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THE 11TH INTERNATIONAL IDEA CONFERENCE  
STUDIES IN ENGLISH



ÇANKAYA UNIVERSITY, 12-14 APRIL 2017  
website: <http://ideall.cankaya.edu.tr>



BOOK OF ABSTRACTS



**THE 11TH INTERNATIONAL IDEA CONFERENCE  
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**ÇANKAYA UNIVERSITY  
April 12-14, 2017, Ankara - Turkey**

**BOOK OF ABSTRACTS**

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## From Copy to Original: Script in Print 1690-1800

Aileen Douglas

The eighteenth-century is often seen as the historical period in which print decisively displaced script: 'the *Printing Art* has out-run the Pen' Daniel Defoe wrote in 1726. Yet during this period the relationship between print and script was complex. Print reproduced script, in the form of copperplate engravings; print generated script; and print shaped understandings of script. Surveying examples of script in copperplate engravings, this paper discusses how understandings of script in relation to copying and discipline came to be accompanied by ideas of the autograph. The paper pays particular attention to the role of script in constructions of the author and to the figures of Alexander Pope, Samuel Johnson, and William Blake.

**Aileen Douglas** is Head of the School of English, Trinity College Dublin, the University of Dublin, and a Fellow of the University. She holds a PhD from Princeton University, and taught for several years at Washington University in St. Louis before returning to Trinity. Her research interests and publications focus on eighteenth-century print culture, the materiality of writing, women's writing in the long eighteenth century, and Irish writing. She is a general editor of the Early Irish Fiction Series (Four Courts, Dublin) for which she has co-edited two volumes. Other publications include *Uneasy Sensations: Smollett and the Body* (Chicago, 1996) and, most recently, *Work in Hand: Script, Print and Writing, 1690-1840* (Oxford, 2017).

## **Towards a Post-Postmodern Hermeneutics: From Suspicion to Sincerity in Contemporary Western Literature**

**Bran Nicol**

Amongst the many former leading theorists of postmodernism to have heralded its end in the early twenty-first Century, the American critic Ihab Hassan argued that by the late 1990s postmodernism had become so dominant as a 'hermeneutic device' that we couldn't avoid seeing the world 'through postmodern-tinted glasses'. Postmodernism had, he explained, made it impossible to read the culture of literature past and present without privileging 'excesses of parody and pastiche [...] paratactical lists [...] self-reflexive ironies' (Hassan, 2003). By this logic, the story of the demise of postmodernism is, curiously enough, also the story of its triumph – a paradox neatly captured in the doubleness of the title of Mary K. Holland's 2013 book, *Succeeding Postmodernism*.

The account of the demise of postmodernism and its replacement by a new paradigm (post-postmodernism? metamodernism? hypermodernism? 'popomomo'? etc.) is, as they say, another story, one that has already begun to be told. This talk begins from the premise that the postmodern glasses referred to by Hassan have been removed, and the context for analysing contemporary fiction has changed. I want to explore the calls by contemporary novelists and critics, especially in the United States, to read and write in ways which escape the trap of 'postmodern' hermeneutics. In particular, I want to consider in detail perhaps the most dominant and characteristic refrain of the contemporary novel after postmodernism: the value of what David Foster Wallace once termed *sincerity*, an alternative to regarding the world ironically, and the foundation of a new relationship between author and reader, or artist and client.

This talk examines the shift from suspicion to sincerity in twenty-first century fiction by focusing on what sincerity might be in literature, and how it might work. Is contemporary fiction, by Wallace and others, really more sincere than that of postmodern forebears? To provide a framework for the comparison I will draw on Paul Ricoeur's notion of a 'hermeneutics of suspicion' and its alternative, a 'postcritical' 'hermeneutics of faith' (Ricoeur, 1970), and look at the work of three generations of American novelists: Kurt Vonnegut's *Slaughterhouse Five*, Paul Auster's *City of Glass*, and recent fiction by Wallace and Dave Eggers.

**Bran Nicol** is Professor of English Literature at the University of Surrey, where he is Head of the School of English and Languages. He studied for his PhD at the University of Lancaster, writing his thesis on the work of the novelist and philosopher, Iris Murdoch. He has previously taught at the universities of Chichester and Portsmouth, where he was Director of the Centre for Studies in Literature. His books include *The Private Eye* (Reaktion, 2013), *Postmodern Fiction: An Introduction* (Cambridge UP, 2009), and *Stalking* (Reaktion, 2006), which was translated into Italian, Japanese and Korean, *Iris Murdoch: The Retrospective Fiction* (Palgrave, second edition, 2004), and two edited collections: *Postmodernism and the Contemporary Novel* (Edinburgh UP, 2002) and *Crime Culture* (Bloomsbury, 2010). His interests include contemporary British, European and American fiction, crime fiction, and film, and he has presented his research in these areas at universities around the world. He is currently completing *The Value of Postmodernism* for CUP as well as editing the forthcoming collection, *The Cambridge Companion to British Postmodern Fiction*.

## Roundtable & Open-floor Discussion: Issues and Possibilities in English Studies

### Introduced by Johann Pillai

This session will take the form of a brief introduction of talking points, followed by comments and perspectives from the keynote speakers and an open floor for audience discussion. The talking points will consider , both internationally and in the context of Turkey, the rationale, relevance and function of literary studies—e.g. the current state of theory, criticism, and literary curricula; technology, politics and teaching issues; publication, sourcing and originality; collegiality and local/global power structures.

**Johann Pillai** studied comparative literature at Yale University, and the State University of New York at Buffalo, and taught at universities in the U.S., Turkey, and Cyprus before joining the Department of English Language and Literature at Çankaya University. He is the author of various articles on literature and art, and a book detailing his research and reconstruction of the history of a missing artwork, *Bedri Rahmi – The Lost Mosaic Wall: from Expo '58 to Cyprus / Bedri Rahmi – Kayıp Mozaik Duvar: Expo 58'den Kıbrıs'a* (Nicosia: Sidestreets, 2010). His research interests include theories of interpretation, politics and ideologies in historiography, and relations between science, technology and belief systems.

## **Aspects of Desire as Performative Element in Joss Whedon's Production of *Much Ado About Nothing***

**Evrin Doğan Adanur**

Joss Whedon, after creating and directing speculative films, in his 2012 production of *Much Ado About Nothing* uses different strategies to reflect the speculative elements and darker undertones in the Shakespearean play. Labeled as romantic and festive comedy or comedy of manners, Shakespeare's *Much Ado About Nothing* includes many of the darker aspects of his later comedies with tragic potential especially in its treatment of Hero in the two poles of idolatry and scapegoating which makes the contemporary productions problematic. The play is based on desire in which action is regulated through different levels of overhearing, hearsay, and masking. Rene Girard, in his *Theatre of Envy* compares the Benedick and Beatrice relationship to the bicycle races in which the winner chases after another and wins with a competitive energy that the leader lacks at a crucial time of the race. This race in the play is fueled and regulated by communal and mimetic desire. Whereas Claudio and Hero's desire is based on mimetic rivalry among the male characters and works as the scout, Benedick and Beatrice's desire is based on rivalry with each other culminating in positive reciprocity. This paper evaluates the ways in which forms of mimetic desire are appropriated through strategies in characterization and setting in Joss Whedon's *Much Ado About Nothing*.

**Evrin Doğan Adanur** is a graduate of Hacettepe University (Department of English Language and Literature, BA) and American University, Washington, DC (Department of Literature, MA). She received her PhD degree from Ankara University with her dissertation on Renaissance drama. She has been teaching English Studies at Atılım University for fifteen years where she also worked as the former head of the department. Her current research examines a range of different approaches to Shakespeare and early modern drama. She has published and presented papers on Shakespeare, Marlowe, Kyd, Bond, Cisneros, Fornes, and detective fiction and is the editor of *IDEA: Studies in English* (2011), and English Literature Special Issue of Atılım University Social Sciences Journal (2016). She is currently working on a book on Shakespearean tragedy and editing a book on George Orwell.



## **A Critique of Postmodern Ecocriticism in Margaret Atwood's *Maddadam* and *Years of Flood***

**Banu Akçeşme**

Ecocriticism has been criticized because of its rejection of a theoretical framework on which ecocriticism can be based. In recent years there have been several important attempts to find the most suitable theoretical basis to make ecocriticism more solid, structured and convincing. To bring ecocriticism and postmodernism together is the result of such an attempt as it has been believed that they have a lot in common to contribute to one another such as their emphasis on interdependence, interconnectedness, their celebration of multiplicity and plurality and their rejection of grand narratives. This study aims to question the possibility of coexistence of ecocriticism and postmodernism by referring to Margaret Atwood's *Maddadam* (2013) and *Years of Flood* (2009). Postmodernism is not all about diversity, heterogeneity, multiplicity, relationality, interdisciplinarity, multivocality and a challenge to established hierarchies. Linda Hutcheon draws a distinction between postmodernity which refers to socio-cultural and philosophical conditions and the postmodern which refers to the aesthetic. The emphasis in this paper will be placed more on postmodernity which determines postmodern aesthetics since ecology and nature suffer from the postmodern condition which is marked by late capitalism, consumer society, commodification, historical deafness, apocalyptic vision, etc. This study will follow Jean Baudrillard's and Frederic Jameson's critique of postmodernism to discuss that the marriage between postmodernism and ecocriticism may not be that fruitful when postmodernism is explained in the light of the cultural logic of late capitalism as put by Jameson and simulacra and simulation which are generated mostly by consumerism, globalization and virtual culture as discussed by Baudrillard.

**Banu Akçeşme** is an assistant professor in the Department of English Language and Literature at Erciyes University, Kayseri. She received her BA in English Language Teaching from Dokuz Eylul University (2000), her MA from Erciyes University (2003). She completed her PhD at METU in English Literature. Her research interests include the modern and postmodern novel, feminism, gender studies and ecocriticism.

## Traces of Ecofeminism in D.H. Lawrence's *Birds, Beasts and Flowers*

**Şule Akdoğan**

D.H. Lawrence wrote the poems in *Birds, Beasts and Flowers* in 1920-23 mostly in Sicily where his encounter with the natural world deeply influenced his antagonism towards modern civilization and industrial culture in a post-war society. Non-human world of plants and animals are expressed with mythical, religious and sensuous sexual allusions and with Lawrence's modernist stance. The Post-humanist worldview of the poet becomes explicit through his exploration of the rottenness of the industrial world, celebration of nature and the primitive world and the inextricable relation between men and women. In his frame, conceptualization of these Lawrentian themes in *Birds, Beasts and Flowers* echoes the ecofeminist treatment of nature and women which makes connections between the domination of nature and subjugation of women in a patriarchal society. Therefore, this paper aims to read these Lawrentian themes from an ecofeminist perspective and lay bare the intricate traces of feminism in Lawrence's encounter with the natural world.

**Şule Akdoğan** earned her BA in English Language Teaching and MA in English Literature from Middle East Technical University (METU), Ankara, Turkey. Her MA thesis is entitled "Representation of Nature D.H. Lawrence's *Women in Love* and *The Plumed Serpent* and Virginia Woolf's *The Voyage Out* and *Orlando: A Biography*." She completed her PhD at the same department in 2016 and her dissertation is entitled "Local Feminisms: A Comparative Analysis of Feminist Literary Theory and Practice in the 1970s in Britain, America and Turkey."

## **A Climate-Ravaged World: Maggie Gee's *The Ice People***

**Selen Aktaran**

This paper analyses Maggie Gee's *The Ice People* from an ecofeminist perspective, focusing particularly on the connections between women, eco-disasters, and nonhuman beings. Set in 2050, the novel portrays a futuristic London where global warming gradually gives way to the start of a second ice age that leads to the total devastation of the environment and human beings. As the weather cools off with the approach of the ice age, the relationship of men and women also grows worse, and a great gulf opens between them, which results in the total segregation of the sexes in society. While women develop deep enmity toward men and form their own commune, men feeling the absence of women in their lives invent Doves, domestic robots that provide them with love and affection. This novel has been selected as an exemplary case because it presents critical insights in reconsidering the interrelations of gender, nature, technology, and sexuality in the face of a terrible environmental catastrophe. It not only explores the ecofeminist critique of anthropocentrism and androcentrism, but also problematises power relations drawing attention to the reversal of power from men to women. In so doing, it encourages new ecofeminist interpretations and invites us to question whether it is possible to end all types of oppression and establish ideal and peaceful societies.

**Selen Aktaran** graduated from Bilkent University, Department of English Teacher Education in 2010. She received her MA degree from Hacettepe University, Department of English Language and Literature in 2014 with a thesis entitled "Women and Eco-Disasters in Maggie Gee's *The Ice People* and Sarah Hall's *The Carhullan Army*: An Ecofeminist Approach." Currently, she is a PhD candidate at Hacettepe University and a part-time instructor of English at Maltepe University, Istanbul.

## A Stylistic Analysis of Lovecraft's Use of Atmosphere-Building Language

Bariş Emre Alkim

American horror and fantasy writer Howard Phillips Lovecraft fused gothic fiction, science fiction and mechanistic materialism philosophy in early twentieth century to create the genre "weird fiction." His mythopoeic invention (later labeled as "Cthulhu Mythos") introduces many extraterrestrial races totally oblivious to the presence of mankind, and presents the cosmos as a place in which man does not occupy the central position. Despite his posthumous acceptance by literary and academic circles as a master of horror and fantasy, his distinctive prose style is still considered by many to be verbose, subjective and artificial. Indeed, Lovecraft's Anglophilia and tendency to use 18th century archaisms create almost an anachronistic effect. His tales are full of scientific and technical jargon targeted towards the connoisseur rather than the layman. There is a very striking lack of dialogue throughout his stories, and his descriptions contain subjective remarks and personification to a great extent. However, heavy use of adjectival modifiers referred to by some as 'adjectivitis' is perhaps the most prominent stylistic element of Lovecraft. This presentation argues that Lovecraft's above mentioned stylistic peculiarities do not necessarily imply ineptitude of his writing. They are not to be interpreted as merely decorative attempts either; rather, they serve to create, maintain and reinforce the 'atmospheric effect' which Lovecraft thought as vital to his weird tales. In order to demonstrate Lovecraft's conscious use of these elements, samples will be provided from his novella *At the Mountains of Madness* (1931).

**Bariş Emre Alkim** received his BA degree from Istanbul University's Foreign Language Education Department. After graduating from Boğaziçi University's Translation Studies MA Program in 2002, he got his PhD degree in Art History from Istanbul Technical University with his dissertation titled "Intersection of Gothic Literature and Neo Gothic Architecture in 18th and 19th century England." He currently works as a lecturer at the department of Translation and Interpreting Studies of Çankaya University, Ankara. He also works as a freelance translator and has translated many science fiction, fantasy and horror novels into Turkish.

