the precise speech act value underspecified. In this contribution, I want to re-examine and critique some of the basic assumptions of traditional speech act theory and argue for a discursive approach that recognises the inherent fuzziness and ambiguity of speech acts.

Bio: Andreas H. Jucker is Professor emeritus of English Linguistics at the University of Zurich. His research interests focus on historical pragmatics, politeness theory, speech act theory, and the grammar and history of English. His recent publications include *Politeness in the History of English. From the Middle Ages to the Present-day* (CUP, 2020), *The Pragmatics of Fiction. Literature, Stage and Screen Discourse* (co-authored with Miriam Locher; EUP, 2021), and the handbook *Pragmatics of Space* (co-edited with Heiko Hausendorf; de Gruyter, 2022). He is currently President of the European Society for the Study of English and Co-Editor in Chief of the *Journal of Pragmatics*.

Pilgrims Speaking Angry Words: Change and Anger in Chaucer's Canterbury Tales

Professor Huriye Reis - Professor Talat Sait Halman Lecture - Hacettepe University, Turkey

Medieval literature presents emotions such as anger as negative and destructive for the development of the medieval subject and society and defines anger not as a positive constructive affect but as an emotive reaction that should be suppressed, controlled or avoided. Chaucer's *Canterbury Tales*, which he wrote against a background of tremendous change generated by political and religious conflict, continuous wars and the Black Death, acknowledges anger as an essential element of medieval culture although it does not give much space to the causes of it. The Canterbury pilgrimage hence is presented as an experience of people who perform anger as emotional excess or imbalance as a result of the unstructured and fast change taking place in the traditional stabilities. Indeed, the changing society represented by the pilgrims in the *Canterbury Tales* appears to have anger issues and accordingly is characterised by situations of conflict and emotional crises. The pilgrims are presented as failing in terms of conformity and obedience to the regulatory principles of the feudal structure also because they foster anger and have angry responses when they are expected to suppress, avoid and control their anger. Anger in this context is disciplinary as defined by the Parson and the change that produces it makes it an essential element of the new culture.

This paper reads Chaucer's representation of anger as an affect/emotion in the *Canterbury Tales* and argues that as an emotive/affective agent, anger represents and forms the cultural response to the pervasive change and its results in the medieval feudal social structure represented in the *Canterbury Tales*.

Bio: Huriye Reis is professor of English literature at Hacettepe University, Ankara, Türkiye. Her PhD is on Chaucer's representations of women in his dream poetry, from the University of Liverpool, 1995. She has publications on Chaucer, medieval English literature, contemporary British poetry, war poetry and women in British literature. She is the author of *Ademin Bilmediği Havvanın Gör Dediği: Ortaçağda Türk ve İngiliz Kadın Yazarlar (What Adam Knows Not and Eve Demands: English and Turkish Women Writers of the Middle Ages)* (2005) and *Chaucer and the Representation of Old Age*, co-editor of a number of collected essays such as *Gender in British Literature*.

CONFERENCE PAPERS

Finetuning the Old, Embracing the New: Tackling the Future Challenges of English Studies

Assoc. Prof. Dr. Başak Ađın, TED University

As of the twenty-first century, the humanities is no longer the humanities that was taught a century ago. What began as a field studying the linguistic aspects of English, using literature only as an exemplifying source in the nineteenth century, has evolved in time to a traditional criticism that advocated studying authorial and biographical information in exploring literary texts, then making its way towards a more objective, scientific study of the text as an entirely independent ontological body. With the rise of poststructuralism and the accompanying set of knowledge-making practices that shaped cultural studies and critical theory, however, the ever-growing field of literary studies started to become more inter- and trans-disciplinary. Bearing in mind the digital, medical, and environmental developments that have changed our ways of thinking, knowing, and be(com)ing, the field of English literature is currently moving in a direction that encompasses and is fed by several other disciplines, including its conventional allies such as history and philosophy as well as what is typically referred to as natural sciences. The contemporary methodologies of teaching and studying English literature involve the studies of technology, gender, and environment, while newly emerging and growing fields such as digital, medical, environmental, and posthumanities contribute to academic discussions within the field. The primary aim of this paper is, therefore, to raise significant questions such as what professors of English could do to keep up with the growing trends around the world and how they could adapt their teaching practices to bridge the gap between generations. Taking cues from the renewed curricula of TED University, Department of English Language and Literature, the paper seeks to share experiences in a comparative manner, contrasting the ways in which the English studies of the current age differs from those that follow more conventional methodologies.

Keywords: English studies, teaching English literature, posthumanities, environmental humanities

Bio: Başak Ađın is Associate Professor of English literature at TED University, Ankara, Turkey. She is the author of *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (2020), which was awarded IDEA 2021, and the co-editor of *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (2022). She also edited M. Sibel Dinçel's Turkish translation of Simon Estok's *The Ecophobia Hypothesis*, which came out as *Ekofobi Hipotezi* in 2021. Her scholarly articles were published in such journals as *Ecozone*, *CLCWeb*, *Neohelicon*, *Translation Review*, and *EJES*. Currently, she is co-editing a Turkish volume on environmental, medical, digital, and posthumanities, forthcoming from Cappadocia University Press.

**Mansplainer, Gaslighter, and Microaggressor: Lord Byron in Jeanette
Winterson's *Frankissstein***

Assoc. Prof. Dr. Başak Ağın, TED University

Lord Byron's "gender-based hostility" and his "characteristic disdain for intellectual women, especially women writers" is well-documented (Guiliano 786, 785). Infamously described as "mad, bad, and dangerous to know" by Lady Caroline Lamb, one of his many mistresses (Larman 11), Byron is portrayed with his notorious callousness and misogyny in Jeanette Winterson's *Frankissstein: A Love Story* (2019), too. Presenting a more contemporary approach, Winterson pinpoints Byron's often covertly displayed gender-based, linguistic microaggressions, which "devalue [women's] contributions, objectify them as sex objects, dismiss their accomplishments, and limit their effectiveness in social, educational, employment, and professional settings" (Sue 12). This definition both parallels Byron's underlying toxic masculinity and exemplifies how the victims of his verbal and emotional abuse feel when constantly targeted. However, since the term microaggression is relatively recent, it was perhaps not possible for Byron's victims to identify the case as such. In this paper, I argue that Winterson, in *Frankissstein*, reversely employs Byron's antagonistic subtlety and presents contemporary scrutiny into his manipulative behavior, characterized by gaslighting and mansplaining, specifically in the Lake Geneva scene where he increasingly argues for women's so-called inferiority, targeting three women in his life: Claire Clairmont, Mary Shelley, and Ada Byron (Lovelace). Rather than focusing on the analysis of the entire novel, I take this paper as an opportunity to shed light on how Byron is (re-)presented in Winterson's work, which takes a form of retaliation for all the women he hurt.

Keywords: Lord Byron, Jeanette Winterson, *Frankissstein*, microaggression, manipulation, gaslighting, mansplaining

Bio: Başak Ağın is Associate Professor of English literature at TED University, Ankara, Turkey. She is the author of *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (2020), which was awarded IDEA 2021, and the co-editor of *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (2022). She also edited M. Sibel Dinçel's Turkish translation of Simon Estok's *The Ecophobia Hypothesis*, which came out as *Ekofobi Hipotezi* in 2021. Her scholarly articles were published in such journals as *Ecozone*, *CLCWeb*, *Neohelicon*, *Translation Review*, and *EJES*. Currently, she is co-editing a Turkish volume on environmental, medical, digital, and posthumanities, forthcoming from Cappadocia University Press.

**Exploring Ideological, Cultural and Historical Implications of the Pastoral and
the Wilderness in Abdulrazak Gurnah’s Novel *Paradise***
Assoc. Prof. Dr. İ. Banu Akçeşme, Erciyes University

Abdulrazak Gurnah’s novel *Paradise* (1994) is a postcolonial novel which is rich in the descriptions of nature, specifically the images of paradise, garden, pastoral landscapes and wilderness, which directly refer to the cultural *mélange* in South East Africa. The natural world does not merely stand for itself nor exist independently of human life and experience but is ideologically, historically and culturally loaded and thus suggestive of certain attitudes, perspectives, relations and experience. Raymond Williams, in “Ideas of Nature”, suggests that “nature” is perhaps the most complex word in the English language since “The idea of nature contains, though often unnoticed, an extraordinary amount of human history“. In the novel, the main character, an African boy Yusuf, is uprooted from rural Africa and brought to the urbanized part of East Africa where he is overwhelmed by the complexities and challenges of life after the simplicity of his former rustic life. Yusuf also joins the trading safaris which takes him to the wilderness where tribal communities still dwell. All throughout the novel, the images of the pastoral, garden, paradise and wilderness prevail and although these natural places are somehow intertwined, they are mostly presented in juxtaposition and contrasted with one another. Gurnah points out how different dimensions of the natural world embody and accommodate different versions of the social and cultural experience and history. This paper aims to explore different functions and meanings attributed to different forms of nature in the novel at two levels. At a personal level, they are loaded with the memories, aspirations, dreams, hopes and traumas of individual characters. At a societal/national level they reflect the collective memory and cultural experiences in the pre-colonial, and colonial period. By tracing Yusuf’s travel from the pastoral to the garden and then to the wilderness with the hope of creating paradise on earth, this paper will display how human relations, their mental and emotional states change by unfolding different dynamics and stages of the culture and history in the pre-colonial and colonial context.

Key Words: Pastoral, wilderness, ecocriticism

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

“Grandma, what big teeth you have!”; the wolf replied, “I am happy with *who I am* and *what I am*”: Activist Translation in Fairy Tales

Grad. Student Erdem Akgün, Haliç University

At the intersection of activism and translation, this paper investigates into the activist translation of popular fairy tales through the case of *Politically Correct Bedtime Stories* and its translation into Turkish as *Ötekileştirmeyen Masallar*. Such activity of postmodern translation starts first on an intralingual level, then evolves into a translation ‘project’ on an interlingual level *via* – not only *from* - English into Turkish. Starting in the 1990s with the feminist awakening in Translation Studies, and getting stronger in 2000s with gender-sensitive, environment-sensitive, capitalism-sensitive, and even queer-sensitive discussions, translators have incorporated activism into translation. In line with this very aim, translators have recently started to approach texts with a novel eye, a new approach; hence, they adopt activist translation strategies when they pay re-visits to canonical and popular texts. In the specific translation case of this paper, it is possible to observe the repercussions of the practical, theoretical, and conceptual development in the fields of activism. Translated with an activist agenda, this specific case includes subverted social norms, reversed expectations, restructured concepts and images; and at the very basis lie non-standard translation strategies and norms operating on both intra- and inter- lingual levels. It can, hence, be claimed that the act of translation stands as a highly useful and proper tool for the new concepts and ideas in activism to travel, which is made possible thanks to the *engaged translators* who are activists, sensitive, visible, and Agent.

Keywords: activist translation, fairy tales, activist translator, postmodern translation, activism

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

A Comparative Analysis of Ralph Ellison's *Invisible Man* and Ahmet Hamdi Tanpınar's *The Time Regulation Institute* in Terms of Identity and Trauma in Lacanian Psychoanalysis

Assist. Prof. Dr. Tuğba Akman Kaplan, İstanbul Gelişim Üniversitesi

This study analyzes the works of Ralph Ellison's *Invisible Man* (1952) and Ahmet Hamdi Tanpınar's *The Time Regulation Institute* (1961) within the context of Jacques Lacan's theory on identity formation. Apart from being published within the same period, these two distant literature works that focus on different themes that specifically portrays the trauma of the modern man. While Ellison's work criticizes the race inequalities in American society, Tanpınar focuses on the issues that Turkish people face due to modernization. This study analyzes the mentioned literary works while making use of the Imaginary and Symbolic orders. By going over these stages, the study aims to show how the characters alienate themselves and decolonize their minds by going through similar experiences of betrayal and loss. More specifically, both works are examined in terms of depiction of the concepts of time, body and loss in terms of alienation and decolonization of the characters within a reading of Lacan.

Keywords: identity, trauma, alienation, race, modernization

Bio: Tuğba Akman Kaplan was born in Istanbul in 1987. She completed her high school education at William Lyon MacKenzie Collegiate Institute in Canada. After completing her associate degree at Monroe Community College, she began her undergraduate education at SUNY Geneseo in 2006. Between 2010 and 2012, she completed the English Language Teaching Master's Program at Bahçeşehir University. She completed her doctorate in the Department of Comparative Literature, which she started in 2012, at Istanbul University in 2020. Since January 2021, she has been working at the Department of English Language and Literature at İstanbul Gelişim University and is the head of the department.

Biopolitics, The Societies of the Spectacle and *The Stone Gods*

Assoc. Prof. Dr. Mahinur Akşehir, Manisa Celal Bayar University

One of the most widely-discussed and elusive concepts of Michel Foucault, biopolitics has been the focus of a wide variety of scientific disciplines from anthropology to political sciences. Biopolitics can simply be defined as the ways in which the political structures work in elusive ways to organize and control life through forms of power the Foucault labels as biopower. Even the relatively personal aspects of life are kept under control by these forms of biopower from health and birth rates to population diversity as discussed by various studies that are conducted in the field of biopolitics. One of the most influential fields of operation for biopolitics, on the other hand, is the fashion industry. Supported by Guy Debord's theory on 'The Societies of the Spectacle', this paper aims to discuss the post-apocalyptic community represented in Winterson's *The Stone Gods*. This community is marked by an extreme obsession about the looks and perplexing applications of DNA modification and genetic fixing which can be interpreted in the light of Debord's theory of the society of the spectacle as a societal structure founded on Foucault's concept of biopolitics.

Key Words: Biopolitics, Societies of the Spectacle, Jeanette Winterson

Bio: Assoc. Prof. Dr. Mahinur Akşehir is currently working as a lecturer at Manisa Celal Bayar University. She has received her PhD from Ege University with her dissertation on John Fowles and the Menippean Satire. Her fields of interest are contemporary novels, women's literature and satire.

**Delineating the Socio-political Situation in George Packer's *Betrayed*: A
Foucauldian Reading**

Dr. Adesanya M. Aalabi, Karabük University

George Packer establishes an existential experience and the socio-political situation of Iraq during the American invasion in 2003. He creates certain characters who are directly involved in the plight and pang of their nation. He also presents their sincere and fervid efforts in support of the American soldiers so as to establish normalcy and tranquility in Iraq. These characters have the expectation that by supporting the American soldiers in their mission, the socio-political problems, tyranny, and ethno-religious crises of their country will come to an end and true democratisation will emerge eventually. Packer depicts conflict between internal and external powers, reflecting the internal crisis and the external invasion. With this high expectation from these certain Iraqi nationals, nation-building through legitimate democracy is brought into focus. However, George Packer presents specific, heart-piercing situations in which the Iraqis, who wholeheartedly support the American soldiers to bring normalcy, are betrayed. They are left to face their fate in the hands of the hostile and belligerent Iraqis who feel they have also betrayed their fatherland by collaborating with their oppressors. Using the Foucauldian concept of power, this paper presents various components that Packer establishes as the causes of socio-political problems in Iraq that have remained unresolved since the American soldiers' 2003 invasion. Hence, the paper also accentuates the role that literature plays in Middle Eastern politics using Packer's selected text.

Key Words: betrayal, Literature, Politics, Iraq, America, Foucauldian Reading

Bio: Adesanya M. Alabi is a Ph.D. student of the department of English Language and Literature, Karabük University, Türkiye. He holds a Master's degree in English Language and Literature from Cyprus International University, a Bachelor's degree in Theatre Arts, and a 3-year associate degree in Theatres Arts from the University of Ibadan, Nigeria. His areas of specialization are literary criticism, postcolonial literature, African literature, and classical literary studies. He is presently working on his Ph.D. dissertation that explores the role of literature in global politics using certain politically oriented texts as the basis. In particular, his dissertation focuses mainly on the socio-political situation in Africa and the Middle East.

Hybridity, Liminality and Transgender Subjectivity in Winterson's *Frankissstein*

Dr. Gökhan Albayrak, Ankara University

Jeannette Winterson meditates on the implications of creation and artificial intelligence in *Frankissstein* (2019), which is a beguiling reanimation of Mary Shelley's *Frankenstein* (1818). She is deeply engaged with the issues of hybridity, fluidity, and their trans-human implications. Winterson takes us to Lake Geneva in 1816. Mary Sheller is the first narrator who is keenly observant and utterly unashamed of her own sexuality. The second narrator is Ry Shelley who identifies as a transgender man who works for a company devoted to restoring the dead to life. He meets Victor Stein, a famous expert in artificial intelligence, who becomes his lover. Winterson is concerned with a wide range of issues varying from the fear of death, the doubleness of childbirth to the collapse of binary oppositions. She is also preoccupied with the liminality of transgender subjectivity, non-biological life forms, embodied human beings and disembodied future. This paper aims to explore the desire to be disembodied post-human through the male characters, Percy Shelley and Victor Stein, and to gain insights into the urge to be embodied trans-human through the female characters Mary Shelley and Ry Shelley. This study argues that the novel's main question is not what will happen to humans when they are superseded by more sophisticated non-human entities or more complex conscious but disembodied beings. On the contrary, the primary question that lies at the heart of this novel is, this paper asserts, pertaining to the core issues of the hybridity, fluidity, liminality of already complex, sophisticated, transitional embodied human beings furnished with consciousness.

Keywords: hybridity, liminality, fluidity and transgender subjectivity

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

Extimacy in Arundathi Roy's *The Ministry of Utmost Happiness*

Dr. Aylin Alkaç, Boğaziçi University

Arundathi Roy's 2017 novel *The Ministry of Utmost Happiness* weaves together numerous stories of several characters whose lives are somehow entangled within the unique social, political, economic and natural environment of its geography, blurring the divisions between almost every known binary. The narrative self-consciously acknowledges the difficulty of "telling a shattered story" and announces its strategy to be "becoming everything" on its back cover, reiterating the poem one of the characters wants to have as her epitaph after her death. This self-professed excess that characterizes also the form of the novel helps Roy illustrate the plurality of selves and their (radical) others in the general precariousness of life. *The Ministry* has been read thus far within contemporary critical frameworks which selectively focus on some aspects of the narrative at the expense of the multitude which the novel intends to embrace. The aim of this paper is to discuss *The Ministry* in the light of the Lacanian term extimacy, coined from the words exteriority and intimacy, which connotes non-distinction between dual terms such as the outer world and the most interior of the psyche. I will argue that rather than a perspective which simply envisions a porousness between opposing concepts, Roy's depiction of extimacy through experiences that overflow the narrative points towards a possible, though transient, utmost happiness - the phrase that appears in the title of a novel which relays so much pain and suffering.

Key words: Extimacy, Arundathi Roy, *The Ministry of Utmost Happiness*, Contemporary Fiction, Postcolonial Fiction

Bio: Dr. Aylin Alkaç is a graduate of Boğaziçi University, Department of Western Languages and Literatures, where she currently teaches. She is interested in the conjunction of literature with philosophy. Her research focuses on contemporary fiction and literary theory with specific emphasis on Lacanian psychoanalytical theory.

Narrating Climate Solutions: The Legacy of Hopefulness in *No More Fairy Tales:*

Stories to Save our Planet

Res. Assist. Başak Almaz, İstanbul Aydın University

Given the climate emergencies that Earth has faced, it is high time we started acting now. Actions start with imagination; climate change narratives help readers imagine, visualize, and comprehend the planet at stake as well as consider the impact and potential of the choices we make. Since the planetary predicaments have reached a chaotic level, there is no room for fairy tales but readers also do not need any more darkness, gloom, and doom in literature. *No More Fairy Tales: Stories to Save our Planet* (2022) is an anthology of 24 cli-fi short stories each of which portrays a positive vision of realistic and applicable climate solutions. Further information on verified research regarding narrated climate solutions is provided to readers on the webpage dedicated to the anthology. In doing so, the anthology aims to inform and assist readers in discovering what they can do to tackle climate change as citizens, funders, or policymakers and stabilize the planet for better climate futures. This paper reads “The Envelope” by Australian author Sara Foster and “Mangrove Maj” by Martin Hastie from an ecocritical standpoint. Both stories promote nature-based carbon capture; the former illustrates the impact of seagrass restoration, and the latter displays the carbon-capturing potential of mangrove terraces and biochar. Following the patterns of hopefulness presented in Scott Slovic’s essay entitled “The Hopefulness of Ecocriticism: Reflections on a Scholarly State of Mind,” this paper explores how climate narratives stimulate collective imagination and a sense of hope in climate futures.

Keywords: cli-fi, collective imagination, *No More Fairy Tales: Stories to Save our Planet*, hopefulness

Bio: Başak Almaz is a PhD student in English Language and Literature at Ege University and a research assistant at İstanbul Aydın University. She received her BA from Hacettepe University, Department of English Language and Literature with a minor degree in American Culture and Literature. She completed her MA studies in climate change in the contemporary American novel. Almaz authors one of the 25 environmentally-themed Quick Fictions hosted/posted by ASLE EcoCast. Her research interests include but are not limited to climate change/crisis, Cli-Fi, ecocriticism, ecological economics, posthumanism, ecopsychology, environmental philosophy, Sci-Fi, and utopian/ dystopian literature.

The Transposition of Anthropocentrism in Ray Bradbury's *The Martian Chronicles*

Assist. Prof. Dr. İsmail Serdar Altaç, Nevşehir Hacı Bektaş Veli University

Being Ray Bradbury's first large-scale literary success, *The Martian Chronicles* (1950) consists of loosely related chapters depicting the colonization of Mars by human beings. Most of the chapters in the novel offer social and political criticism much of which is informed by the context in which Bradbury lived. The looming threat of nuclear war or the individual's struggle against the social forces over which one does not have control constitutes the dystopian framework of several chapters.

However, the social and political dimensions of the work operates in tandem with the ecological implications. Set toward the end of the 20th and the first quarter of the 21st century, the novel relates not only the human beings' attempt to colonize Mars but also their interaction with the indigenous population and environment. In much the same way as the European settlers arriving in America, the human inhabitants of Mars establish a web of colonial relationship with this new environment. This study aims to explore the ways in which anthropocentric practices along with their colonial underpinnings are transposed into a Martian context. Despite the initial utopian prospects of interplanetary immigration, this study demonstrates that the deeply seated anthropocentrism that permeates into discourse and practice jeopardizes the realization of this prospect.

Keywords: Ray Bradbury, *The Martian Chronicles*, Colonization, Ecocriticism, Anthropocentrism

Bio: İsmail Serdar Altaç works as an assistant professor at the Department of Translation and Interpreting at Nevşehir Hacı Bektaş Veli University. He holds B.A., M.A., and Ph.D. degrees in English Literature. He completed his postgraduate studies at Ankara University. He is interested in utopian and dystopian fiction and currently carries out research on environment and contemporary literature

Promoting Gender-Conscious Curriculum Using the Theory of Care Ethics

Assoc. Prof. Dr. Seda Arıkan, Fırat University ;

Assoc. Prof. Dr. Seil Tmen Akyıldız, Fırat University

This study stemmed from the need to revise the scope of the undergraduate curriculum in terms of visibilising gender to achieve gender-conscious pedagogies. Since gender-conscious pedagogies adopted till higher education in Turkey have an ambivalent status—frequently distorted by current policies—a systematic gender-conscious curriculum has been neglected. Professor Fiona McCann’s keynote speech at ESSE Conference 2021 as a call to develop new curriculums based on ethics in English departments fueled this study to develop a systematic gender-based curriculum in our department. In order to make gender rights visible by developing a new curriculum that drifts apart normative receptions, this study utilises the theory of care ethics, which proposes to realise and consider *the other’s point of view* by developing care as a virtue, value, predisposition, and practice. Using care ethics as a theoretical framework, gender-based content was developed for the third-grade “Twentieth Century Novel” Course at the department of English/Fırat University/Turkey. As our concern is to make gender representations visible to the students and bring gender consciousness into the classroom by improving the capacity to care for all genders, gender-conscious writers, such as Iris Murdoch and Jeanette Winterson—whose works call for *care* and *attention* to all genders—were included in the course content as well as the secondary readings of feminist, queer, and care theorists. In the meantime, a one-group pre/post survey was used to measure whether this new content contributed to the students’ consciousness of gender rights by decreasing their gender bias. This study, therefore, will reveal in what way and to what extent this intervention increased students’ caring for all genders, especially for the marginalised ones who are under abuse and threat in our country.

Key Words: gender-consciousness, gender bias, theory of care, curriculum development.

Bio: Seda ARIKAN is an associate professor of English at the Department of English Language and Literature, Fırat University/Turkey. She studied as a visiting researcher at Centre for Iris Murdoch Studies at Kingston University/London in 2012. She completed her postdoctoral study on “Virtue Ethics in the Novels of Doris Lessing” at Fordham University/New York in 2019, which will be published as a monograph. She has studies on psychoanalytic literary criticism, comparative literature, philosophy & literature, ecology & literature, and gender studies. Her articles have appeared in journals such as *Journal of Aging Studies*.

Bio: Seil TMEN AKYILDIZ is an associate professor at Fırat University Department of English Language and Literature. She received her BA degree from Hacettepe University, Department of English Language and Literature. She received her MA degree at Fırat University Department of Educational Sciences and her PhD degree in Curriculum and Instruction. She has been teaching undergraduate and postgraduate courses about linguistics, applied linguistics, and English language teaching. She published in various refereed journals, books and presented papers in national and international conferences. Her main research interests are curriculum development in EFL, creativity in EFL and interculturality in EFL.

Ted Hughes's Role as a Shaman in *Crow* Poems

Grad. Student Emre Avci, Hacettepe University

The character of Crow in Ted Hughes's *Crow: From the Life and Songs of the Crow*, is presented as a trickster figure and represents the human condition in the modern world. After the Second World War, people lost faith in a higher power and became individualists. Like many people in post-war Britain, Crow is a nihilist and an individualist. Hughes was influenced by shamanism when writing the Crow poems. He believed in the healing power of rituals and described shamans as healers who cure the ailments of their community. Hence, Hughes takes up the mantle of a shaman and dives into the unconscious of his community to show what is wrong with their society. Seeing the Christian creation myth incompatible with the human condition of his time, he creates a mythology of his own. In his creation myth, God does not know the nature of his creations. Hughes presents this god as the reason for the problems of his contemporary era and the state of the world. However, Crow's persistence in surviving horrible situations leaves some hope for Crow and for humanity as well. Thus, this paper examines Ted Hughes's role as a shaman in *Crow* poems, and the way he acts as a healer figure by bringing explanations to the human condition of his era.

Keywords: Ted Hughes, *Crow* Poems, Post-War Period, Rewriting Mythology, Shamanism

Bio: Emre Avci completed his undergraduate education at Hacettepe University, the Department of English Language and Literature. He graduated as a High Honour Student in 2022. He , now, is on his first year as an MA student at Hacettepe University.

Between Anthropocentrism and Anthropomorphism: Re-reading Woolf's *Flush*

Assist. Prof. Dr. Ömer Aytaç Aykaç, Van Yüzüncü Yıl University;

Res. Assist. Merve Betül Görmez, Van Yüzüncü Yıl University

Virginia Woolf, who marked the 20th century with her style and unconventional counter-stance, has two biographies. One of her biographical works is *Orlando*, a novel she was inspired by her close friend, the poet, and writer Vita Sackville-West. Her other biographical novella is *Flush*, which was inspired by the life of Elizabeth Barrett Browning. Both biographies created by Woolf are based on her close friends, and they describe the transformation and change in her individual life. In *Orlando*, concerned with gender roles, fiction is presented through characters who disguise their gender. In her novel *Flush*, the theme is revealed through aspects of change in the point of view in which the story is narrated through a dog's eyes. Although it appears to be a love story between Elizabeth and Robert Browning, at a deeper level, the novel reveals captivity, oppression, and restriction of freedom in the Victorian period. Using a dog's perspective, Woolf exposes women's constraints and subjugation, both in the Victorian era and in her own time. The main character of Virginia Woolf's work 'Flush' might be viewed as the epitome of Victorianism because it represents the tradition of anthropomorphism and serves as a disembodied portrait of his mistress. Establishing a new literary representation of a sensory world also serves as the justification for a modernist reconstruction of Victorian society. Based on these aspects, the present study aims to review *Flush* as an anti-speciesist narrative rather than a speciesist representation. It seeks to evaluate it within the context of anthropocentrism and anthropomorphism.