## Julian Barnes's *Before She Met Me* as a Study of Litost

Zekiye Antakyalioğlu

Julian Barnes has always been a novelist of wide interests and as a novelist he has been fond of experimenting on new themes in a variety of structures which are completely different from one another. In his 1982 novel, *Before She Met Me* Barnes presents us a black comedy on the theme of sexual jealousy experienced by otherwise a very sensible, normal and successful professor of history. However, this time the past he relentlessly studies and searches is his own wife's past. As we read the story, mainly focusing on the consciousness of Graham Hendrick, the protagonist, we see that "the times before she met him", in other words "her past", start to take hold of the whole present of Graham and turns his life into a nightmare. As a historian he does his research in a most academic precision and rigor and cannot find a cure for his obsession. The novel illustrates how sexual jealousy, the Othello within or our bestial side can capture our sensible, conscious, civilized self and transforms our brain into a blood thirsty animal's brain once libidinal instincts become our main drives. This paper will offer a reading and analysis of this phenomenon from Milan Kundera's concept of *Litost* which is a state of torment created by the sudden sight of one's own misery, an emotion formed of jealousy, melancholy, pity, resentment and revenge.

**Zekiye Antakyalioğlu** received her PhD from Ankara University/Turkey, Department of English Language and Literature in 2004. Her dissertation, *A Study of Stoppardian Drama from the Standpoint of Postmodernist and Counter-postmodernist Attitudes*, was published as a book by Verlag, in 2008. Her other book *Roman Kuramına Giriş* (Theory of the Novel: An Introduction) was published in 2013 by Ayrıntı Publishing House/Istanbul. Since 2009, she has been working as a faculty member at Gaziantep University/Turkey, Department of English Language and Literature. Her areas of interest are philosophy, postmodernism, new historicism, contemporary fiction and drama.

## **A Comparative Study: Ahmet Hamdi Tanpınar's *Huzur* and Marcel Proust's *Swann's Way***

**Hafize Gül Koparanoğlu Artuç**

Comparative literature, which examines the interrelationships of literature from two or more cultures or languages, helps us to create new models of understanding literary texts. To describe the term, Oscar James Campbell states that “through the discovery of similarities and differences by means of comparison, it endeavors to explain the inception and growth of individual works” (23). So, in order to form a new way to understand two novels from different cultures and languages, Marcel Proust's *Swann's Way* from French literature and Ahmet Hamdi Tanpınar's *Huzur* from Turkish literature will be studied in this paper. Although these two novels belong to literatures of different centuries and countries, they share many concepts in common. The authors' language usage and style, their narration through the process of remembering, their similar usage of time can be listed in this shared part. To conclude, the aim of this paper is to focus on style, language, narration and context in *Huzur* and *Swann's Way* and compare them to show the similarities they have.

**Hafize Gül Koparanoğlu Artuç** received her BA from Hacettepe University, Faculty of Letters, Department of English Linguistics in 2001. She received her MA degree from Dokuz Eylül University-Department of American Culture and Literature with her thesis entitled "Henry James' *The Art of Fiction*". She received her PhD from the same university and department with her dissertation entitled "Colonialism, Globalization, and Resistance in Jean Rhys' *Wide Sargasso Sea*, Arundhati Roy's *The God of Small Things* and John Updike's *Terrorist*". Her research fields focus on postcolonial literature, representations of “the other” in literature, discourse analysis, and 19th century American fiction. Currently, she is an assistant professor at Adnan Menderes University, Department of English Language and Literature.



## **Scheherazade in the Western Palace: Martin Amis's *The Pregnant Widow* (2010)**

**Ayşe Naz Balamur**

To portray feminism as an unfinished project in twenty-first-century England, *The Pregnant Widow* adopts a non-linear and non-progressive view of time, and travels back and forth between the medieval Islamic setting of *The Arabian Nights*, the 1970s sexual revolution, and its effects in 2010. Past, present, and future merge in the novel to narrate the failure of the sexual revolution through Scheherazade, who is transformed from a coy storyteller princess to a young and sexually independent British blonde living in a family-owned castle in Italy. The Russian writer Alexander Herzen, in the context of the French Revolution, uses the term “pregnant widow” to refer to a purgatory state between two social orders; and it is through Scheherazade that the novel portrays British women’s problematic position between the ideals of feminine virtue and the manifestos on female sexual desire. The Oriental princess, who tells stories every night to save her life and to be happily married with the Sultan, insists in Amis’s novel that she does not want love but sex. However, Scheherazade is in what Herzen calls a chaotic purgatory state as she claims to prefer sex to romance, but saves herself for marriage. Scheherazade’s virginity until marriage illustrates Kate Millet’s argument that the sexual revolution did not liberate all women from the ideals of feminine virtue. The 1970s setting for the 2010 novel suggests that, despite the manifestos on sexual freedom, many twenty-first-century British women’s sexual conducts are still regulated.

**Ayşe Naz Balamur** is an Assistant Professor in the Department of Western Languages and Literatures at Boğaziçi University, Istanbul. She received her PhD in Literary Studies from the University of Wisconsin-Milwaukee. She is the author of *How Istanbul's Cultural Complexities Have Shaped Eight Contemporary Novelists: Tales of Istanbul in Contemporary Fiction*. She has published articles on the works of British, American, and Turkish writers, such as Margaret Fuller, Hannah W. Foster, Elizabeth Cary, A. S. Byatt, Elif Şafak, Orhan Pamuk, Theresa Hak Kyung Cha, and Martin Amis. Her book *Victorian Murderesses: The Politics of Female Violence* (2016) was published by Cambridge Scholars Press. Her research focuses on postcolonial theory, urban theory, feminist criticism, and nineteenth-century and contemporary fiction.

## Overlapping Stories of Victimized Animals and Women in Ruth L. Ozeki's *My Year of Meats*

Adem Balci

By delving into the mistreatment and victimisation of animals and women in a patriarchal society, Ruth L. Ozeki's *My Year of Meats* (1998) depicts how inextricably connected oppression systems such as speciesism and sexism affect animals and women profoundly. After getting a new job as a director in a TV program named "My American Wife," which as an American "home cooking" documentary aims at promoting American beef in Japan, the protagonist Jane Takagi-Little's "year of meats" begins and she gradually discovers that illegal synthetic hormones and antibiotics are still injected to animals in the feedlots in different parts of the United States for the rapid growth of animals. Interestingly enough, while tracing the illegal use of hormones in animals, Jane realizes that she is a DES daughter, that is, her mother was injected DES - diethylstilbestrol, a kind of man-made oestrogen injected to animals for rapid growth and to pregnant women to prevent miscarriages or premature births, but later prohibited due to its negative effects on both animals and women. Having noticed that she is just one of the animalized women, Jane not only investigates the injection of illegal hormones to animals and their mistreatment, but also gives the sexually and racially othered people the chance of expressing themselves and giving their vegetarian recipes. However, on the other hand, the Japanese producer of the show, John Wayno, who epitomizes all the features of all the oppression systems such as sexism, racism, speciesism and classicism, tries to prevent Jane's attempts to display these marginalized people and their recipes as he wants to underline the wholesomeness and attractiveness of the American beef for his material gains. Meanwhile, having been influenced by Jane's extraordinary documentaries about the so called "second class" people that give the recipe of a "second class meat," John Wayno's wife Akiko, who has always been victimized sexually and physically by her tyrannical husband, eventually manages to escape from him and his restrictions with the help of Jane. In this respect, the aim of this paper is to discuss the interconnectedness of the above mentioned oppression systems and to analyze how they affect animals and women overwhelmingly as reflected in Ruth L. Ozeki's *My Year of Meats*.

**Adem Balci** received his BA degree in 2011 from the Department of English Language and Literature at Hacettepe University, Turkey and his MA degree in 2014 from the same Department with his thesis entitled "Animals in Saki's Short Stories within the Concept of Imperialism: A Non-Anthropocentric Approach." Currently he is a PhD candidate in the same Department where he has also worked as a research assistant since 2013. His research interests are the British novel, the short story, animal studies and ecocriticism.

## Mimetic Violence and Scapegoating in Shakespeare's *Titus Andronicus*

Mehmet Akif Balkaya

Using the theoretical framework of Rene Girard's *Violence and the Sacred* (1972), *the Scapegoat* (1982), and *A Theatre of Envy* (1991), this paper examines acts of violence, scapegoating mechanism, mimetic desire and sacrifice in relation to the struggle of power and authority in Shakespeare's *Titus Andronicus* (1594). This paper asserts that violence is connected and related to sacrifice, scapegoating, mimetic desire, mimetic rivalry, power and authority. The second assertion is that construction of identity is related to mimetic desire and violence.

Shakespeare uncovers what is hidden in human nature, deep in which desire lurks and, as Rene Girard has put it, it is created through imitation, which brings us to mimetic desire and envy; that is, the imitation of the desires of others. Imitating the Other's desires brings us to rivalry as it finalizes in violence. Also, Girard believes that human desire is a mediated one so it has a triangular structure – desirer, mediator, and object – which releases violence. The importance of desire, violence, and sacrifice is studied in Shakespeare's *Titus Andronicus* so as to assert that violence is connected and related to sacrifice, scapegoating, mimetic desire, manhood, honour, and rivalry.

**Mehmet Akif Balkaya** is Lecturer in the Department of English Language and Literature at Aksaray University, Turkey, and a PhD candidate in the Department of English Literature and Culture at Atılım University, Ankara. His research interests include Shakespearean drama, cultural studies, and industrial novels. He has published conference and journal papers on new historicism, absurd drama, industrialism, and postcolonialism. Mehmet Akif Balkaya's book titled *The Industrial Novels: Charlotte Brontë's Shirley, Charles Dickens' Hard Times and Elizabeth Gaskell's North and South* was published by Cambridge Scholars Publishing in 2015.

## **Smirking Scenes: Grayson Perry's *The Vanity of Small Differences* as a Visual Documentary of Classes in Britain**

**Cemre Mimoza Bartu**

In 2008, Turner Prize winner British artist Grayson Perry was ranked among the 100 most powerful people in British culture by *The Telegraph* newspaper for the works he has created. His ceramic vases and tapestries depict the cultural preoccupations of Perry in a very colourful, cynical and satiric way by touching on the themes of religion, class, identity, and consumerism. Drawing his material from contemporary British culture and its constituents, particularly in his tapestries, Perry visualises a snapshot from daily life and presents it as a frozen tableaux loaded with many references to identity, class and the construction of the two. His tapestry series of *The Vanity of Small Differences* (2012) can be accepted as the most prominent work of Perry that is able to speak to the British audience in terms of class and taste. Loosely based on William Hogarth's *The Rake's Progress* (1733), depicting an eighteenth century rake Tom Rakewell's rise and fall in the society by climbing the social ladder, Perry in his work creates a twenty-first century counterpart of Tom, Tim Rakewell. With the aim of unmasking the changing or hidden identity of Tim, Perry unfolds a documentary-story through tapestries and boldly highlights the small details that define the distinctions of class and identity in British culture. By doing so, Perry holds a mirror to the society, especially to the upper-middle class audience to show them how they are re/fashioning themselves by their lifestyles in general. In addition to that, the narrative technique of tapestries also bears close resemblances to that of Hogarth's paintings through which both Hogarth and Perry create a story of an ordinary man of the time shedding light on the cultural backstage. Therefore, in this study Perry's *The Vanity of Small Differences* will be analysed as a visual text which both unfolds the story of Tim Rakewell's life and represents the classes of British society abounding with cultural signifiers of the age with a satiric smirk on the face.

**Cemre Mimoza Bartu** received her BA from English Language and Literature Department at Ege University in 2011 as the second of her class. In 2014 she completed her MA in the same department at Hacettepe University on the postmodern rewritings of classical European Fairy Tales. She is a PhD candidate and working as a research assistant at the same department. Her research interests are fairy tale studies, rewriting/adaptation, children's literature and the English Novel.

## **Stephen Daisley's *Traitor*: Sufism in The Gallipoli Battlefield**

**Merve Başaran**

Jalal al-Din Muhammed known as Rumi in the Western world and Mevlana in the Eastern, has been one of the most influential poets worldwide. A Sufi with a mystical approach to Islam, Mevlana's philosophy, teachings and insights have shaped New Zealander-Australian novelist Stephen Daisley's *Traitor* (2010). The prize-winning novel brings Dr Mahmoud a Sufi, a whirling dervish of the Mevlevi order and David, a simple shepherd from New Zealand together in the Gallipoli battlefield. My paper is part of my MA thesis entitled 'Stephen Daisley's *Traitor*: Gallipoli Revisited in Sufi Philosophy'. My aim is to analyse the novel from a New Historical perspective which offers an alternative story as *Traitor* engages different elements of Sufi philosophy in the Gallipoli battlefield. The novel transforms the carnage into a site of learning and understanding as Mahmoud teaches David "Sama", the journey of remembrance and ways to reach God. The turn to Sufi philosophy is a significant message in our age boiling with wars and stories of inhumanity. The novel echoes Mevlana's message; the need for tolerance, love and respect without privileging any religion, culture or nationality. In Daisley's emplotment Sufism connects east and west, extends the theme of reconciliation and friendship born in the very trenches while readers feel the atmosphere, the past, the human bond, and the effect of the true-life experience in 1915.

**Merve Başaran** has been a lecturer at Çanakkale Onsekiz Mart University, School of Foreign Languages since 2013. She is an MA student in the Programme of Australian and Pacific Studies. The title of her thesis is "Stephen Daisley's *Traitor*: Gallipoli Revisited in Sufi Philosophy".

## **Anglo-American Women Authors and Their Contribution to Feminist Literary Theory: Essay Writing in the Time of the Second Wave**

**Aleksandra Nikcevic-Batricevic**

In this paper we examine some of the most influential essays written by women authors in the Anglo-American geographical context and in the chronological framework of second-wave feminism. We trace significant markers of this development by examining different phases of this essay writing and their influence in the shaping of this theory. This impact is highlighted through the close analysis of essays collected in Sandra Gilbert and Susan Gubar's *Feminist Literary Theory and Criticism: A Norton Reader*. Other important books like *Around 1981* by Jane Gallop, *Feminist Literary Theory: A Reader* by Mary Eagleton, *Women's Writing and Writing About Women* by Isobel Armstrong, *Changing Subjects* by Gayle Greene and Coppélia Kahn, *New Directions in Feminist Criticism* by Lisa Rado, etc. are taken into consideration, for mapping the wider context of the three waves in the development of this theory. Still, in the decades that are the focus of our research, the essays most highlighted are those written by Adrienne Rich, Audra Lorde, Alice Walker, Eavan Boland, etc. The paper ends with a conclusion about the influence of second-wave essayists on the generation of women authors that in the post-millennial Anglo-American geographical context trace the residues of Rich, Boland, Walker, and other women authors, enhancing the importance of some of the issues that remain important for women authors.

**Aleksandra Nikcevic-Batricevic** teaches courses on American literature, American women poetry and feminist literary theory and criticism at the University of Montenegro (Faculty of Philology, Department of English Language and Literature). Her publications include papers on Sylvia Plath, Anne Sexton, second wave feminism and other American authors. She has initiated numerous projects in translation (literary texts and literary theory). She has edited or co-edited more than fifteen books published in Montenegro, Great Britain and Greece. She is a member of the editorial board of journals for language, literary and cultural studies published in the Balkans.



## Technophobia and Robot Agency in Asimov's *I, Robot* from the Perspective of the Posthuman

Kübra Baysal

A collection of nine stories closely interwoven together by Russian author and scientist Isaac Asimov in 1950, *I, Robot* reflects the relationships between human beings and machines in the future, around the 2040s. The narrator of the book, a journalist conveys the stories while a robopsychologist, Dr. Susan Calvin informs him of the “robotic” incidents she has encountered in the company, U.S. Robots and Mechanical Men, since the beginning of the new age of technology. Exposing the concealed system within the company, Dr. Calvin provides information about the very nature and laws of the “robotics” and how the laws have been violated or reversed thus far as well as how robots are discriminated by human beings through technophobia. In addition, most of the robots in the stories acquire autonomy, consciousness and agency in time and thus come to disturb the well-set system of robotics which was designed to protect human beings in the first place. So, Asimov's book not only exemplifies technophobia observed in human beings but also pinpoints the agential quality developed by robots, both of which are thoroughly explicated in posthuman theory.

**Kübra Baysal** graduated from Hacettepe University English Language and Literature department in 2008. She received her MA degree from Atatürk University English Language and Literature department in Erzurum in May, 2013 and her thesis was on Doris Lessing's *The Cleft*, from an ecofeminist perspective. She is a PhD candidate at Hacettepe University, English Language and Literature Department. She works at Kastamonu University, Department of Foreign Languages as an instructor of English. She has translated a novel by Irwing Stone named *The Passions of the Mind* from English to Turkish published as *İnsan Ruhunun Derinliklerinde Cilt 1* and *İnsan Ruhunun Derinliklerinde Cilt 2* in Ankara, 2011. She has papers published in journals and presentations at national and international conferences.

**Postdramatic Theatrical Signs in the Plays  
of Martin Crimp, Sarah Kane, Simon Stephens and Mark Ravenhill**

**Ahmet Gökhan Biçer – Mesut Günenç**

Dramatic structure of the 1990s theatre in Britain has faced with contemporary experimental, experiential and avant-garde movements. In the 1990s, many different and shocking plays were staged to explore and show the human condition of the new millennium. In the hands of frontier playwrights such as Martin Crimp, Sarah Kane Mark Ravenhill, and Simon Stephens, a kind of renaissance for British Theatre has already begun. Theatre critic Aleks Sierz labelled this new renaissance as “In Yer Face Theatre”. But it was just a label because “In Yer Face Theatre” was a tendency and never became a movement. It was German scholar Hans Thies Lehmann who put the theory for reading these tendencies. He defined these plays as postdramatic in his ground-breaking study *Postdramatisches Theater (Postdramatic Theatre)* in 1999. This paper intends to analyze Martin Crimp’s *Attempts on Her Life*, *Face to the Wall* and *Fewer Emergencies*, Simon Stephens’ *Pornography*, Sarah Kane’s *4.48 Psychosis* and *Crave*, Mark Ravenhill’s *Faust is Dead* and *Pool (No Water)* within postdramatic traits and aspects. With these distinctive plays, these playwrights deconstruct traditional dramatic rules, text, language, and characterization.

**Ahmet Gökhan Biçer** received his PhD in English Literature from Atatürk University in 2008 with a dissertation entitled *Dialectical Treatment in Edward Bond’s History Plays*. Currently he works in the Department of English Language and Literature at Manisa Celal Bayar University. His research interests focus on contemporary British drama and postdramatic theatre with particular emphasis on the works of writers from the 1990s. He is the author of ‘Sarah Kane’in Postdramatik Tiyatrosunda Şiddet’ (Çizgi Yayınevi, 2010) and the co-author of ‘Postdramatik Tiyatro ve İngiliz Tiyatrosu’ (Mitos-Boyut, 2016)

**Mesut Günenç** lectures in English Language and Literature Department at Adnan Menderes University. He received his PhD in English Literature from İstanbul Aydın University. In his research, he concentrates on contemporary British drama and postdramatic theatre. He has written articles on playwrights such as Martin Crimp, Mark Ravenhill, and Tim Crouch.

## **The Voice of the Unheard: Ian McEwan's *Nutshell***

**Funda Civelekoğlu**

In his recent novel *Nutshell*, Ian McEwan exhibits an extraordinary narration from the mouth of a foetus, placing his storyline between the words “So here I am, upside down in a woman,” and “The rest is chaos.” The novel is said to manifest itself as a postmodern reception of Shakespeare’s *Hamlet* as put not only by reviewers, but also McEwan himself. However, apart from resurrecting Gertrude and Claudius, manipulating Shakespearean poetics, and dealing with many other extratextual materials, *Nutshell* promises more than mere intertextual playfulness. The novel not only presents the features of psychological thriller and detective fiction, but also demonstrates various treatises on art and literature. What renders these meditations remarkable is that McEwan fulfils his intention through pushing the very limits of literary devices; the story is told from the point of view of an unborn baby and is based on his impressions of what he hears and feels. His mother’s body becomes both the manifestation of his confinement and a free space where he can sneak in others’ lives easily. The narrator carries the ambivalence of reliability and unreliability in that he might sometimes vocalize childish apprehensions while observing bitter aspects of the life he is part of and make solemn interpretations. Ian McEwan, thus, makes clear the fact that the naked eye cannot be the only source of true knowledge. In that sense, one can come to the conclusion that he is making a criticism of enlightenment by allowing the reader to grasp the experiences of a foetus and putting emphasis on other senses rather than the eye. This paper attempts to show how Ian McEwan makes use of postmodern literary devices in order to scrutinize concepts such as truth – falsehood, reality – illusion, art – life, innocence – guilt, good – evil, Eros – Thanatos as a means to question the so-called persistence of classicism.

**Funda Civelekoğlu** received her BA from Istanbul University, Department of English Language, and her MA and PhD from Ege University, Department of English Language and Literature. She has been teaching at Ege University since 2000. Her academic interests include ecocriticism, gothic literature, dystopian literature and film studies, and she has published several articles on these subjects. She was a DAAD scholar at Augsburg University, Department of American Studies in 2009.

**Önder Çakırtaş**

Posing an exceptional threat to human evolution, the two world wars have assembled a modern period of excessive uneasiness, disenchantment, and mania. Several modern authors have touched upon the destructive impacts of the two world wars within their *magnum opera*; some reproached it, some protested its corruptive impacts, some dealt with the socio-psychological and socio-traumatic memoirs. As an absurdist and existentialist, Samuel Barclay Beckett—nearly in his all dramatic works—touches on the morbid life histories of any modern person who jams in the misfortunes of post-war life. Not only does Beckett underpin paradigms of existence and self-traumatic personalities, but he does also give emphasis to the delineation of any modern individual who is trapped between the memoirs and the trauma. It is Estragon, for instance, who ‘kills his remembering’ by continuous repetitions of the only tragic past, ‘yesterday’; or, it is Nagg who characterizes the self-traumatic post-war survival by recapturing his past through his son’s wish: most desirable ‘good fathering’. This paper will examine the traumatic memoirs of Beckettian characters following the world wars and the causes of this breakdown of the individual remembering. The focus will be on the post-war political, cultural and social relations which brought about the inconveniences in the modern communities.

**Önder Çakırtaş** is assistant professor of English Literature at Bingöl University, Turkey. Holding his PhD at Suleyman Demirel University in 2015, he studied Comparative Drama (British and Turkish) specializing on two modern playwrights. Besides publishing various articles and book chapters, Çakırtaş is the author of "Politics and Drama: Change, Challenge and Transition in Bernard Shaw and Orhan Asena" published in 2016 by Apostolos Academic, London, UK. He is currently carrying out a book project as an editor titled "Ideological Messaging and the Role of Political Literature" to be published by IGI Global, USA, in 2017. His major study areas are modern British and Turkish drama, comparative drama and political drama.

## ***Death in the Fifth Position: A Detective Novel by Gore Vidal***

**Saniye ancı alıřaneller**

Gore Vidal, a prolific and versatile man of letters whose works range from serious historical fiction to plays, screen plays and essays, also wrote detective novels under the pseudonym of Edgar Box in the 1950s. The Edgar Box series including three novels *Death in the Fifth Position* (1952), *Death Before Bedtime* (1953), and *Death Likes It Hot* (1954), feature Peter Sargeant II as the protagonist who is a public relations consultant investigating murder cases. Each of these novels turns out to be a comment on political and social issues as well as on sexuality, and the pseudonym hiding Vidal's actual identity helps him talk freely about these issues. The publication of the detective novels is significant and timely because *The New York Times* stopped reviewing Vidal's books following *The City and the Pillar* published in 1948 due to the fact that this novel is about same-sex relationships (Vidal, "Gore Vidal-*The City and the Pillar*"). Even though "[B]y today's standards it is tame and discreet," *The City and the Pillar* was considered to be a "scandal" and "denounced" back then (McGrath, "Gore Vidal Dies at 86"). By focusing on *Death in the Fifth Position*, the first book in the Edgar Box series, this paper will attempt to unearth the ways in which detective fiction has become a proper genre for Vidal to make his controversial voice heard after he was blacklisted upon the publication of *The City and the Pillar*.

**Saniye ancı alıřaneller** obtained her BA in 2002 and MA in 2005 in American Culture and Literature from Bařkent University. She received her PhD in American Culture and Literature from Hacettepe University in 2013. As a Fulbright scholar, she conducted research for her PhD dissertation in the Department of American Studies at the University of Maryland in the United States during the 2011-2012 Academic Year. From 2002 to 2011, she worked as a research assistant and instructor respectively in the Department of American Culture and Literature at Bařkent University. Since 2012, she has been working as an instructor in the School of Languages at zyeęin University.

## The Woman Question & Dissidence: Laura Cereta and Christine de Pizan

Merve Aydoğdu Çelik

When Joan Kelly-Gadol asked if women had a Renaissance, she was hopelessly pessimistic in answering the question since, in her view, “[a]ll the advances of Renaissance Italy, its protocapitalist economy, its states, and humanistic culture, worked mold the noblewomen into an aesthetic object: decorous, chaste, and doubly dependent -on her husband as well as the prince” (197). Thanks to recent feminist scholarship, however, an assertive female voice actively putting pen to paper and answering back the false representations embedded in the Western canon has been discovered. The debate on women [*querelle des femmes*] was the hotly-debated issue of the medieval age and the first proto-feminists were actively contributing to the problem so as to clear away the misogynist understanding that women were morally and sexually inconstant and easily fallible. There were such two female authors, Christine de Pizan (1363-1430) and Laura Cereta (1469-1499), who defended the female sex and created an alternative voice against the male-dominant approach to the woman question within the patriarchal society they were the members of. From a cultural materialist point of view, one would qualify them as “dissenters” given the cultural materialist scholar Alan Sinfield’s definition that dissidence is “challenging of authority in the early modern period, considering especially the ideologies and institutions of gender and sexualities, ethnicity, the state, religion and writing” (x-xi). In this sense, this paper seeks to make a cultural materialist analysis of the afore-mentioned authors with a view to displaying how they responded to dominant ideology, to underlining their dissident stance, and to highlighting their solution against the male discourse considering the patriarchal context they were writing in.

**Merve Aydoğdu Çelik** received her BA from Hacettepe University, Department of English Language and Literature in 2010. She completed her MA in the Department of Foreign Language Education, METU in 2013. Currently, she is a PhD candidate and she has also been working as a research assistant at METU since 2011. Her research interests include medieval literatures, Renaissance romance, and literatures of continental Europe and non-western countries.



## The Mother Figure in *The Secret Diary of Adrian Mole Aged 13 ¾*

Seda oşar elik

When Sue Townsend published *The Secret Diary of Adrian Mole Aged 13 ¾* for the first time in 1982, the book was presented by the *Daily Mail* as “The funniest book of the year.” No reader will deny that this is a true observation, which still appears on the cover pages of the novel’s re-editions. The eponymous narrator’s claim to become an intellectual, his amusing comments on various works of great literature and his reactions towards different agendas of a typical teenager make the novel an entertaining page-turner. Beside the above listed light issues, the novel is also worthy of critical attention with its representation of the unconventional mother figure. A brief quote will suffice to explain what is meant by the word *unconventional*: “She is not like the mothers on television,” says Adrian Mole to describe his mother (12). In a time when devoted, self-sacrificing, happy-faced, born-to-be mom kind of women images are boosted through various media devices, this book presents a mother who endeavors to get employed to be economically self-sufficient, tries to find sexual satisfaction, devotes time to join consciousness raising groups and “assertiveness training” activities (50). In the field of women’s studies, the issue of mothering is perhaps one of the most paradoxical matters. Domestic/maternal feminism thus developed out of the necessity to offer helpful solutions regarding this paradox, suggesting that motherhood and feminism can go hand in hand. However, the mother figure in this novel represents a total opposite, making the reader question whether motherhood and feminism can co-exist. This paper specifically intends to discuss this possibility through the example of the mother figure in *The Secret Diary of Adrian Mole Aged 13 ¾*.

**Seda oşar elik** earned her BA degree in American Culture and Literature from Dokuz Eylül University (2003), and she continued her graduate studies at Middle East Technical University. She received her MS degree in Gender and Women’s Studies (2006) and PhD in English Literature (2014). Her research interests involve the Victorian novel with a concentration on underrepresented works, children’s literature and the short story, both in English and in Turkish. She is currently working at Kocaeli University in the Department of Western Languages and Literatures.