Keywords: Virginia Woolf, *Flush*, Anthropocentrism, Anthropomorphism, Anti-Speciesism.

Bio: Ömer Aytaç Aykaç completed my undergraduate education in the Department of English Language and Literature at Yüzüncü Yıl University and my master's degree in the same department at Bingöl University. I obtained my Ph.D. at Atatürk University Erzurum, at the Department of English Culture and Literature, with my dissertation on Literary Journalism. I also, graduated from Media and Communication, Tourist Guidance, and Radio and Television Associate Degree Programs. I currently work in the Department of English Language and Literature in Van, Türkiye. My studies focus on American Literature and the American novel in general.

Bio: Merve Betül Görmez was born in Van in 1999. After studying primary school and two years of secondary school in Van, I completed my last year at Oxford Spiers Academy, England. After completing high school at the Health Vocational High School, I worked as a neonatal nurse at Van Dursun Odabaşı Medical Center for four years. At the same time, I attended English Language and Literature department at Yüzüncü Yıl University as the top student in the university. I am currently pursuing my master's degree in the department where I completed my undergraduate degree, and I have been working as a research assistant in the department since February 2022. I am also a first-year undergraduate student in the department of philosophy.

**Digital Spatiality and Techno-subcultural Explorations of the Cyberspace in
Indra Sinha's *The Cybergypsies: Love, Life and Travels on the Electronic Frontier***

Assist. Prof. Dr. Fatma Aykanat, Cappadocia University

Being a virtual space/environment, cyberspace is non-territorial and non-frontier, hence nowhere on the map in the conventional sense. In this regard, the inhabitants of cyberspace somehow resemble to the nomadic gypsies; unrooted, othered, and pushed to the margins of the mainstream culture. Cyberspace welcomes all the misfits of the real world providing them with an alternative homeland to belong to as well as a neverland to escape from the real world, take refuge, and become invisible. Cyberspace is also a fertile ground for its virtual residents to start a new life under cyber nicknames, to get creative, to set themselves free from societal restrictions and expectations, to perform distinctive techno-subcultural practices, and to adopt distinctive jargons. Pursuing double lives in real and digital worlds, the inhabitants of Indra Sinha's metaverse, or cyberspace, assume double identities during the day and the night: As they work in normal daytime jobs in real life, they explore the cyberspace under pseudo names and alternative identities at night enabling these allegedly 'normal' people to engage with totally different pursuits—such as, having virtual sex in return for money, addictively playing fantasy games, writing and trading computer viruses, hacking governmental institutions and accessing secrets, creating illegal funds for allegedly good reasons, exercising techno-anarchism and technopathy, etc. The cyberspace slowly converges with the cognitive space, as the cyber identities leak into the real ones making the cybergypsies get lost, suffer from identity crises, and eventually, the cyberspace spatially evolves into a vortex swallowing all its inhabitants. Tracing and interpreting the nocturnal cyber wanderings of the odd gypsy folk of the British-Indian novelist Indra Sinha in the dark, uncanny halls of the Net, this paper aims to discuss the moulding of digital spatiality as well as the construction of the 'cyberspace' in relation and as an alternative to the physical space through illustrative examples from his semi-autobiographical, pseudo-fictional memoir *The Cybergypsies: Love, Life and Travels on the Electronic Frontier* (1999). The accounts of the narrator nicknamed Bear, a.k.a Indra Sinha himself, portray the early encounters of the pre-internet generation with the cyberspace in the mid 1980s and 1990s, and foreshadow our soon-to-be digitized lives as well as the progression of the rapid advances in technology into an unprecedented threat. At the cost of a technophobic human response, the Net, literally and metaphorically, gets alive through the wired connections between the lots occupied by the cybergypsies, and the data turns into an active agent as it flows through the veins of this amorph cyber organism making its way and trying to get free.

Keywords: Indra Sinha, *Cybergypsies*, cultural studies, memoir, cyberspace, digital spatiality, digital subculture, cyber-crime.

Bio: Holding her BA and MA degrees in English Language and Literature, Fatma Aykanat lastly obtained her PhD degree at Hacettepe University, British Cultural Studies Doctoral Programme in 2018 with her doctoral thesis on the ecocritical and ecopsychological readings of the selected examples of the British Climate Change Fiction in the Anthropocene. Currently, she works as Asst. Prof. at Cappadocia University, Faculty of Humanities, Department of English Language and Literature. She is also the Book Review Editor of *Ecocene: Cappadocia Journal of Environmental Humanities*, the chair of Cappadocia University Sustainability

Commission, and the executive member of Cappadocia University Environmental Humanities Research Center. Aykanat's recent publications include "The Contemporary Reflections of Tengrism in Turkish Climate Change Fiction" which appeared in *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Eds. Serpil Oppermann and Sinan Akıllı, 2020), and "Dark Humorous Mode in Anthropocene Fictions: A Contemporary Carnival of Victorian Grotesques in Liz Jensen's *Ark Baby*" in *NALANS Journal of Narrative and Language Studies: Special Issue on Ecocriticism* (2020).

**The Mechanic Messiah: The End of History and the Technological Dystopia of
Jack Williamson’s “With Folded Hands...”**

Res. Assist. Deniz Ayyıldız, Istanbul University

In Jack Williamson’s 1947 science fiction novelette “With Folded Hands...”, the issues of probability of an ideal society, dangers of utopianism, and the darker undertones of saviour figures are presented via an imagination of a future where humans are served by the android figures called Humanoids. In the novelette, by depending upon the Humanoids for their most menial works, humanity dooms itself to an irreversible stagnation, as these androids prevent humanity from doing anything that may pose harm to humans. The novel’s ending depicts a nightmarish world where resistance becomes futile against the utopian vision of the Humanoids. The aim of this discussion is to reveal how this dystopian future is linked with the mid- twentieth century American paranoia against communism and a fear of technological development that appeared at the beginning of the 20th century. In the novelette, Humanoids are represented as figures who do menial work for the middle-class citizens, which associates Humanoids with the working-class citizens, enforcing the idea that the prominent theme of the novelette seems to be a concealed fear of a labourers’ revolution. The main concern of this presentation will be the inspection of the novelette in the framework of emerging anti-communism in the USA in the 20th century and a rejection of Utopian idealism in favour of free enterprise.

Keywords: Jack Williamson, Science Fiction, Dystopia, Novelette, 20th Century Fiction

Bio: Deniz Ayyıldız has received his bachelor’s degree in the department of English Language and Literature in 2014 and he has got his master’s degree with his thesis titled *Power Relations in the Early Plays of Harold Pinter* in English Language and Literature in 2017. His fields of study include Science Fiction Literature and Post-Humanist Studies. He continues his studies in the same department as a Research Assistant and a PhD Candidate.

Retelling Hysteria in *Écriture Feminine*: Cixous's *Portrait of Dora*

Assoc. Prof. Dr. Belgin Bağırlar, Aydın Adnan Menderes University

When we consider the phenomenon of sexual identity, we need to mention two of Freud's theories and psychoanalytic feminism, as they go hand in hand. Philosopher, theorist, and playwright, Helene Cixous – known for her valuable contributions to psychoanalytic feminism – is aware that language is a one of many substructures of patriarchal policies, and is phallic in origin. She deems that one can only liberate women when rid themselves of unconscious male-centred oppression and start to use ericure feminine writing. Cixous rewrites Freud's *A Fragment of an Analysis of a Case of Hysteria* (1905) which describes female hysteria by linking it to penis withdrawal theory. In Freud's book, Dora is imprisoned in the image of the silent woman, while being interpreted through phallogentric language. By contrast in *Portrait of Dora* (1976) (translated by Ann Liddle), Cixous, rewrites the memories of Freud's hysterical character, Dora, and moreover recreates her experiences and dreams in a theatrical framework from Dora's own narrative. Cixous's Dora is a woman who ignores Freud's questions, articulates her thoughts about sexuality, and challenges the male-dominated system. This study deals with Cixous's play in two ways. Firstly, we shall set out to discover how Cixous liberates Dora with her feminine writing, taking into account Freud's case study. Subsequently, we also will try to reveal how Cixous reflects the patriarchy's gaze on women by examining Cixous's play within the framework of psychoanalytic feminism.

Keywords: *Portrait of Dora*, psychoanalytic feminism, ergonomic feminine, hysteria, rewriting

Bio: Belgin Bağırlar, an associate professor, works at Aydın Adnan Menderes University, Department of English Language Teaching. She got her Ph.D. on English Literature from İstanbul Aydın University in 2015. Her main areas of interest are Contemporary British, Canadian, and Turkish theatre and gender studies. She wrote books entitled *Socio-Political And Ethical Issues In Martin Crimp's Major Staged Plays* and *Anthony Neilson ve Perde*.

Postcolonial Interpellation in Contemporary Refugee Literature

Assoc. Prof. Dr. Sercan Hamza Bađlama, anakkale Onsekiz Mart University

The refugee ‘crisis’ in the twenty-first century has unsurprisingly led to an increase in the number of literary texts which fictionalise trauma, loss, unhomeliness and precariousness through refugee characters’ experiences and interactions before, during and after migration. Considering the portrayal of refugees in contemporary refugee fiction, refugee characters seem to have similar sociocultural and ideological tendencies to immigrant characters in postcolonial literature. As in the case of the colonial subject, refugee characters aspire to be accepted into the dominant society in a Western country and voluntarily reshape and reconstitute their identity and personality through performing the requirements of the ‘good’ refugee image, the boundaries of which are ascribed by the neo-colonial centre. This consequently leads to the indirect legitimisation of existing neo-colonial narratives since the racial, cultural and civilizational superiority of the ‘West’ is, perhaps unintentionally, reproduced and perpetuated by refugee characters. In this respect, this paper, suggesting that refugee characters can be categorised as a colonial subject in a different context, will examine whether postcolonial theory might provide a theoretical framework for the articulation of refugee characters’ victimisation through a close reading of Benjamin Zephaniah’s *Refugee Boy* (2001) and Mohsin Hamid’s *Exit West* (2017). This paper will also attempt to conceptualise the process of postcolonial interpellation which aims to contribute to Althusser’s concept of interpellation, expand its applicability in a different context and use it as a functional theoretical instrument in order to investigate the way refugees are gradually oriented into grateful subjects in postmodern capitalism.

Keywords: Contemporary Refugee Literature; Postcolonial Interpellation; Benjamin Zephaniah; Mohsin Hamid

Bio: Sercan Hamza Bađlama completed his PhD at Durham University, UK. He visited the University of California, Berkeley as a research scholar. He now works as an Associate Professor in the Department of English Language and Literature at anakkale Onsekiz Mart University, Turkey. His research interests lie in post-war British literature, refugee studies, postcolonial literatures, and political philosophy.

Decolonising the Literature Curriculum: Reflections on Critical Race Theory

Assoc. Prof. Dr. Sercan Hamza Bađlama, anakkale Onsekiz Mart University

Students in the field of English literature have an unconscious tendency to privilege ‘white’ authors, to glorify the English language and to ignore and devalue non-white cultures. This reminds me of the explicit reproduction of the civilisational superiority of the British Empire through the instrumentalisation of English literature as a noncoercive intervention during the process of colonialism. The functionality of English literature seems to remain almost the same for the Empire, as the discourse of British colonialism, which locates anything ‘British’ to a superior position while demonising anything not belonging to Western modernity, still perpetuates its discursive hegemony in the literature curriculum today. What ‘English’ literature refers to therefore needs to be decolonised and diversified in order to dismantle the ‘white’ orientation of the standard definition of ‘English’ literature, to unearth the colonial context in canonical works and literary theories and to help the Other strike, and write back to, the Empire. In this context, in this paper, I will reflect on my teaching of Critical Race Theory, which is an interdisciplinary module for my graduate students, with an attempt to suggest alternative ways for the decolonisation of the literature curriculum. I will argue that reading literary texts is not sociopolitically uninvolved and that politicising literature through the consideration of interdisciplinary texts written by non-white scholars actually opens up new conversations about the role of literature in challenging racial and civilisational hierarchies, understanding the world beyond Western epistemologies and looking beyond Western-centric discourses and perspectives.

Keywords: English Literature; Critical Race Theory; Curriculum; Decolonisation

Bio: Sercan Hamza Bađlama completed his PhD at Durham University, UK. He visited the University of California, Berkeley as a research scholar. He now works as an Associate Professor in the Department of English Language and Literature at anakkale Onsekiz Mart University, Turkey. His research interests lie in post-war British literature, refugee studies, postcolonial literatures, and political philosophy.

**Under the Shadow of the Persona: Thwarted Individuation in Kazuo Ishiguro's
*The Remains of the Day***

Prof. Dr. Gönül Bakay, Bahçeşehir University

According to the famous Jungian psychoanalyst James Hollis: “It is disturbing to think that rather than we living our stories, our stories might be living us”. Kazuo Ishiguro’s Booker award-winning masterpiece *The Remains of the Day* (1989) offers a memorable illustration of this statement through the heart-wrenching story of an aging butler, Mr. Stevens, whose strong identification with his persona blocks his path to individuation and fulfillment in life. According to C.G. Jung, the persona is “a kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual” (1953: 190). Although the development of a persona is a necessary part of adapting to adult life in society, complete identification with the persona could result in “the shallow, brittle, conformist kind of personality which is ‘all persona’, with its excessive concern for ‘what people think’” (Stevens 43). Stevens’ persona is largely shaped by his upbringing and cultural conditioning that have instilled in him a strong attachment to national pride, professionalism and a certain code of conduct. He believes that dignity - which he considers to be a vital ingredient of professionalism - is closely connected with the ability to exercise “emotional restraint which only the English race is capable of” in comparison to continentals and that “a great butler is bound, almost by definition, to be an Englishman” (Ishiguro 44). As a result of his strong identification with his persona, Stevens fails to cultivate a sense of himself as an individual and find his authentic voice. Drawing Jung’s conceptualization of the persona, this paper will examine thwarted individuation through the example of Mr. Stevens in *The Remains of the Day*.

Keywords: Jung, Personality, Butler, English race.

Bio: Gönül Bakay is a graduate of American College for Girls in İstanbul, Turkey. She has continued her education in English Language and Literature department of London University. She concluded her doctorate studies in the English Philology department of İ.Ü and started working in the M.A. program of Women’s Studies department of the same University. Later, she taught in the English Literature department of Beykent University. Currently, she is a full professor and is a member of the Faculty of Bahçeşehir University. Her teaching expertise covers Women’s Studies, Gothic Novel, and English literature from the 18th century to the present. She is a member of the Women’s Studies Center of İstanbul University, of M.S.E.A., BSECS and a member of the board of directors of K.A.D. (Cultural Studies club). She has published several books in Turkish ;(*Virginia Woolf and Communication*), (Success Stories by Contemporary Turkish Women) - (*Women and Space*), and (They had known Atatürk) eds. with Leyla Pekcan-s Simone de Beauvoir, her life, philosophy and her Works (2014) and several books in English: *William Godwin, Mary Wollstonecraft, Mary Shelley and Their offspring Frankenstein- Memorable Encounters With Atatürk*, 2017- *Trading Women, Traded Women with prof. Mihaela Mudure (eds)*, 2017, *Marriage Customs in Europe and Turkey 2021 and British–Ottoman relations in the Eighteenth Century and Women Driven Mad* soon to be published by Peter Lang in 2022.

The “Terrible Enemy” on the Stage and on the Street: Turks in Early Modern England

Prof. Dr. Hasan Baktır, Erciyes University

Queen Elizabeth I’s reign begins with the conflict between England and Spain due to Henry VIII’s divorce of the Catherine of Aragon and separation of England from the Roman Catholic church. Eventually, the English Queen is considered by Vatican and Spanish monarchy as the illegitimate heir of the throne. Queen Elizabeth I has to initiate a new policy to create new alliance against her powerful enemies. She sends William Harborne as an envoy to the Ottoman Sultan to ask for political and military support against the common enemies. British merchants are also subject to embargo by catholic nations in the European markets which forces them to search for new markets for English products and needs. The English merchants and monarchy believe that alliance with Turks may provide new possibilities to overcome or ease the political and economic crisis. The British envoys and merchants begin visiting Constantinople while few Turks also come to London. However, the political and commercial relationship between England and the Ottoman Empire was not promising by the British public. The mutual encounters did not create any positive idea about Turks, though the alliance of the British monarchy and merchants with Turks contradict the conventional European image of Turks as the common enemy of Christianity. The Elizabethan playwrights continue to embody the conventional image of Turks with the imaginary Turkish characters on the theatrical stages. The description of Turks as the terrible enemy of Europe was deeply felt by English public and writers via such representations. Contemporary playwrights such as Philip Massinger (*The Renegado*), Christopher Marlowe (*Tamburlaine the Great*), Thomas Kyd (*The Tragedy of Soliman and Perseda*), Thomas Dekker (*Lust Dominion*) and Robert Daborne (*Christian Turned Turk*) all do their best to reinforce the conventional idea and image of Turks on the early modern English stage. The similar idea and image is also reiterated in the sermons and prayers of the Protestant English churches. The actual encounters between English and Turks on the streets of London and Constantinople and the theatrical representation of Turks on the Early modern English stage, thus, have a contradictory character. The present paper discusses the contradiction and conformity of the street (actual encounter) and stage (fabrication) with reference to the early modern British accounts and plays to explore the image of Turks, the “terrible enemy”.

Keywords: Elizabethan Drama, Turks, Early Modern Britain, Diversity, Fabrication.

Bio: I was born in Kayseri in 1976. I graduated from English Language and Literature Department of Erciyes University in 1999. I completed MA at Erciyes University, English Language and Literature Department in 2002. I took Ph.D. degree from Middle East Technical University, Ankara, in 2007. I was a Post-doctoral researcher at Essex University between 2011 and 2012 and at Minnesota State University between 2014 and 2015. Currently, I am working at Erciyes University, English Language and Literature Department as a Professor of Comparative and English Literature.

**“My tongue is my own to say what I like”: C. L. R. James’s Literary Dialectics in
*Minty Alley***

Assist. Prof. Dr. Bryan Banker, TOBB University of Economics and Technology

The Afro-Trinidadian philosopher and writer C. L. R. James (1901-1989) is a pioneer of the Afro-Caribbean and African American intellectual tradition. His studies of race, identity, politics, and culture are prisms through which countless thinkers and readers view the world. As a Marxist, his analyses of African diasporic groups in the Americas have influenced generations of scholars. Yet, what has received less attention is how James’s dialectical thinking appears in his first and only novel *Minty Alley*, written in 1928 and published in 1936. The novel portrays the interactions of interrelated race, class, and gender subjectivities under British colonialism in the Trinidadian working classes in the capital, Port-of-Spain. As his only novel, *Minty Alley* is an essential starting point of James’s intellectual trajectory, as it frames James’s retrieval of Caribbean history away from European perspectives that often diminished the social contradictions found in colonial Trinidad.

This study is motivated by James’s belief that literature is a social form, responsive to social transformations within the world the literature emerges from. Readers can learn, therefore, from *Minty Alley* as a contested space where they encounter James’s dialectical placing of subjectivities with and against one another, to understand West Indian colonial subjectivity. Interrogating the literary dialectics found in *Minty Alley* demonstrates James’s presentation of what had often been unrepresented, a depiction of characters in a working-class Trinidad neighborhood who were made invisible by colonialist discourses.

Keywords: Postcolonial fiction, dialectical philosophy, social categories of identification (race, class, and gender), coloniality

Bio: Bryan Banker is an assistant professor of English language and literature at TOBB University of Economics and Technology in Ankara, Turkey. He has an MA in American Studies at Heidelberg Center for American Studies at Ruprecht-Karls-Universität Heidelberg and a PhD in American Literature from Ludwig-Maximilians-Universität München. Banker studies American literature and culture, postcolonial world literatures and cultures, science fiction, philosophy, music, and television.

The Voice of Resistance, Ma Rainey: Object or Subject?

Assist. Prof. Dr. Tuba Baykara, Nevşehir Hacı Bektaş Veli University

Black people's history in the white society has been as black as their skin color. White people have valued their God-given bodies, and have done their best to bury them in the darkness of their colored skin. Yet black people have become the voice of resistance, endurance, and perseverance through their struggles. Chronicling African-American history and culture, August Wilson is a significant literary figure, who depicts black people's experiences through his *Century Cycle*, a fictionalized history. In his masterpiece consisting of ten plays, one for each decade of the 20th century of America, blackness is the primary issue. His characters as a part of real life play significant roles in understanding the struggles of black community under the white supremacy. Wilson, however, promotes being African-American which harmonizes African history and culture with their experiences in American society. He heartily highlights that "The message of America is 'Leave your Africanness outside the door.' My message is 'Claim what is yours.'" ¹ He fictionalizes African culture and heritage based on this message by embracing blackness with its passions, virtues, concerns, and pains. Accordingly, Ma Rainey who is a blues singer in the third play of the cycle, *Ma Rainey's Black Bottom*, is the representation of black struggle. She is respectable because of her strong voice; however, she wants to be heard, noticed or accepted by the white community in spite of her 'black body'. Ma Rainey turns into a voice of resistance rather than an income tool for the whites. This study aims to explore how Wilson epitomizes the black people's conflicts through Ma Rainey under the determined roles by the white community.

Keywords: Discrimination, Oppression, August Wilson, *Ma Rainey's Black Bottom*

Bio: Tuba Baykara is an Assistant Professor at the Faculty of Education at Nevşehir Hacı Bektaş Veli University. She received her PhD degree in English Language and Literature Department in 2017 from Atatürk University. Her research interests include African-American Studies, Cultural Studies, Identity Studies and Critical Discourse Analysis. Particular focal points are discriminative issues in her articles. She is the editor of a recently published book, "*Bringing Cultures: Representation of Minorities in English and American Literature*".

¹ Freedman, S. G. (1987) "A Voice from the Streets". *New York Times Magazine*, lines: 36, 40, 49, 70,

Truth and Subjectivity in Adam Foulds' Biofiction *The Quickening Maze*

Assist. Prof. Dr. Yasemin Baysal, Bingöl University

Biofiction, the genre of literature that deals with the life of a historically identified person, has been increasingly popular among the readers and the writers in the last decades. In this respect, biofiction links history with literature, the real with the fictive, and the archive with the neo-archive. In *The Quickening Maze* (2009), Adam Foulds portrays the lives of the two poets John Clare and Alfred Tennyson as well as an alienist Mathew Allen, who are the notable historical figures of the Victorian age in terms of the period between 1837 and 1841. In this period, John Clare has memory lapses, lunatic behaviours and delusions owing to his traumatic experiences, and he is incarcerated in the High Beech Asylum run by Dr Mathew Allen in the Epping Forest. In the same period, Alfred Tennyson also comes to the Epping Forest because his brother, Septimus, is admitted to Mathew Allen's asylum because of his depression. Alfred Tennyson also suffers from depression due to his close friend Arthur Hallam's death. Dr Allen stands out with his curiosity about inventions which make him quick money beyond his identity as a doctor. In fact, during the period the novel depicts, these protagonists have some psychological disorders or characteristic defects to be considered as marginalized or eccentric. The aim of this study is to follow the traces of the representations of truth and subjectivity in Foulds' biofictional work *The Quickening Maze*. In other words, this study aims to examine how Foulds fills the gaps in the biographies of these historical figures, how he creates alternative realities or possibilities, and what kind of narrative identities he creates for them.

Keywords: biofiction, truth, subjectivity, identity.

Bio: Dr. Yasemin Baysal completed her B.A. at Mersin University's Department of English Language and Literature, English Linguistics Program in 2010. She completed her M.A. at Ege University with the thesis entitled "A Kristevan Reading of George Eliot's Early Novels" in 2016. She completed her dissertation entitled "Alternative Histories and Eccentric Identities in Contemporary British Novel" in 2022 at Ege University. She is currently a Research Assistant at Bingöl University. Her academic interests are Victorian novel, contemporary British novel, contemporary critical theory, historical fiction and life writing.

Reinventing Estebanico in Laila Lalami's *The Moor's Account*

Prof. Dr. Abderrahman Beggar, Wilfrid Laurier University

The Spanish conquistador Alvar Núñez Cabeza de Vaca is mainly known for his participation in the expedition under the command of Pánfilo de Narváez, who, at the head of six hundred men, is sent by the King of Spain to pursue the conquest of much of what is known as northern Mexico and southern United States (Florida, New Mexico, Arizona and California). The outcome of this enterprise is disastrous, with the death of all but four: Cabeza de Vaca, Andrés Dorantes Carranza, Alonso del Castillo Maldonado, and a slave of Moroccan origin, named Estebanico. Cabeza de Vaca documented the details around these events in what became one of the most popular castaway stories, *Naufragios* (1542).

In 2014, Leila Lalami, an American-Moroccan writer published *The Moor's Account*, a historical novel aimed at giving a different version of what happened more than five centuries ago. This time, the hero is Estebanico (Mustafa in the novel), a man who offers a distinct perspective of this chapter of the history of the so called « New World ».

The main intention behind this paper is to explore the way the author is reinventing Estebanico as a transcultural Muslim, an *exotopic* hero in the Bakhtinian sens, an outsider who evolves at the intersection of many cultures and traditions. All of these qualities enforce his will not only to contest the prevalent Eurocentric version of history, but also to invite the reader to explore issues related to discrimination, racism, and violence in contemporary American society.

Keywords: transculture, Muslim, Eurocentrism, discrimination, Muslim.

Bio: Abderrahman Beggar is a full Professor and Chair at Wilfrid Laurier University, Canada. His research focuses on Arab and Muslim diasporas in Europe, North and Latin America. Beggar authored eight books (including an expanded edition), edited two books (one forthcoming), and dozens of academic and non-academic articles and chapters of books. Some of his works are translated into Arabic, English, and Spanish.

Strategies of Dispossessing in Damon Galgut's *The Promise*

Prof. Dr. Zbigniew Białas, University of Silesia

In South African “white writing” there developed a very specific praxis of depicting landscapes. In a way it resulted and evolved from the colonial gaze applied by the early settlers, and in a way from their cognitive inability to interpret the landscape which was resisting the usual European aesthetic tropes. In my presentation I would like to concentrate on Damon Galgut's novel *The Promise* (Man-Booker Prize, 2021) and present ways in which the author both challenges and yields to “the white writing” tradition when it comes to land and landscape. Issues discussed include Galgut's rendering of the colonial gaze, the distortions of the pastoral and the farm-novel dogmas and the rejection of the trope of possessing the land in favour of eco-critical awareness.

Keywords: Damon Galgut, South African novel, farm novel, landscape, colonial gaze, eco-criticism

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

Helen Garner's Employment of Music in *The Children's Bach*

Assoc. Prof. Dr. F. Zeynep Bilge, Mimar Sinan Fine Arts University

Helen Garner's novel *The Children's Bach* (1984) takes its title from a textbook consisting of piano music composed by Johann Sebastian Bach for Anna Magdalena Bach. Although Bach is not a central figure in the novel, music is one of the most significant binding agents between the characters. Garner's narrative primarily focuses on familial affairs, which expose a combination of intimacy and distance. Married couples, children (one of whom is an autistic boy), sisters and such present a net of human relations mostly through a domestic lens; significantly enough, at the heart of the domestic sphere -home- stands Athena's piano on which *Children's Bach* rests. While each character's relation to music is different, *The Children's Bach* is an example of polyphonic narrative, which reminds the reader of Bach's fugues with respect to its structure. In this context, this study aims at displaying music's role in the (lack of) communication between characters as well as investigating how multiple points of view create harmony throughout the novel. For that purpose, both the general framework will be analysed in terms of narrative techniques and references to music will be scrutinised through a close reading of the text.

Keywords: Helen Garner, *The Children's Bach*, music in literature, music as language

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

Trans-Men And Masculinities in Torrey Peter's *Detransition, Baby*

Dr. Mustafa Büyükgebiz, Alanya Alaaddin Keykubat University

There is a common perception that critical studies on men and masculinities primarily focus on heterosexual, cisgender masculinities, which perpetuates particular conceptions of masculinity and leaves out the masculinities of a variety of gender non-conforming men. Given how fiercely heteronormativity has been criticized as a discriminatory principle, such an argument could be too critical. Gay or even genderqueer men and masculinities have come under examination, and several works have explored other types of masculinity from the dominant. But it is evident that trans-men have been mostly disregarded. Even while research and theorization indicate a growing interest in subaltern masculinities relative to the hegemonic, trans-men have generally not been seen as particularly relevant in the field of critical studies of men and masculinities.