## **City and Cultural Identity in Kureishi's London and Pamuk's Istanbul: A Comparative Reading of *Something to Tell You* and *A Strangeness in My Mind***

**Mehmet Ali Çelikel**

As two contemporary writers, Orhan Pamuk and Hanif Kureishi use metropolises in their novels as cityscapes that shape not only the culture of the society but also the identity of the individuals in that society. Istanbul in *A Strangeness in My Mind* by Pamuk and London in *Something to Tell You* by Kureishi are the cities that affect the protagonists' lives, culture and identity through their demographical, ideological and cultural transformations in time. Kureishi's Jamal, a psychoanalyst, and Pamuk's Mevlut, a boza seller, have a lot in common in that they find themselves captured by the sudden changes in the metropolitan life that enforce them to adapt themselves to changes in their cosmopolitan environment. Cultural identities of the protagonists in both of these novels are associated with the historical transformation of their cities. This paper aims to read *A Strangeness in My Mind* and *Something to Tell You* comparatively from the perspective of David Harvey's concepts of "privatization and commodification" of public assets that result in what Harvey calls as "accumulation by dispossession" in Jamal and Mevlut's lives.

**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 at Liverpool University in England in 2001. He currently works as an Associate Professor at the Department of English Language and Literature, Pamukkale University in Denizli, Turkey.

## Unmappable Space in William Morris's Late Prose Romances

Ayşe Çelikkol

In his early-twentieth-century novel, *The Lost Word* (1912), Arthur Conan Doyle's narrator describes the reach of imperialist-capitalist activity: "The big blank spaces in the map are all being filled in." The detailed map, which lists locations that were formerly off-the-map, becomes an index of the European ability to conquer what used to lie beyond their reach. Late-nineteenth-century romances attest to the relation between maps and empire: Haggard's *King Solomon's Mines* (1885) and Stevenson's *Treasure Island* (1881-82) famously feature maps that correlate to the imperialist thrust of the adventures they feature. In both, the ability to map space accompanies the adventurers' conquest of the lands that they claim to save from an unruly state.

While the mappability of space stands as the condition and result of imperialist activity, spatial configurations that resist mapping challenge that political formation. Most notably, space in William Morris's late romances is markedly unmappable, in the sense that it does not lend itself to a cognitive process through which locations would become nodes in a fixed frame of reference. The precise connection between discrete spaces—"worlds" in the language of *The Wood Beyond the World* (1894)—remains unclear. Each discrete space is connected to what comes before and after in that it is adjacent to them, but otherwise these nodes float in space rather than being anchored to a two-or three-dimensional grid in a realist geography. The romance chronotope resists the act of mapping that renders space knowable and conquerable. The protagonists are perpetual guests in the spaces they inhabit. William Morris's late romances offer spatial configurations that resist the logic of empire.

**Ayşe Çelikkol** is the author of *Romances of Free Trade* (Oxford University Press, 2011). She has published articles in *ELH*, *American Literature*, and *Victorian Poetry* and is a contributor to *the Oxford Handbook of Victorian Literary Culture* (2016). At Bilkent University, she teaches courses on the nineteenth-century novel, Victorian literature, and literary theory.

## Transnationalising Post-Apartheid Lifestyles in “Cultural Hybridity” as Reflected in *Coconut*

Yıldırım Çevik

This article deals with how Kopano Matlwa, in her novel *Coconut* explores the points of cleavages, transnationalising experiences and changing cultural norms in South Africa. The arguments in the novel are connected to the issues affiliated with the new identities in post-apartheid South Africa and with a theoretical context where a writer such as de Kock describes the South African public space portrayed in English literature after the 1990s as aligned to global trends in which social identity has "transformed from national to transnational" because the factors rallying South African writers of fictions around a national cause have eroded. Further, the focus is on how race-disoriented Africans are represented in socio-historical moments exploring the issues of Black identity in post-apartheid South Africa through accounts of the two characters which run parallel to each other. The title “coconut” derives from a term used to refer to a person who is “black on the outside but white on the inside” (McKinley 17). Thus, the pitfalls of binary thinking and post-modernist approaches are taken into consideration within racist and political approaches. The paper also handles South African social and racial realities, depicting how the effects of apartheid overpower on race relations and how political formations feed on inequalities, and fix identical survivals through adaptations to altering conditions as Matlwa explores dual protagonists within the multiplicity of contemporary society.

**Yıldırım Çevik** is now employed as lecturer at Istanbul Arel University Faculty of Science and Letters, and has worked as EFL/ESP teacher at various levels and institutions. He co-wrote a number of proficiency exam books, grammar course books and vocabulary development self-study materials. He did a Post-PhD study at Hebrew University in Jerusalem in 1997-98. In line with professional development, he received in-service and on-the-job trainings at different periods and durations in San Antonio, Texas. His interests are British Fiction, Afro-Anglo fiction, American Drama, and the use of literature in ELT.

## Implications of Narrative Levels in Geoffrey Chaucer's *The Canterbury Tales*

Mustafa Zeki Çıraklı – Nazan Yıldız

Geoffrey Chaucer's *The Canterbury Tales* introduces a multilayered narrative representation of the medieval panorama to the contemporary narratee by its unique portraits of medieval characters from various classes. Along with the stories told in a variety of genres such as romance, fabliau, saint's biography and fable, *The Canterbury Tales*, like its precursor *A Thousand and One Nights*, foregrounds the act of storytelling as a prevailing motif, also complicating the diegetic stance of the narrator(s). The first person and third person points of view employed in an isolated manner retain an interactive control over subnarratives and metanarratives. So, different narrators or alternating tones of the narrating act refer to different narrative levels in these tales, which, in Genette's terms, are "diegetic levels." Gaps or connections between these narrative levels are full of implications in a narrative analysis. This paper deals with the narrative levels in *The Canterbury Tales* and investigates how narrative arrangements contribute to the narrative. Thus, the paper shows that narratives in different degrees in Chaucer's *The Canterbury Tales* function as (a) explanatory, (b) thematic and (c) actual units.

**Mustafa Zeki Çıraklı** holds his PhD from METU, Ankara (2010) and specializes in Narratology and Modern Turkish Literature. He is the author of "Narrative Strategies and Meaning" (included in European Narratology Network Publication list; 2010), *Eski Defterler (Ancient Diaries*, a volume of poetry; 2014), *Anlatıbilim: Kuramsal Okumalar (Narratology: Critical Readings*; 2015) and *Henry Fielding ve Roman Sanatı (The Art of Fiction in Henry Fielding*; 2015). Çıraklı is also the translator of Paul de Man's *Allegories of Reading, Figural Language in Rousseau, Nietzsche, Rilke and Proust*, with an introductory chapter and critical notes; 2009) and A. N. Wilson's *Dante in Love* (2013). Since 2010, he has been publishing a series of articles on Narratology, dealing with both theory and practice. He has also published articles and translations in various journals of literature. He is currently the director of the graduate program in Literature, Department of Western Languages and Literature, Karadeniz Technical University, Turkey.

**Nazan Yıldız** graduated from the Department of English Language and Literature at Karadeniz Technical University in 2004. In 2005, she started to work as a research assistant in the same department. In 2007, she graduated from the same university with a master's degree in Applied Linguistics. In 2008, she started to work as a research assistant in the Department of English Language and Literature at Hacettepe University. In 2015, she received her PhD degree with her thesis entitled "Hybridity in Geoffrey Chaucer's *The Canterbury Tales*: Reconstructing the Estate Boundaries". She has national and international publications and papers. Her main areas of interest are medieval English literature, colonial-postcolonial English literature, and critical thinking and literature. She is currently working as an assistant professor at the Faculty of Letters, Department of English Language and Literature at Karadeniz Technical University, Turkey.

## **HumanUnkind: At the “Deep End” of Blue**

**Ayşe Çiftçi**

The British author James Graham Ballard (1930-2009), a respectable writer of science fiction, mostly focused on scientific apocalypses in his fiction in which the Earth is destroyed by drought, flood, wind or crystallisation because of the unconscious and uncontrolled use of technological inventions. Ballard, with his emphasis on the nonhuman beings of the Earth, sought to raise ecological consciousness of human beings while the world began to break into fragments due to the misuse of scientific and technological developments. In his short story “Deep End” (1961), the author depicted a world turned into a global desert when humankind relentlessly extracted oxygen from the oceans to supply atmosphere for human beings to survive on new planets. Questioning the meaninglessness of humankind’s heading for new planets in the presence of the blue planet, Ballard suggests a visionary present of an impending world cataclysm. This paper aims to explore the short story through the norms of Arne Naess’s deep ecology movement with the images of the ocean and the dogfish to reveal how desecration of the nonhuman world hollows human existence.

**Ayşe Çiftçi** is a research assistant in the Department of English Language and Literature at Adıyaman University, Turkey. She received her BA degree at Pamukkale University in 2010. She received her MA degree at Erciyes University in 2012. She is currently pursuing her PhD at Pamukkale University with her thesis on Bakhtinian insight into ecocriticism. Her research interests include ecocriticism, ecofeminism, Bakhtinian studies, science-fiction and comparative literature.

## Traumatized Representation or Representing Traumas: *The Girl on the Train*

Feryal Çubukçu

Psychologists call the inability to remember an intensely painful experience as traumatic amnesia, and the concept is central to specialists' understanding of trauma, which is also a foundational insight for the first wave of literary trauma theorists, who include Geoffrey Hartman, Shoshana Felman, and most importantly, Cathy Caruth. For Caruth, trauma is an experience so intensely painful that the mind is unable to process it normally. In the immediate aftermath, the victim may totally forget the event. And if memories of the trauma return, they are often nonverbal, and the victim may be unable to describe them with words. Yet Caruth maintains that imaginative literature—or figural, rather than literal language—can “speak” trauma when normal, discursive language cannot, and fiction helps give a voice to traumatized individuals and populations. However, newer clinical studies of the psychology of trauma have challenged the theories on which Caruth relies. In 2003, Harvard's Richard McNally released *Remembering Trauma*, which is an exhaustive review where his central arguments are quickly summarized: traumatic amnesia is a myth, and while victims may choose not to speak of their traumas, there is little evidence that they cannot. In order to discuss whether amnesia is speakable, memorable and describable or not, this study strives to analyze the novel *The Girl on the Train* (2015) by Paula Hawkins in which three female protagonists who tell their stories through their own stream of consciousness struggle with their own traumas revolving around motherhood. The novel has the first person narrative told from the points of views of three women through which readers are incrementally led to see the untold parts of their traumas.

**Feryal Çubukçu** is working as professor at Dokuz Eylül University. She got her MA on ELT and PhD on literary theories. Her main interests are psycholinguistics, applied linguistics, literary theories and film studies.

## **An Analysis of the Turkish Translation of *The Life and Opinions of Tristram Shandy, Gentleman***

**Duygu Dalaslan**

Renowned for its digressive style, dialogic discourse and parodic stylization, *The Life and Opinions of Tristram Shandy, Gentleman* was written by Laurence Sterne and published in nine volumes between 1759 and 1767. The book has made an overwhelming impression since the eighteenth century and it has been translated into many languages. In Turkey, it was translated by Nuran Yavuz in 1999 and published by Yapı Kredi Publishing House under the title of *Tristram Shandy, Beyefendi'nin Hayatı ve Görüşleri*. The purpose of this study is to analyze the translator's lexical choices by comparing them to the source text in order to find out whether the final result is an "adequate translation" or an "acceptable translation" in Gideon Toury's terms. In Toury's view, "adequacy" exhibits fidelity to the norms of the source language and culture while "acceptability" conveys the adherence of the translation (or the translator) to the norms of the target language and culture.

**Duygu Dalaslan** received a Bachelor's Degree in Translation and Interpretation in English, French and Turkish from Bilkent University in 2011. She earned a Master's Degree in Translation and Interpreting from Hacettepe University in 2015. She studied riddle translations in her thesis. She worked as a research assistant in the department of Translation and Interpretation at Adana Science and Technology University between April and September in 2015. She is currently a PhD student at Dokuz Eylül University, in Translation Studies. Her research interests are literary translation and audiovisual translation especially audio-description and audio-narration.



## **An English Eccentric: Edith Sitwell and Her Experiments with Sound in *Façade***

**Selvi Danacı**

Throughout Edith Sitwell's poetic career, one specific feature is always in the foreground, that is, the substantial effect of sound on the poems. In Sitwell's poetry, especially in her earlier works, theme is usually in the background, and shadowed by the technical aspects, though the two are always inseparable and in collaboration, reinforcing each other. Perhaps her poetry collection, *Façade* (1922) is one of the most prominent examples of her experimental style, consisting of several abstract poems which were compiled for William Walton's music, and for dramatic performance. By combining music and poetry in *Façade*, Sitwell formed a new artistic level where she could develop her poetic creativity by practising on the use of sound, through which she expressed her perception of the mechanised condition of the 20<sup>th</sup> century world. According to Sitwell, the rhythm of the 20<sup>th</sup> century must not be the rhythm of the 18<sup>th</sup> or the 19<sup>th</sup> centuries, on the contrary, it should reflect the soul of the era. Therefore, the poems in the collection are designed to be unsteady, tumultuous, and complex, and this structure is achieved through her experimental style. In this respect, the primary aim of this paper is to scrutinise Sitwell's technical and stylistic experiments with verse, and examine her contributions to the development of the artistic creation and identity in the 20<sup>th</sup> century.

**Selvi Danacı** graduated from Hacettepe University, Department of English Language and Literature in 2015. The same year she was accepted to the Master's program in the Department of English Language and Literature at Hacettepe University. She started writing her Master's Thesis on the redefinition of the concept of purgation in Samuel Beckett's three novels, based on the influence that Dante had on Beckett regarding his interpretation of the other world in *Divine Comedy*, especially the realm of Purgatory. Her research interests include the 20<sup>th</sup> century, Modernism, Postmodern Novel, Irish Novel, American Literature, and Comparative Literature.

## **Orientalizing the Fairy Tales: The Case of Turkish *Blue Beard* on the British Romantic Stage**

**Aslı Değirmenci**

This paper aims to examine how in the last years of the eighteenth century a popular melodramatic English play orientalized a well-known French fairy tale by giving it a Turkish setting. *Blue Beard; or The Female Curiosity!* by George Colman the Younger premiered at the Theatre Royal, Drury Lane in London in 1798. Being very popular with the audiences, within three seasons this melodramatic afterpiece had been performed more than nearly any afterpiece of the eighteenth century. The play was based on a well-known French folk tale “Bluebeard” (*Barbe Bleu* in French) the first written and also the most popular version of which was written by Charles Perrault and published in 1697. In this fairytale turned folktale, a French nobleman with a blue beard who is in the habit of killing his wives when they fail to pass his test of trust and curiosity, and the struggle of his new wife is told. George Colman the Younger changes the setting of this fairy tale into the Ottoman Empire in his play, and Bluebeard becomes an Ottoman bashaw (pasha) while there are also other changes that serve the Orientalist point of view represented in the play. This paper aims to shed a light on this Orientalist viewpoint and how these ideas correlate with the changing view towards the Ottoman Empire in the eighteenth century.

**Aslı Değirmenci** earned her BA in English Language and Literature at Bogazici University and her master's degree in American Culture and Literature at Hacettepe University. She completed her PhD in English Literature at University at Buffalo in 2013. Her dissertation focuses on magical realist literature from the developing and postcolonial world. Her research interests are postcolonial theory and literature, Marxist literary criticism, magical realism, fantasy literature, children's literature and the supernatural in popular literature and culture.

## Gendered Politics of Romantic Poetry: The Case of Dorothy Wordsworth

Leman Demirbař

As Susan Wolfson argues in her comprehensive article “Romanticism and Gender,” from its first formulation in the nineteenth century until the mid-1980s, the Romantic literary canon was characterized by male writing such as Wordsworth, Coleridge, Shelley, and Keats. It was not until the 1980s, with the rise of gender/feminist studies that the status of female writers were re-examined and re-evaluated in the Romantic canon, so that the masculine tradition of Romanticism was interrupted by relatively less popular female writers, among which Dorothy Wordsworth is a prominent example. Her writings, especially journals, were previously examined to detect information about her brother William Wordsworth until the 1980s when scholars reconsidered them for their own literary quality. Yet, her poems, considering how few and interesting they are, were even less popular than her journals. Thus, the aim of this paper is to discuss her poems so as to understand Dorothy Wordsworth’s status within the gendered politics of Romantic literary tradition. In other words, the poetry of Dorothy Wordsworth will be re-evaluated in their relations to the spirit of Romanticism via several examples such as “Grasmere-A Fragment”, and “Thoughts on my Sick-Bed” to see how she was both inside and outside the tradition.

**Leman Demirbař** has been working at Gazi University as a research assistant for four years. She studied MA at Fatih University with full scholarship at the Department of English Language and Literature. She completed her studies with a successful thesis titled “Cultural Nationalism in The Wake of Postcolonial Resistance: A Comparative Analysis of William Butler Yeats and Wole Soyinka.” She is currently a PhD candidate at Atılım University.

## **The Neo-Colonial “Tourist’s Gaze” versus Authorial “Self Reflection” in Jamaica Kincaid’s *A Small Place***

**Emine Akküllah Doğan**

In *A Small Place* (1988), Jamaica Kincaid depicts how, even in the post-independence period (1981 onward), the island of Antigua is still seen by foreigners as a place with qualities similar to those of an “exotic Orient.” Such a perception is based on the social, economic, and political realities on the island that are reminiscent of the “othered” and “colonized” Orient as discussed by Edward Said. The book focuses on the colonial tourism and how Western people escape from their “hard and cold and dark and long days” (4) while ignoring the facts of the place they visit. Their enjoying of the oriental life in blindness and ignorance is a sign which shows that colonialism does not end but changes its form. Jamaica Kincaid, with her book, reflects the conflict between the Oriental tourist gaze and the process of colonization with the bitter realities behind the representation of the exotic tourist attraction. Thus, the aim of this paper is to analyse the “tourist’s gaze” as a neo-colonial interest in *A Small Place* as opposed to Kincaid’s perception of colonized Antigua.

**Emine Akküllah Doğan** completed her BA in the department of English Language and Literature in Fatih University with a double major in International Relations in 2014. She is currently doing her MA in Hacettepe University, British Cultural Studies programme, and working as a research assistant in the same department. Her academic interests are cultural studies, popular culture, and postcolonial literature.

## Searching for Postdramatic Tendencies in Crimpland: Martin Crimp's Postdramatic Theatre Aesthetics

Çağlayan Doğan

Martin Crimp, who has written precious plays that are regarded as postdramatic, appears on the British stage at the end of the 1980s. Although Crimp is labelled as one of the leading figures of in yer-face-theatre, he rejects it. Since Martin Crimp is older than the in-yer-face generation that was described as 'New Brutalists', his theatrical tendencies fluctuated when he wrote one of the long expected plays of the decade, *Attempts on Her Life* (1997). The play's seventeen scenarios that seem to be quite unconnected can be structured as individual scenes respecting their form and characterization. In addition to this, he wrote *Fewer Emergencies* (2002) consisting of three short parts, and *In The Republic of Happiness* (2012) which is about the obsession of happiness in contemporary society. In this study the postdramatic use of time, place, dialogue, and character in Martin Crimp's five plays—*Attempts on Her Life* (1997), *Whole Blue Sky* (2002), *Face to The Wall* (2002), *Fewer Emergencies* (2002), and *In The Republic of Happiness* (2012)—will be analysed.

**Çağlayan Doğan** began his MA at Kafkas University in English Language and Literature Department in 2009, and he finished his MA dissertation titled: *A Postmodernist Reading of Mark Ravenhill's Shopping and F\*\*\*ing and Some Explicit Polaroids* in February 2013. He started his PhD in the English Language and Literature Department at Istanbul Aydın University (2013), and he is still a PhD candidate in this department.

## The Politics of Body in Kazuo Ishiguro's *Never Let Me Go*

Hamza Durmazoğlu

Kazuo Ishiguro, a Japanese-British writer, offers an alternative past in *Never Let Me Go* which is a dystopian science-fiction novel. Kathy H. tells her story through her memories that starts with her student years at Hailsham, a boarding school. We gradually learn that Kathy, her close friends Ruth and Tommy, and her other schoolmates are clones whose mere function is to donate their vital organs after they graduate from the school. They are reared in “human ways” and their lives run the course that has been set for them. They are part of the donations program that ends when the clones complete (donate the last possible organ). The novel raises complex questions about the body and the power that controls it. This study regards the body as a project in the way Olivia Anne Burgess suggests in her work “Utopian Body: Alternative Experiences of Embodiment in 20<sup>th</sup> Century Utopian Literature”; however unlike her, the study insists that the body is shaped according to social demands rather than one’s personal desires. In the novel, the lives of the clones are controlled as well as their bodies by the system that created them, and their bodies and existence are only meaningful as long as they are beneficial for the system.

**Hamza Durmazoğlu** is a research assistant in the department of American Culture and Literature at Dokuz Eylül University. He is currently writing his MA thesis. He has recently conducted research at Friedrich Schiller Universität in Jena Germany. His research interests include American poetry, science fiction and fantasy literature, and African American studies.

## Power and Liberation in Virginia Woolf's *Three Guineas*

Bülent Eken

Virginia Woolf's late work *Three Guineas* is usually read as an essay whose feminist track contributes to the long-standing issues that defined the women's movement agenda on education, professional life, domestic labor, and so on. This paper argues that there is an unsuspected current in *Three Guineas* that meets the political theorization of certain post-structuralist thinkers, such as the concept of "bio-power" in Michel Foucault and the notion of "minority" as an ontological site of resistance in Gilles Deleuze. It aims to trace the implications of this convergence in the text of *Three Guineas*. Particularly relevant in this context is Woolf's refusal to frame the historically blatant oppression of women through the vocabulary of a "juridico-discursive" representation of power and the deep instinct her analyses have, about the sources of women's oppression, of what Foucault characterizes as "new methods of power whose operation is not ensured by right but by technique, not by law but by normalization, not by punishment but by control, methods that are employed on all levels and in forms that go beyond the state and its apparatuses." So much so that Woolf's writing amounts to a "genealogy" of modern society on the basis of the techniques that accumulate the oppression of women. In choosing to designate her female subject as "daughters of educated men" in *Three Guineas*, Woolf equally distances herself from a theory of agency based on the postulate of (female) identity in the name of a condition of "minority," which Deleuze conceptualized as a universal condition of resistance to the majoritarian norm minorities lack by default. Woolf's affirmation of the "four great teachers of the daughters of educated men" — "poverty," "chastity," "derision," and "freedom from unreal loyalties" — portrays women as a site of minority and outlines a politics of liberation.

**Bülent Eken** teaches critical and literary theory at Kadir Has University in Istanbul. He received his PhD from the Program in Literature at Duke University with his dissertation entitled "Stevens After Deleuze," which re-evaluates the poetry of Wallace Stevens and the broader problems of lyric poetry on the basis of Deleuze's ontology and his notion of the other person in particular. His most recent essay "The Politics of the Gezi Park Resistance: Against Memory and Identity" appeared in *The South Atlantic Quarterly*.

## **Gender Differences in Language Production**

**Selma Elyıldırım**

Male and female speakers differ in the way they use the language. They learn the social norms and conventions relating the language use since their early childhood to conform to the expectations of the society that they live in and practice them in their own production. This has something to do with their identity as well as the social institutions and relations. Bearing these points in mind, this study is concerned with the striking features of gender specific language use. In other words, this study examines to what extent female and male written language differs from each other.

The data used in the study comes from a paragraph written by forty students. Twenty of these participants have been doing their major in the Department of Chemistry and Biology, whereas the rest have been attending the Department of English Language and Literature. The students taking part in the study have been asked to describe a colourful picture given to them, in Turkish. After collecting the data from the subjects, a small corpus has been generated from the compositions and analysed by using AntConc 3.0 programme. Word lists and concordances have been produced to see the depth and breadth of their vocabulary and the complexity of the sentences they have written.

The results of the study have revealed differences between female and male students as well as students studying natural and social sciences as regards the features under investigation. In this paper, the findings obtained from this study are presented and discussed in terms of gender identity and the importance of social practices.

**Selma Elyıldırım** has been working as an associate professor in the Department of English Language and Literature at Gazi University. She did her BA and her first MA degrees at Atatürk University. She obtained her second MA and PhD degrees in the field of linguistics at the University of Reading in England. Her areas of interest include discourse analysis, corpus linguistics, syntax-semantics correspondences, and language acquisition. She has written articles, book chapters, and presented papers in national and international conferences.



## **Pretension in the Academic World: *Lucky Jim***

**Sibel Erbayraktar**

Through the story of a lower class academic, Jim Dixon, Kingsley Amis's *Lucky Jim* (1954) describes an academic world in which what matters seems to "know" rather than "knowing". Amis's novel puts special emphasis upon many forms of pretension and artificiality within the academic world while revealing the funny sides of such artificiality. In the novel, the idea that the academia is a circle in which one searches for pure knowledge and engage in aesthetics is challenged both through narration and characterization. From the very beginning, there is a duality between Jim Dixon's real thoughts and actions while he is under the surveillance of the older academics, which implies that he sees pretension as a survival strategy in the academic world. Secondly, the value and the usefulness of the academic studies are also questioned from Jim Dixon's perspective with special reference to the problems of higher education system in England.

Therefore, this study aims to analyse the criticism of the academic practices and manners from the perspective of a junior academic. To what extent, the internal dynamics of the academia pushes its members to develop strategies to survive within it will be one of the central questions. With this aim in mind, the strictly hierarchical relationships among the members of academia will be scrutinized, and what causes the academics to pretend rather than to be themselves will be discussed.

**Sibel Erbayraktar** graduated from Bilkent University from the Department of English Language and Literature in 2005. She completed her MA in English Language Teaching at Middle East Technical University in 2008. She is currently doing her PhD at the department of English Literature and Cultural Studies at Çankaya University. She is interested in Women and Writing, Cultural Studies, and the 20th Century Novel.

**“Their Voices are Surprisingly Close to Us”: Caryl Churchill’s *Light Shining in Buckinghamshire* and Rewriting History**

**Büşra Erdurucan**

Postmodernist theory tells us that history and fiction are not so different from each other for history is also man-made, fictional, and can only be traced through writing. The problem with this is that history seems to stand behind the powerful, the White, the bourgeois man. Setting her play *Light Shining in Buckinghamshire* within the context of the English Civil War, Churchill challenges this and tries to open up new possibilities for her audience: she gives voice to the common, the underprivileged, and the deceived people who suffer the most during the war, yet whose voices have been unheard. Her unique technique while putting the play on stage, like making every character play a different role each time they appear, and making the actors sit on the sides of the stage when they are not performing makes the notion of hierarchy and the line between fact and fiction even more blurred. And this takes us to the political potential of theatre: as the action takes place right before the audience’s eyes, it is inevitable that they question the ‘values’, and they are more prone to feel it to be ‘real.’ The play both shows the audience that nothing changes so long as power does not change hands, and evokes a sense of hope by showing the sufferings of the silenced ones: it definitely makes the spectators more aware and may incite them to act against the established system. And there emerges a sort of collective affect, an affiliation that helps theatre’s political function.

**Büşra Erdurucan** graduated from İstanbul University, Department of English Language and Literature in 2015, and she is currently working on her master’s thesis on Caryl Churchill’s history plays at Boğaziçi University, Department of Western Languages and Literatures. She is a Research Assistant at İstanbul Kültür University, Department of English Language and Literature since 2016. Her research interests are modern and early modern drama, feminist drama, and feminist literary criticism.

## **Transgressing Gender Roles in Caryl Churchill's Play *Owners***

**Ayça Ülker Erkan**

This paper discusses Caryl Churchill's play *Owners* in terms of confusion of gender roles and capitalistic concerns through a socialist feminist criticism. The play is based on motherhood, social control, possession, and material concerns. Marion's wish for excessive possession and power brings greed and violence subverting her feminine identity and thus questing gender roles. Male characters are submissive in contrast to Marion. Buddhist and Taoist philosophy in contrast to Western culture is expressed through the character Alec's passivity by exceeding his masculine roles. The depiction of the Marion character subverts the conventional patriarchal norms, still bringing no improvement for women in collectives. It is important to note that Marion achieves an individualistic material success when she exceeds her boundaries as a female and represses another woman. At this point analysing the play through the socialist feminist lens becomes meaningful in Churchill's depicting the egotistical figures like Marion that brings no improvement in women's social position.

**Ayça Ülker Erkan** got her BA in English Literature, MA in American Culture & Literature, and PhD in English Literature from Ege University. She completed her post-doctoral study at the English Department, University of Minnesota in 2008. She wrote a book on Caryl Churchill's plays in 2010. Her main interests are feminist theatre, gender studies, and contemporary women's theatre. She is the Chair of English Language and Literature Department at Celal Bayar University.

## The Victorian Women Painted: Unity of Opposites in D. G. Rossetti's *The Day Dream*

Seçil Erkoç

D. G. Rossetti's painting *The Day Dream* (1880) illustrates a young woman sitting on the bough of a sycamore tree, holding a small stem of honeysuckle in her left hand which has fallen on the open book that she has been reading till the moment she has started to daydream. Despite the fact that the woman depicted in the painting seems to be innocent at a first glance, upon further examination it is seen that she has sensuous details that add to the depth of the painting which is built upon contradictions.

The purpose of this study is to analyse the influence of three 'types' of women in D. G. Rossetti's life. The first influence is Rossetti's deceased wife Elizabeth Siddal who epitomizes purity and innocence; then comes Jane Morris with whom Rossetti has an affair after the death of his wife whose impact can obviously be seen in the sensuous details depicted; and finally the prostitutes who, ironically enough, provide a safe haven for Rossetti where he can bring the innocence of Elizabeth Siddal and the sensuality of Jane Morris together. Rather than ascribing a strict definition for women that sets the standards of how a Victorian woman should be, Rossetti sees through this imposed Victorian ideal and makes the binaries dissolve on his canvas as it is reflected in his painting *The Day Dream*.