In this regard, Torrey Peter's 2021 novel, *Detransition, Baby*, provides an excellent basis for comprehending how trans-men fit into the society that is controlled by males and for analysing critical studies of men and masculinities from a transgender viewpoint. Torrey Peters delivers a delicate and multifaceted perspective on what constitutes a family in a straightforward, honest language that is nevertheless full of humour and compassion. In conclusion, the purpose of this study is to analyse the masculinity and fatherhood crises that trans-men experience in a male-dominated culture. Additionally, it is aimed to advance the theoretical fusion of critical studies of men and masculinities and transgender studies to further the discussion.

Keywords: Masculinity studies, crises of masculinity, gender identities, transgender studies, Torrey Peters

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

Why Go Digital?: Literary Studies in the Digital Age

Assoc. Prof. Dr. Taner Can, TED University

Since the rise of the New Criticism in the 1920s, literary studies has undergone an array of theoretical ‘turns.’ Linguistic, historicist, cultural and several other critical theories have transformed the field by developing innovative *ways to approach literary texts* from diverse perspectives. However, no matter which theory one chooses as their critical lens, the method of literary analysis has remained virtually unchanged. Critics, academics and students are still largely indebted to the practice of close reading in their studies and research. Today, the massive quantity of available data in the form of e-archives has rendered the traditional practice of close reading obsolete as a definitive method of studying literature. Big data in literary studies is here to stay, and the computational technologies designed for textual analysis is already radically changing the field of literary studies, as we know it. While ‘computational distant reading’ is replacing ‘close reading’ with its capacity to analyse large numbers of texts in a short time, computational tools provide us with statistical data that we can use for research purposes. These profound developments have kindled a revisionist spirit in literary history writing as well. By using digital tools and technologies, academics are now able to deal with massive data sets stored in electronic archives, which allows them to conduct research at a far more exhaustive scale than ever before. This paper aims to introduce the distinct advantages provided by the emerging field of digital literary studies, and explain the reasons why the digital turn is crucial, if not inevitable.

Keywords: Digital literary studies, distant reading, corpus stylistics, literary theory, literary history

Bio: Taner Can has been working as an Assoc. Prof. Dr. at TED University since 2018. His research interests are cultural studies, war and violence literature, fiction and digital humanities.

**Alfred Tennyson's *Idylls of the King and Other Poems* and Julia Margaret
Cameron's Photographic Illustrations: A Semiological Reading**

Prof. Dr. Mehmet Ali Çelikel, Marmara University

Alfred Tennyson's *Idylls of the King and Other Poems* connects poetry with photographic illustrations by Julia Margaret Cameron. The book is one of the pioneering examples of illustrated poetry. Cameron had her friends and family members dressed in medieval clothes to pose for her and photographed them for Tennyson's epic. However, when she willingly accepted Tennyson's request to illustrate his poetry book with photographs, she did not envisage how her photographs would look reduced in scale in a poetry book. Then she had them reprinted in a deluxe edition to increase the effect of poetry through her photographic illustrations. In time, her portraits of family and friends reached a level of not only illustrating Tennyson's poems but also passing over the influence of poetry. Cameron's photographs, despite the technological difficulties of her age in printing photography, reflected the themes and characters of Tennyson's poems to carry their meanings further. This paper attempts to read and analyze Julia Margaret Cameron's photographs in connection with Tennyson's poetry from the semiological and narratological perspective and question whether or not the themes and content of poetry could be enhanced by photographic images.

Keywords: Tennyson, Cameron, poetry, photography, semiology

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

**New Directions at The Departments Of English Language And Literature In
Turkey: Interdisciplinary and Intercultural Class Environment in Literary Curricula**
Prof. Dr. Mehmet Ali Çelikel, Marmara University

In comparison to previous centuries, teaching literature has turned into a multidimensional task at our contemporary age. The multidimensionality of this task arises not only from its interdisciplinary nature but also from the multiculturalism in global cultural scene at present. As the whole world seems to plunge into the movements of mass migrations, the cultural scene in the metropolises of the world begin to have a uniform identity: all the world is almost post-colonial. Therefore, as the scholars of literature, we need to care for cultural diversity and stand against discrimination of disadvantaged groups and oppressed cultures. This multiplies the difficulties of class environment in teaching literature. In a recent experience of combining a class of English literature students from Turkey and the USA, the students on both sides were given the same texts to read and discuss once a week for four weeks. All the texts were multicultural fictional texts that included issues of migration, discrimination, home and unbelonging. The professors of both sides aimed to observe what reactions the students from two distinct cultures would give to the same multicultural texts. The purpose of this study, then, is to question how an intercultural class environment would contribute to the students' ethical understanding and their approach to interdisciplinary and intercultural studies. It is also a matter of question as to how it is possible to create an interdisciplinary and intercultural class environment in order to create an ethical and indiscriminate standpoint in students through literature. It should also be asked whether or not this kind of curriculum development in literature departments will enhance the possibilities of teaching literature.

Keywords: intercultural classes, interdisciplinary curricula, class environment, cultural diversity

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

The Picture of Femininity and Masculinity in Virginia Woolf's *Between the Acts*

Res. Assist. Lizge Çetin, Munzur University

This paper aims to analyse the representations of femininity and masculinity in Virginia Woolf's posthumously published novel *Between the Acts*, which is set between the two world wars. The novel is based on an annual village pageant that includes a performance of British literature. The pageant, which is a fragmented performance of history and culture from prehistoric times to 1939, was written and directed by Miss La Trobe, and the villagers play their parts both as players and audiences. Similarly, the villagers perform their gender roles as the players of the pageant.

Woolf presents a patriarchal culture with the country house, Pointz Hall, and the owners of the house, the Olivers. She creates a space between different generations through pictures and performances, which remind the male characters of their old values and the rules of masculinity. While male characters identify themselves with their ancestors through "pictures" and "performances," they are interrupted by the newspapers and the voice of the gramophone, which present them with the reality of the changing world. On the other hand, Woolf underlines the creative power of female characters such as Isa Giles, who is portrayed as a woman talented at poetry; however, she ignores her talent because of the conventions of society. Finally, Woolf offers a possibility for negotiation between feminine and masculine values by underlining the change in culture and society.

Keywords: Virginia Woolf, *Between the Acts*, performance, gender, patriarchy.

Bio: Lizge Çetin works as a research assistant at the Department of Western Languages and Literatures, Munzur University/Turkey. She graduated from Ankara University, the Department of English Language and Literature. She completed her MA degree at Fırat University, English Language and Literature. She is currently pursuing her PhD degree at Ege University, Department of English Language and Literature.

**On the Threshold Between Hell and Earth: The Split Subject in H.D.'s
"Eurydice"**

Grad. Student Ataberk Çetinkaya, Middle East Technical University

The myth of Orpheus and Eurydice has inspired numerous artists throughout history, leading to various adaptations and interpretations. In the traditional renderings of the myth, Eurydice functions solely as an object that enables Orpheus to be an artist, making her important only to the extent that she fulfills her role as Orpheus's object of desire. Departing from traditional adaptations, Hilda Doolittle's (1886-1961) treatment of the myth in her poem "Eurydice" (1925) is a revisionist one. Instead of making Orpheus the focal point, H.D. centralizes Eurydice's desires by providing her with a voice. In this study, by using Lacan's concepts of Imaginary and Symbolic registers; Eurydice's subjectivity, and the tensions between Imaginary and Symbolic identifications will be explored. Hell, the place beyond Gods' jurisdiction, corresponds to the Imaginary register and allows Eurydice to feel omnipotence. Earth, the place under Gods' laws, corresponds to the Symbolic register and is the place of intersubjective relations. Eurydice, by redefining hell and identifying with it, creates her own presence and challenges the earth and its patriarchal logic. However, residing within hell, beyond the reach of intersubjective relations, she struggles to make her presence acknowledged. Thus, through discussing Eurydice's subjectivity, this study aims to explore the feminist politics of the poem and the theoretical shortcomings it runs up against.

Keywords: Hilda Doolittle (H.D.), feminist re-writing, myth-criticism, Lacan, Imaginary and Symbolic

Bio: Ataberk Çetinkaya obtained his bachelor's degree in American Culture and Literature program at Hacettepe University in 2020. In the same year, he began his master's degree in English Literature at Middle East Technical University and completed it in 2023. Currently, he is a doctoral student and research assistant at Middle East Technical University. His research interests include modernist literature, Romantic poetry, psychoanalytic criticism, and sound studies.

“Homeless at the Seashore”: Trauma in Refugee Narrative, *Sea Prayer*, by K.

Hosseini

Assist. Prof. Dr. Yıldırar Çevik, İstanbul Arel University

Trauma theory provides an insight into modern literary works particularly to those which are written upon prevailing chaos in the world. As Cathy Caruth (1996) underlies in her “Unclaimed Experience”, trauma theory discusses the disturbed psyche and causing factors. Caruth has introduced literary trauma theory and three aspects of personal trauma that are repetitious, timeless and unspeakable, which are found interwoven in Khaled Hosseini’s refugee narrative, illustrated novel, *Sea Prayer* (2018). The novel depicts the perennial problems faced through war, violence and refugee life. Hosseini urges the readers to reflect on the personal and collective plight that refugees suffered when they set out for better life opportunities. Thus, the study attempts to display the glimpses of personal and collective trauma in the related theory, as well as Kristian Shaw’s notion of transnationalism as depicted in the novel. The study also tries to focus readers’ attention on homelessness since the novel unfolds the dire dimension of human civilization decorated with inhumane occurrences particularly in the Mediterranean region.

Keywords: Trauma, transnationalism, refugee narrative, *Sea Prayer*

Bio: Asst. Prof. Dr. Yıldırar Çevik, now employed as lecturer at Faculty of Science and Letters, has worked as EFL teacher at various levels. He co-wrote a number of ELT proficiency exam books. He also acted as lecturer at English and American Studies Departments. His interests are British fiction and drama.

**Chris Ryan's *Masters of War*: A Representation of Syrian Civil War
in British Popular Fiction**

Res. Assist. Onur Çiffiliz, Hacettepe University

Following 9/11 attacks there emerged a sharp increase in works of popular fiction featuring war, special operations, and the impact of the “War on Terror”. Predominantly these works are written and published in the USA by veterans of the wars in Afghanistan, Iraq, Syria and Libya. Due to their involvement in these conflicts, there are also veteran authors from the UK. Particularly, the most notable of these names include veterans of the British SAS (Special Air Service) such as Chris Ryan, Andy McNab, and Billy Billingham. This paper is going to focus specifically on *Masters of War* (2013) by Chris Ryan, a novel that relates the story of a small detachment of the SAS partaking in a covert operation during opening stages of the Syrian Civil War. They are tasked with a top-secret diplomatic mission to broker a deal between the rebel factions to unite them against the Syrian government. Once on the ground, however, they realise that they are pawns in a much bigger game of political chess, a conflict not only between the Western allies against the Syrian government and its own allies of Russia and Iran; but also amongst the Allies, namely the UK, the USA and France, and within the British administration itself. In this context, this paper aims to demonstrate how Ryan's novel provides an insight into the dark and bloody nature of this game, and its horrific impact on soldiers and civilians alike. Consequently, in the light of the examples from *Masters of War*, this paper will argue that popular literature has a significant potential for depicting warfare in its naked form.

Keywords: *Masters of War*, Chris Ryan, Syrian Civil War, War in Popular Fiction

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 Department Psychology in Hacettepe University. His MA studies was in the British Cultural Studies Programme in Hacettepe University, and his thesis studies focused on animal agency in warfare and their representation in literature. His research interests include the history of warfare, war in literature, animal studies, and cultural psychology.

Employing Naturalism against the Grain: Post-Naturalist Intimacy, Ideology, and the In-yer-face Space

Grad. Student Rıza Çimen, Middle East Technical University

Despite the widespread attention to in-yer-face theatre within scholarly practice, little has been said about the busy intersection between in-yer-face aesthetics and theatrical space. While some studies address, for example, the uneasy relationship between naturalist space and how in-yer-face theatre departs from its limited set of strategies, the ideological implications arising from the crossover between in-yer-face theatre and naturalism remain yet to be discovered. Several experimental forms of naturalism, like those adopted in Strindberg's *Intima Theatre*, André Antoine's *Théâtre Libre*, and Stanislavsky's *Moscow Art Theatre*, gave an avant-garde take on the stage-audience relationship and opted for a politics of intimacy by which the audience in a relatively small venue could be pulled closer to the stage to heighten the verisimilitude effect. Naturalist intimacy, in this sense, sought to increase the intensity of affective exchanges between the stage illusion and the audience, which was by no means without an ideological agenda. In its attempts to lure the audience into the illusionary make-up of the stage, which was mostly imitative of middle-class drawing rooms, naturalism was in fact engaging with theatrical space as a means to salute the established morality of bourgeois class. Naturalist space then constituted a chance to exhibit the primacy of bourgeois epistemology. In this presentation, I argue that in-yer-face plays, especially the "hot version" pieces staged in small venues, employ a post-naturalist strategy of spatial intimacy to challenge from within the ideology that naturalism was espousing a century ago as they bring the audience closer to a stage where the bankrupt logic of bourgeois ideology finds a grim expression through acute episodes of violence.

Keywords: Naturalism, In-yer-face theatre, Space, Post-Naturalist Intimacy, Ideology

Bio: Rıza ÇİMEN is an English lecturer at Middle East Technical University. He is a graduate of English Language and Literature Department at Hacettepe University and holds an MA degree in English Literature from Ankara University. He is a PhD candidate at Middle East Technical University. His research interests include Contemporary British Theatre, Theories of Drama, Posthumanism, Spatial Criticism, English Romantic Poetry, Short Fiction in English, and Genre Theory.

Looking into Wilde's Teaching: The Moral Dimension of Artistic Creation in "The Critic as Artist"

Assist. Prof. Dr. Başak Çün, Fenerbahçe University

Oscar Wilde's (1854-1900) "The Critic as an Artist" is the longest in his collection of essays, *Intentions* (1891). It was written in form of a philosophical dialogue between two fictional characters, Gilbert and Ernest, and is known as his most extensive essay that issues his aesthetic ideology. It mainly focuses on the idea that criticism generates artistic creation, but it is not bound up with the art object it puts criticism on. Aesthetic philosophy, whom Wilde is a pursuer of, aims solely at creating sensational moods which are in no way connected with imposing a certain teaching. However, one should feel doubt about whether the claim of aesthetic theory can be fully performed especially in literary works since it comes to mean castrating reasoning and thinking, and persisting in a realm of sensational experiences. In this regard, this paper attempts to show Wilde's impulse to teach in "The Critic as Artist", and argues that despite his dandy image, he locates art's position in culture while attributing a moral aspect to it. His aesthetic perception is in a permeable connection with morality in the sense that art is enlivened not by the pure artistic creation itself but by the timeless impact it leaves on culture, and this adds a moral dimension to the way he concentrates on art. Hence, the critic, too holds a moral role in the embodiment of art, bringing to mind that there is still a Victorian side of Wilde.

Keywords: Oscar Wilde, aesthetic theory, criticism, culture, morality

Bio: Assist. Prof. Başak Çün got her BA degree from Hacettepe University, Department of English Language and Literature, and MA and PhD degrees from İstanbul Aydın University, Department of English Language and Literature. She likes to read literary theory and philosophy. Investigating the Victorian age and its contradictions, deepening at the epistemological aspect of individual and social structures, and exploring the bridge between literary form and content are among her interests.

**Animals Displaced and Misplaced in Discursive Space in D. H. Lawrence’s
“Snake” and Ted Hughes’ “The Thought Fox”**

Res. Assist. Meriç Debeleç, Social Sciences University of Ankara

The way humans perceive non-human animals has been a problematic matter for animal studies, ecocriticism, animal rights advocacy, and other fields and disciplines concerning the non-human animal life. Varied moral and ethical approaches towards non-human animals often tend to place non-human animals in the anthropocentric realm of human discourse. These approaches often remain inconclusive and trapped into arising human pity. Within a perception shaped by pity, non-human animals stand detached from the essential experience of existence. While the detachment of non-human animals from a unique sense of existence is evident in human discourse, their displacement and misplacement appear to be issues to be examined and exposed in Literatures in English. As per this aim, there appear new possibilities of more rightful considerations of non-human animals in the new moral space offered by Michael A. Fox and Lesley McLean in their book chapter called “Animals in Moral Space”. In line with these new possibilities, this paper aims to shed light on the process of anthropocentric displacement and misplacement of animals by means of two modern poems, “Snake” by D.H. Lawrence and “The Thought Fox” by Ted Hughes. Each poem stylistically and contextually epitomizes an inclusion and exclusion of non-human animals from the human discourse. Additionally, both poems include the spatial displacement and contextual misplacement of animals. In each poem, an animal is disturbed away from its exclusive physical and experiential space. Hence, the poems offer a linear process in which the displacement and the misplacement of a non-human animal are intertwined.

Keywords: Ecocriticism, Animal Studies, Spatiality, English Poetry, Modernism.

Bio: He has completed his undergraduate studies in the Department of English Language and Literature at Hacettepe University in 2019. He is currently pursuing his master’s degree in the Department of English Language and Literature at Hacettepe University. His chief fields of study are the eighteenth-century English novel, ecocriticism, and medieval debate tradition. As of April 2022, he has been working as a research assistant in the Department of English Language and Literature at Social Sciences University of Ankara.

Climate Change, Non-Human Animals and the Folktale in Amitav Ghosh's *Gun Island*

Assist. Prof. Dr. Asli Degirmenci Altin, Hacettepe University

In *Gun Island* (2019), Amitav Ghosh reimagines the famous Bengali folktale Chand Sadagar, which tells the story of Manasa Devi, a snake goddess intent to make the wealthy merchant Chand Sadagar a devotee of hers. The novel's first person narrator and the protagonist Deen (Dinanath), who is a rare books dealer based in Kolkata and Brooklyn and also happens to be an expert on the original story of Chand Sadagar, is introduced at the beginning of the novel to the story of "Bonduki Sadagar" ("Gun Merchant"), a local variation of the folktale from the Sundarbans region in West Bengal. The rest of the novel in an intertwined global story of connecting seventeenth century to twenty-first, the Sundarbans to Venice, travelling merchants of the 17th century to illegal/legal migrants/refugees of our times, and these migrating humans to migrating non-human animals all the while drawing attention to the climate change and its effect on the planet. In reimagining a version of a popular folktale and setting it as the backbone of his novel, Ghosh underlines the ubiquity of our mutual problems for both the human and non-human lives of the planet and the power of storytelling to shed light to our current predicaments. This paper examines *Gun Island* through posthumanist and ecofeminist theoretical frameworks and aims to show that the novel rejects the dualism and binaries of Western Enlightenment humanism.

Key Words: Anthropocene, climate change, postcolonialism, posthumanism, Amitav Ghosh

Bio: Asli Değirmenci Altın is an assistant professor in the Department of English Language and Literature at Hacettepe University, where she has taught since she completed her PhD in English literature at the University at Buffalo in 2013. Her doctoral dissertation focused on magical realist literature from the developing and postcolonial world. She published articles on postcolonial fiction and British novel. Her most recent publications include book chapters in *Ecofeminist Science Fiction: International Perspectives on Gender, Ecology, and Literature* (2021), *Orientalism and Reverse Orientalism in Literature and Film* (2021), and *Routledge Handbook of Ecofeminism and Literature*. Her research interests are postcolonial theory and literature, the contemporary British and American novel, science fiction, climate fiction, and environmental humanities.

**“Are you Woman Enough to Survive?”: Spatial and Discoursal Strategies of
Patriarchy in the Comic Series *Bitch Planet***

Dr. Elif Demir, Sivas Cumhuriyet University

Male-dominated norms oppress women to follow conventional female gender roles which function as a fashioning mechanism. In this sense, patriarchy exercises different disciplinary strategies to regulate and transform women. These tactics include spatial and discoursal practices to control the subject firmly. As one of the literary works that presents the well-operation of the patriarchal matrix, *Bitch Planet*, the joint project of the writer Kelly Sue DeConnick and the artist Valentine De Landro, is a comic series that deals with the stories of women from different backgrounds caged on an exilic planet. In the future, patriarchy on the planet Earth gets into such power and dominance that a kind of Gileadean society emerges. This totalitarian regime does not allow any non-compliant woman to challenge the patriarchal system in any way. Therefore, for better spatial control, the non-compliant are moved to a distant planet where they are constantly under surveillance. As for the discoursal control, it is extensively practised through decentring the Father and applying his discourse in a variety of forms. Each issue of *Bitch Planet* reveals the story of one woman on this dystopic planet and this paper aims to analyse the first three issues of the series with a feminist perspective to present the spatial and discoursal techniques used for docility.

Keywords: Bitch Planet, spatial tactics, discoursal strategies, patriarchy, DeConnick and De Landro

Bio: Elif Demir earned her Ph.D. from the department of English Language and Literature at Ankara University. She works as a Research Assistant at Sivas Cumhuriyet University. Her research interests cover literary theories and representations of body and gender in contemporary English novels.

On Some Basic Historical and Articulation Changing Features of English Non-rhotic /r/ Phoneme

Prof. Dr. Mehmet Demirezen, Cappadocia University

Today there are many varieties of English spoken in Great Britain. The historical past of the /r/ phoneme in Great Britain can be divided into two categories: rhotic and non-rhotic. The issue of how the /r/ phoneme, which is a key to understanding different English accents, is articulated and used is called rhoticity by linguists. Historically speaking, all varieties of English were at one point rhotic. Since the beginning of the 20th century, the general standard in British English (except in Scotland) has been evolving into non-rhoticity in terms of pronunciation. In British English (U.K, Australia, New Zealand, Caribbean, etc.) the phoneme /r/ is only pronounced when followed by a vowel. It is never articulated word-finally. The /r/ droppers include most of England, Wales, Australia, New Zealand, and South Africa. As opposed to this, the pronunciation of the /r/ phoneme is kept in the Scottish, Irish and most of the U.S. and Canada versions of spoken English. If we go back in time, we see that all varieties of English were at one point rhotic. Through time and by the impact of many incidents, the British /r/ phoneme has evolved and been evolving into different pronunciations. In this presentation, the articulation and pronunciation of the British /r/ phoneme will be analyzed in the Old, Middle, and Current English periods, and its shifts in pronunciation will be demonstrated by means of geographical maps, charts, and authentic audio texts.

Keywords: rhotic, approximant, tap, flap, silent-r rule

Bio: Mehmet DEMIREZEN holds a PhD in linguistics and has been working as a professor of linguistics and English language education since 1998. He retired from the Department of English Language Education in 2016 and then continued teaching at Ufuk University up until 2022. His research areas are teacher education, educational phonetics and phonology, educational linguistics, teaching pronunciation and intonation, teaching writing, teacher education, and translation studies in foreign language teaching. He is a teacher educator and is also an ELT consultant. Presently, he is teaching at Kapadokya University in the Department of Translation and Interpreting, Ürgüp – Nevşehir.

Abolition, Enlightenment Humanism, and Flying People in 18th-Century Novels

Assist. Prof. Dr. Başak Demirhan, Boğaziçi University

Fictional travel narratives were popular in the 18th-century. These works offered their readers satirical allegories of England as well as exotic romance adventures. Robert Paltock's 1744 novel *The Life and Adventures of Peter Wilkins* is such a text, which stages a series of encounters between English characters with their racial, political, and biological others in exotic or fantastic lands. The novel brings fantastic and experimental images of alterity into the political context of the 18th-century political debates on political power, revolutions, and slavery. This novel reflects English Abolitionism, but, as I will argue, it stands out among other texts by basing abolitionist arguments on a critique of the anthropocentrism of Enlightenment period.

After losing his inheritance to his step-father, Peter Wilkins is taken prisoner by French pirates, sold as slave in Africa and becomes stranded on an island, where he encounters a woman who can fly, marries her and lives happily with his flying wife and children. They eventually return to Wilkins' homeland, where he acts as an intermediary between the King and Abolitionist rebels. Slavery is abolished; Wilkins writes new laws and guides the King to establish a new political order. Wilkins' enslavement episode, presents a provocative image of enslaved Englishmen, during a period when the English people themselves were slave owners and slave traders. After this destabilization of English identity, Wilkins' inter-species marriage and mixed-breed children challenge the Enlightenment thought that defined being human in opposition to non-human species. These images resonate strongly with the association between Africans and animals in the English racial imagination. Destabilizing its protagonist's English and human identities enables the novel to construct a political vision of an antislavery society.

Keywords: 18th-century English novels, race and anti-slavery discourse, travel fiction, Enlightenment humanism

Bio: Başak Demirhan received her B.A. (2002) from Boğaziçi University, English Literature Department, her M.A. (2006) and PhD (2010) degrees from Rice University, English Department (Houston, U.S.A.). Since 2010 she has been working at the Western Languages and Literatures Department at Boğaziçi University. She has published articles in *Metafor* journal and in *Trading Women, Traded Women: A Historical Scrutiny of Gendered Trading*. Her areas of interest are Victorian studies, 18th-century English novel, feminism, and gender. She teaches courses on eighteenth-century literature, Romantics, Victorian literature, and feminism.

**Early Criticisms Of The British “Orientalisms” In Ottoman Turkish Drama:
Abdülhak Hamit Tarhan’s *Duhter-İ Hindu* (1876), And *Finten* (1886-87)**

Assist. Prof. Dr. M. Sibel Dinçel, Cappadocia University

After the Tanzimat Reform Movement in 1839, there began a restructuring and reformulating process in the realm of Ottoman-Turkish literature and drama which turned its face towards the West for modernisation and renewal. Hence alongside the traditional and all improvisational “Shadow Theater” and “Tuluat Theater” of the Ottoman Turks, written texts of plays began to appear in the Western style. Following the footsteps of İbrahim Şinasi and Namık Kemal, Abdülhak Hamit Tarhan came along. However, rather than including merely in his drama, some technical novelties in the western style, Tarhan employed two of his plays *Duhter-i Hindu*, and *Finten* as a medium for criticising the imperial power relationships of particularly the British, whom Edward Said would also describe about a hundred years later, as the colonisers’ attitude of “othering” or “orientalising” the easterner.

In *Duhter-i Hindu*, Tarhan relates the love story, between a colonial British army officer in India, and an Indian girl, yet the story gradually turns into a dreadful relationship of the coloniser and the colonised. In the play, the details that Tarhan provides of the struggles of the Indian public opposition resenting against the British imperialist forces can be considered among the earliest literary criticisms of “orientalisms” by an easterner like Tarhan. In *Finten*, Tarhan does the same. Using his personal experiences he had had during years of his senior diplomacy in London, Paris, and in Mumbai (Bombay until 1995), he wants his Ottoman-Turkish audiences of the orient, meet particularly the British of the occident, and thus makes the following comment/criticism about their “orientalist” arrogances in the introduction to his play, *Finten*: “ ‘The English nation is a gentle nation... However, they lack the decency of showing respect towards other nations’... For instance, they say, ‘This gentleman is perfect, yet unfortunately he is not English!...— That gentleman is very rich, yet pitifully was not born an English....— That woman is extremely beautiful, yet she is not English!...’ ” (1959: 9).

Hence, this paper will provide, through the analysis of the two plays mentioned above, arguments of almost an anachronistic, and a conceptual study of “orientalisms” presented by a nineteenth-century Ottoman-Turkish dramatist, Abdülhak Hamit Tarhan who saw the possibility of using his power of personal knowledge of the imperialist occident to define, and name/label the British—his major target of criticism—through a critical eye but remarkably, in a similar fashion with Edward Said’s critique of “orientalisms” which also underlined imperialist power and knowledge to define and name the orient. As result of these inquiries, this presentation will provide hypothetical answers for the following questions: In the realm of politics, how influential was an Ottoman-Turk’s criticism of the Western imperial powers at a time when the Second Afghan-British war (1878) broke out for reasons of confiscated Afghan land? In the realm of drama, and post-colonial criticism, was Tarhan’s critique of “orientalisms” in his drama conducted professionally or did it fall into the trap of the ironical “misuse” of power of knowledge to “create” an “occident” of his “imagination” rather than “describing” it? How did Tarhan’s early and “humble” critique of the “orientalist discourse” allowed and paved the way both in Turkish and English drama for the development of future criticisms to interpret and represent the ideological conflict of perception between the Turks of the Orient, and the British of the Occident?