**Seçil Erkoç** received her BA degree from Boğaziçi University, Department of Western Languages and Literatures in 2010, with a minor in Copywriting. She completed her MA in Istanbul University, English Language and Literature Department in 2013 with her dissertation entitled "Deconstruction of the Self in Aldous Huxley's *Island* and John Fowles' *The Magus*." Since February 2014, she has been working as a Research Assistant at Hacettepe University, where she started her PhD studies in the department of English Language and Literature. Her main research interest are Contemporary Poetry, English Novel, Comparative Literature, and Eastern Philosophy.

## Language Nomads: Literature of Migration and (Altermodern) Poetics

### Adelheid Runholz-Eubanks

Although somewhat different for various European states, the history of literature of migrants and its reception have unfolded in similar ways and have created a conflicted relationship between national and migrant literatures. Significantly, what dominated the discourse about migrant literature was the concern with *themes* rather than with its vehicle, i.e., language. As basis for comparison with a focus on language serve examples from diverse texts and authors in German, French, and Italian with backgrounds in Turkey (Zaimoglu, Özdamar), Japan (Tawada), Somalia (Farah), Cameroon (Miano), or Syria (Schami), for example. The intentional reference to such variegated works serves to illuminate that despite the authors being subject to different first and second languages and individual life stories, they also have in common the multilingual character of their texts. Importantly, the multilingual dimension of the texts does *not* constitute the encounter (or even clash) between two given cultures (homeland and country of residence). Instead, the texts exemplify what can be called the 'altermodern' (a term coined by Nicolas Bourriaud). Applied to these texts, 'altermodern' denotes a particular relational aesthetics that emerges through the emphasis on the medium, i.e., language. The writer is a language nomad who also becomes a cultural nomad; one of the effects on the reader/recipient of the text or texts is defamiliarization with his or her native language; s/he is thus invited not only to encounter something (another culture/country) or someone (the narrator) Other but also to experience the assumed 'normal' (his or her native language, i.e., the language in which the author writes the text at hand) as Other. In this sense, each of the very different texts in different languages all 'teach' that alterity is not far away, but that it exists where one might not expect it (at home, in one's native language). Migrant writers are uniquely positioned to capitalize on language's profoundly creative possibilities and to affect the readers' self-understanding as 'native speakers'.

**Adelheid Runholz-Eubanks** is a native of Cologne, Germany, and teaches foreign languages and world literature at a historically black university in Charlotte, North Carolina. She has PhDs in Comparative Literature and Romance Languages and Literatures. Her research interests include literary theory, aesthetics, translation, and literature of migration. Her publications reflect these interests and also include work on film and graphic novels.

## Agatha Christie as a Homophobic Writer

Murat Göç

Among many other things, the year 2016 has also witnessed the centennial anniversary of the creation of a historic literary character, Hercules Poirot. Agatha Christie's magnificent detective reproduced a certain male detective prototype relying on a scientific method of Apollonian rationality and deduction deriving its inspiration from his "little gray cells". Hercules Poirot also revolutionized the genre and brought a more humane emphasis and approach as to the nature of crime and innocence. But, even more importantly, Hercules Poirot almost always remained as an outcast, an outsider, and an alien with his heavy French accent and somehow exaggerated European manners. Therefore, a discussion of gender issues, particularly of heteronormativity and gender discrimination, in Hercules Poirot adventures puts more questions than answers onto the table. Hercules Poirot, in his observations as the marginal other of the traditional British society, voices a deeply masculine discourse, which particularly demeans women for being frail, coquettish, superstitious, evil-minded, and troublemakers. Moreover, there is a frequent, very subtle but indeed a sinister reference to weak, unmanly, and pernicious threat of homosexuality. This paper, therefore, will focus on different representations and understandings of homosexuality in Hercules Poirot adventures. With particular references to gender theory, and especially queer theory, the paper aims to discuss how and why Agatha Christie, who has often been celebrated as a founding mother of *écriture féminine*, might have iterated a homophobic discourse in her texts.

**Murat Göç** received his PhD degree from Ege University American Culture and Literature with his dissertation entitled "Theorizing Non-Canonical Literature: Cult Literature as a Postmodern Genre and a Reflection of Late Capitalist Culture". He is currently teaching at Pamukkale University, English Language and Literature Department. His main areas of interest are contemporary fiction, genre theory, gender theory, and particularly masculinity studies.

## Orhan Pamuk's Ecological Palimpsest of Istanbul: *A Strangeness in My Mind*

Gülşah Göçmen

Orhan Pamuk, Turkey's first Nobel Laureate, portrays Istanbul, his city of birth, in many of his works, both fictional and non-fictional, with a keen observation on the changes that the physical environment of the city has gone through. His ninth novel *A Strangeness in My Mind* (2014) sets the chronicle of an Istanbul street vendor Mevlut Karatas and his extended family, who migrated there from a small rural Anatolian town. Set between the years of 1969-2012, the novel tells the story of how Mevlut ends up in Istanbul, starting with his childhood and then through this adulthood, in a similar manner to a *Bildungsroman*, which is accompanied by the detailed sub-plot of Istanbul's urbanization as the backdrop. Through the story of Mevlut, his self-effacing protagonist, Pamuk lays bare a tableau of Istanbul with all the environmental changes that the cityscape has undergone in the last fifty years of its urbanization. Within the framework of urban ecocritical theories this paper argues that Pamuk mirrors Istanbul as an ecological palimpsest of urbanization in this novel, displaying how the city physically changes each decade to accommodate more newcomers from Anatolia; how its bio-economy fails to provide for those who start to live in the sprawling suburbs; and how new urbanity arouses an inevitable nostalgia for the old days in Istanbul. Pamuk not only recreates Istanbul's recent history of urbanization through Mevlut's account, but also sheds light into the layers of urban entanglements, depicted as the new façade of the city.

**Gülşah Göçmen** is a Research Assistant at the department of Western Languages and Literatures, Aksaray University. She has received her BA and MA degrees in English Language and Literature from Hacettepe University. Her research interests are Modernism, Postmodern Novel, Place Studies, Ecocriticism, and Critical Theories. She has recently finished her dissertation, entitled "Ecological Interactions: The Sense of Place in E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, and Virginia Woolf's *Mrs. Dalloway*." She is a member of ASLE, MLA, and IDEA.

## Being ‘Away’ from the ‘Closest’ Thing: The Inner Quest of Hydrophobic Stephen Dedalus”

Gökçem Menekşe Gökçen

James Joyce’s endlessly inventive and splendid portrayal of internal psychological processes in his great masterpieces, *A Portrait of the Artist as a Young Man* and *Ulysses*, transformed the literary form of Modernism and language. His innovative and experimental approach towards social, cultural and political incidents always created intensive and controversial characters in literature.

Being one of Joyce’s potent characters and the protagonist of his bildungsroman, Stephen Dedalus now advances his journey in *Ulysses*. Here, Dedalus, as a counter character of an ordinary man, tries to complete his journey of introspection by finding a path which embraces the world that is away from home and the conformist society. By rejecting the repressive influence of the Roman Catholic Church, authority of the British Empire, suppression of indigenous culture and critical judgements of his family, Dedalus is intent on rediscovering who he really is. Nevertheless, water stands like a barrier and restricts him flying from Ireland by surrounding the country with itself and turns her into a prison for a man, who says “I shall try to fly by those nets” (Joyce 210). To him, his island country, the amniotic sac of his mother and his mythological background are all related to his past and notably to the water imagery which indirectly enhances his hydrophobia. By considering all these aspects, this paper aims to examine the reasons of Stephen’s hydrophobia, and how Stephen’s hydrophobic journey alienates him from his past, while keeping him closer to his artistic existence.

**Gökçem Menekşe Gökçen** has received her BA from the department of English Language and Literature at Ege University. Currently, she is studying on her master’s thesis at post-graduate studies of Dokuz Eylül University American Culture and Literature Department. Her areas of interest include discourse analysis in both education and literature. She regularly attends international conferences in order to develop her critical thinking in literary studies. She enjoys blending her enthusiasm for literature and talent for academic education.



## **Greygender in Gaskell's "The Grey Woman"**

**Ayşe Güneş**

Nowadays, Elizabeth Gaskell is renowned for her social problem novels, but her status as a writer has changed subsequently through time. Gaskell was an eminent author in her lifetime, but she fell out of favor after her death. However, more recently, critics like Patsy Stoneman have reread Gaskell's work using gender theory, and thus, Gaskell is finally taking back her rightful place among the major Victorian novelists. Nowadays, although Elizabeth Gaskell's social problem novels have been studied extensively, her shorter fiction is still unduly overlooked. Gaskell's "The Grey Woman" is significant as it touches upon taboo issues on gender by writing a sensation fiction which frees Gaskell from the constraints of her society. In "The Grey Woman," the characters are not restricted by their gender roles in their relationships; thus, gender is portrayed as an unstable concept and gender ideology is questioned. Within this context, this paper attempts to analyze the ambivalent portrayal of gender in Elizabeth Gaskell's "The Grey Woman."

**Ayşe Güneş** completed her BA at the Faculty of Letters, Department of Translation and Interpretation at Hacettepe University in 2008. She is currently doing her MA at Çankaya University, English Literature and Cultural Studies and working at Çankaya University as an instructor.

## Thomas Hardy as a Nature Poet: A Victorian with Modern Anxieties

Mustafa Güneş

Having produced masterpieces both in fiction and poetry, Thomas Hardy is one of the rare authors of British literature who achieved fame in both genres. Besides, with his poetic diction, he moved beyond the literary restrictions of his time as he penned poems with peculiarly new qualities that would later be echoed by other poets. To Philip Larkin, who is often claimed to have been inspired by Hardy, his poetry is “...many times over the best body of poetic work this century has so far to show”. A distinctive characteristic of Hardy’s poesy is the combination of a full awareness of a physical world, beyond which he usually sees nothing, and precise images and themes that commonly reveal a pessimistic worldview. Having been influenced by the nature poets of the Romantic period, he contemplates on human existence in relation to the outer physical world / nature as well as the inner world / nature of man in several of his poems; and his ability to observe and reflect these, his meticulous, realistic, and exact imagery in addition to his plain but not simple language not only make Hardy one of the best poets of British literature but also affiliate him with a lineage of poesy of “Nature Poets” which dates back to the Romantic period. Within this context, the aim of this study is to analyze Hardy’s poems *The Darkling Thrush*, *Hap*, and *Who is Digging on my Grave?* in order to question to what extent Hardy can be regarded as a nature poet in the sense of the Romantic poetry of Wordsworth, Coleridge, Shelley, and Keats.

**Mustafa Güneş** completed his BA at the Department of English Language and Literature, Hacettepe University in 2008. Then, he started his MA at the Department of Educational Administration, Supervision, Planning and Economics, Gaziantep University in 2010 and graduated in 2012. Currently, he is carrying on his PhD studies at the Department of English Culture and Literature, Atılım University as well as working as an English instructor at the Department of Foreign Languages of Çankaya University.

## **(Re)constitution of Alternative Space in Doris Lessing’s “The De Wets Come to Kloof Grange”**

**Özge Güvenç**

Doris Lessing’s story “The De Wets Come to Kloof Grange” from her collection *This Was the Old Chief’s Country* recounts the story of white settlers, Major and Mrs Gale, living on a farm with their African servants for thirty years during the colonial era. Their routinized farm life in Rhodesia acquires a new dimension with the arrival of Mr and Mrs De Wet who have left their native South Africa to work as Major Gale’s assistant. Despite the cultural and racial differences between Mrs Gale and Mrs De Wet, shared loneliness is what brings them together. Mrs De Wet’s asserting an-Other voice as a subaltern identity by recreating a space of resistance and Mrs Gale’s moving in and out of alternative spaces as well as her liminal experience in in-between spaces show the continuous reconstitution of space and their effort to move beyond the confinements of colonial and patriarchal ideology. The aim of this paper, then, is to discuss to what extent the women characters in Lessing’s “The De Wets Come to Kloof Grange” are able to challenge gender differences and open up a Thirdspace of possibilities by referring to recent theories of Thirdspace/Third space by Edward Soja and Homi Bhabha.

**Özge Güvenç** is an English language instructor in the Academic English unit at Çankaya University. She received her BA in English Language and Literature from Hacettepe University, and MA in British Literary and Cultural Studies, from Çankaya University. She is currently writing her PhD thesis in English Literature and Cultural Studies at Çankaya University. She has published on Gothic literature and Romantic Poetry. Among her research interests are 19th and 20th century fiction, short story and women’s writing.

## Theatre Uncut on Scotland: Rob Drummond's *Party Pieces* and Kieran Hurley's *Close*

Sıla Şenlen Güvenç

The Scottish Independence Referendum held on September 18, 2014 was a historical event that also found its place on the stage. Many established playwrights not only took active part in the 'Yes Scotland' or 'Better Together' campaigns, but also used theatre as a platform to discuss issues relating to the Referendum and Scotland's future. This paper will deal with Theatre Uncut's Scottish Independence Referendum plays composed in the heat of the moment with emphasis on two of these plays, namely Rob Drummond's *Party Pieces* (2013) and Kieran Hurley's *Close* (2014). The main focus will be on how these individual plays deal with issues relating to 'nation', 'national identity', 'borders' etc., in order to show how Drummond and Hurley have perceived and dealt with this important issue prior to the Scottish Independence Referendum.

**Sıla Şenlen Güvenç** is currently Associate Professor at Ankara University-Department of English Language and Literature. Her research interests include Early Modern Drama, Twentieth Century Drama and Post-1990 British Drama. She is the author of two books *"Words as Swords": Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama* (Ibidem Verlag, 2009) and *'The World is a Stage, but the Play is Badly Cast': British Political Satire in the Neo-Classical Period* (in Turkish, Ankara University, 2014), and various articles and theatre reviews on English drama.

## Queer Disruptions in Radclyffe Hall's *The Well of Loneliness*

Sevgi Öztop Haner

This study examines the ways in which Radclyffe Hall's *The Well of Loneliness* (1928) reinvents and rearticulates the constructed boundaries, discourses, and silences of the queer subject by means of the masculine woman identification. What emerges is an examination of the queer resistance to normative gender categories while demonstrating simultaneous positioning of the queer figure as a privileged symbol of the modern and as a dissident of the modern society. In this novel, the queer body is designated into language and framed into culture. Accordingly, this study will examine the relationship between the queer body and the development of a queer identity in Radclyffe Hall's *The Well of Loneliness*. As a result, this study will reveal the significance of developing a queer discourse that attempts to create a space for gender disruption and resistance by offering an alternative to established gender categories and norms.