Key words: British “Orientalism”, post-colonial criticism, Ottoman-Turkish drama, Abdülhak Hamit Tarhan, *Duhter-i Hindu*, *Finten*

Bio: Having completed some pre-doctoral and post-doctoral work at the University of Leiden, Department of English, Dinçel received her doctoral degree from Hacettepe University. For some time, she taught English literature courses at Ufuk University, Faculty of Education as a part time lecturer. Then she worked full-time at TOBB University for some time until March 2021, when she had a full-time job at Capadoccia University, Faculty of Humanities in the Department of English Language and Literature. As for areas of study and interest, British / drama, Shakespeare, cultural studies, women’s studies, gender studies, Ottoman–Turkish drama, Medieval English and Turkish literature, and Ecofeminism can be named. Apart from having published articles and given presentations in the fields mentioned above, she has also published translations from English to Turkish and vice versa in the fields of English novel, world theatre, history, and political sciences. As part of the “Environmental Humanities Series” at the Capadoccia University publications, she had her translation of Ecophobia Hypothesis (by Simon Estok) get published by the Capadoccia University Press in March 2021. In 2023 and 2024, she published book chapters on “Ecofeminism” and on “Renaissance Prose Writing”. And lately she is editing a special edition of “Ecofeminism” for Pasajlar Journal to be published in 2024 as well as working on the translation into Turkish of “Critical Ecofeminism” by Greta Gaard.

The Agony of Ageing: Samuel Beckett's *Not I*

Dr. Hande Dirim Kılıç, Kocaeli University

Although the developing field of age studies is still an under-explored branch of literary and cultural studies, Samuel Beckett is one of the few writers who attracted considerable attention from the scholars of the field with the non-negligible richness of representations of ageing in his work. In his novels and plays, ageing bodies take the central stage of the narratives as the leading characters. In his short plays such as *Breath* and *Not I* Beckett manages to present thorough representations of ageing without even presenting ageing bodies, although ageing is mostly regarded as a visual phenomenon, or at least deeply connected to the body. This paper will particularly focus on Beckett's *Not I* and discuss how the fragmentation of narrative and the fragmentation of character in the play are directly connected to the agony of ageing, which results from the conflicting and confusing perceptions of temporal, cultural, religious, and gendered representations of ageing. The character is torn apart by the discrepancies between cultural narratives of ageing and her own subjective perception, between her biological age and the age she feels in, and between the voice she gained with old age and her muted past. Also, the narrative unity of the play is challenged by the fragmentation of human consciousness in old age and the defiance of linear narrative expectations with reminiscence. In that sense, the agony of ageing contributes immensely to the major theme of the play, the estrangement with the self, which is suggested in the title *Not I*.

Keywords: Age studies, the narrative of decline, cultural perceptions of ageing, modernist fragmentation, fragmented identity

Bio: Hande Dirim Kılıç received her BA and PhD degrees in English Language and Literature from Hacettepe University. She is currently working in the Department of English Language and Literature at Kocaeli University. Her research interests are Contemporary British Drama, Gender Studies, and Cultural Studies.

The “ever fixed mark”: The Astrolabe and Shakespearean Astronomy

Assoc. Prof. Dr. Evrim Doğan Adanur, Fenerbahçe University

The astrolabe, an ancient astronomical device that became popular in England during the Middle Ages, was used not only to triangulate any location in land and water, but also to make astrological predictions. During the early-modern era, when cultural and geographical mobility was more prevalent, and at a time when the scientific field astronomy simultaneously referred to astrology, what we today would call pseudoscience, the astrolabe became a device that expanded the worldview and understanding of the physical world both latitudinally and longitudinally, affecting the literary and the scientific mind alike. Chaucer, who provided source material to many of Shakespeare’s works, wrote a book on the astrolabe and made references to the device in his works as in “The Franklin’s Tale”. Although there is no such direct reference to the astrolabe in Shakespeare’s works, I suggest that in some instances in which he refers to the “dial”, “compass”, and star positions, he is alluding to the astrolabe. Hence, this paper evaluates the reflections of the astrolabe in the selected works of Shakespeare, especially the Sonnets, and argues that the device is a symbol of determining the metaphorical place in the shifting positions of “the stars” during “tempests” on a “wandering bark” looking for an “ever fixed mark” in the vast space of early-modern consciousness.

Keywords: Shakespeare, astrolabe, astrology, astronomy

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) and she conducted her postdoctoral studies at the Shakespeare Institute (University of Birmingham). Teaching English Studies for over 20 years, she is currently working as the founding chair of the Department of English Language and Literature at Fenerbahçe University in Istanbul.

Deviant Objects: Seaweeds in the Writing of Virginia Woolf

Prof. Dr. Jeanne Dubino, Appalachian State University

“But we have other lives, I think, I hope,” she murmured. “We live in others, Mr...We live in things.”

So says the elderly Lucy Swithin to the young William Dodge in *Between the Acts* as she rescues him from ostracism, for, presumably, being a gay man, and singles him out for attention. As Lucy is showing William the intimate space of her bedroom, he envisions her as a child helping another child by singing an old nursery rhyme, “Come and see my sea weeds, come and see my seashells . . .” Lucy provides solace to William by allowing him to conjure up “other lives,” including the lives of things—like seaweed. Many of Woolf’s characters experience, in fleeting moments, the lives of seaweed. In addition to imagining seaweed, they feel like it, they drift like it, they adorn themselves with it, they are entrapped by it, they try to extricate themselves from it, and they gather it. Even in her nonfiction—namely, her diaries and letters—Woolf, from time to time, references seaweed, often in terms of aspersion, flinging it upon others as an insult. As is true of so much imagery in Woolf’s writing, seaweed has multivalent resonances. In this paper, I first provide a brief taxonomy of seaweed—above all, to distinguish it from terrestrial “weeds.” *Pace* Tim Morton’s “All Objects Are Deviant: Feminism and Ecological Intimacy,” I next follow the representation of one kind of object, seaweed, as it deviates and swerves through Woolf’s writing.

Keywords: Virginia Woolf, nonhuman literary theory, seaweed, driftwork.

Bio: Jeanne Dubino is a professor of English, Global Studies, and Animal Studies at Appalachian State University, North Carolina, USA. She has been a visiting assistant professor of literature and Women’s Studies at Bilkent University, Turkey; a Fulbright Scholar/Researcher at Egerton University, Kenya; Fulbright Specialist at Northeastern University, China; and visiting scholar at Ain Shams University, Egypt. Her publications include collections, essays, articles, and reviews on Woolf, travel and Animal Studies. She is currently working on a monograph on stray/street/free-ranging dogs in literature.

**Looking for a Momus Window: Iain Reid’s novel *I’m Thinking of Ending Things*
in the Context of Presenting Consciousness**

Lect. Ayşem Dur, Bahçeşehir University

Dorrit Cohn presents the categories of Consciousness in Third-Person Context and Consciousness in First-Person Texts to discuss the modes for rendering consciousness in narrative fiction with a particular focus on style, context, and psychology. Dividing Third-Person Context into psycho-narration, quoted monologue and narrated-monologue, she states that there happens a substantial alteration in the function of these three techniques when third-person point of view switches to autobiographical narration.

Regarding Cohn’s theoretical analysis about the presentation of consciousness in narrative fiction, one significant aspect of Iain Reid’s novel *I’m Thinking of Ending Things* is that since it is narrated through first- and third-person point of views of the same character, the meaning of the narration changes in parallel with the change of the perspectives, which transforms the narration in terms of style, context, and psychology. In the light of all these, this study aims to analyse the representation of consciousness in the novel *I’m Thinking of Ending Things* and to show that third- and first-person perspective shifts alter both the function of the narrative techniques and the meaning of the narration. For the analysis, Dorrit Cohn’s theories about presenting consciousness in fiction will be utilized.

Key words: Presentation of consciousness, narrative modes, Iain Reid, Dorrit Cohn

Bio: Ayşem Dur was born in Istanbul on 20 July 1989. She completed primary, secondary, and high school education in Istanbul. In BA, she studied English Language and Literature in Ankara University and graduated in 2011. In MA, she studied in the same department in Yeditepe University and graduated in 2018. In 2022, she attended Ege University 2nd Anglophone Studies Symposium with her proposal “Resisting in Silence: *Deaf Republic* in the Context of Civil Disobedience.” Since 2018, she has been working as English Instructor in Bahçeşehir University.

“As Simple as It is Real:” Metatheatre and Love in Sarah Ruhl’s *Stage Kiss*

Res. Assist. Büşra Erdurucan, İstanbul Kültür University

Sarah Ruhl’s *Stage Kiss* (2011) uses theatre as a metaphor for the condition of the contemporary individual who is on a constant and unfruitful quest for an authentic self. The main characters – simply referred to as She and He – are actors who appear in both *Stage Kiss* and two plays-within-the-play. Thus, identities, roles, scripts, relationships, intricate love affairs constantly merge into each other. The destabilization of identities in the play results in a relentless and humorous search for an identity and love, which *Stage Kiss* ridicules by drawing our attention to the artificiality of its own creation. In Ruhl’s play, the complexity of the processes of putting a play on stage, playing a role, directorial choices, and tethering between reality and fiction during production are deliberately foregrounded. Therefore, in addition to employing themes such as identity, love, communication and intimacy, the play puts its reader / audience in a world aware of its own artifice, and questions its own formal means since the characters’ fundamental uncertainties and confusions about their own selves cannot culminate in a resolution which would make love and authentic connections possible. In this paper, I will briefly trace the use of metatheatre in drama and compare and contrast *Stage Kiss* with certain well-known works which utilize the device. I will, additionally, borrow Zygmunt Bauman’s ideas in *Liquid Modernity* and *Liquid Love* to solidify my discussion on the individual’s place in contemporary culture, around which Ruhl’s play revolves.

Keywords: metatheatre, Sarah Ruhl, *Stage Kiss*, contemporary drama, American drama

Bio: Büşra Erdurucan graduated from Istanbul University, Department of English Language and Literature in 2015. In 2019, she got her MA degree from Boğaziçi University, Western Languages and Literatures Department. She is currently a PhD student at Boğaziçi University, and working as a research assistant at İstanbul Kültür University. Her main research interests are 20th and 21st century drama.

**Representation of the mythological woman Phaedra in Euripides's play
Hippolytus and its reflection to the modern plays: Timberlake Wertenbaker's play *The
Love of The Nightingale* and Sarah Kane's *Phaedra*
Prof. Dr. B. Ayça Ülker Erkan, İzmir Democracy University**

This paper examines the subversion of gender roles and destructive feminine desire first by the Greek playwright Euripides's play *Hippolytus* and its reflection to modern plays: Timberlake Wertenbaker's play *The Love of The Nightingale* and Sarah Kane's *Phaedra*. Wertenbaker in *The Love of The Nightingale* depicts the Greek tragedy *Hippolytus* as the story of Phaedra's incestuous love for her stepson as a play within play technique to represent female sexuality ending up in destruction and shame since both Phaedra and Philomele threaten the patriarchal power. They become the victims of lust and violence represented as virginal and virtuous. The dramatization of violence and silencing of Philomele emphasizes the violent silencing of women in Greek myth and theatre. Wertenbaker's play reverses the traditional structures and gender ideology of Greek drama by subverting the patriarchal power. The representation of Phaedra in Sarah Kane's play *Phaedra* is the modern version, which reverses struggles of the feminine sexual identity and women's destructive desire in the patriarchal dominated society through violent actions. Both modern versions of Phaedra represent a marginal mythological woman who defeats the patriarchal order through a feminist lens.

Keywords: subversion of gender roles, feminine desire, Timberlake Wertenbaker, *The Love of The Nightingale*, Sarah Kane *Phaedra*.

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

Trauma through ages: Kae Tempest's *Paradise* and Sophocles' *Philoctetes*

Assist. Prof. Dr. Mustafa Güneş, Gümüşhane University

Wars have been an output for mankind since the dawn of time. Various narratives document wars and the strife or the trauma experienced before or after. Epics like *Iliad* and *Aeneid* or plays like *Antigone* and *Lysistrata* thematize, the preceding tension or the trauma following wars. Among such trauma narratives is Sophocles' *Philoctetes*, a reproduction of which has been performed at the National Theatre with the title, *Paradise* in 2021 by the British playwright Kae Tempest. The "new version of *Philoctetes*" as announced by the National Theatre, is a restudy of the original with deliberate deviations in characterization and narrative, aimed at problematizing modern issues. *Paradise* adds a lot to *Philoctetes* to underscore the tragedy each character goes through. One major reason for this is the gloom and trauma of wars and the fear war ignites among mankind have never been lessened throughout the ages yet perhaps burgeoned. Hence, the purpose of this study is to analyse the representation of the traumatic influences of wars on the characters as they appear in Sophocles' *Philoctetes* and Tempest's *Paradise*. In doing so, it will be argued that Tempest transformed *Philoctetes* to a darker form of tragedy that would bring war to the forefront to emphasize its influences on human psyche because as opposed to the original play in which only the protagonist, Philoctetes, was portrayed as a figure suffering from the post-war trauma, in the new version, all characters including the chorus are reflected as having deep psychological scars because of wars.

Keywords: Drama, war, trauma, fear, politics.

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

Collision in Chile: Globalized Borders and Identity in Mohsin Hamid's *The Reluctant Fundamentalist*

Grad. Student Annelise Hein, Boğaziçi University

Locating a pivotal encounter in Chile, Mohsin Hamid's *The Reluctant Fundamentalist* (2007) brings together seemingly diverse spaces like Pakistan, the United States, and Chile to show how politics and identity overflow national borders. In an initially bifurcated paradigm based on national-geographical distinctions, the narrator's Pakistani heritage is associated with eastern traditions and decaying wealth; while his Anglo-American education represents the progressive, future-oriented vision of the west. However, these neat divisions break down as multiple times and places converge in Chile and make the protagonist-narrator Changez starkly aware of how distant spaces are connected through the past and present. Focusing on the blurring of time and space in the novel, I argue that Chile functions as a turning point where the initial concept of self as bound by geography gives way to an alternative framework of liminality and interconnectedness. However, even while Changez moves away from a national-geographical framework, his interconnected vision of the world remains at odds with the novel's monologic form which filters the narrative through a single voice. This ongoing tension between liminality and uniformity suggests that the novel is searching for a stable self in a fluid and changing world.

Keywords: borders, identity, globalization, Mohsin Hamid, *The Reluctant Fundamentalist*

Bio: Annelise Hein is a PhD candidate in English Literature at Boğaziçi University. She holds an MA in English Language and Literature from Yeditepe University (2020) and completed her BA in English Literature and Adolescence Education at Houghton College, NY (2013). Her current research interests include border crossing, minority identities, and sound and silence in contemporary novels.

**Sympathy From the Devil: The Devil as Surrogate Father in 20th Century
American Horror Film**

Assist. Prof. Dr. Jeffrey Hibbert, Yasar University

The social insecurity of 1980s America driven in part by the afternoon talk show and the political ascension of conservative evangelicalism brought forth the “Satanic Panic.” Waves of small towns fought an invisible and (as history has demonstrated) nonexistent threat of devil-worshipping cabals. The devil emerged from television, heavy metal music, role-playing games, even street graffiti or children’s cartoons. While this panic eventually and largely died due to a lack of evidence, what is less clear is how within the space of a generation, 1980s Satanic Panic would transform into twenty-first century horror films in which the devil is neither a figure to be revered by cults nor feared by the masses, but a father surrogate for the traumatized, the forlorn, the abandoned.

Oz Perkins’ 2015 *The Blackcoat’s Daughter* and Robert Eggers’ 2015 *The Witch* express a belated riposte to the moral panic of the 1980s. Young female protagonists who are bereft of their families turn to the devil as a surrogate for their paternal familial figure. This paper will ask why at this moment in history American culture unburies a subject that had lain dormant for 2 decades. Using Sigmund Freud’s 1922 essay “A Seventeenth-Century Demonological Possession,” this paper will examine the ways in which the figure of the devil is deployed and manipulated in these two films as a compromise formation that not only enables women’s freedom but sets limits of that freedom through the reinsertion into a regulatory symbolic order.

Keywords: Blackcoat, Witch, Satanic, Panic.

Bio: Jeffrey Hibbert specializes in modernist-era English fiction, James Joyce, and Doris Lessing. His research into modernist figures of rebellion has led him to a textual history of Satanic moral panics in the 20th century in American culture. Since the pandemic, he has begun writing about films that connect with this concern. He has been a member of the Faculty of English Language and Literature at Yasar University since 2009.

**Jeanette Winterson's *Christmas Days*: An Assemblage of Myriad Agencies at Play
during Christmas Times**

Assist. Prof. Dr. Şafak Horzum, Kütahya Dumlupınar University

Memories and qualities of memory-making are divided into different categories of the makers and holders of these recollections, and Jeanette Winterson revolves around these issues in twelve Christmas-themed short stories in the collection *Christmas Days* (2016). Delving into the question of how creativity proliferates in children and adults, Winterson meditates on the story-telling capacity of materiality, which appears in several forms of 'snow' in these stories. For her, our interactions with the material world fuse with our personal creative imaginations and story-telling impulses that follow the diffractive influences of the very material world upon us. In this fusion are given revisionist conceptions of the Christmas spirit, snow-playing, family connections, and the human's attachment to nature as well as the author's personal memories related to Christmas. In the light of these revisionist understandings of what Christmas entails with/out its religious connotations, this paper attempts to discuss the new materialist conception of how Christmas has turned into a global phenomenon in addition to diffractive readings of snowflakes and their agential roles in our Christmas pastimes. While doing so, I will consult the notion of agential realism and its echoes as coined and developed by Karen Barad in this research. Hence, I will endeavor to lay bare the narrative assemblage of imaginative, supernatural, environmental, and non/human actors of the twelve Christmas days in Winterson's stories.

Keywords: Jeanette Winterson, *Christmas Days*, short story, revisionist memory-making, agential realism.

Bio: Şafak Horzum, PhD, is a lecturer of English at Ankara Science University, Türkiye. He received his BA (2010), MA (2015), and PhD (2022) degrees in English Literature at Hacettepe University. As a former Erasmus+ grantee and Fulbright fellow, Horzum conducted his doctoral research at the University of Lisbon, Portugal, and Harvard University, MA/USA. He was also awarded a travel grant by the Ehrenpreis Centre for Swift Studies, at Münster University (2021) as well as two translation grants from the ASLE (Association for the Study of Literature and Environment; 2016) and the TEDA of the Turkish Ministry of Culture and Tourism (2022), where he also worked in project groups to develop the centennial culture strategies. Horzum recently co-edited *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (Routledge, 2023) with Başak Ağin and continues his research in the field of posthumanities, fantasy narratives, and masculinities.

Intralingual, Interlingual and Intersemiotic: An Exploration into Fanfiction and Its Communal Translation Habits

Grad. Student İncihan Hotaman, Ege University

In his seminal essay “On Linguistic Aspects of Translation” Roman Jakobson, as a believer of the fact that meaning of any given sign lies within its translation into another alternative sign, distinguishes three distinct ways for translation to occur; intralingual, interlingual and intersemiotic. Jakobson explains that intersemiotic translation transfers signs from one distinct sign system to another, and intralingual translation is a type of *rewording*, where the sign is interpreted through other signs of the same language, whereas interlingual translation relies on signs from another language. While the concept of translation tends to remind many people only of the interlingual translation, the other types established by Jakobson are still very prominent. Especially in the world of online literature, where similarly to Jakobson’s own idea, the line between interpretation and translation is very thin, we can observe not only the interlingual but also intralingual and intersemiotic translations. Known for its unified communities and fandoms, Fanfiction provides an ample amount of examples to this. The aforementioned types of translations are not only present and predominantly popular within Fanfiction communities, but they also are done with a communal sense of duty and without profit for the translators themselves. In order to understand the communal nature of these translations and how they relate to Jakobson’s three types, the analysis of several fanfiction translations will be conducted through computer mediated discourse analysis due to the fact that fanfiction’s online nature requires it to have an entirely new set of paratexts that are native to the internet. Thus, this presentation aims to study the ways in which Fanfiction, as a result of its communal nature, harbors and maintains all three types of translations established by Roman Jakobson.

Keywords: Translation, Online Literature, Community Building, Fan Studies, Fanfiction

Bio: İncihan Hotaman is a PhD candidate at Ege University, studying the formation of mental spaces in relation to poetry. She completed her undergraduate studies in English Language and Literature with a minor degree in Psychology, at Hacettepe University where she graduated as the department salutatorian and the top third student of the faculty. She went on to get her master’s degree in Literary and Cultural Studies in Great Britain and Anglophone Countries at Universidad Autónoma de Madrid, Spain where she wrote her MA thesis on Neo-Orientalism in post 9/11 literature. Her current study interests are contemporary Irish poetry, cognitive literary studies, and fan studies.

Habitus Of The Displaced In Bessie Head's *Maru*

Assist. Prof. Dr. Zeliha IŞIK, Karabük University

The purpose of this paper is to examine the interstitial/liminal aspect of a displaced character from the colonized Bushman/Masarwa tribe in Bessie Head's novel, *Maru* (1971). Margaret, the protagonist, belongs to Botswana's Masarwa/Bushman tribe, which is on the lowest rung of the country's social structure. Margaret is displaced due to the involvement of a superior identity who is a British missionary. The British missionary, Mrs. Cadmore, decides to conduct a social experiment on Margaret to see how an inferior Masarwa identity responds in different social situations. As a result of displacement, Margaret finds herself in flux between various identities with different status sets. Margaret becomes trapped between lower and higher, colonized and colonizer subject roles. While striving to find a sense of self and connection amongst the Tswana, British, and Masarwa identities and cultures in the new location, she is torn between the ascribed lower social position, and the targeted higher social status. Margaret experiences "neither its previous identity nor its newly integrated one" due to the displacement (Decker and Winchock, 2017, p.4). In this direction, this paper aims to cast light on the impact of displacement on Margaret's sense of identity and belonging in reference to the concepts of habitus and symbolic violence.

Keywords: Maru, habitus, symbolic violence, liminality

Bio: I am currently serving as an Assistant Professor in the Department of English Language at Karabük University. My research focuses primarily on modern and contemporary literature and theory, with a special emphasis on the novel and psychoanalytic theory. My academic journey began when I earned a Bachelor of Arts degree in English Language and Literature from Erciyes University in 2010. Following my graduation, I started working as a research assistant at Karabük University, where I served until 2022. I completed my doctoral studies in English Language and Literature at Istanbul Aydin University in the same year.

**The Limits of My Pain Mean the Limits of My Subjectivity: Masochism and
Female Subjectivity in *A Girl Is a Half-Formed Thing***

Res. Assist. Yeşim İpekçi, Middle East Technical University

The Irish novelist Eimear McBride's debut novel *A Girl Is a Half-Formed Thing* (2013), set in late 20th century Ireland, narrates the story of an unnamed girl's *bildung*/self-formation which is overshadowed by her brother's approaching death and by the oppression of her patriarchal family members. Girl, struggling to open up a new space of existence for herself throughout the narrative, suffers from a painful incestuous sexual intercourse with her aunt's husband at the age of thirteen and finds solace only in self-harming practices. She unconsciously embraces sexual masochism as a *pharmakon* to deal with the pain of his brother's imminent death on the individual level and with the phallogocentric tyranny on the social level. Placing the incestuous intercourse and sexual masochism to the centre of her narrative, McBride opens to the investigation the intricate relationship between non-normative sexuality and female subjectivity. This study aims to shed light on this relationship by interrogating the contemporary approaches to the concept of masochism along with certain psychoanalytical and feminist interpretations and implications. It explores how the novel deals with the questions of whether the Girl's traumatic experience of sexual masochism can be interpreted as a way of resistance to the phallogocentric ideology and whether she manages to carve out a new space of existence for herself through self-harm.

Keywords: Masochism, Female Subjectivity, Feminism, Psychoanalysis

Bio: Yeşim İpekçi is a research assistant at the department of Western Languages and Literatures at Fırat University and a doctoral candidate in English Literature at Middle East Technical University. She has been granted a Fulbright scholarship to do research on her PhD thesis at Fordham University during 2021/2022 academic year. She presented papers, held seminars, and published articles on the Victorian *bildungsroman*, postcolonial novel, gender studies, psychoanalysis and literature, and affect theory.

Pathways to Immortality in *Hamnet*

Lect. Saliha İrenci, İstanbul Kültür Üniversitesi

Maggie O'Farrell's *Hamnet* (2020) re-examines death of Hamnet, son of Shakespeare, and its aftermath highlighting the experience of Agnes, Shakespeare's wife. *Hamnet* juxtaposes the overwhelming effects of death with the obligation to find an outlet to survive after suffering the loss of a beloved person. The novel chronicles how will to live is judged by the society which renders people full of life to outcasts and how the same society invalidates their mourning expecting them to move on shortly after experiencing loss. Agnes's connection to life resonates in her strong bond with nature which shelters her from prospective damages of the society. However, she cannot avoid being labelled as an outcast in the public eye. Similarly, her husband's attempts to widen his life beyond the boundaries of his hometown and the liminalities of the non-fictional world are harshly criticized. He ends up being cast as a dreamer neglecting his duties. This study claims that O'Farrell's novel reveals survival strategies of the grieving characters in an elegy mourning the death of a child with a half-life as the parents are forced to confront their mortality. This paper seeks to examine how overlooked Agnes and the acclaimed Latin tutor deal with grief pervading their finitude and attempts to analyse efforts to discover pathways to immortality in *Hamnet*.

Key Words: death, grief, mortality, loss, nature

Bio: Saliha İrenci graduated from Boğaziçi University with a Master of Arts degree in English Literature in 2019. Currently, she works at İstanbul Kültür University as an English Lecturer. Her research interests are Edwardian novel, modernist novel, death studies and trauma theory.

A Stylistics Analysis of D. H. Lawrence's *The Horse Dealer's Daughter*
Assist. Prof. Dr. Veysel İşçi, Trabzon University

Stylistics can be defined as analysing literary texts by employing some linguistic tools. Thus, there is a powerful relationship between stylistics and literary criticism and bringing them together enables literary critics to become more conscious about the process of the interpretation of literary texts. In this context, this study examines a significant work in the 20th century English literature within the framework of concepts and theories introduced in the studies of stylistics. One of the most original English writers of the twentieth century, David Herbert Lawrence has been praised for his short stories that explore human nature through frank discussions of sex, psychology, and religion. Several of his stories are considered masterly and innovative examples of the short fiction genre and crucial to Lawrence's development as a novelist. In this study, I will set out to examine Lawrence's both authorial and textual style by applying Mick Short's 'stylistics toolkit' on one of his most popular short stories: *The Horse Dealer's Daughter* (1922). While doing so, this study will follow the order of a web course titled 'Language and Style' which is provided online at the Lancaster University (2005).

Keywords: Stylistics, D. H. Lawrence, *The Horse Dealer's Daughter*, twentieth-century literature.

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

Galloping Horses On Stage: Hippodrama / Equestrian Theatre

Assist. Prof. Dr. Murat Kadiroglu, Kocaeli University

Horses have been playing a major role in man's life. From basic human necessities such as manual work, transportation etc. to sports such as sport hunting, equestrian sports etc., they have found a direct place next to their human counterpart. However, in the world of entertainment, it was in the eighteenth century that horses as actors proved themselves on stage before the public as the part of leisure activities. In Britain, they first took part in equestrian circus pioneered by Philip Astley, a circus owner lived in London, in the second half of the eighteenth century and since then they have gradually become at the centre of the spectatorial attention. In the nineteenth century, horses became a component of dramatic texts and prompted a literary genre named "Hippodrama" in which a trained horse acts as a leading actor or accompanies a human performer. In Hippodrama, known also as "equestrian theatre / drama" or "horse drama", exhibition of horsemanship is also essential, which aims to display rider's skills and tricks on horseback. It is indubitable that the inclusion of horses was stimulated by an urge to entertain audience. However, the contribution of horses and improved dramaturgic machinery for the equestrian performance conveyed a sense of reality with a noteworthy visual effect on stage, which mainly served as a means to draw audience to theatre. That is to say, verisimilitude was one of the governing determinants to take the horse to the stage. Within this scope, this paper aims at highlighting the motivations behind the horses' appearance as a theatrical figure on stage and presenting an account of Hippodrama.