**Sevgi Öztop Haner** graduated from Anadolu University with a BA in English Language Teaching in 2003. She got her MA in English Language and Literature from Dumlupınar University. She is a PhD candidate in English Culture and Literature at Atılım University. She is currently working at Dumlupınar University as an English instructor.

## ***Fall, Caesar! Parricidal Brutus and the Anxieties of Adaptation***

**Patrick Hart**

In his *Life of Brutus*, Plutarch hints that Julius Caesar may have been Brutus's father, a theory glanced at by other classical accounts of Caesar's assassination, and frequently alluded to in the Renaissance. Shakespeare was surely familiar with this notion, yet for Harold Bloom he 'surprisingly makes no use of this superb dramatic possibility' in his own play. The arch-bardolator of our times even goes so far as to suggest that this omission from *Julius Caesar* may have been 'a rare Shakespearean error' resulting in a 'missing foreground' and a 'baffled quality' to the play. This paper takes issue with Bloom's reading, arguing that while allusions to Brutus's possible paternity may not be foregrounded, they are very much present, particularly in the words of Brutus and of Antony to and about each other. It then goes on to explore the implications of this submerged fraternal rivalry and of Brutus's possible parricide. Tying this reading to Caesar's famous macaronic last words, it concludes by suggesting that one way of approaching the parricidal subtext of the play is as an analogy or allegory for parricidal processes and anxieties not only of intermedial adaptation, but of adaptation into 'states unborn, and accents yet unknown'.

**Patrick Hart** is editor of the *Journal of the Northern Renaissance*. He works mainly on Renaissance poetry and poetics, but is also interested in adaptation studies and intermedial theory, and more broadly in the relation between text and image. He has also translated the poetry of Elsa Morante. Current projects include a book on the Petrarchan mode in England and Scotland, and a study of contemporary film adaptations of English, Italian and French Renaissance texts.

## Cultural Understanding in Foreign Language Teaching

**Çiler Hatipoğlu**

Despite the fact that numerous studies have shown the importance of cultural understanding in successful language teaching (Schultz 2007), so far, culture has not been given the prominence it deserves in the foreign language classrooms (Byrd, Hlas, Watzke & Valencia, 2011; Hatipoğlu 2009, 2012; Serrano, 2002). As a result, language teachers without adequate information about the target culture teach in language classrooms and they fail to develop their students' cross-cultural understanding and intercultural competence, and are less successful in avoiding ethnocentrism. Using these statements as a springboard, the current study aims to uncover what pre-service English language teachers in Turkey know about British culture and what their attitudes, ideas and beliefs related to subjects such as British people, family relations, food etc. are.

The data discussed in this paper were collected from 531 pre-service language teachers in four universities in Turkey (i.e., Boğaziçi University, Dokuz Eylül University, Gazi University and METU) using a questionnaire consisting of two sections. Part 1 aimed to elicit background information related to the participants (e.g., age, gender, high schools they graduated from) while Part 2's goal was to uncover pre-service teachers' ideas/beliefs/stereotypes related to British culture. The quantitative data gathered in the study were analysed using SPSS. The qualitative data were processed using CLAN CHILDES. The results of the study show that pre-service English language teachers know very little about British culture and have a number of important preconceptions about it. Therefore, the study argues for the inclusion of (more) courses focusing on the development of cultural knowledge and intercultural competence in the curriculum of pre-service English language teachers in Turkey.

**Çiler Hatipoğlu** is Associate Professor at the FLE Program of METU, Ankara. She completed a BA in FLE (Major) and Linguistics (Minor), and an MA in FL Testing at Bogaziçi University, Istanbul, Turkey. She also obtained an MA in Educational Sciences and a PhD in Linguistics from UWE, Bristol, UK. Her main research interests are English language teaching and education, pragmatics and discourse analysis, (im)politeness theories, cross-cultural and interlanguage pragmatics, speech acts, corpus linguistics and acquisition of pragmatic and sociolinguistic competences. Hatipoglu has published articles on these issues in various national and international journals and books.

## Christo-Hetero-Patriarchal Hostipitality: Alan Turing and *Breaking the Code*

Şafak Horzum

In the context of unstable gender hierarchies, the hierarchical relations of and socio-political hegemonies in masculinities have attracted the attention of many scholars, theoreticians, and researchers since the last quarter of the twentieth century. Theatre as a particular kind of social space to reveal problematised gender issues has functions that are not merely representational, but also transactional. While performing masculinities, theatrical works expect and rely on an imaginative contract between the actors/playwrights and the spectators/readers. Within the framework of a wider economy – both a literal economy and an economy of meaning, theatrical transaction enables one to (re)locate the exploration of historical masculinities which portrays a man as an independent individual, or a member of a certain group. Following the above-mentioned relations between the theatre and masculinities, this paper will firstly attempt to articulate the emergence of the study of masculinities as a critique of compulsory heterosexuality. Then, it will bridge the concepts of hospitality/hostility aporia in Derrida's terms and hegemonic masculinity in order to create a basis for the discussion of the gender hostipitality based in Hugh Whitemore's *Breaking the Code* (1986). As a half-documentary and political play concerned with Alan Turing's loyalty to Britain after his achievement of breaking the German Enigma code in World War II, *Breaking the Code* surveys the institutionally hostile attitudes against male homosexuality. By highlighting the dichotomy of host and guest/foreigner in the hostipitality aporia, this study will try to illustrate the destabilisation of patriarchal and Christian-centred gender hierarchies in Whitemore's play.

**Şafak Horzum** received his BA and MA degrees from the Department of English Language and Literature, Hacettepe University, where he is currently a PhD student. His latest publications focus on theories of men and masculinities and British drama. Recently, he was awarded with the Translation Grant of "the Association for the Study of Literature and Environment" (ASLE) with his Turkish-English translation of Oya Baydar's metafictional novel, *The General of the Garbage Dump/Çöplüğün Generali* (2009). Horzum's research interests focus on environmental humanities and sexualities.



## **Jimmy's Displaced Rage in John Osborne's *Look Back in Anger***

**Sibel İzmir**

John Osborne's controversial play *Look Back in Anger* (1956) concerns the lives of a group of young people living in the Midlands. The anger of the protagonist, working class Jimmy Porter and the bitter realistic attitude in the play has often been the focus of many critics. It is generally assumed that Jimmy's anger, which is especially directed at his upper-class wife Alison Porter, is caused by Jimmy's inability to stick to old values and build new ones because "there aren't any good, brave causes left" in post-war Britain. Due to this historical moment characterized by concepts like "lost generation" and "generation gap", contextual approaches have been offered to explain Jimmy's rage. In the current study, in order to understand this contextual anger, the anger of Jimmy will be analyzed through the lens of a medical approach called "displaced rage" which is seen when circumstances prevent the expression of rage felt against the persons or institutions that cause frustration. The paper will claim and try to demonstrate that Jimmy's rage against Britain on the social level and his mother on the personal level is displaced by an expression of intimidation, terror, humiliation and control directed particularly towards Alison.

**Sibel İzmir** completed her BA and MA at Ankara University, English Language and Literature. She received her PhD degree in 2014 at Atılım University, English Literature and Culture, where she has been working as a lecturer. Her PhD dissertation is entitled "Postdramatic Tendencies on the British Stage: The Plays of Mark Ravenhill." Her research interests include contemporary British drama, Shakespeare, performance studies, postdramatic theatre, epic theatre, and literary theory.

## Relief Postponed: Art as an Experience in E.M. Forster's *A Room with a View*

Saliha İrenci

E.M Forster's third novel *A Room with a View* (1908) is set in England and Italy. In this novel, Forster challenges notions of art, travelling, womanhood and marriage at the turn of the century, in the heart of Europe through the novel's English protagonist Lucy Honeychurch. The Grand Tour was an essential marker of class, and it was mostly associated with young males, yet Forster chooses to employ a young female character to go through this concentrated process of acculturation. This paper focuses on the Italy chapters of Forster's novel, and analyses Lucy's experience as a tourist in the age of mass production, when encounters with art lost their authenticity, in relation to Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction". Lucy struggles to free herself from social boundaries that limit her character in the process of her Grand Tour. She is inspired by her individual confrontations with famous works of art in the carnivalesque streets of Florence without the dictation of her cultural codes. She strives to liberate herself from her boundaries by gaining an idiosyncratic view of art and life. Walter Benjamin claims that reproduction of works of art eliminates the feeling of authenticity, and mourns for this loss of authentic feeling, whereas Forster's Lucy succeeds in surpassing reproductions and finds relief in original works.

**Saliha İrenci** is an English Literature Master's student at Boğaziçi University. She is currently working on her Master's thesis on the Great War and trauma in Modernist English novels. Her research interests are the Edwardian novel, Modernist novel, modern drama, trauma theory, and post-colonial theory.

## Emersonian Interpretation of Two Significant Characters: Nathaniel Hawthorne's Arthur Dimmesdale and Daniel Defoe's Robinson Crusoe

Hande İsaoglu

Ralph Waldo Emerson's well-known essay "Self-Reliance" mainly discusses the basic steps that should be followed to become a complete individual: briefly, he says: achieving self-reliance comes from trusting yourself and being honest with that self. He describes how a person should be, what characteristics to have, and the importance of becoming self-reliant. Emersonian fulfilment of self-reliance can be seen in different fictional works, his ideas and definition of self-reliance provides insight to analyze two significant fictional characters from an Emersonian perspective: one is Arthur Dimmesdale in Nathaniel Hawthorne's *The Scarlet Letter*, and the other one is *Robinson Crusoe* by Daniel Defoe. Hawthorne's depiction of Arthur Dimmesdale is an example of how an individual fails to possess the feeling of self-reliance. Throughout the novel, Hawthorne focuses on the weaknesses and fears of Dimmesdale which retains him from being a self-reliant individual. On the other hand Defoe's Robinson Crusoe manages to achieve self-reliance despite having difficult times. Robinson's existence on the island actually deepens his self-reliance since he withdraws from the external society that is far from him, and as a result he turns inward. Being alone on a desert island provokes the feeling of self-reliance, which is necessary to survive. He manages to survive as a self-reliant man by depending on his capabilities, logic, and personal instincts.

**Hande İsaoglu** graduated from Istanbul University, American Culture and Literature Department in 2011. Since then she has had a deep interest for literature which enabled her to start her MA studies in 2012. She completed her MA dissertation in 2015 with the title; "A Psychoanalytic Criticism of Hawthorne's *The Scarlet Letter* and Melville's *Moby Dick*". In the same year, she started her PhD in İstanbul University, Comparative Literature Department. While studying and dealing with academic issues, she has been teaching English at Preparatory Schools.

## **A Comparative Study on the Construction of Masculinity in *Mountain Called Me* and *Flour Babies***

**Raziyeh Javanmard**

Gender is an inseparable part of identity. It defines individuals' understanding of themselves and determines their responses to the surrounding world. Since the feminist movements of the late 20<sup>th</sup> century and the consequent "crisis in masculinity," the concept of gender identity has turned into a controversial issue in literary works of the different parts of the world. In children's literature, discussions on gender, however, take on a more problematic dimension since they may destroy the relationship of the young readers with the gender ideologies of their societies and harm their socialization process.

Based on "Men's studies" that has started in 1990s, the present study focuses on two problem novels written for young adults, namely *Mountain Called Me* by Bayrami, and *Flour Babies* by Fine. Jalal and Simon, the teenage protagonists of the novels have both lost their fathers for different reasons, and have to go through a complex process to enter into adult masculinity. To compare and contrast the procedure of their masculinization in relation with the gender ideologies of the 1990s, the research will mainly use the theories of Connell, Butler, and Witting, and it will illuminate on contextual events of the 1970s-90s (such as anti-Thatcherite movements of England or militant Islamism of Iran) and their influence on the definitions of masculinity.

**Raziyeh Javanmard** is an Iranian PhD student of English Literature at METU, and has published several articles on gender studies, comparative and children's literature.

## Eastern and Western Forms of Madness in the Romantic Quest for Love and Truth

**Dilek Kantar**

In his magnificent study on madness and civilization, Andrew Scull (1915) traces the organized institutionalization of madness and its cognates in the nineteenth century. As we know, madness as an object of literary curiosity has a much older history than that of its pre-modern scientific examination. The novel I chose for analysis, *In Deep Fantasy*, is written by a nineteenth century Turkish Sufi writer, Ahmed Hilmi of Filibe. Ahmed Hilmi uses madness as a mirror of social life to blur the boundary between what is “sane” and what is “insane” in terms of contemporary human passions and ideals. The protagonist Raci finds himself institutionalized in a mental hospital in Denizli, where he meets Aynalı Baba, who has guided him through allegorical visions and dreams, which reflect his Everyman-like search for a place in the transcendent order of things. Ahmed Hilmi’s treatment of madness can find its parallels in the Romantic poetry of Tennyson (“Maud”) and Coleridge (“The Rime of the Ancient Mariner”), where mad visions and myth can have equal claim to reality in the dramatized search for love and transcendent truth. This paper is a comparative study of the nineteenth century exploration of the Eastern and the Western forms of madness in their respective historical and social contexts, as the means for a romantic search for truth through fantasy.

**Dilek Kantar** is a faculty member at Çanakkale Onsekiz Mart University, Department of English Language and Literature. All her degrees are in English. Her research interests include Bakhtinian discourse analysis, eighteenth century English novel, and linguistic approaches to literary texts.

## **Mina Loy's "Feminist Manifesto": The Shifting Voice of the Futurist-Feminist Persona**

**Tuğba Karabulut**

The British avant-garde poet and artist Mina Loy emerges as an extravagant and revolutionary female figure illuminating the social and political concerns of the early modernist period. Her works address issues of gender, stereotypical woman images, the female body, and sexuality. She is associated with various artistic movements, such as Surrealism, Dadaism and Imagism and particularly Futurism, an Italian movement launched with Filippo Tommaso Marinetti's "Futurist Manifesto" in 1909. The Futurists' declarations reject the past, its nostalgia and artistic and political traditions, and call for the destruction of institutions which preserve these traditions, such as libraries, museums and academies. Embracing ideas of dynamism, technology, industrialization and war, the futurists also fantasize a womanless world, and aggressively attack feminism and moralism. Loy was initially inspired by the sentiments of Futurism and drafted a text in her own futurist rhetoric, "Aphorisms on Futurism"; but soon moved away from the movement due to its extreme misogynistic and egotistical views. Her idiosyncratic prose-poem "Feminist Manifesto" outlines an agenda, presumably written as a response to Marinetti's "Futurist Manifesto," which replaces the "futurist" voice of the narrator with a "feminist" one. It addresses women to galvanize them against the subordinate position of women in society by declaring men and women as "not equal" but "enemies"; and to critique this position as a complex product of culturally embedded male misogyny and women's self-perceptions. This paper will examine, in terms of various concepts of "feminine writing" (with reference to Cixous, Irigaray, Kristeva, Ettinger and Pollock) how the narrative voice in Loy's "Feminist Manifesto" shifts between "futurist" and "feminist," and addresses its "ideal reader" in order to problematize Marinetti's "Futurist Manifesto."