Keywords: verisimilitude, hippodrama, equestrian theatre, horse, stage

Bio: Murat Kadiroglu is an assistant professor at the Department of English Language and Literature at Kocaeli University. Currently, he is working on modernism and modern English poetry. His PhD thesis was on the "antihero" and post-war (WWII) English drama.

The Collective Chain of Sisterhood: A Scream into the Void

Grad. Student Gamze Kahveci, Selçuk University

This study aims to enable an invisible bond between women throughout different backgrounds and eras, linked within a chain of the collective unconscious, firmly bound to the human core, defining their central being, their identity. This chain, called sisterhood, operates as a lifeline, consisting of women suffocating within the hierarchical structure of patriarchal society, dissenting from traditional discrimination and confinement their gender had to face, as there is a strike of feminism in every woman. This collective chain of identity is depicted within the frames of psychoanalytic and feminist reading, analyzing the collective grammar that Moore, Anyte, Millay, Doolittle, and Lowell adopted in their poems, as all five poets used the words "Sand", "Sea," and "Waves", in the same context, indicating a mutiny, traced within the art and boundary of poetry, advocating the same struggle; women walking on unsteady grounds and drowning under the precarious influence of men. They implicate an immutable picture of a patriarchal pedigree imprinted throughout history, linking frustrated strangers into one sodality.

Keywords: Sisterhood, Identity, Collective Grammar, Patriarchy

Bio: The formal education comprises a Bachelor of Arts degree in English Language and Literature between the years 2015-2019 at Akdeniz University, and a prevailing education in the Master of Arts degree in English Language and Literature in 2022, at Selçuk University. The field of interest includes an adaptation of philosophical theory, including the human psyche lurking behind literary works of prose and verse, entailing a link of the collective unconscious from a psychoanalytical perspective in authors throughout the universe.

Sense Of Home In Elizabeth Bowen's *The Heat Of The Day*

Assist. Prof. Dr. Kübra Kangüleç Coşkun, TOBB University of Economics and Technology

Based on the parallel stories of Stella and Louie, two dislocated women from different social backgrounds, Elizabeth Bowen's *The Heat of the Day* (1948) is an example of wartime fiction with its historical setting, psychological insights on the traumatized characters and meticulous depictions of London after the Blitz. In accordance with the spirit of modernism, the sense of dislocation and the dissolution of identities dominate Bowen's narrative where a causal link between the destabilized identities of the characters and the fragmented landscape of London is foregrounded. As the city is turning out to be a transitive place in the narrative, it is denying a sense of homeliness to its residents and acts like an antagonist that threatens the characters' stability through its menacing atmosphere. In the midst of this dissolution, the concept of home is also problematized in relation to the sense of belonging and identity, and is questioned through Louie's immobility versus Stella's mobility between her London flat, Holme Dene in the Midlands and Mount Morris in Ireland. This paper will analyze the characters' futile search for a stable identity and home through spatial encounters while highlighting the differences between the generations.

Keywords: Elizabeth Bowen, modernism, spatial encounters, wartime fiction, destabilized identities

Bio: Kangüleç-Coşkun received her master and PhD degrees from Hacettepe University, Department of English Language and Literature. During the 2013-14 autumn semester, she studied at the Charles University in Prague as a visiting student and completed her PhD courses there. In 2016, she participated in the Irish Seminar held by the University College Dublin in order to carry out some parts of her dissertation research that is based on contemporary Irish novel. Currently, she is working as an assistant professor in English literature at TOBB University of Economics and Technology.

Reflective Journals: Are They Representative of Practicum Journey?

Res. Assist. Esra Karakuş, Middle East Technical University

Journal writing has become a common technique for promoting students' reflection on their professional practice within the scope of pre-service teacher education programs. This qualitative study investigates the types of reflection in pre-service teachers' reflective journals depending on their teaching experiences during one-semester practicum. In addition, the differences regarding the content of pre-service teachers' reflective journals based on the successive weeks were examined. Accordingly, they were assigned reflective journals four times throughout the process. The participants were twelve fourth-year EFL (English as a foreign language) pre-service teachers studying at a state university in Turkey. Data were collected through a total of 44 journal entries submitted online via the learning management system of the university. A typology of reflection based on three dimensions was applied to analyze the content of reflective journals; namely, descriptive, comparative, and critical explanations were considered. The analysis demonstrated that the reflective journals consisted of all three dimensions in varying degrees. Moreover, the descriptive explanations outnumbered both comparative and critical explanations. There were some indicators of pre-service EFL teachers' professional growth over time as they started to feel more encouraged to teach, comment on classroom activities, and evaluate their teaching performance.

Keywords: reflective journals, practicum, pre-service EFL teachers, typology of reflection

Bio: Esra Karakuş is a research assistant at the Department of Foreign Language Education at Middle East Technical University in Turkey. She got her master's degree in English Language Teaching at METU in 2018. She is currently pursuing a PhD degree in Language Education Studies at METU. Her research interests include EFL preservice teacher education, EFL classroom discourse, and material development for language teaching.

Culture Transfer and Civilization Aspects in Audiovisual Translation

Assist. Prof. Dr. Nardjis Kheidri, University of Algiers III

Cultural Transfer aims at transmitting cultural aspects such as habits, traditions, arts and even prevailing ways of thinking during translation, for they vary from one civilization to another. Each culture belongs to a specific society, yet a civilization might encompass many cultures namely multicultural civilizations. Through history civilizations approached each other, translation was a key mean for this mission, many types of translation exist, one of them is audiovisual translation, a type that dominates our screens, it aims at transferring audiovisual content in intralingual or interlingual path, including two main activities; analyzing and thinking to transmit oral and elements in addition to non-verbal elements. This paper shall focus on methods of transferring cultural aspects and difficulties faced by translators of audiovisual content; it shall shed light also on strategies and techniques employed by AVT. In order to illustrate all the previous information, some subtitling and dubbings from different Algerian and foreign films showing cultural aspects shall be evaluated.

Keywords: Cultural transfer, cultural aspects, AVT, Subtitling, Dubbing, films, techniques, difficulties.

Bio: Nardjis KHEIDRI, Lecturer at Algiers 03 University, PhD in Translation & Interpreting, Reviewer at Algerian journals; Sociologia Journal and Social Empowerment Journal, has published papers on Audiovisual Translation and Social Cultural Aspects in Algerian Cinema, teaches ESP and general English as ESL, taught French for special purpose, Translator of Academic writings, a volunteer as Project Co-Manager of Debate Club at the charitable Algeria United Foundation.

Turkish EFL Students' Short Essay Writing Perceptions and Practices

Assist. Prof. Dr. Ebrahim Khezerlou, Cappadocia University

The ability to write is an important criterion of second language learning. The skill of writing covers various abilities, such as fashioning a coherent set of ideas into an argument, analyzing and discussing them critically, presenting them through appropriate language, and evaluating them to get corrective feedbacks. Academic essays are focused, essentially linear pieces of writings that students can easily manage their basic principles to create valuable and effective writings. The purpose of the study was to explore 70 undergraduate Turkish EFL students' perceptions on writing short essays and substantiate them with their writing practices. A self-developed questionnaire was used to measure their perceptions, and a total of 60 pieces of writing were randomly selected to validate their perceptions. The results proved a great mismatch between the students' perceptions and practices in fashioning or developing ideas. The findings of study could be of great help to EFL teachers, learners, and course designers.

Keywords: Writing skill, Essay writing, EFL students

Bio: Ebrahim Khezerlou is an Assist Professor at English Translation and Interpreting department of Cappadocia University. He holds a Ph.D. in ELT from Hacettepe University in Turkey. His research areas include SLA/EFL, teacher education, applied linguistics, and cross-cultural studies.

Sharing the Breathing Hole: Enactments of Cultural (Re)Appropriation in Contemporary Canadian Theatre

Assist. Prof. Dr. Klára Kolinská, JEP University

Throughout the history of humankind stories and storytelling practices have crossed geographical, linguistic and aesthetic boundaries, and functioned as an essential component of cultural exchange. In the process, stories, their traditions and forms of representation would undergo a variety of significant transformations. Consequently, with the cultural exchange being busier and more eventful than ever before, theories of adaptation and appropriation have become a field of increasing significance and a point of interest for experts, as well as a bone of contention among storytellers, performers and their audiences. As James O. Young notes: “Cultural appropriation is particularly controversial since, in the contemporary world, individuals from rich and powerful majority cultures often appropriate from disadvantaged indigenous and minority cultures.” The paper proposes to set a conceptual framework for the debate of mutual transfer between majority and minority cultural production with the use of two examples from contemporary Canadian theatre: the 2018 controversy surrounding the production of the play *Kanata*, supposedly a retelling of the history of Canada’s Indigenous people, including its mythological and storytelling traditions, by a celebrated Canadian cultural icon Robert Lepage, criticized by representatives of Indigenous communities for total absence of the Indigenous voice; and the 2022 remounting of Colleen Murphy’s play *The Breathing Hole* at the National Arts Centre in Ottawa, which: “gently invites audiences to consider relations between native people, settlers and the natural world through perspectives that are novel — perhaps even a little revolutionary — in this bastion of European-based Canadian culture.” These examples stand for cases of narrative agency and narrative representation with increasingly complex interpretive implications, which inevitably remind us that juxtaposing different versions of the same “myth” inevitably comprises a dimension of the self-image developed in comparison to the cultural Other.

Keywords: cultural appropriation, contemporary Canadian theatre, ecocriticism, performance theory, Robert Lepage, Colleen Murphy

Bio: Klára Kolinská, PhD., teaches at the Department of English of Jan Evangelista Purkyně University, Ústí nad Labem, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Indigenous literature and theatre. She has published mainly on Canadian Indigenous literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

The Victorian Sapphic Tradition

Assist. Prof. Dr. Ceylan Köşker Bevington, Bilkent University

During the Victorian era, the ancient Greek lyric poet Sappho emerged as an important precursory figure who helped women poets counter what feminist critics Sandra Gilbert and Susan Gubar have referred to as their ‘anxiety of authorship’. For many female poets of the period, Sappho served as model validating literary aspirations. Although an identification with the figure of Sappho was far from uniform, the poems produced under the aegis of this sapphic tradition tend to represent ‘personal’ expressions of ‘feminine’ sentiment. Through an analysis of the poet Violet Fane’s *From Dawn to Noon*, this paper will demonstrate how, despite limitations of the Victorian Sapphic tradition, female poets drew on the model of Sappho to express a wider range of emotion than was previously deemed permissible.

Key words: Victorian female poets; identity; anxiety of authorship

Bio: Ceylan Bevington is an Assistant professor at Bilkent University. She received her PhD in English Literature from Aberystwyth University in 2017. She specialises in Victorian literature, with a particular focus on women’s writing, constructions of identity, periodical studies, and the cult of literary celebrity. She has taught various courses within her area of expertise as well as on the English Civil War and the Restoration period, the Romantic Movement and, currently, the Modernist Era. Her monograph *Violet Fane: The Literary Identities of a Nineteenth-Century Poet and Novelist* was published by Edward Everett Root Publishers in 2021.

**Christina Rossetti’s “Goblin Market” as an Emblematic Text: A Dialogue with
Quarles’s *Emblemes***

Assist. Prof. Dr. İpek Kotan Yiğit, İstanbul Kültür University

Although the emblem was no longer considered as a serious literary form in the eighteenth century, an emblematic tendency nonetheless remained present in certain currents of English literature, and Christina Rossetti’s devotional poetry is one such instance of this emblematic manifestation. Her book of poetry, *Goblin Market and Other Poems*, has been interpreted within this emblematic scheme, where the titular narrative poem serves as a verbal *pictura* to the *explicatio* provided by the following poems. While concurring with this possibility, I hold that “Goblin Market”, in itself, is an emblematic text, without the aid of the subsequent poems in the book.

I argue that in “Goblin Market”, similar to a number of seventeenth-century devotional English emblems such as those in Francis Quarles’s *Emblemes*, there is an undercurrent of tension between the visual and the verbal, which is formulated in a framework of formal features reminiscent of such emblems. In Rossetti’s poem, temptation is presented both visually and via speech, but visual temptation is much more peripheral to the power of enticement that speech possesses. In this paper, I explore the extent to which this is motivated by a belief in the supremacy of the Word over the image, as is the case in Quarles, and at the same time, the extent to which it is a subversion of said belief. The deictic mode in which both sets of texts refer to themselves as ways of interpreting themselves, and by extension, the world, is also relevant to my exploration of the influence of emblematic literature in “Goblin Market”.

Keywords: Christina Rossetti, Victorian poetry, emblems, nineteenth-century literature, religion

Bio: Dr. İpek Kotan Yiğit received her PhD from the department of English Language and Literature at Boğaziçi University, and her dissertation is on how intersections of religion and social class are represented in the Victorian novels of the 1850s. Her research interests include nineteenth-century fiction, novel theory, women’s writing, and theology and the Victorian novel. Her most recent publication is a research article titled “Unitarianism and Social Reconciliation in Elizabeth Gaskell’s *North and South*” in *IDEAS: Journal of English Literary Studies*, and she currently works as a lecturer at the Department of English Language and Literature at İstanbul Kültür University.

Haunted by the Plague: Maggie O'Farrell's *Hamnet*

Dr. Neslihan K rođlu, Izmir Katip Celebi University

In “The Death of Hamnet and the Making of Hamlet” (2004), Stephen Greenblatt argues that Shakespeare’s tragedy *Hamlet: The Prince of Denmark* (1601) was marked by the playwright’s grief upon the death of his twin son Hamnet in 1596, at the age of 11. Although the reason for the death is unknown, in her award-winning novel *Hamnet* (2020) Maggie O’Farrell takes on the cause of the young boy’s death as the bubonic plague spread in England in 1596, and she imagines a historical fiction moulding of the story of Shakespeare family ravaged by the loss and grief of a beloved child in Stratford upon Avon. Placing the focus of the narrative on Agnes (as referred in the novel) Hathaway’s ‘herstory’ and reimagining a different perspective for Agnes and Shakespeare’s (not mentioned by his name but often named ‘the Latin tutor’ or ‘Agnes’s husband’ in the novel) relationship, O’Farrell embeds the devastating effects of the plague at the heart of the narrative. Yet more, the novelist devotes an entire chapter to map the journey of the fleas which brought the pestilence to Stratford. In the end, the epidemic kills young Hamnet but metaphorically haunts all characters in the novel, particularly it has a profound effect on Agnes and Shakespeare’s responses to ‘grief’: Whereas Agnes falls into despair and isolation, the Bard brings back his son through writing *Hamlet* four years later. The aim of this paper is to explore *Hamnet* as a ‘plague-stricken novel’ which resonates with our time since we, like the Elizabethans in the sixteenth century, have been deeply affected by the Covid-19 pandemic. The paper also deals with how Maggie O’Farrell imagines Agnes Hathaway and William Shakespeare as ‘parents’ who respond to loss and grief in entirely different ways in the shadow of the plague.

Keywords: *Hamnet*, Maggie O’ Farrell, plague, Shakespeare, loss, grief

Bio: Neslihan K rođlu graduated from Ege University English Language and Literature department. After having earned her MA degree at Dokuz Eyl l University American Studies department, she received her PhD from Ege University English Language and Literature department in 2020 with her dissertation “Shakespeare Retold: Contemporary visions of the Bard”. The dissertation was funded by TUBITAK in 2019 at Newcastle University, the UK. Neslihan K rođlu works as a lecturer at  zmir Katip  elebi University, School of Foreign Languages. Her main interests include Shakespeare studies, adaptation studies, women’s literature, and environmental studies.

The Double-Edged Sword: Cross-Dressing In *The Roaring Girl*

Grad. Student Beyza Nur Krechatı, Fatih Sultan Mehmet University

This presentation aims to discuss Thomas Dekker and Thomas Middleton's 17th century play *The Roaring Girl* in the light of the Early Modern perception of female cross-dressing through the characterization of Moll Cutpurse, a fictional character based on Mary Frith, a real life socially conscious female heroine who saves the needy, fights with the rascals, and unites the lovers. The accounts of the Early Modern pamphleteers and critics's views on clothing as essential to define one's sex, and cross-dressing as a sin and abomination will be extensively referred to in reading *The Roaring Girl* together with *Haec Vir* and *Hic Mulier*, which are two anonymous pamphlets written on the subject of cross-dressing. By way of showing the way in which the play shares a similar male anxieties I will be displaying how the female transvestite not only blurs the binary opposition of sex but poses a threat to the established values of the Jacobean society as well.

Keywords: cross-dressing, Jacobean comedy, Mary Frith, female tranvestitism, male anxiety

Bio: Beyza Nur Krechatı is an English instructor at Fatih Sultan Mehmet University. She presented a paper titled "(Un)conventional Dream Vision in Shelley's Apocalypse: The Mask of Anarchy" at 5th PACES Conference. She is an MA student in English Literature program at Istanbul Kültür University and currently writing her master's dissertation on a Feminist and New Historicist reading of Margaret Cavendish's utopian plays. Her research interests include utopian and dystopian drama, gender studies, and 17th century English drama.

The Instabilities Of Financialized Capitalism In *Little Dorrit* And *The Newcomes*

Prof. Dr. Ferma Lekesizalin, Topkapı University

Charles Dickens and William Makepeace Thackeray come to prominence as authors who relentlessly criticize the unreliable system of the speculative Victorian economy bent on creating injustices and breeding frauds. Dickens's *Little Dorrit* and Thackeray's *The Newcomes* portray the rise and fall of the financial tycoons who get involved in speculative and shady investments. In both novels, the dramatic turn of events involve a warping of the expectations of significant gain. In *Little Dorrit*, William Dorrit and Arthur Clennam experience financial disappointments because of Mr. Merdle's shady dealings. In *The Newcomes*, Col. Thomas Newcome loses his fortune due to a speculative investment. His ruin is brought about by his relatives who have glorious careers in banking. The central story of *Little Dorrit* revolves around William Dorrit, the father of Marshalsea, who has been in the debtors' prison for twenty-five years, as a result of an investment that goes wrong. After his liberation and recovery of his fortune, he loses it a second time in a similar manner as a result of a misguided investment. Col. Thomas Newcome faces a similar ruin. Just like William Dorrit and Arthur Clennam, investment is not particularly one of Colonel's strengths. His personal affairs mirror his ineptness in handling money. Mrs. Newcome, the partner of Hobson Brothers & Newcome, considers him a fool: "Thomas Newcome was as foolish about his wife as about his money" (25). In the world of Thackeray's novel, wealth changes hands as a result of unsuccessful investments and it accrues to the managers and functionaries of finance and banking. Both Dickens's and Thackeray's novels reflect the Victorian anxieties about economic instabilities and frustrations caused by financialized capitalism.

Keywords: Financial speculation, capitalism, profit, fraud, bankruptcy

Bio: Professor Ferma Lekesizalin holds a PhD from the University of Southern Mississippi. She currently teaches in the English Language and Literature Department of T.C. Topkapı University in Istanbul. Her dissertation examines hybrid identities in contemporary anglophone and francophone literature. She previously published articles in *English Studies in Africa*, *IJALEL*, *Interactions*, and *Critique*. Her book, *Modern, Narsist ve Yaralı* published by *Doğu Batı Yayınları* looks at the phenomena of consumerist society, leisure class, the lost generation, and reification in modernist literature. Her current research interests are the formation of gendered subjectivities in contemporary American literature and economic criticism.

Gothicizing the 1857 Indian Mutiny: “A Mysterious Visitor” by Ellen Wood

Assoc. Prof. Dr. Elisabetta Marino, University of Rome “Tor Vergata”

Ellen Wood (or Mrs. Henry Wood, as she became widely known to the reading public) was the acclaimed author of more than thirty novels, over one hundred short-stories, and countless articles, as well as the owner and editor of a lucrative and popular periodical: *The Argosy*. Nonetheless, until recently, her multifaceted output has been largely overlooked by critics and researchers: despite her widespread popularity across social classes (which turned her into Wilkie Collins’s main literary competitor), most her works have been dismissed as too sentimental, melodramatic, and sensational. By following in the steps of the few scholars who have undertaken a reassessment of Wood’s oeuvre, this paper sets out to analyze one of her most controversial and underexplored short stories, “A Mysterious Visitor”, first published in 1857 and then republished (with substantial amendments and additions) in *The Argosy*, in 1877; years later, a slightly altered version of the story was also included in a collected volume, *Adam Grainger and Other Stories*, released in 1890. As will be shown, the 1857 version of the story proves particularly insightful as, in this case, the 1857 Indian Mutiny – with its gruesome paraphernalia – becomes the actual focus of the narrative, which investigates contemporary anxieties on the colonial encounter through the lens of Gothic literature. Special attention is also devoted to the depiction of Englishwomen settled in the Subcontinent who, apart from being in constant danger, are liable to lapse into insanity, due to the corrupting influence of the place and its people.

Keywords: Colonial encounter, Ellen Wood, Gothic Literature, Indian Mutiny, Female insanity

Bio: Elisabetta Marino is Associate Professor 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). In 2006 she published the first Italian translation of poems by Maria Mazziotti Gillan. Between 2001 and 2022 she has edited/co-edited eleven collections of essays (three more are forthcoming) and a Special Forum of *Journal of Transnational American Studies* (2012). She has just co-edited a special issue of *De-Genere. Journal of Postcolonial, Literary and Gender Studies* (March, 2022), and she is currently acting as guest editor for a special issue of *Journal of American Studies of Turkey (JAST)* focused on Italian American material culture (to be released in 2023).

The Role of Indirect Strategies In Developing EFL Speaking Skills

Assist. Prof. Dr. Marija Mijušković, University of Montenegro

Learning to speak English competently has always been the highest priority in the EFL classroom context. At the same time, this is regarded as a very complex task, if we bear in mind that speaking competence reaches its full potential if it develops alongside knowledge of grammar, vocabulary, functional language and communication skills. If students are experiencing difficulties in communication, a strategic approach to overcoming these difficulties could be applied, especially if students apply indirect types of learning strategies. Therefore, the aim of this qualitative research is to determine whether EFL students use these strategies while they are working on concrete speaking tasks in the classroom. We also wanted to examine to what extent learners can succeed in improving their speaking skills or avoid problems in communication by the use of these strategies. The research was conducted with students attending the EFL Methodology course at the University of Montenegro. The author collected data using two questionnaires: a background questionnaire, and an adapted version of the Strategy Inventory for Language Learning (SILL) questionnaire. The results of the research show that students with an advanced knowledge of English use a wider repertoire of indirect strategies in comparison to less proficient learners. The pedagogical implications of this paper relate to the training of students in all indirect strategies, aimed at developing speaking competence in English.

Keywords: indirect strategies, speaking skills, teaching English.

Bio: Dr Marija Mijušković is an assistant professor at the Department of English Language and Literature of the University of Montenegro in Nikšić. She gained both her master's and doctoral degrees with a thesis and dissertation in the area of the methods of teaching foreign languages at the Faculty of Philosophy at Belgrade University and at the Faculty of Philosophy of the University of Montenegro, respectively. She has participated in numerous national and international conferences, seminars and workshops on the methodology of teaching foreign languages and applied linguistics.

The Power of the Virgin in *A Midsummer Night's Dream*
Assist. Prof. Dr. Öz Öktem, İstanbul Aydın University

Early modern England had contradictory views about female virginity. While premarital virginity was almost fetishized as insurance of legitimate bloodlines and inheritance, virginity as a life choice was disapproved by Protestant moralists, who insisted that all women were destined for marriage. Any woman who remained unmarried and thus did not delegate the control of her body to a man was censured as an anomalous creature and a threat to society. Still, the country was ruled for 46 years by a woman whose vowed celibacy was celebrated in cultural representations. I claim that these contradictions stem from early modern patriarchy's unconscious that saw virginity as a source of power. A virgin, whose body had not been penetrated by a man, was not seen in the pure category of woman—the non-man who was defined in precise opposition to the male first principle. Virginity denoted a genderless space where a woman could enjoy male liberties and assume male attributes such as autonomy, articulateness, military valour, and political potency. *A Midsummer Night's Dream* reflects these discrepancies through the depiction of its four virgins. It offers lifelong celibacy as a punishment a little less cruel than death for Hermia's filial disobedience, yet idolizes the imperial votaress who is invulnerable to Cupid's fiery shaft in Oberon's tale. The play also enlists various tropes that manifest virginal power. Hermia and Helena, despite their transitory and vulnerable virginity, display courage and outspokenness. They rise up against parental tyranny and woo their lovers. Hippolyta, the virgin warrior queen, is a threat to men in their own arena of war and is forced back to patriarchal economy through marriage. Finally, the exaltation of the fair vestal (aka Elizabeth I) as a virgin empress is linked to the English patriarchy's need to unsex their monarch, who being a woman was unfit to rule.

Keywords: A Midsummer Night's Dream, virginity, Elizabeth I, female power

Bio: Öz Öktem is a graduate of the Department of English Language and Literature of Boğaziçi University, İstanbul. She received PhD degree from Aristotle University of Thessaloniki in 2014. After working for years as a journalist and a translator, she ended up doing an academic career and is currently working as a full-time assistant professor at İstanbul Aydın University, a private higher education institution in Turkey.

“O Rare St. Paul’s”: The Political Spaces of Humour in Ben Jonson’s *Every Man out of His Humour*

Assist. Prof. Dr. Selena Özbaş, İstanbul Yeni Yüzyıl University

This paper attempts at exploring the parallelism between the humoristic expression of Ben Jonson and his use of St. Paul’s Cathedral as a political space for humour in one of his least appreciated and critically studied plays, *Every Man out of His Humour*. In this respect, I will look into Jonson’s understanding of humour and try to excavate his nominalist intuitions that side with the living, the multifarious, and the experiential. It will be contended that by mocking the facetiousness of the abstract and the universal, Jonson’s understanding of humour celebrates the particularity and the concreteness of human experience. In relation to this point, it will be argued that Jonson’s underlying intentions of using St. Paul’s Cathedral in the 3rd act of the play which brings about a great variety of people from different walks of life, runs parallel to his understanding of humour. For, by desacralising the cathedral and allowing it to become a vernacular meeting-place, Jonson’s use of space (or interchangeably speaking, geography) shapes the narrative in the sense Franco Moretti speaks of it. Consequently, the anticipated conclusion will draw on the point that a close look into the geographical locations in *EMOH* reveal the political spaces ‘devoted’ to humour that emphasise the multiplicity of human experience and largely eradicate the conventional structure of Jacobean dramatic culture.

Keywords: Ben Jonson, *Every Man out of His Humour*, humour, nominalism, space, Jacobean drama.

Bio: Selena Özbaş completed her BA and MA at Ege University, Department of English Language and Literature. She holds a doctoral degree from Istanbul University, Department of English Language and Literature and is an Assistant Professor at Istanbul Yeni Yüzyıl University. Her research interests include humour studies and cognitive literary studies with a special focus on late medieval to mid-eighteenth-century English literature.

From Otherization to Authorization in Tayeb Salih's *Season of Migration to the North* (1966)

Res. Assist. Rabia Elif Özcan Beydemir, Boğaziçi University

Season of Migration to the North, written by Sudanese novelist Tayeb Salih and first published in Beirut in 1966, is considered to be one of the symbolic Arabic novels of the 20th century. It tells the story of two Arab and Muslim expatriates the narrator and Mustafa Sa'eed, who spend a significant amount of time in England before eventually returning to their postcolonial land of Sudan. Nevertheless, beyond the surface distinction, the novel illustrates a much crucial binary between the colonizer and the colonized, which is simultaneously blurred and questioned throughout the narrator's individuation. This study aims to explore colonization's influences on the characters' perception of their immediate context, arguing that colonialism sets an illusive sense of identity, which shifts between the realms of "other" and "author," two interchangeable labels that the novel problematizes. In that, Tayeb illustrates undistinguishable processes of becoming an other and an author in the colonized world. These two concepts are blurred as the narration meanders between the narrator and Mustafa Sa'eed, continuously questioning which one is the other and which is the author. However, the ambiguous position of these two states brings us to a more existential question: Which side is fatal for the individual, to be a part of the "outside" or *not to be*? In an attempt to illuminate this question, the study will try to designate the positions of "other" and "author" in the narrator's perception of his nativity, focusing on the notion of belonging.

Keywords: otherization, authorization, colonialism

Bio: I am a literary scholar candidate working as a research assistant at Boğaziçi University, Department of Western Languages and Literatures. I graduated from the same institution and earned my MA degree from METU English Literature Program in 2022, with the thesis titled "Neither a Mother Nor an Other: Literary Emancipation of Nature in William Golding's *Lord of the Flies* and Louis Erdrich's *Tracks*." Currently, I am a PhD student at Hacettepe University, English Literature Program. I have translated several novels and non-fiction works into Turkish, and as a writer/storyteller myself, I conducted workshops on storytelling.

Necessity And Importance Of Legal Knowledge For The Community Translators Translating For Refugees In Turkey

Dr. Būşra Özer Erdoğan, Ankara Hacı Bayram Veli Üniversitesi

It is a well-known fact that Turkey has embraced a rich mosaic of different ethnic groups throughout its history. However, it has welcomed a big number of refugees from Syria due to the civil war starting as from 2011, which has caused a sociological turn in Turkey and increased the need for community translators more than ever before. It has been observed that a heavy majority of the texts to be translated by the community translators consist of the ones that have in some way relevance to legal issues. This study aims to figure out whether community translators providing translation services to refugees in Turkey need to have any legal knowledge in order to make the required translations and how important for them to have legal knowledge to that respect. In this context, a focus group of 6 freelance community translators randomly chosen within the ones providing service to refugees and voluntarily accepted to participate in the study will be interviewed. As a result of the data collected through the interviews, through showing the necessity and importance of legal knowledge for the community translators, this study may supposedly pave the way for a curriculum betterment in the programs of translation studies.

Keywords: translation services for refugees, community translator, legal knowledge in translation, translating for refugees, legal translation.

Bio: Būşra Özer Erdoğan received her bachelor's degree in English Language and Literature from Hacettepe University in 2010. Subsequently, she was accepted to serve as a legal translator to Human Rights Department under the Ministry of Justice. Meanwhile, she completed her master's degree in the department of European Studies at Middle East Technical University in 2014. Due to her love for translation, she wished to further her education in the department of Translation and Cultural Studies at Gazi University where she obtained her Ph.D. degree in 2018. Her studies mostly focus on legal translation, sociology of translation and translation of children's literature. She is currently working as an instructor of English at Hacı Bayram Veli University.

The Unbearable Whiteness of Being: *The Face in The Mirror* by Mohsin Hamid

Assist. Prof. Dr. Reyhan Özer Taniyan, Pamukkale University

One morning, Anders, a white man, woke up as an undeniable brown... Thus starts Mohsin Hamid's short story, *The Face in The Mirror* (2022). He portrays a dark brown/white man who is going through nightmarish days just after his metamorphosis. During his self-lockdown days, he witnesses the outnumbering transformations mostly accompanied by tragic events. The morality of the society and the credibility of very intimate relations are in an immediate danger. There arouses the eternal return of the racism and discrimination witnessed since the watershed moment of 9/11. With the quite unfortunate events of the 21st century, iconic headlines like the Refugee Crisis, Black Lives Matter, and the Covid 19 pandemic, we are experiencing the resurrection of the not so long forgotten xenophobia. There are polarizing definitions of the nations, ongoing stress on the superiority of the global north, conspiracy theories of the pandemic, and never-ending cultural prejudices. Hamid mirrors the problematised being of Otherness and the privileged being of whiteness through the implied references to the remarkable openings of F. Kafka's *Metamorphosis* and Milan Kundera's *The Unbearable Lightness of Being*. Therefore, in this paper, my point will be on the discussion of xenophobic reflections of the 21st century observed in Mohsin Hamid's short story as a metaphorical analogy.

Keywords: Mohsin Hamid, The Face in the Mirror, xenophobia, Otherness, 21st century.

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

Debunking the American Dream: the Embodiment of Habitus and Capital in *The Great Gatsby*

Grad. Student Nazlı Şevval Öztürk, Istanbul University

The purpose of this paper is to scrutinize the correlation between the characters' status and dispositions in *The Great Gatsby* by F. Scott Fitzgerald through French philosopher Pierre Bourdieu's notions of "habitus" and "capital". *The Great Gatsby* approaches the topics of social inequality and classism of the American Dream and degrades it to a myth in a critical manner. Bourdieu delineates habitus as the aggregation of an individual's recurring habits, prudential dispositions, and current capabilities. All of these qualifications configure a person's status in the social hierarchy and the problems with social mobility. In light of the definition of habitus, the characters' motivations in *The Great Gatsby* explain their eagerness to acknowledge the social exclusion of the "New Money". The characters are structured and judged by the other characters according to their accumulation of "capital" in their social hierarchy. The deliberate difference between the characters' habitus brings up the issues of class difference and consumerism in the overall frame of the accomplishment of the American Dream at the beginning of the 20th century. Therefore, they are both the products of their habitus and the producers of capital. While social mobility is possible and allows a person to achieve a limited amount of success as an outcome of their hard work, it does not necessarily provide a high-class status without cultural accumulation. In this case, the transition from James Gatz, a Midwestern young man without any capital, to a wealthy figure like Jay Gatsby, who is the embodiment of the American Dream, is a process of planned practices and specific paths that would structure the new identity in the social space.

Keywords: American Literature, the American Dream, F. Scott Fitzgerald, Habitus, Capital, Pierre Bourdieu

Bio: Nazlı Şevval Öztürk received her BA from American Culture and Literature Department at Istanbul University in 2022 as a high-honor student. Also in 2022, she started her postgraduate studies in the same department at Istanbul University. In her master's thesis, she will be focusing on the American trauma narratives after September 11 Attacks. Her research interests include psychoanalytic literary criticism, trauma theory, post-9/11 literature, literary modernism and postmodernism.

A Deep Look at Shallow Waters: Reading Janet Frame's *The Lagoon and Other Stories* through Ulus Baker's *Yüzeybilim Fragmanlar*

Prof. Dr. Mine Özyurt Kılıç, Social Sciences University of Ankara

Causing her doctors question what it means to be “sane” and hesitate before the planned lobotomy, Janet Frame’s short story collection *The Lagoon and Other Stories* (Caxton Press, 1951) literally “saved her life”. This debut collection received the Hubert Church Memorial Award when Janet Frame was confined in a mental hospital, alone and sad. She was diagnosed with schizophrenia in 1945. As understood from her autobiographical writing *To the Island* (1982), *An Angel at My Table* (1984), *The Envoy from Mirror City* (1984), and semi-autobiographical stories, she had in fact lost her emotional stability and was dealing with the trauma of the loss of her sisters, and the mental instability of her brother. Observing the idiosyncratic images collected from an everyday life by no means ordinary in its frame, pace and rhythm, I argue that the verbal silence and emotional turbulence that surrounded her made her develop a very keen look which is informed by a sensuous richness, a constant interest in the depths of human and other-than-human existence, and an ability to shift lenses and tenses to depict this existence. The writing strategies and thematic choices she produced with make ask if it is her extraordinary experience of everyday life that created this uniquely intense and deep look discernible in the miniature-like stories in the collection “Lagoon”. Drawing on the meaning of the title, “area of relatively shallow, quiet water situated in a coastal environment and having access to the sea but separated from the open marine conditions by a barrier”, this paper will seek to discuss Janet Frame’s stories as a form of minor literature shaped by a wavering dialogue between the marginal and the mainstream. In my query, I will read the collection in the footsteps of Ulus Baker’s concept “meczip edebiyatı” (Virgül, 1999) (literature of madness/ insanity) he offers in *Yüzeybilim Fragmanlar* (Birikim, 2009) (Surface-science Fragments) and try to understand if we can define Ulus Baker’s theoretical writing “minor”, a critical tool to appreciate the richness of minor literature better, and the safest way for the sea to meet the shallow waters *to be*.

Keywords: Women and Writing, minor literature, comparative literature, Janet Frame, Ulus Baker

Bio: Mine Özyurt Kılıç is a professor of English literature with special research focus on women and writing, literary Modernism, empathy and writing, theories of the fantastic, matricentric feminism, Virginia Woolf, Angela Carter, Ursula Le Guin, Edna O'Brien, Pat Barker, Maggie Gee and Jeanette Winterson She is the co-creator and organizer of the Woolf-related event series, "A Press of Ones' Own: Celebrating 100 Years of Hogarth Press" (Harvard U), "Virginia Woolf in Turkey" (British Council TR), "100 Years of Literary Modernism"-1922-2022 (Irish Embassy in Turkey) and "Understanding Literary Modernism" (Ders101-SiyahBeyaz) that included translation and printing workshops, Woolf-Joyce-Eliot inspired exhibition of Turkish contemporary art, and author meetings. She has designed and taught the first all-Woolf BA and MA course in Turkey, “Fictional and Non-fictional Works of Virginia Woolf”. She has a forthcoming edited collection of essays by Edinburgh University Press, Companion to Transnational Woolf (with Elisa Bolschi et al), and is working towards an edited collection on poetics of empathy.

“Doomed Trees”: Ethnic Cartography in Brian Friel’s *The Home Place*

Lect. Seda Bahar Pancaroğlu, TOBB University of Economics and Technology

At the end of the 18th century, with the increasing confidence in science, came the emergence of a scientific enterprise that supported racist attitudes and practices. The Western scientific communities contributed highly to the construction of taxonomies that legitimized colonial policies propagating the doctrine that race determines human traits and abilities. To prove the inherent white supremacy, the European theories of empire embraced theories of physical and intellectual inferiority. European racial thought and its applications weaponized human biology as an adversary ideology. Afflicted by Victorian politics, the Irish too were targeted and classified as an inferior race as opposed to the Anglo-Saxon race. Written in 2005, Brian Friel’s *The Home Place* deals with the question of racism and its pseudo-scientific basis within the context of Irish progeny. Although extensive postcolonial research has been carried out on Friel’s *Translations*, no previous study has elaborated on the postcolonial subtext of *The Home Place*. In an attempt to address this gap, this study will attempt to demonstrate how Friel undermines the scientific tendencies of racism through his elaboration of anthropology and reveals the colonial perceptions of the Irish body and identity. It will be argued that through his reading of anthropology, Friel is drawing attention to the racist proclivities ingrained in societies.

Keywords: Brian Friel, “The Home Place”, Scientific Racism, Social Darwinism, Irish Theatre

Bio: Seda Bahar Pancaroglu is currently pursuing her PhD in English Literature and Cultural Studies at Çankaya University. She is a lecturer at TOBB University of Economics and Technology where she teaches English for Academic Purposes. Her research interests are mainly postcolonialism, memory studies, and narrative theory.

Benumbed Life and Fractured Motion in Don DeLillo's *Point Omega*

Res. Assist. Eser Pehlivan, İstanbul University

Don DeLillo's *Point Omega* (2010) is a text of pauses, abstractions, and spatial illusions as it brings the concept of the Iraq war to an unknown desert in order to defamiliarize the concept of space by using the desert as an intertext which is ideologically charged and socially constructed. Taking its cue from the prominent Scottish artist Douglas Brooks' award-winning art installation called *24 Hour Psycho* (1993), a two-frames a second version of Alfred Hitchcock's *Psycho* (1960), *Point Omega* appropriates the structure of stilled, or in DeLillo's own words "enormous", time which, in turn, complicates temporality and defamiliarizes content to emphasize the form's ability to exist beyond any coherence provided by a plot. In the novella, Jim Finley, a young filmmaker, finds himself sharing a house in the middle of a desert with scholar Richard Elster, with the hopes of shooting a one-take movie regarding Elster's experiences working as a consultant for the Iraq war. Elster comes to face the desert where once again he is conceptualizing against something that feels too formless to be ever grasped. This paper will argue that *Point Omega* proposes an aesthetics of space imbued with monumental duration rather than day to day time as an ethical mode of representing traumatic events such as September 11 and the Iraq war, without actually adapting their particulars in a way that turns the violence inflicted and experienced there into a spectacle, and instead focuses on the representation and proliferation of artistic forms as the ultimate aesthetic linkage to stand witness to the unrepresentable horrors of the twenty-first century American "empire".

Keywords: twenty-first century literature, Iraq war, aesthetics, network aesthetics

Bio: Eser Pehlivan works as a research assistant in İstanbul University. She got her undergrad and master's degree from İstanbul University American Culture and Literature department and is currently getting her PhD in English Literature at Boğazici University. Her research interests are Victorian gothic novel, twentieth century literature, and critical theory.

Queer Robots, Homophobia, and Machine Learning Gender Bias in Annalee

Newitz's *Autonomous*

Dr. Curtis Runstedler, University of Stuttgart

In her 2017 novel *Autonomous*, Annalee Newitz's robotic character Paladin develops sexual and later romantic feelings for his/her human master Eliaz. Upon expressing his homosexual interest, however, Eliaz tells him that he is not a "faggot" (86). Paladin reacts by attempting to understand and process the concept of homophobia. Consequently, Paladin decides to transition into a woman and the two begin a sexual relationship. In this presentation, I argue that Eliaz's homophobia in fact reflects contemporary issues of gender and queer biases in machine learning. Recent studies have shown that homophobic, transphobic, and racist content from sources such as Reddit creates toxic biases that AI such as online chatbots can replicate (Lauscher et al 2021). These human errors present challenges for computer scientists, the public acceptance of emerging technologies, and can inadvertently propagate hate speech. While Paladin does not become homophobic, Eliaz's homophobia causes confusion for his natural language processing capabilities, and his transitioning into a woman is the result of his attempt to fulfill Eliaz's expectations of a heteronormative relationship. This paper connects literature with computer science and gender studies to explore recent concerns of gender and queer biases in machine learning, as well as to illustrate how destructive and damaging homophobia can be and how it emerges as a human construct. In doing so, it provides further context to the nature of Paladin and Eliaz's relationship and its consequences. This paper also investigates automated responses to homophobia and offers some suggestions for overcoming these enduring biases.

Keywords: robots and AI, 21st century novel, machine learning, homophobia, gender bias

Bio: Dr Curtis Runstedler is a postdoctoral fellow in the English Literature department at the University of Stuttgart. His current research investigates how literature can be used as a tool for reflecting on intelligent systems in 21st-century English literature. He completed his Ph.D. at Durham University in 2018 and was awarded a Teach@Tübingen fellowship with Tübingen University in 2019. His first monograph on alchemy and Middle English poetry is forthcoming with Palgrave Macmillan's New Middle Ages series, and he has also written on Game of Thrones and alchemy, werewolves in the medieval romance, vampires and Stephen King, and more.

The Holocaust's Effect on the Mother/Daughter Relationship

Assoc. Prof. Dr. Gamze Sabancı Uzun, İstanbul Aydın University

Anya (1974) is a novel of surviving the Holocaust. Susan Fromberg Schaeffer charts the drama of the Holocaust through Anya's perspective as a mother and moves in the epic direction emphasizing the heroism of her character. The focus of this paper will be on maternal- filial inversion as a debilitating effect of the Holocaust that promotes readings of identity fluidity. Anya decides to give her daughter Ninka away for the sake of saving her life and therefore separation is presented as an alternative strategy for surviving. The figure of child victim in Holocaust literature is significant, as the identity as a child mutes the identity as a Jew. Still developing, Ninka could be a Jew to a Jewish community, or a non-Jew to the rest. She needed to be separated from her mother, not to be seen as a Jew and thus to be rescued. The mother-daughter dyad is therefore threatening for her existence. Although the separation of mothers and children dominates many Holocaust fictions written by women, *Anya* focuses on such a theme from a different angle, suggesting that the reunion of the mother/daughter is as traumatic as the separation from the mother's perspective. The Holocaust's effect on the mother/daughter relationship is presented through a comparison between Anya and her mother's relationship, which is developed in the prewar order and so remains loving and supportive, to Anya and her daughter Ninka's, which is shaped predominantly by the Holocaust's suffering and separation.

Keywords: Holocaust, surviving, mother-daughter, Anya, trauma.

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

**“Take me to London at once”: The Disappearance of the City in Potter’s
adaptation of *Orlando***

Assist. Prof. Dr. Berkem Sağlam, Çankaya University

It is challenging to attempt an adaptation of any novel, let alone one that is not plot driven and is labelled with the elusive term of “modernism.” Although 21st century mainstream cinema seems to have run out of original ideas and is now making adaptations of popular fictions, biographies, and even adaptations of adaptations, there does not seem to be that much interest in visualising fictions of the early 20th century, particularly those of Virginia Woolf. The 1980s and 1990s produced a rapid succession of *To the Lighthouse* (1983), *Orlando* (1992) and *Mrs Dalloway* (1997) adaptations, but other than these, there have been no further attempts. Among those listed, the most difficult to put on screen, and the one that has been the most critically successful is *Orlando*. Taking place over 400 years and passing through at least two major cities, with the addition of a sex change in the middle, the text is problematic to cast and adapt in a concise manner. Set in Constantinople and London in the urban sections of the novel, the narrative features an intense description of both, often with the titular character looking down at the city. While in the novel Constantinople is shown as static and unchanging as opposed to the fluidity and reversals of London, Potter’s film chooses to ignore the symbolic significance of both completely. The aim of this paper then, is to discuss the depictions of both cities in the novel and the cinematographic substitutions and appropriations in Sally Potter’s adaptation of *Orlando*.

Keywords: Virginia Woolf, adaptation, representations of the city, *Orlando*, Sally Potter

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

ITEF: An Actant Creating Mediation Space For Literary Translation Agents

Assist. Prof. Dr. Ayşe Saki Demirel, Ankara Science University

The sociological turn in Translation Studies (TS) has led to the emergence of more agent- and process-oriented approaches in the field. Although not discussed and referred to as frequently as Bourdieusian sociology, Bruno Latour's Actor-Network Theory (ANT) has undoubtedly triggered the development of these approaches thanks to the methodological and conceptual framework it offers. ANT enables TS scholars to take both human (actor) and non-human (actant) entities into consideration, to reconfigure translation agents to include multiple mediators, and thus to focus on the mostly overlooked translation agents. Additionally, ANT helps TS scholars analyse the whole manufacturing process of (literary) translation and trace the interactions and networks among various translation agents involved in the translation process. Drawing on ANT, this study aims to trace ITEF, Istanbul International Literature Festival, as an actant and to discover how it creates a mediation space where numerous literary translation agents encounter, contact, and negotiate, and then to demonstrate how this mediation space strengthens the interactions and networks among these agents and hence sets the path for prospective translation projects. To this end, ITEF's official website and interviews on ITEF were analysed in detail. The analysis revealed that ITEF, the first and only international literature festival in Türkiye, has held 15 sessions on different themes and hosted almost 600 writers from 62 different countries so far. It also organises the Fellowship Program having hosted nearly 150 international publishing professionals from 42 different countries since 2011. The analysis displayed that ITEF and its Fellowship Program create an international mediation space allowing local and foreign literary translation agents to meet and contact each other, share their ideas and experiences, and spark new projects and literary exchanges. These findings are expected to be supported by the researcher's ethnographic observation of ITEF 2024.

Keywords: ITEF, International Literature Festival, Mediation Space, Actant, Actor-Network Theory, Literary Translation Agents

Bio: Dr. Ayşe SAKİ DEMİREL received her Bachelor's and master's degree in Translation and Interpreting Studies from Hacettepe University in 2011 and 2014, respectively. She earned her Ph.D. in Translation and Cultural Studies in 2020 with her dissertation titled "A sociological approach to feminist translation practices in Turkey: The case of feminist websites". She has been working as an Assistant Professor at Ankara Science University, Department of English Translation and Interpretation, since 2021. Her main research interests include feminist translation studies, translation sociology, translational agents, translation technologies, descriptive-explanatory translation studies, and critical discourse analysis.

Self-alienation in Augusta Webster's Poetry

Assist. Prof. Dr. Andrea Selleri, Bilkent University

Augusta Webster (1837 – 1894) developed Robert Browning's form of the dramatic monologue to explore the lives and thoughts of a range of characters, especially women, by mimicking their thought processes and zooming in on the essential aspects of their identity, while generally adopting a more sympathetic approach to them than her predecessor did. In so doing, she often touched on one specific sense of the concept of alienation, one in which the characters are persecuted by their ideas of the alternative versions of themselves that they think they should have become but have not. In this paper I wish to explore this theme in Webster's poetry, highlighting its manifestations in poems such as "The Happiest Girl in the World" (where a young bride considers her loveless marriage), "A Castaway" (where a prostitute remembers what she was like as a young girl), "With the Dead" (in which a ghost from ancient Roman times is forced to relive forever the choices that led him to become a criminal). An adequate appreciation of the weight of this theme in Webster's poetry can help us think of her less as a narrowly political "protest poet", as she has sometimes been cast in the critical tradition, and more as an explorer of the human condition, alert to social injustices but mostly interested in the lives, thoughts and inner lives of actual people.

Keywords: Augusta Webster, alienation, self, dramatic monologue

Bio: Andrea Selleri (Ph.D. Warwick, 2014) works as an assistant professor in the English Language and Literature department at Bilkent University. His research focuses on the intellectual and literary history of the Victorian period, focusing in particular with the reciprocal influence of literature, philosophy and criticism. He has published articles on Oscar Wilde, A.C. Swinburne, the logic of Victorian criticism and the history and theory of the idea of the author. His edited collection of sources *Literature and Philosophy in Nineteenth-Century Literary Culture* is forthcoming with Routledge.

Antigone, Good Governance in the EU and the Value of Dialogical Phronesis

Assist. Prof. Dr. Ahmet Süner, Yaşar University

In its foundational documents such as the Lisbon Treaty and the Charter of Fundamental Rights, the European Union has opted for a self-definition based on particular values including democracy, justice, equality, human rights and human dignity. Working at the intersection between politics, cultural studies and literature, this paper builds on the possibility of approaching works of literature as inspirational sources of value for the becoming of the Union. More particularly, it shows how a seminal literary text from Ancient Greece, namely Sophocles' *Antigone*, might be thought to contribute to the ideas of democracy and justice and especially to the understanding of the ways in which particular judgements related to government must be made and evaluated. Drawing on a thematic shortcut between Sophocles' text and the values of the EU—an act of bridging between literature and politics—the paper reveals *Antigone* as a prophetic warning about the need to make sure that political decisions be informed by a non-solitary kind of thinking-reasoning. A most prominent point of contention in the play, such reasoning is repeatedly addressed, debated, and reformulated through the concept of *phronesis*, which roughly refers to the concept of practical wisdom, as in the dramatic contrast between Creon's and Haemon's ways of political reasoning. The play underscores the necessity of a counseling-listening wisdom or dialogical *phronesis* as a prerequisite for good governance, and by implication, one for functioning democracies.

Keywords: Phronesis, Antigone, European Union, Literature and Politics, Justice

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

A Literary Bromance: E. M. Forster's Rites of Passage in Damon Galgut's *Arctic Summer*

Assist. Prof. Dr. Julia Szoltysek, University of Silesia in Katowice

The proposed paper focuses on Damon Galgut's 2014 novel *Arctic Summer* in which Galgut sets off to creatively retell the vicissitudes of E. M. Forster's writing his opus magnum, *A Passage to India*. Galgut's work, however, proves to be more than a fictionalised biography of one of his major literary influences; it is, perhaps somewhat uncannily, an immersive evocation of Forsterian places, people and events that are granted a fresh and deeply modern take in Galgut's account.

The affinities between Galgut's and Forster's novels run deep, starting with the very fact that the title of Galgut's work is verbatim the title of Forster's unfinished fragmentary novel which he started in 1911. Galgut's *Arctic Summer* performs several feats, from serving as the backstory to Forster's *A Passage to India* and as the background to *Maurice*, to depicting the profound change which occurred in Forster, i.e. his maturation as both a writer and a human being; thus, in the following paper I wish to discuss how Damon Galgut's mindful and sensitive narrative reveals Forster as a complex and conflicted individual – at once a conscientious objector to war, a dissenting colonial subject and a harsh social and political critic, an avid if a bit neurotic traveller, and finally, as a closeted gay with dreams of a happy ending.

Keywords: Alexandria; *Arctic Summer*; British imperialism; colonialism; Forster, E. M.; Galgut, Damon; India; *Maurice*; *A Passage to India*

Bio: English philologist and literary scholar, assistant professor at the University of Silesia in Katowice, Poland, Institute of Literary Studies. My research interests include travel discourses, postcolonial studies, representations of the Orient in Western literature and art, and contemporary British and American fiction by women. I was the recipient of the 2015 Peter Lang Young Scholars Award and my monograph *A Mosaic of Misunderstanding: Occident, Orient, and Facets of Mutual Misconstrual* was published in 2016 by Peter Lang Verlag. My research articles have appeared in international journals and refereed collections published by Routledge, Peter Lang, Berghahn and others.

Locked Rooms and Global Cities: A Post-postcolonial Analysis of Use of Space in

***Shame* by Salman Rushdie**

Grad. Student İrem Şalvarcı, Hacı Bayram Veli University

While postcolonialism is still a strong paradigm, it has also been rerouted with the help of various approaches such as cosmopolitanism which suggests that universal solidarity is required for a more equal world rather than anti-colonialism's tone that favours the local. In contemporary novels, even though the legacy of colonial sufferings is still there, the solution to those is enriched by a manner that favours both the universal and individual experience. In *Shame* (1983) by Salman Rushdie (1947-), Rushdie plays with spatial elements to reflect individual lives and pressures upon those, mostly through enclosed spaces with the entrapment motif and political problems mostly through cities that are illustrated as fairy-tale lands and by playing with the idea of politics by constantly changing the position of the political turmoil from the centre of the narration to its background. By creating imaginary (even though realistic) lands Rushdie both avoids political pressures and achieves a more universal voice as he himself also indicates. Alongside individual and political sufferings, ideas such as solidarity and hope also matter for post-postcolonial perspectives which are informed by the hope for a better future in which the boundaries are less important than the human connection as Rushdie explores in *Shame*. Hence, this study aims to examine how space is utilised to evolve the novel's manner from personal and imaginary to global and political to reveal the hidden connections between those concepts and their significance in achieving a unifying approach.

Keywords: Cosmopolitanism, solidarity, Salman Rushdie, space, post-postcolonialism

Bio: İrem Şalvarcı graduated from Hacettepe University department of English Language and Literature in 2021. She is currently a student at Middle East Technical University's English Literature MA program. She works as a translator in various publishing houses. Her research interests are Postmodern Novel, Contemporary Novel, Women's Writing.

Men's Violence in Douglas Stuart's *Shuggie Bain*

Assoc. Prof. Dr. Baysar Taniyan, Pamukkale University

The proliferation of Critical studies on men and masculinities in the last decades has contributed to the understanding of man as a gendered subject. This has not only enabled the questioning of the privileges men have enjoyed but also provided theoretical tools and empirical data to better analyse men's violence as a gendered practice. Inherently interdisciplinary, ranging from anthropology to psychology, this body of research has pondered on the reasons of the obvious tendency of man to perform violent behaviour. Relatedly, the cultural representations of men's violence in literature make room for an application of those theoretical tools and verification of the empirical data. Moreover, it is possible to observe changing forms of men's violence in history and in culture through such literary representations. Within this context, the study aims to analyse men's violence in Douglas Stuart's debut novel *Shuggie Bain* (2020). Set in Glasgow around the 1980s, the novel portrays various forms of violent behaviours of men against women, children, and other men. The analysis will attempt to situate these forms of men's violence historically and culturally both with an awareness that any narrative dealing with violence may unintentionally serve as a justification and with the hope that a better understanding of violence may help us in the struggle to end it.

Keywords: men's violence, masculinities, *Shuggie Bain*, Douglas Stuart.

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

Thomas Hardy's Naturalist Critique of Female Oppression in *Tess of the d'Urbervilles* and *Far from the Madding Crowd*

Res. Assist. Beyza Betül Tanrikulu, Adana Alparslan Türkeş Science and Technology University

Queen Victoria's reign was between the years 1837 – 1901 and this period is known as The Victorian Era. This era is known for its political reforms, the Industrial Revolution and is remarkable as it was the time of important authors such as Charles Dickens, George Eliot and Thomas Hardy. However, it was also known for its social classes and the attitude of society towards women. The roles of women were limited and strict; they were expected to be housewives and do nothing more than taking care of their families and homes. It is implied in this study that Thomas Hardy was opposed to this attitude and he has shown his criticism via building strong women characters in his novels *Tess of the d'Urbervilles* and *Far from the Madding Crowd*. It was also shown in this study how the Naturalist elements he used reinforced this criticism. In order to conduct the study, relevant aspects of The Victorian Era, Naturalism and how it was introduced to literature, Thomas Hardy and his selected works were examined. In conclusion, it is aimed in this study to illustrate how Thomas Hardy has expressed his criticism towards the place of women in society in the context of Naturalism and Naturalist elements.

Keywords: Victorian Era, Naturalism, Women, Thomas Hardy, *Tess of the d'Urbervilles*, *Far from the Madding Crowd*

Bio: Beyza B. Tanrikulu is an MA student in the Program of English Language and Literature at Cappadocia University and a research assistant in the Department of Translation and Interpreting at Adana Alparslan Türkeş Science and Technology University. She received her BA from ELT department of Çukurova University, and she continues her research in the context of English literature & literary translation studies. She is also interested in the fields ecocriticism and animal studies.

Dover as a Geographical and Cultural Border in Daljit Nagra’s “Look, We Have Coming to Dover!”

Assist. Prof. Dr. Pınar Taşdelen, Hacettepe University

British-born Indian poet Daljit Nagra in his poetry collection *Look We Have Coming to Dover!* (2007)’s title poem “Look, We Have Coming to Dover!”, in an incorporated language imitating the broken English of the new immigrants -a language mixing non-English words and English-takes Mathew Arnold’s poem “Dover Beach” (1851) as a model in order to wittily explore the tough life and identity crisis of immigrants in multicultural Britain. He fictionalizes that the British people and even landscape are hostile to the illegal immigrants after their arrival into Dover, a seaside town with a strategic position. Although immigrants look for a prosperous life in Britain, it is not a safe country, and they are neither welcomed nor acknowledged there. Unlike the tourists who are allowed into the country on the shores of Dover, these immigrants are supposed to ‘invade’ and ‘swarm’ Britain. Despite the optimistic ending of the poem since its persona expects the integration of immigrants with the British people and culture in future while they can still chat in their own language, Nagra refrains from describing it as a contemporary reality; and instead, he presents this only as an anticipation. Accordingly, the aim of this paper is to discuss whether Dover stands for optimism on the future of multicultural Britain or not, and as a geographical and cultural gate in Nagra’s poem can break the ideology against immigration or continue to become a border between immigrants and Britain.

Keywords: Daljit Nagra, “Look We Have Coming to Dover!”, Dover, immigration, identity

Bio: Pınar Taşdelen graduated from the Department of English Language and Literature at Hacettepe University in 2003. She received her M.A. degree from the same department in 2006 with her dissertation titled “Geoffrey Chaucer’s Treatment of Violence against Women in *The Canterbury Tales*”. She completed her doctoral thesis titled “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 British poetry, medieval English romances, hagiography, and Chaucer.

Representations of Space and Heterotopic Existences in Caryl Phillips’s *The Final Passage*

Dr. Elif Toprak Sakız, Dokuz Eylül University

This study aims to investigate the politics of space and its role in the definition of migrant identity in Caryl Phillips’s debut novel *The Final Passage* with a view to Foucault’s concept of heterotopia. The novel is mainly concerned with the diasporic experience inaugurated by the Empire Windrush, which can be defined as one of the spaces of heterotopia par excellence in Foucauldian terms. The protagonists in the novel get closer to this kind of heterotopic existence in the course of their transposition from their island in the British West Indies to England through their “final passage” on board a ship which encompasses their deepest hopes as well as traumas, dreams as well as delusions. It is this unlocatable position of the ship and the act of crossing several borders that represent their senses of liminality and homelessness. Representations of both England and the Caribbean as other spaces of imagination further reveal the layers of meaning underlying the migrant experience of dislocation in both space and time. In this sense, apart from heterotopia, Foucault’s term heterochrony, or a temporal-spatiality which accumulates everything in one place, is also embodied in these spaces of all times, of archive in the novel. Heterochronies in the novel testify to the eternity of history and the impossibility of getting rid of historical baggage. It becomes manifest, ultimately, that processes of identity-making for the displaced characters profoundly rely on their relation to both space and time, and are thus characterized by a heterotopic and heterochronic existence.

Keywords: space, heterotopia, heterochrony, displacement, Caryl Phillips

Bio: Elif Toprak Sakız is a member of School of Foreign Languages at Dokuz Eylül University, where she also teaches comparative literature in the Faculty of Letters. She holds a BA and MA from Middle East Technical University. She completed her PhD in English Literature at METU in 2021. Her research interests include cultural studies, postmillennial British fiction, narrative theory, postcolonial literature, drama and comparative literature. Her recent publications explore diaspora spaces, multiculturalism and culture in 21st-century fiction.

The Critical Steps to Follow for Meeting the Challenges in ELT in Our Century

Prof. Dr. Cengiz Tosun, Kapadokya University

The history of international English teaching as a foreign language over the World has begun in 1950s. Since then, various approaches and methods have been explored and tested. Among them, especially the “Direct Method of English” proposed by Gatenby was applied through his books with the same name, for many years in Turkey. Afterwards, “Audio-lingual Method” and the “Situational Methods” were applied and became popular for some period, especially in Gazi and Çapa Teacher Schools. Soon after, some other methods such as the “Silent Way”, the “Natural Approach” and “Total Physical Response” methods were used for a term not too long. In the 1990s, new approaches like “Content-Based Instruction”, “Task-Based Instruction” and “Competency-Based Instruction” were proposed and practiced for a while. Based on the promising success of those methods, the new improved ones such as “Cooperative Learning”, “Whole Language Approach” and “Multiple Intelligences” were set forth. In this paper, all the main factors playing role in ELT are reviewed and revised, including the teacher, the learning or teaching atmosphere and activities, access to data, counseling, telecommunication tools, examinations, ready-made teaching/learning program sets, homework, attendance, evaluation: grading and grades, training teachers and tech-savvy, digital literacy, school, and schedules. Additionally, some remarkable suggestions are also provided. In conclusion, all the factors contributing to the success of learning a foreign language are linked to three main motives: goal, passion and resource.

Keywords: English Language Teaching (ELT); English learning motives; ELT methods

Bio: He was born in 1937, in Isparta where he had his primary and secondary schooling. Then he studied at Necati Teacher School, Balıkesir for three years and later he attended Gazi Teachers College studying English and got his diploma to become an English teacher in 1957. He worked for Ministry of Education about fifteen years, being an English teacher in several secondary schools, and then graduated from the Department of English Linguistics in 1973, Hacettepe University. He started his Ph.D. studies on Linguistics at the same University in 1974, and achieved his Ph.D. degree in 1977; and his associate-professorship degree in 1983 at Hacettepe University in the Department of Linguistics. He completed his full professorship studies in 1988 at the same University in the field of English Language Education. His research field cover Morphology, Lexical Studies, Semantics, Teaching English as a Foreign Language, Translation, Grammatical Analysis, Studies in Turkish and English from Contrastive Perspective and Methodology of Teaching Languages. After retiring from Hacettepe University at the beginning of the year 1999, he began to work for Çankaya University until December, 2007 as the Head of Prep-School and also he taught several courses at the department of English Language and Literature, such as Introduction to Linguistics, Translation, Methodology, Teaching Practicum in Schools, Material Design and Preperation, Introduction to Teaching, Teaching Methods and Approaches and Teaching Principles and Methods. Retiring from Çankaya University, he began to work for Lefke European University in Cyprus for 6 months. Since 2020, he has been working for Kapadokya University at the Department of Interpretation and Translation of English.

Rewriting and Demythologizing the Deluge: Apocalyptic Optimism in H.G.

Wells' *All Aboard for Ararat*

Res. Assist. Furkan Tozan , İstanbul Topkapı University

As an enduring myth from the first examples of literature onwards, the deluge has played a pivotal role in humanity's cognitive attempt to make sense of and conceptualize their awry existence on Earth. While reaffirming their suspicions of their own predisposition to bring about suffering and havoc, the deluge myth has indeed provided a sense of eventual salvation, a chance at reckoning with their flawed being, and not the least the consolation that there may yet be hope for a better, brighter future. This historic double-function of the deluge myth lends itself to the Wellsian utopianism to be recast in his 1940 allegorical novella *All Aboard for Ararat*. Most of the post-war apocalyptic thought and literature in the twentieth century is associated with a deeply pessimistic and fatalistic outlook on human potentiality. However, even bracing the shock of the onset of the Second World War, Wells chooses to uphold—despite all immediately apparent evidence to the contrary—some essence in humanity that is worth salvaging in his fiction. Wells adapts the ancient Near Eastern deluge myth by rewriting it into a de-divinized utopian template. The world he imagines is far from being fully formed and no more than an ideative seed. It nevertheless remains by design a hopeful prognosis of the unfolding of history after the apocalypse whereby Wells offers his optimistic conviction that humanity will and must prevail, especially despite itself.

Keywords: Deluge myth, apocalyptic optimism, utopia, de-divinization

Bio: Furkan Tozan is a research assistant at İstanbul Topkapı University's department of English Language and Literature. He acquired his B.A. in English Language and Literature at Istanbul University, his M.A. at Istanbul Aydın University, and is now studying for a Ph.D. His areas of interest include world mythologies, literary anthropology, and apocalyptic fiction. He has written his master's thesis on the paradigmatic anxieties and perceptions of culpability as depicted in literary apocalyptic works from ancient Near Eastern epics to the 20th-century English novels.

**Insight into the Epidemic in the 17th Century as Reflected by Defoe and the
Pandemic in the 21st Century in Türkiye**

Assoc. Prof. Dr. A.Nejat Töngür, Maltepe University ;

Res. Assist. Ayşe Nur Sözer, Maltepe University

A Journal of the Plague Year (1722) is Defoe's fictitious and retrospective account of the plague which ravaged Britain in 1664-1665 after its break-out in Holland. The epidemic in 1644-1665 has many similarities with the pandemic Covid 19 which hit the world and Türkiye in 2020-2022 which is believed to have begun in China and quickly spread to the other countries. In regard of the book's accuracy as an historical document, the aim of the paper is to explore *A Journal of the Plague Year* and to draw analogies between the 1664-1665 endemic in Britain and the Covid 19 outbreak in Türkiye as far as the reactions of the people and the measures taken by the authorities to curb the disease are concerned. The paper also attempts to set parallels between the economic, social, criminal, administrative panorama of the contagions in 1664-1665 and 2020-2022. The paper concludes that in spite of the fact that the size of the affected areas are not equal, there is a 350-year gap between the diseases, and there are geographical, climatic and cultural differences between the inflicted counties, Britain and Türkiye, the therapeutic measures applied, the preventive and curative methods the individuals and city officials resorted to in plague-afflicted communities in Britain of the 17th Century and Türkiye of the 21st Century indicate a lot of similarities with people taking the measures of quarantining, segregation, physical distance, curfews, escape from the crowded cities to rural areas, bans and certificates.

Keywords: plague, Covid-19, Defoe, epidemic, pandemic

Bio: Assoc. Prof. Dr. A.Nejat TÖNGÜR is currently working at the Faculty of Education of Maltepe University. His research fields are Comparative Literature, Post-colonial Literature, World Englishes, Cultural Studies, 20th Century English novel, Nationalism in Scotland, Ireland and Wales, and Literature and Language Teaching.

Bio: Res. Asst. Ayşe Nur SÖZER is currently working at Maltepe University, Faculty of Education, ELT Programme. Her field of interests are Literature and Language Teaching, English Literature, English Novel, and 19th Century Poetry.

The Lens and the Brush: Visual Arts as Mediums of Hegemonic Gaze in John Fowles' *The Collector*

Dr. Begüm Tuğlu Atamer, Ege University, Turkey

John Fowles' *The Collector* (1963) stands as a manifestation of Fowles' argument regarding the tension between what he coins as "the Few" and the "Many". While Fowles presents Clegg, the collector/kidnapper, as a screenshot of the "Many"—abject beings that dominate the society with their brute perceptions—he paints Miranda as a portrait of the "Few"—excellent intellectuals who manage to become subjects through self-awareness. Fowles is careful, however, to not place Clegg and Miranda in binary oppositions since he painstakingly tries to manifest how both characters are direct consequences of the external forces that shape their beings. Apparently, Fowles considers the forces of the "Few" and the "Many" as running through all individuals simultaneously. Nonetheless, Fowles creates a contradiction by placing Clegg as the photographer of the fixed and objectifying "Male Gaze" of the Self and Miranda as the painter of the fluid and subjective "Female Gaze" of the Other. Moreover, Clegg's narration of his fantasies as reminiscences of film scenes suggests that a third visual medium, a cinematic form of gaze, is also introduced in the novel to reveal how cinematic gaze can alter the perceptions and experiences of desire. This study aims to explore how visual arts are used as mediums of hegemonic gaze in *The Collector* to reveal that despite the efforts of Fowles to destroy binary oppositions through his characterizations, he actually reinforces the very dynamics that weaken the possibility of consolidating the existential dread of confronting the Self and the Other at once.

Keywords: John Fowles, Visual Arts, Gaze, Desire, Existence

Bio: Begüm Tuğlu Atamer is currently working as a research assistant at the English Language and Literature Department, Ege University. She is also working as a project coordinator at the European Languages and Cultures Research and Application Centre. She is the editor of *Overtones Ege Journal of English Studies* (E-ISSN 2822-3020). She completed her PhD entitled "Metamorphic Perceptions of Reality from Modernism to Postmodernism in Samuel Beckett's Novels" in 2018. Her research interests include Modernism, Postmodernism, the Philosophy of Literature, and Cultural Studies.

Spatial Boundaries and Moral Order in Jane Austen's *Mansfield Park*

Assist. Prof. Dr. Ayşegül Turan, Istanbul Kültür University

Jane Austen's *Mansfield Park* (1814), while primarily focusing on Fanny Price's story, conveys the story of the estate that becomes a temporary or permanent home to many characters as well. In the novel, home is defined through three levels, namely the estate of Mansfield Park, the countryside, and England, all of which are represented in a state of crisis. Disappearance of the clearly demarcated boundaries between what lies within and outside of home leads to the disruption of the status quo with potentially destructive results. The novel represents the distinct separation between different spheres by drawing attention to the anxiety caused by spatially transgressive acts on three levels. From micro to macro levels, these are the domestic and public spheres, the countryside and city, and England and the colonies. In this paper, I argue that transgression of spatial boundaries are linked to the collapse of moral order that ultimately threatens the sanctity of home on all levels. Thus, spatial representations of the estate along with the portrayal of other spaces, through their presence or absence, indicate the fragility of home in the face of disruptive interventions. While the estate is initially described as having rehabilitating power – "Mansfield shall cure you both – and without any taking in" by Mrs. Grant to the Crawfords –, I contend that the novel discloses that the estate needs "curing" in order to reestablish the (old) order against the potential threats against itself and what it morally stands for in a broader context.

Keywords: Space, home, morality, order, Jane Austen

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

Sandy Jeffs and Madness Reclaimed

Res. Assist. Mustafa Uğur Tülüce, Ankara University

Published in 1993, *Poems from the Madhouse* includes a collection of poems based on the Australian poet Sandy Jeffs' complex experience with schizophrenia. Jeffs' poetry not only offers an insight into this mental condition, but it also problematizes the connotations of madness, which loaded the word "mad" with various meanings and introduced many interchangeable words that both simplify and undermine the severity of this mental disability. Jeffs employs the medium of poetry to change and reclaim the word, and becomes the voice of people living with this illness. However, while her works show her struggle against social and cultural inscriptions of madness, there are also poems that express her own personal disconcerting experience with being hospitalised due to schizophrenia. Thus, her poems not only depict a struggle for social awareness for people suffering from mental disabilities but also maintain her process of reclaiming her identity as a "mad" woman. In this way, her attempt to reclaim the word "mad" does not reflect solely her own medical condition but opens up room for debate about the long history of madness. Taking Foucault's and Showalter's works to demonstrate how the connection between madness and women is established, this study examines the subversive content of Jeffs' poems in the context of *écriture féminine*, and analyse how her work reclaims "madness" and lays bare the social construction of madness through the aesthetic power of poetry.

Keywords: disability, Sandy Jeffs, madness, poetry, *écriture féminine*

Bio: Mustafa Uğur Tülüce received his B.A. in 2014 from Ankara University, Faculty of Languages, History and Geography, Department of English Language and Literature; his M.A. on English Literature in 2017 from METU, Department of Foreign Language Education with his thesis entitled "William Butler Yeats and Mysticism: A Neo-Platonic Approach to His Poetry" and continuing his Ph.D. studies in the same program at Middle East Technical University since 2018. Mustafa Uğur Tülüce is a research assistant in Ankara University, Department of English Language and Literature. Some of his research interests are British Modernist Poetry, British Romantic Poetry, Contemporary Literary Theory.

Deification Of Sandworms in Frank Herbert's *Dune* (1965): An Animal Study

Grad. Student Nisa Türköz, Pamukkale University

Throughout the history of humankind, there has been an intense relationship between humans and nature, and creatures in nature. People tend to attribute meaning to nature around them as much as they get a contribution to their lives. An important instance of attributing meaning to nature may take the form of deification where it is glorified and idolized. Such glorification can be found in Frank Herbert's science fiction *Dune* (1965) in the relationship between Fremens and Sandworms. Fremens are the natives of planet Arrakis, also known as Dune, and the Sandworms evolve from freshwater leeches known as santrouts into huge worms. Fremens start benefiting from Sandworms' larvae to prolong their life and improve their vitality and awareness by using them as a geriatric drug. In time, they start to see them as their deities. Therefore, this study aims to analyze the relationship between Sandworms and Fremens in Herbert's *Dune* in terms of the domestication and deification of animals on behalf of improving human existence by making references to animal studies and zoolatry.

Keywords: *Dune, Frank Herbert, Animal Studies, Deification, Sandworms*

Bio: Nisa Türköz graduated from the Department of English Language and Literature of Pamukkale University in 2020. She has begun her MA in English Language and Literature at Pamukkale University in 2022. She is interested in Eco-criticism, climate fiction, and animal studies.

Galatea's Valedictory: A Lacanian Analysis of W. S. Gilbert's *Pygmalion and*

Galatea

Dr. Esra Ünlü Çimen, Çankırı Karatekin University

The story of Pygmalion, who sculpts a statue of a woman with whom he soon falls in love, is well-known in mythology and literature. In the mythological version, Aphrodite is not indifferent to his pleas and gives life to the statue, and the couple lives happily ever after. In later literary versions, the anonymous statue was named as Galatea and the poets and playwrights retold the story from different perspectives. In the nineteenth-century, when the interest in the story peaked, the English playwright W. S. Gilbert wrote *Pygmalion and Galatea* (1873) in which the newly-enfleshed statue fails to comply with the linguistic, social, cultural and sexual norms of the society she is thrust into. Her lack of linguistic abilities to communicate often causes misunderstandings; her failure to act in line with the existing social order brings about problems for the other characters. Overwhelmed by the difficulties she faces in social life, she turns into a statue again. This presentation argues that Galatea's story resembles that of an infant who tries to adapt to society. In this vein, Galatea's experience can be studied through the Lacanian concept of "symbolic order" where the infant encounters the social rules and restrictions, which Lacan formulates as "the name of the father". The study aims to show that Galatea's failure to live as a real woman results from her inability to overcome the symbolic order of the Victorian society where the process of women's symbolization involves rigid social and gender norms.

Keywords: Pygmalion, Galatea, Lacan, symbolic order, Victorian society

Bio: Esra Ünlü Çimen graduated from Hacettepe University, Department of English Language and Literature in 2012. She received her MA degree from Ankara University, from the Department of English Language and Literature in 2017. She is currently doing her Phd on English drama. She has been working as a research assistant at Çankırı Karatekin University, Department of Western Languages and Literatures since 2013. Her research interests include Renaissance drama, 18th, 19th and 20th century English drama

Speculative Fiction and Pattern Recognition: Narrative Models for a Retrained Intuition

Assist. Prof. Dr. Berkay Üstün, Fenerbahçe University

In this paper I argue that a group of fictions which lie along a loosely defined continuum of sci-fi narratives, and consisting of John Brunner's *Stand on Zanzibar*, Kim Stanley Robinson's *Green Mars*, and William Gibson's *Pattern Recognition* can be taken to contribute to the philosophically charged problem of the relation between formal abstraction and historical concretion, with additional implications for the aesthetic problem of "cognitive mapping" as proposed by Fredric Jameson. My approach to this question is largely mediated by the shared way in which a question of "pattern recognition" as a human capacity regularly emerges as a focus of imagination and reflection in these works. Across a radical diversity of imagined worlds and terrains, from the terraformed Mars to scenarios of a divided world under corporate stranglehold, as well as glimpses into futures with enhanced medical technologies, the fictions seem to stage the possibilities of pattern literacy as a human capacity that includes but is not reducible to one of its most famous and problematic avatars, which is that of a sense of conspiracy, belief gone awry, and/or paranoia (which, according to Jameson, is the "poor person's cognitive mapping"). The ultimate goal is to ascertain whether such fictions constitute viable cases for a "pattern recognition from below", as distinct from a data-intensive pursuit.

Keywords: Concrete, abstract, pattern recognition, abductive inference

Bio: Scholar of comparative literature. Graduated with a dissertation on the question of the relation between the temporality of habit and the time of writing. Busy at the juncture between literary form, modern literature, and philosophy. Recently been working on science fiction narratives of pattern recognition and pattern recognition itself as a problem of historical form.

Gimme Something Better: Oppositional Strategies in Chicano Punk Culture

Prof. Dr. Santiago Vaquera-Vásquez, University of New Mexico

Structured as a playlist of songs from the Chicano/a punk scene—from the Zeros to Girl in a Coma—, this presentation explores the importance of punk rock for the Chicano/a generation of the late 1970's, those who came of age after the militant phase of the *movimiento chicano*: born too late to participate in the farmworker marches or student blowouts, this generation benefits from the aims of that movement. Punk rock offers a path for furthering the Chicano/a movement through a cultural production that meshes the punk DIY (Do It Yourself) ethos with movement sensibilities to recast Chicano/a identity for this generation. The focus in this particular work is on the influential Chicano comics series *Love and Rockets* from the 1980's, and the short film "Pretty Vacant." Chicano punk bands like the Zeros, the Plugz, the Bags, and Girl in a Coma, help give this generation a soundtrack. Interspersed with the critical commentary are autobiographical sections from my own period as a Chicano punk rock dj in northern California, separated by geography and distance from the Mexican American punk scene in southern California, but at the same time, in tune with its sensibilities. With a focus on narrative soundscapes, this presentation concentrates on the ways that music can examine complicity, entanglement and compromise in relation to nation, identity, migration and globalization.

Keywords: Borderlands, Popular Culture, Chicanx/Latinx, Transnationalism, Memoir

Bio: Unrepentant border crosser, ex-dj, and Xicano writer. An Associate Professor of Creative Writing and Hispanic Southwest Literatures and Cultures at the University of New Mexico, he has also taught and lectured at universities across the United States, Latin America, and Europe. He has also held Fulbright Fellowships in Spain, Turkey, and Poland. His books include, *Luego el silencio* (2014), *One Day I'll Tell You the Things I've Seen* (2015), *En el Lost 'n Found* (2016), *Yabancı [Foreigner] Extranjero* (2019) and *Nocturno de frontera* (2020). Commenting on his writing, Junot Díaz has said "Santiago Vaquera is literary lightning. He impresses, he illuminates, and when he is at his best you are left shaken, in awe."

Language, Culture and Translation as a New Model in Linguoculturology

Assist. Prof. Dr. Haldun Vural, Kapadokya University

According to linguistics, linguoculturology is a field of study that focuses on the material and spiritual traditions of a particular ethnic group as well as of humanity as a whole. Linguoculturology is the name of a separate branch of linguistics that first arises in the 1990s of the 20th century. The development of linguistic semantics was crucial to the development of linguoculturology, which is closely related to the conceptual content of linguistic signs. These conceptual contents include the semantics of linguistic structures, the lexical history of a word, the analysis of the cultural component of meaning, and the cultural connotative component. A requirement for bringing people together is the knowledge of a single language and socialization within the same cultural community, according to the idea indicated by the word "linguoculture" and the field of linguoculturology. The process of learning a new language in order to become more familiar with another culture is based on a carefully developed theory of the semantic structure of words, with a focus on the cumulative function of language, which is understood as the reflection, fixation, and preservation of knowledge about the reality that a person has come to understand in linguistic units. The study of intercultural communication and interaction, which is defined as communication between partners who come from different languages and cultures and are conscious of each other's otherness, has grown in importance over the past ten years. Intercultural interaction plays a crucial role in the training of professional translators. The third aspect of educating translators and developing a secondary linguistic personality is intercultural and the capacity for intercultural communication.

Key Words: Translation studies, language, linguistics, culture, linguoculture, cultural translation

Bio: Haldun Vural finished Hacettepe University, Translation and Interpreting Department in Ankara in Turkey. He had his MA degree in Foreign Language Teaching Methodology and his first PhD degree in Educational Sciences at ETH Zurich – Swiss Federal Institute of Technology in Zurich in Switzerland. After 20 years of working abroad, he had his second PhD degree in ELT at Gazi University in Ankara in Turkey. He has published widely in national and international academic journals and participated in many national and international congresses as keynote or invited speaker. He has worked in different research groups on international scale and participated and managed international projects as well. He currently works as Assistant Professor Doctor in the Department of English Translation and Interpreting at Kapadokya University. His research interests and extensive publications cover fields such as translation theory, translation studies, especially oral translation methods, memory studies, comparative literature, educational sciences, and ELT.

All Before: Prepositional Futures in Milton and Wordsworth

Assist. Prof. Dr. Jonathan C. Williams, Bilkent University

This talk is about the role of prepositions in John Milton's *Paradise Lost* and William Wordsworth's *The Prelude*. I suggest that in both poems, the preposition "before" carries unique political force. I ask what it means for the world to appear "before" oneself, or rather, what it means for the world to be spatially, temporally, and grammatically *pre-positioned* before oneself. At the end of *Paradise Lost*, as Adam and Eve leave the Garden of Eden, Milton writes that, "The world was all before them" (12.646), a passage that Wordsworth rephrases in the 1805 *Prelude* as "The earth is all before me" (1.15). For Milton, the "world" being pre-positioned before one is the condition of postlapsarian life; for Wordsworth, the "earth" being pre-positioned before one is a condition for poetic composition. For both poets, the preposition "before" is a marker of the future's uncertainty and of an optimism about that future that proceeds from that uncertainty. By pre-positioning the world before oneself through the grammar of prepositions, one attempts to invoke a positive future, even though that future is by definition unknowable. In both cases, grammar (specifically the preposition "before") depicts the future as simultaneously certain and uncertain. If the future is a temporal category (pre-positioned), it is also, in the cases of Milton and Wordsworth, a grammatical category (prepositional), suggesting that prepositions, far from stabilizing one's phenomenal perception of the world, produce a temporal uncertainty about that world and make that uncertainty a source of political and poetic enthusiasm.

Keywords: Milton, Wordsworth, futurity, prepositions

Works Cited

Milton, John. *Paradise Lost*. 1674. *The Major Works*, ed. Stephen Orgel and Jonathan Goldberg (Oxford: Oxford University Press, 2008), 355-618.

Wordsworth, William. *The Prelude*. 1805. *The Major Works*, ed. Stephen Gill (Oxford: Oxford University Press, 2011), 375-590.

Bio: Jonathan Williams is an assistant professor in the Department of English Language and Literature at Bilkent University. His work has appeared in venues such as *Studies in English Literature 1500-1900*, *Eighteenth-Century Fiction*, *Criticism: A Quarterly for Literature and the Arts*, and others. He is currently writing a book on literary representations of melancholic feeling in eighteenth-century Britain.

Minimal Subjects and Impossible Freedoms in J.M. Coetzee and Kazuo Ishiguro

Assist. Prof. Dr. Timothy Wright, Bilkent University

The past half century has seen challenges to Enlightenment ideas of freedom from two very different fronts: first, from the collapse of the utopian political projects of the twentieth century; second, from the Anthropocene, which has shifted focus away from the human subject onto the non-human sources that sustain and limit life. This paper traces some of the ways in which this attenuation of human freedom is registered in the novel, as a form that maps the limits and possibilities of human action. I examine two novels: J.M. Coetzee's *Life and Times of Michael K* (1983), generally viewed as a novel about radical freedom, and Kazuo Ishiguro's *Never Let Me Go* (2005), generally viewed as a novel about unfreedom. A careful reading of these novels reveals, however, that both novels in fact interlace ideas of freedom and constraint in complex and surprising ways. Coetzee subtly delimits the private freedoms of his itinerant protagonist by tying them to the natural environment and shadowing them with narratives of historical catastrophe, while Ishiguro reveals unexpected micro-freedoms within the constricted world of his unfree clones. In representing forms of 'impossible' freedom that are unamenable to political action, these novels invite the reader to a reassessment of the troubled legacy of projects of human freedom. In confronting the reader with what I call 'minimal subjects,' they suggest a post-humanism not predicated on a delinking from the human, but rather on an encounter with a defamiliarized human subject whittled down to a strange but revived kernel.

Keywords: novel, posthumanism, freedom, Coetzee, Ishiguro

Bio: Timothy Wright is an Assistant Professor of English Literature at Bilkent University, Turkey. His interests lie in the contemporary global novel, with a particular focus on themes of disconsolation, unhomeliness, and the persistence of modernist aesthetics in the postmodern period. He has also published extensively on cultural production in the city of Johannesburg, and is currently working on a book manuscript in this vein, tentatively entitled *Mutant City: Speculative Film and Fiction in 21st Century Johannesburg*

I Will Argue That...: Lexical Bundles In Philosophy Research Articles

Assoc. Prof. Dr. Ilyas Yakut, Kahramanmaraş İstiklal University

Control of formulaic expressions is an important factor in providing fluency in a specific genre. These expressions – known as lexical bundles – are recurring word combinations that help to shape and convey disciplinary-based meaning in academic writing. The use of these formulaic expressions in academic writing has attracted linguists' attention, especially with the advances in corpus linguistics. Despite establishing the prominence of lexical bundles in academic writing, previous research seems to lack structural and functional analyses of these expressions in philosophy research articles. Hence, this research attempted to identify and categorize 4-word lexical bundles appearing in philosophy research articles by adopting a corpus-based approach to their usage. The corpus for the study was compiled from 40 philosophy research articles, totaling some 370,000 words, published between 2012-2022 in academic journals covered by the Web of Science (Social Sciences Citation Index). The 4-word lexical bundles were extracted from the corpus using a concordance program and categorized according to their structural and functional properties using Hyland's (2008a, b) taxonomy. We found that researchers in philosophy tend to use lexical bundles that are common in the social sciences, e.g., *on the other hand*. However, we also found lexical bundles peculiar to the discipline of philosophy, as there were formulaic expressions with an 'I' subject, e.g., *I do not think*, indicating the possible relationship between lexical bundle usage and authors' efforts to converge their articles with disciplinary-based norms and conventions of philosophy. We believe that the results obtained from this study can be used by researchers in philosophy while constructing their academic texts.

Keywords: Social sciences, philosophy, academic writing, journal articles, lexical bundles

Bio: Dr. Ilyas YAKUT received his Ph.D. in Applied Linguistics from Erciyes University, Türkiye. He is a faculty member at the Department of Translation and Interpreting at Kahramanmaraş İstiklal University. His research interest areas cover Applied Linguistics, Corpus Linguistics, and Pragmatics. One of his recent articles on pronoun usage in academic writing has appeared in the Journal of English for Academic Purposes.

Jeanette Winterson's Posthuman Ecofeminism: Posthuman Queer Bodies and Ecologies

Assoc. Prof. Dr. Kerim Can Yazgünoğlu, Niğde Ömer Halisdemir University

Posthuman ecological feminisms, including feminist new materialisms, contemporary ecofeminisms, feminist science studies, and feminist affect theories, challenge not only anthropocentric ideals of the Anthropos as merely sovereign and autonomous over other life forms but also androcentric ideals of "Man" that see other human and nonhuman beings as relegated and inferior. Despite their differences, posthuman ecofeminisms theorize the same premise that humans and nonhumans are always part of all naturalcultural processes and posthuman systems even if the idealized "Man" has dreams of mastery over human and nonhumans life, claiming that under no circumstances can ecofeminist posthumanism be conceived without humans, nonhumans, and inhumans. In fact, posthuman ecofeminisms explore such relational ontologies in which human and nonhuman materialities are continually formed and re-formed through their ecological, technological, and geological engagements with other life and nonlife forms, rejecting fixity, disembodied condition, and givenness. Jeanette Winterson's fiction in this context foregrounds such posthuman ecological feminist conceptualization of bodies, subjectivities, and ecologies in relation to biotechnology, science, and the environmental problems by questioning contemporary dimensions of the interface between the human and the machine, nature and culture. To this end, this presentation explores how the intertwinings of the human, the nonhuman and ecologies challenge the Cartesian boundaries, genders and nature in Winterson's fiction such as *The Stone Gods* (2007). In delving into different temporal entanglements, this posthuman novel advocates a sense of posthuman ecofeminist space in which human and nonhuman bodies, ecologies are enmeshed. At once reflecting the present and also almost prophetic in its ideas about the future, *The Stone Gods* shows how technology and the environmental crisis affect not solely our bodies but also our perception and experience of the body and nature as posthuman condition that proliferates a relational intersubjectivity between time and space, nature and culture, and the self and the other.

Keywords: Jeanette Winterson, posthuman ecofeminism, posthuman bodies, queer ecologies, intersubjectivity, postanthropocentrism.

Bio: Kerim Can YAZGÜNOĞLU, PhD, is Assistant Professor of English literature at Niğde Ömer Halisdemir University, specializing in environmental humanities, posthumanities, and gender studies. He obtained his PhD in English Literature from Hacettepe University, Turkey in 2018. He has written on such topics as ecogender, posthuman bodies, animals, climate change, postnatural environments, ecofeminism, postecology and ecoaesthetics. Recently, he has contributed to the edited volumes, *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes*, *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media*, and *The Routledge Handbook of Ecofeminism and Literature*. Yazgünoğlu has also published his Turkish monograph, *İklimkurgu: İklim Değişikliği, Antroposen'in Poetikası ve Ekoeleştirel İzler* in 2022.

Metageographic Irony In Stephen Leacock's *Sunshine Sketches Of A Little Town*

Assoc. Prof. Dr. Sinem Yazıcıoğlu, Istanbul University

In *Sunshine Sketches of a Little Town* (1912), Canadian author Stephen Leacock creates two interrelated places, one of which is the fictional small town of Mariposa and the other an unnamed city where former Mariposans have settled in to live and work. For this reason, nostalgia prevails in Leacock's text. Furthermore, throughout the cycle, Mariposa is characterized by its difference from its others, namely metropolitan cities such as London and New York. Such comparisons underscore Mariposa's simplicity and provinciality against the rapid urbanization and industrialization of the world, revealing not only the town's detachment from the nation's technological and industrial networks, but also its lack of introspection about its own position. As a result, Leacock presents Mariposa through the ironic perspective of a narrator, whose ambivalently unattached voice enables the critique of small-town inertia and ennui as well as the malaise of urbanization. While Mariposa's temporal gap from the metropolitan centers and the narrator's longing for an already bygone Mariposa have drawn academic interest to the ironic temporality in *Sunshine Sketches*, this paper stresses and argues that Leacock's irony lies in modernism's uneasy geographies. To clarify, Leacock treats Mariposa ironically, because modernity has eroded the earlier sense of belonging to a place and developed a geographically conscious outlook due to the changing national demarcations and rapid urbanization. Drawing from Jon Hegglund's concept of "metageographic fiction", which emphasizes modern literature's heightened capacity to defamiliarize space, this paper will discuss Leacock's use of irony in *Sunshine Sketches* as a modernist literary technique for creating a self-reflexive geography.

Keywords: Canadian literature, short story cycle, modernism, irony, metageographic fiction.

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

Women's Friendship and Its Impact on Coming of Age in Zadie Smith's *Swing*

Time

Grad. Student Gökçe Yetkin, Pamukkale University

Zadie Smith, one of the remarkable contemporary British novelists, presents the coming-of-age story of two girls who meet in the tap dance class at the age of nine in her novel *Swing Time* (2016). These two characters in the novel, the unnamed narrator and Tracey, share the same dream of becoming a dancer. Despite their different skills and thoughts about music, body, or freedom, resembling fantasies and racial background lead them to build a close friendship that eventually ends up with rupture in their early twenties, yet this closeness leaves unforgettable memories behind. Thereby, the novel displays not only the comforts but also the sadness and struggles associated with women bonding in their relationships amidst each other. In English literature, numerous women find shelter from patriarchal society through their friendships with other women from Austen's to Zadie Smith's England. In its report, the International Labor Organization concluded that women are consistently excluded by media representation. In print and digital media, this representation of women stereotypically occurs as submissive, suffering, inner figures, or the enemy of another woman. Although the feminist movement stands against this type of ideology with the notion of 'sisterhood' and its similarity to female friendship, being like a sister can have the possibilities to underestimate the romantic attractions between women. In this context, the main purpose of this study is to assess the transformative impact of intimacy between women as a space of freedom in a life surrounded by discriminatory atmosphere.

Keywords: Zadie Smith, *Swing Time*, women's friendship, coming of age, female bonding.

Bio: Gökçe Yetkin graduated from the Department of English Language and Literature of Akdeniz University in 2022. She started her MA in English Language and Literature at Pamukkale University in the same year. She worked as a preschool English teacher for one school term. As a candidate for creative drama leader, she deals with her thesis at the project stage of the course. Embracing queer methodology, she is mostly interested in critical animal studies and gender studies. She currently works as a freelance translator for some non-governmental organizations and continues her MA.

A Timeworn Warfare and the Triumph of Nature over Mankind: Euripides' *The Bacchae*

Assoc. Prof. Dr. Nazan Yıldız Çiçekçi, Karadeniz Technical University

According to common belief, modern environmentalism begins with Rachel Carson's "A Fable for Tomorrow" in *Silent Spring* (1962), which foregrounds the harmony of humanity with nature. This paper traces the footprints of this everlasting concern in the last of classical Athens's great tragic dramatists, Euripides' *The Bacchae*. One of the acclaimed Greek tragedies, *the Bacchae* presents the clash between Dionysus and Pentheus, King of Thebes, embodying ecocritic and anthropocentric ideology respectively. Dionysus, also known as Bacchus, is the Greek god of theatre, grape-harvest, winemaking, fertility and vegetation. Dionysus, born twice by the earth, the heaven, and the rain, is the god of nature and stands for both birth and death. The realm of Dionysus is within the wild, isolated nature along with rivers, plains, plants, and beasts. Dionysus is likened to Christ due to the pain he suffered at his birth to bring the truth to mankind. This dying and rising god might also be equated to the characters of the Green Man and the Wild Man of medieval folk drama, epitomising the cycle of birth and death. *The Bacchae* suggests that those who become one with nature are reborn and reach the secret of the Earth. In the play, yet, King Pentheus rejects Dionysus's authority, prepares his own final sleep in the hands of his mother, and is exterminated by Dionysus. That is, the conflict between nature and human beings or civilization comes to an end with the triumph of nature. Mankind originated on the earth, as constantly highlighted in the play, returns to earth. Accordingly, this paper aims to depict the clash between human (the walled city) and non-human (the wild nature) world and how nature brings death to those who oppose its domination as portrayed in Euripides' *The Bacchae*.

Keywords: Euripides, *The Bacchae*, Dionysus, nature, mankind, birth, death.

Bio: Nazan Yıldız keeps a bachelor's degree in English literature and a master's degree in Applied Linguistics from the English Language and Literature Department at Karadeniz Technical University with her thesis entitled "An Experimental Study on Enhancing Critical Thinking through a Literature-Based Critical Thinking Programme in the Department of English Language and Literature at Karadeniz Technical University". In 2008, she became a Ph.D. student in the English Language and Literature Department at Hacettepe University and started to work as a research assistant in the same department. In 2015, she received her Ph.D. degree with her thesis entitled "Hybridity in Geoffrey Chaucer's *The Canterbury Tales*: Reconstructing the Estate Boundaries". She holds a certificate in critical thinking skills from the American English Institute, University of Oregon. She has national and international publications and papers. Her main areas of interest are Medieval English Literature, Medieval History, Chaucer, Old English Literature, English Novel, Women's Studies, Gender Studies, Colonial-Postcolonial English Literature, and Critical Thinking and Literature. She is currently an Associate Professor in the Department of English Language and Literature at Karadeniz Technical University, Turkey.

Haunted generations: Transgenerational Trauma in Pat Barker's *Another World*
Res. Assist. Seda Fikriye Yilmaz, İstanbul Aydın University

Although a traumatic experience is highly personal and subjective, it can never be one's own; instead, it can be transmitted either transhistorically or intergenerationally across generational gaps, mainly through written or verbal acts of compulsory repetition resulting in the production of a 'post-traumatic culture'. These transmissions of traumatic histories are considered as "haunting legacies" in that they haunt not only the victim but also the future generations, and they reconstruct the past as a "function of present". In Pat Barker's *Another World* (1998), the reader encounters with the interrelated traumatic stories of three generations: of 101-year-old Geordie, a war veteran of the Somme, of Geordie's great-grandson, Gareth, and the Fanshawes, a Victorian family. The novel dwells upon the transgenerational trauma through the theme of fratricide, in which the writer uses the Fanshawes' fratricide story as a framework, and transmits it to Geordie and Gareth by juxtaposing the past and the present through two families in the same household. Although neither Gareth nor Geordie or the Fanshawes knows anything about the violent histories of each other, Barker could imply how the familial dynamics that are transmitted can affect the unconscious of another generation, and how the traumatic memories have the capacity to haunt any traumatised person both physically and psychologically. In the light of Cathy Caruth and Gabriele Schwab, this paper will explore how the traumatic memories haunt the characters not only psychologically through hallucinations, flashbacks and nightmares but also physically through an uncanny apparition, and are passed to successive generations, which demonstrates the trauma's ever-present and recurring quality.

Keywords: trauma, transgenerational trauma, Pat Barker, *Another World*

Bio: Seda Fikriye Yilmaz holds an MA degree in English Literatures and Literary Theory from Albert Ludwigs University of Freiburg. Her MA thesis is "Metaphors of Entropy: Degradation, Destruction and Hope in Jeanette Winterson's *The Stone Gods*". She is currently a PhD student of English Language and Literature and works as a Research Assistant at İstanbul Aydın University.

**Voicing Guinevere in the Non-unified Victorian Age: The Contradictory
Reinterpretation of Medievalism in “Guinevere” by Lord Alfred Tennyson and in “The
Defence of Guenevere” by William Morris**
Res. Assist. Türkan Yılmaz, Aksaray University

The Victorian era, in the history of English literature, is heavily marked by its passionate interest in reinterpreting the past stories particularly the medieval tales modernised in accordance with the Victorian strict codes of behaviours in terms of gender roles. With the aim of commenting on the social issues of the age they lived in, quite a lot of Victorian poets based their works on the reminiscent of a known folk tale and elaborated their subjects with their unique point of views. For instance, both Alfred Lord Tennyson and William Morris were attracted by the medieval legend of King Arthur whose story revolves around Arthur’s deep love for Guinevere and her ultimate betrayal of him. Accordingly, the present research is an attempt to highlight the sharp contrast between the alternative approaches of the two Victorian poets in mention to Guinevere and to female sexuality. While the weeping lady whose deep remorse caused by her infidelity is vividly depicted by the third person narrator in “Guinevere” by Tennyson, in “The Defence of Guinevere” by Morris who delves into the psychological state of mind of Guinevere in his dramatic monologue, she is supplied with a voice to defend her spiritual confusion stemmed from her overwhelming passion for Lancelot. The close comparison of these two contradictory re-imaginings of Guinevere is of great significance to make sense of sexual identity through the lens of Victorian ideas and ideals and to value the function of multiple reinterpreting of the legendary tales over time.

Keywords: “Guinevere,” Lord Alfred Tennyson, “The Defence of Guenevere,” William Morris, legend of King Arthur, Victorian poetry

Bio: Türkan Yılmaz earned her bachelor degree in English Language and Literature from Ege University, and continued her academic career in European Joint Masters’ Degree in English and American Studies (home university: Venice, Ca Foscari, mobility university: Paris, Diderot). She currently follows PhD programme in the Department of English Language and Literature, Hacettepe University, and works as a Research Assistant in the Department of English Language and Literature, Aksaray University.

Water and Temporality: How Water Shapes Memories in *Boating for Beginners*

Assoc. Prof. Dr. Z. Gizem Yılmaz, Social Sciences University of Ankara

Water is a complex marker of overlapping temporalities as it is conditioned not only materially but also within larger cultural and spatial contexts. In every move, water reserves multiple timelines and geographical scales larger than human imagination. In this sense, water is shaped by and encoded in human and nonhuman memories that might go back to antiquity. Interestingly though, those embedded memories reach modernity and shape modern human and nonhuman memories. So, our modern memories shaped around water are repetitions or citations of those who existed millions of years ago. This creates overlapping temporalities, which makes water a trans-corporeal substance versatile enough to carry the past to the present. This is actually what happens in Jeanette Winterson's *Boating for Beginners* (1985). Recounting the story of Noah's Ark, the novel traces how water connects all beings with different temporalities carrying a genesis myth to modern days by the agency of water. A story embedded in water, deluge projects all of us as waterbodies, who are born out of and into water Noah fought against. By using postmodern techniques throughout its narrative, the novel also pushes us to realize how cultural practices go hand in hand with material ones, and how memories are shaped around water. Within this theoretical framework, the aim of this paper is to analyze Winterson's *Boating for Beginners* from an elemental ecocritical perspective, by highlighting the potentials of water to carry overlapping temporalities and geographies to the present.

Keywords: Jeanette Winterson, *Boating for Beginners*, elemental ecocriticism, water, waterbodies

Bio: Z. Gizem Yılmaz is Associate Professor of English literature at Social Sciences University of Ankara, Turkey. Her recent publications include an article entitled "Fear of Body and Animality: Freak Bodies and Minds in *Edward Gant's Amazing Feats of Loneliness*" (*NeoHelicon* 2022) and a book chapter entitled "Power or Despair: Contagious Diseases in Turkish History and Miniature Paintings" (*Posthuman Pathogenesis* 2022, edited by Başak Ağin and Şafak Horzum). She is currently co-editing a Turkish volume on environmental, medical, digital, and posthumanities, forthcoming from Cappadocia University Press.

The Postmodern Parasitic Self In Sarah Kane's *Phaedra's Love*

Assoc. Prof. Dr. Mevlüde Zengin, Sivas Cumhuriyet University

*I'd rather risk defensive screams
than passively become part of a
society that has committed suicide.*

Sarah Kane

Phaedra's Love (1996) is a typical Sarah Kane play with its inversion of the classical Greek convention of not performing violence on stage and its subversion of British Theatre traditions. It is also typical in the sense that Kane employed in it —as in her other plays— the actions which are challenging for the directors and difficult to watch for the audience; i.e. it is a play staging the unstageable. These features of *Phaedra's Love* may be attributed to its being a play of in-yer-face theatre; however, the extremities in the extremes such as violence and sexuality of all kinds and the filthy and abusive language in it may be thought both to be the novelties and contributions of Sarah Kane as a playwright to contemporary British Drama and the ploys functioning for her social criticism. In this context, this play of Kane's is less similar to those of her contemporaries. *Phaedra's Love*, the premiere of which was directed by Kane herself at London Gate's Theatre in 1996, attracts the audience's attention with not only its scenes with extreme violence, sex and abusive language but also its characters who are the doers of violent and sexual actions that dehumanize them and the speakers of the abusive and filthy language. Therefore, this study analyses one of the characters in *Phaedra's Love*, Hippolytus, the incestuous prince as a consuming parasitic self. Hippolytus is the central point in the play from which the action unfolds. Hippolytus is a character in whose personality various metaphors appear; yet, the focus of this study is the Hippolytus always eating junk food, watching television and making masturbation as the postmodern self in the context of rampant consumerism and the technological life.

Key Words: Parasitic Self, *Phaedra's Love*, Sarah Kane, Hippolytus, Consumerism

Bio: Mevlüde Zengin received her PhD at Ankara University, Faculty of Languages and History-Geography, Department of English Language and Literature in 2007. She is currently an Assoc. Prof. of English Language and Literature at Sivas Cumhuriyet University, Faculty of Letters. Her main research interests include the modernist novel in English Literature and novel, poetry, short story as literary genres, literary theory and criticism, and New Historicism. She is the writer of various essays published in both national and international journals and book chapters on English literature.

LIST OF PARTICIPANTS

(Alphabetically Organized by Last Name)

PLENARY SPEAKERS

- Professor Greg Clingham (The Pennsylvania State University, USA)
- Professor (Emeritus) Andreas H. Jucker (University of Zurich, Switzerland; President of European Society for the Study of English (ESSE))
- Professor Huriye Reis (Hacettepe University, Turkey)

PARTICIPANTS

- Başak Ağın (TED University)
- İ. Banu Akçeşme (Erciyes University)
- Erdem Akgün (Boğaziçi University)
- Tuğba Akman Kaplan (İstanbul Gelişim University)
- Mahinur Akşehir (Manisa Celal Bayar University)
- Adesanya M. Alabi (Karabük University)
- Gökhan Albayrak (Ankara University)
- Aylin Alkaç (Boğaziçi University)
- Başak Almaz (İstanbul Aydın University)
- İsmail Serdar Altaç (Nevşehir Hacı Bektaş Veli University)
- Seda Arıkan (Fırat University)
- Emre Avcı (Hacettepe University)
- Ömer Aytaç Aykaç (Van Yüzüncü Yıl University)
- Fatma Aykanat (Cappadocia University)
- Deniz Ayyıldız (İstanbul University)
- Belgin Bağırlar (Aydın Adnan Menderes University)
- Sercan Hamza Bağlama (Çanakkale Onsekiz Mart University)
- Gönül Bakay (Bahçeşehir University)
- Hasan Baktır (Erciyes University)
- Bryan Banker (TOBB University of Economics and Technology)
- Tuba Baykara (Nevşehir Hacı Bektaş Veli University)
- Yasemin Baysal (Bingöl University)
- Abderrahman Beggar (Wilfrid Laurier University)
- Zbigniew Bialas (University of Silesia)
- F. Zeynep Bilge (Mimar Sinan Fine Arts University)
- Mustafa Büyükgebiz (Alanya Alaaddin Keykubat University)
- Taner Can (TED University)
- Mehmet Ali Çelikel (Marmara University)
- Lizge Çetin (Munzur University)
- Ataberk Çetinkaya (Middle East Technical University)
- Yıldırım Çevik (İstanbul Aydın University)
- Onur Çiffiliz (Hacettepe University)
- Rıza Çimen (Middle East Technical University)
- Başak Çün (Fenerbahçe University)
- Meriç Debeleç (Social Sciences University of Ankara)
- Aslı Değirmenci Altın (Hacettepe University)
- Elif Demir (Sivas Cumhuriyet University)

- Mehmet Demirezen (Cappadocia University)
- Başak Demirhan (Boğaziçi University)
- M. Sibel Dinçel (Cappadocia University)
- Hande Dirim Kılıç (Kocaeli University)
- Evrim Doğan Adanur (Fenerbahçe University)
- Jeanne Dubino (Appalachian State University)
- Ayşem Dur (Bahçeşehir University)
- Büşra Erdurucan (İstanbul Kültür University)
- B. Ayça Ülker Erkan (İzmir Democracy University)
- Merve Betül Görmez (Van Yüzüncü Yıl University)
- Mustafa Güneş (Gümüşhane University)
- Annelise Hein (Boğaziçi University)
- Jeffrey Hibbert (Yaşar University)
- Şafak Horzum (Kütahya Dumlupınar University)
- İncihan Hotaman (Ege University)
- Zeliha Işık (Karabük University)
- Yeşim İpekçi (Fırat University)
- Saliha İrençi (İstanbul Kültür University)
- Veysel İşçi (Trabzon University)
- Gamze Kahveci (Selçuk University)
- Kübra Kangüleç Coşkun (TOBB University of Economics and Technology)
- Esra Karakuş (Middle East Technical University)
- Nardjis Kheidri (University of Algiers III)
- Ebrahim Khezerlou (Cappadocia University)
- Klára Kolinská (Jan Evangelista Purkyně University)
- Ceylan Kosker Bevington (Bilkent University)
- İpek Kotan Yiğit (İstanbul Kültür University)
- Neslihan Köroğlu (İzmir Katip Çelebi University)
- Beyza Nur Krechatı (Fatih Sultan Mehmet University)
- Ferma Lekesizalın (İstanbul Topkapı University)
- Elisabetta Marino (University of Rome Tor Vergata)
- Marija Mijušković (University of Montenegro)
- Öz Öktem (İstanbul Aydın University)
- Selena Özbaş (İstanbul Yeni Yüzyıl University)
- Rabia Elif Özcan Beydemir (Boğaziçi University)
- Büşra Özer Erdoğan (Ankara Hacı Bayram Veli University)
- Reyhan Özer Taniyan (Pamukkale University)
- Nazlı Şevval Öztürk (İstanbul University)
- Mine Özyurt Kılıç (Social Sciences University of Ankara)
- Seda Bahar Pancaroğlu (Çankaya University)
- Eser Pehlivan (İstanbul University)
- Curtis Runstedler (University of Stuttgart)
- Gamze Sabancı Uzun (İstanbul Aydın University)
- Berkem Sağlam (Çankaya University)
- Ayşe Saki Demirel (Ankara Science University)
- Andrea Selleri (Bilkent University)
- Ayşe Nur Sözer (Maltepe University)
- Ahmet Süner (Yaşar University)
- Julia Szołtysek (University of Silesia)
- İrem Şalvarcı (Ankara Hacı Bayram Veli Üniversitesi)

- Baysar Tanıyan (Pamukkale University)
- Beyza Betül Tanrikulu (Adana Alparslan Türkeş Science and Technology University)
- Pınar Taşdelen (Hacettepe University)
- Elif Toprak Sakız (Dokuz Eylül University)
- Cengiz Tosun (Cappadocia University)
- Furkan Tozan (İstanbul Topkapı University)
- Nejat Töngür (Maltepe University)
- Begüm Tuğlu Atamer (Ege University)
- Ayşegül Turan (İstanbul Kültür University)
- Mustafa Uğur Tülüce (Ankara University)
- Seçil Tümen Akyıldız (Fırat University)
- Nisa Türköz (Pamukkale University)
- Esra Ünlü Çimen (Çankırı Karatekin University)
- Berkay Üstün (Fenerbahçe University)
- Santiago Vaquera-Vásquez (University of New Mexico)
- Haldun Vural (Cappadocia University)
- Jonathan C. Williams (Bilkent University)
- Timothy Wright (Bilkent University)
- İlyas Yakut (Kahramanmaraş İstiklal University)
- Kerim Can Yazgünoğlu (Niğde Ömer Halisdemir University)
- Sinem Yazıcıoğlu (İstanbul University)
- Gökçe Yetkin (Pamukkale University)
- Nazan Yıldız Çiçekçi (Karadeniz Technical University)
- Seda Fikriye Yılmaz (İstanbul Aydın University)
- Türkan Yılmaz (Aksaray University)
- Z. Gizem Yılmaz (Social Sciences University of Ankara)
- Mevlüde Zengin (Sivas Cumhuriyet University)

16th International iDEA Conference *Studies in English*

Book of Abstracts

24-26 April 2024
Cappadocia University

Founded in 2005, iDEA (English Language and Literature Research Association of Turkey) is the Turkish national association for English studies. As the only professional association in Turkey affiliated with ESSE (The European Society for the Study of English), iDEA aims at bringing together academics working in the fields of linguistics, literature, language teaching and cultural studies. The 16th iDEA Conference is co-hosted by the Department of English Language and Literature and the Department of English Translation and Interpreting, Faculty of Humanities, Cappadocia University.



Cappadocia Campus:
Mustafapaşa - Uçhisar - Ürgüp / Turkey
Tel: +90 384 353 5009 (pbx) Fax: +90 384 353 5125

Sabiha Gökçen Campus:
Sabiha Gökçen Airport, İstanbul / Turkey
Tel: +90 216 588 0010 (pbx) Fax: +90 216 588 0012
info@kapadokya.edu.tr