**Tuğba Karabulut** studied Eastern Languages and Literatures (Urdu) at Ankara University, and received her Master's degree in English Language Teaching from Gazi University; she is currently a PhD candidate in English Literature at Çankaya University. She has worked as a translator at the Embassy of Pakistan in Ankara, and as an instructor in English at Çankaya University (2000–2014). At present, she is teaching legal English in the School of Foreign Languages at Yıldırım Beyazıt University. Her research interests include modernism and the avant-garde, twentieth-century British poetry and women writers, gender theories, and translation.

## Threatened Masculinity in Arthur Conan Doyle's Imperialist Detective Fiction: *The Sign of Four*

Enes Kavak

Arthur Conan Doyle's famous work *The Sign of Four* was published in Lippincott's Magazine in 1890, which proved to be one of the most praised works of all the stories written by the author. In contrast to the romance and adventure novels of the last decade of the nineteenth century, Doyle preferred London as his favourite setting for the adventures of his world-famous character Sherlock Holmes. In this story, Doyle's imperialist standpoint becomes a means of assurance for the male readers regarding the sense of order and re-establishment of the male authority by a rich portrayal of different forms of masculinities. This presentation thus aims to show how *The Sign of Four* offers a world of masculinities represented by different characters including the protagonist Sherlock Holmes and to what extent these representations threaten or adopt the common discourse about men's masculine role in the adventure stories of the era.

**Enes Kavak** is currently working as a research assistant at Gaziantep University. He holds a PhD in English Literature from the University of Leeds, United Kingdom. After having worked as an English language instructor at Suleyman Demirel University in Isparta between 2005 – 2009, he was selected for a scholarship by The Ministry of National Education to pursue his studies in the UK. He received his MA in English Literature from the University of Leeds and continued to the PhD programme at the same university, which he completed in 2015. His doctoral research focuses on Edwardian women's political theatre. His research interests lie in the area of women's writing in the Victorian and Edwardian ages, with a focus on the late-Victorian and early-twentieth century prose and theatre.

**The Function of Magical Realism in Jeanette Winterson's *The Passion* and Latife Tekin's *Berji Kristin: Tales from the Garbage Hills***

**Hilal Kaya**

Magical realism is a term that is inherently associated with Latin American literary production, a birthplace of the genre, and the magical realist techniques have spread from its original, Latin American context to other national literatures and developed their own deviations from its former pattern. This study aims to focus particularly on the contexts of British and Turkish literatures, and a detailed analysis of Jeanette Winterson's *The Passion* (1987) and Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1984) will offer a comparison of the features of magical realism as they appear in their novels to those that profess to the magical realist tradition. The study will also explore Winterson's and Tekin's novels comparatively in order to find out the function of magical realist techniques. In other words, the purpose of this paper is to attempt to answer the question to what extent Winterson and Tekin can be considered magical realist writers and to what end the magical realist mode is used in their novels. In so far as it is possible to find the attachment of their work to magical realist tradition, I will provide an account of features that indicate this attachment as well as such features that deviate from the traditional conception of magical realism.

**Hilal Kaya** completed her BA at Ankara University (English Language and Literature) in 2006 and wrote a thesis entitled "The Characterization of Becky Sharp in Thackeray's *Vanity Fair*". She completed her MA at Middle East Technical University (English Literature) in 2009 and her MA thesis' title is: "The Postmodernist and Poststructuralist Elements in Samuel Beckett's *Trilogy* and Oguz Atay's *Dangerous Games*". She is currently a PhD candidate at Middle East Technical University and her dissertation title is "A Comparative Study of Discontent with Modernization and Modernity in the Novels of A. L. Huxley and A. H. Tanpınar". Her research areas are critical theory, British and Turkish modernist novels, and the translation of Turkish literary texts to English. She is currently working at Yıldırım Beyazıt University as an English Instructor.



## Gallipoli: A Return to Eliot's 'The Waste Land'

Azer Banu Kemaloğlu

Part of a research project entitled "Fictional History Writing: Gallipoli Campaign in Contemporary British Commonwealth Novel", this paper proposal intends to discuss the thematic, structural and intertextual extensions of T. S. Eliot's 'The Waste Land' with Gallipoli novels written by Australian, British and New Zealand novelists. Louis de Bernières' *Birds without Wings* (2004), Stephen Daisley's *Traitor* (2010), Bruce Scates' *On Dangerous Ground* (2012), Thomas Keneally's *The Daughters of Mars* (2012) and Rachel Billington's *Glory* (2015) have used Eliot's poem in different ways to reflect the common human predicament and employed powerful dialogues of grief achieved through the waste land metaphor. Like Eliot's post-war poem, grief is thematised and human loss is repeatedly reminded as images of 'Burial of the Dead' appear in the novels. This affiliation reveals the universality and timelessness of Eliot's poem since the classic poem stretches beyond Dante and Chaucer, and Germany and Jerusalem. Gallipoli novels seek similar connections as Homer's Troy and various literary figures are recalled by extending the battlefield to the mythical land as a site of remembrance. In this way the novels enable a Bakhtinian dialogical relationship through the 'waste land' metaphor and bring a distant time close as readers remember both Eliot's poem and Gallipoli in the present time.

**Azer Banu Kemaloğlu** is a graduate of Hacettepe University, English Language and Literature. She has finished her MA in Rutgers, USA with full scholarship from the Ministry of Education. She completed her PhD on Gender and 19<sup>th</sup>-Century English Novel. Currently she is teaching at Çanakkale Onsekiz Mart University. She is the coordinator of a project funded by TÜBİTAK-(The Scientific and Technological Research Council of Turkey) 2013 entitled "From Hostility to Lasting Friendship: Cultural Reflections from the Turkish and Anzac Soldiers' Diaries". Her recent TÜBİTAK project "Fictional History Writing: Gallipoli Campaign in Contemporary British Commonwealth Novel" was funded in 2015. Her field of study is the Victorian Novel, Cultural Studies, History/Fiction and Gallipoli.

## Re-membering to Re-invent

**Tuba Korkmaz**

Too few writers in the literary arena have drawn such unfavorable criticism as James Joyce, yet has inspired so many others and become a milestone of the 20<sup>th</sup> century. Many critics regarded his once banned novel *Ulysses* as the perfection of the modernist novel. As a radical manifesto against linearity, Joyce in *Ulysses* embroiders the net of his storyline in such a way that the form of the novel acts out the key contextual themes of the novel. Among the many themes employed in *Ulysses* are memory and its connection to the temporal non-linearity that emerges in many different forms such as dreams, memories, trances, etc. This paper aims to display how intricately related Stephen Dedalus's memory to his temporal understanding is in *Ulysses* by James Joyce. The portrayal of such a relationship via several modernist devices also gives strong clues about the character's fragile self-image tainted by the contradiction among his guilt, disappointment and desire.

**Tuba Korkmaz** graduated from Boğaziçi University, Western Languages and Literatures Department in 2004. She received her MA in 2010 from Middle East Technical University, English Literature department where she worked as a research assistant. She is currently writing her PhD dissertation in the same department. She has taught English in several institutions in Turkey and Cyprus. Her academic interests include the modernist and postmodernist novel, literary theory, and modern philosophy.

## Woman Poet's Muse: The Poetry of Anne Finch

Rabia Köylü

Women's writing, in history, particularly in British history has been a troublesome activity due to certain constraints such as women's lack of formal education, difficulties in publication, the long-lasting ideology locating women in the domestic sphere, and expelling from the public and, thus, from intellectual life. A nineteenth-century poet laureate Robert Southey's letter to Charlotte Bronte in 1837 best explains this common long-lasting ideology: "[l]iterature cannot be the business of a woman's life, and it ought not to be. The more she is engaged in her proper duties, the less leisure will she have for it even as an accomplishment and a recreation" (Smith 166-7). In *A Room of One's Own* (1929), Virginia Woolf (1882-1941) draws attention to this false perception through her famous imaginary character "Shakespeare's sister" and in an ironic tone suggests that if there were such a person in real life, society would have discouraged her literary aspirations which is most probably why women cannot write Shakespeare's plays (53-4). Although Woolf's imaginary character "Shakespeare's sister" belongs to the sixteenth century, the case was no different for the seventeenth-century female authors since the idea was "[t]he woman who shared the contents of her mind instead of reserving them for one man was literally, not metaphorically, trading her sexual property" (Gallagher qtd. in Lowenthal 398). It was at a problematic historical juncture, between the late seventeenth and early eighteenth century that Anne Kingsmill Finch, Countess of Winchelsea (1661-1720) produced plenty of successful literary works in different genres. It was a problematic historical juncture since although women authors always wrote in the male literary tradition, as Rogers reminds, Augustan or Neoclassical period during which Finch wrote, was especially male-oriented. Following the footsteps of the Roman poets, male poets of the period made use of classical sources in which a feminised muse gave inspiration to the male poet to write. The female poet is not even represented, therefore her muse does not seem to be a question. Their poetic creativity depended on what was in hand. Finch argues these issues in her poems in detail sometimes through ironies and parodies, sometimes directly in a plain language, and sometimes through nature allegories. As Seber puts forward, "[t]he common point in these poems is the woman poet's struggle to find a means to adjust herself to the poetic tradition where a woman is constantly presented as the object, the source of inspiration, commonly appearing as muse or beloved, yet silent" (184). In line with Seber's point, the aim of this proposed study is to analyse and discuss the poetic creativity of Anne Finch, how she gives voice to the problems of women, especially the authors, and how she represents herself as a female poet in some of her poetic works.

**Rabia Köylü** started her studies at Hacettepe University, in the department of English Language and Literature from which she graduated in 2015. During that time, she also studied Foreign Trade and Marketing at Anadolu University and got an Associate's Degree. In addition, she received a minor degree at Hacettepe University in the department of English Translation and Interpretation. After graduation, she continued her education with graduate study in the department of English Language and Literature at Hacettepe University. She began to study on her thesis about Anne Finch, the Countess of Winchelsea. She still continues to work on her thesis and works as an English teacher. She is interested in poetry, music, theatre, philosophy, gender and cultural studies.

## Politics and Poetics of a Labor Party Leader in David Hare's *The Absence of War*

Gül Kurtuluş

David Hare's *The Absence of War* is inspired from the 1992 elections in the UK. With a special emphasis on the defeat of the Labor Party against the Tories, Hare in his skeptical socialist view draws parallels between Neil Kinnock, the Labor Party Leader and his character George Jones in the play. The conflicts within the party as well as the ongoing conflict between the left-wing and the right-wing parties create a war, though the title of the play highlights the fact that after the two world wars there is absence of war, which connotes peace. Indeed, politics can be considered as a war-zone. Only able, strong, decisive leaders can exist on such a battlefield fueled with the power of rhetoric, ample support of the press, and mind-blowing party campaigns. Despite all professional and friendly efforts put into fashioning a party leader out of a humanitarian socialist, named George Jones, the Labor Party misses the chance of winning the elections and becoming the leading party within the English Parliament. In 1992 Neil Kinnock experienced the same downfall and caused immense disappointment on the public side, who were eager to see a change on the political stage and on the party members, who laid all their hope on their leader to throw the ever-lasting Tory effect off the stage. This paper intends to discuss leadership, public speech, power relations, and party politics as part of the possible reasons of the Labor Party Leader's failure in elections as depicted by Hare.

**Gül Kurtuluş** received her PhD from Bilkent University in 1997, with the Dissertation entitled "The Carnavalesque in Ben Jonson's Three City Comedies: *Volpone*, *The Alchemist* and *Bartholomew Fair*." Currently she is working on a book project about the representations of London in the plays of prominent British playwrights from 1890 to 1950. Her research interests are English Renaissance Literature, Modern Drama, Modern British and American short fiction. She is a regular book reviewer for the *Sixteenth Century Journal* since 2008. Her latest publications are on sixteenth-century literature and history, and modern drama.

## Two British Ladies in the Turkish *Harem*: Annie Jane Harvey and Annie Brassey

Elisabetta Marino

Up until the first two decades of the nineteenth century, travelling to the Near and Middle East was regarded as a *male* experience, and the corresponding travel literature was viewed as a genre cultivated essentially by men. Conversely, in the time-span between the 1820s and the end of the Victorian age, a notable number of travelogues and many travel accounts were penned by professional women authors, who forcefully invaded this increasingly popular field. Allowed in secluded and tantalizing spaces such as *harems* and *hammams* (positively forbidden to men), women writers could cross the invisible boundary separating the domestic environment and the public sphere, thus sharing their authoritative, first-hand experience with the numerous armchair travellers back home, who wished to be entertained with stories resembling the *Arabian Nights*. Nonetheless, the encounter with the *Oriental Other* also granted women authors the possibility to reflect on their own condition, considering the similar state of segregation shared by the *angel in the house*; other times, *harem* women were portrayed as endowed with greater freedom of movement and independence, if compared to *proper ladies*, their British counterparts.

This paper sets out to explore the multifaceted, often ambiguous way in which two British writers, Annie Jane Harvey (in her *Turkish Harems and Circassian Homes*, 1871) and Annie Brassey (in her *Sunshine and Storm in the East; or, Cruises to Cyprus and Constantinople*, 1880), described their experience in the Ottoman *seraglio*, oscillating between sympathy and a deeply-ingrained sense of superiority, open-mindedness and stereotypes.

**Elisabetta Marino** is a tenured assistant professor of English literature at the University of Rome “Tor Vergata”. She is the author of four monographs (a volume on the figure of Tamerlane in British and American literature; an introduction to British Bangladeshi literature; a comprehensive study on the relationship between Mary Shelley and Italy; a volume on Romantic dramas on a mythological subject). She has translated poems by Maria Mazziotti Gillan (collected in an anthology), and she has edited and co-edited eight collections of essays (two more are forthcoming). She has published extensively on travel literature, Asian American and Asian British literature, Italian American literature, and on the English Romantic writers.

## **“I live in the right world, don’t I?”: Arnold Wesker’s Politics in *The Kitchen***

**Emine Seda Çağlayan Mazanoğlu**

Arnold Wesker, born into a Jewish family in the East End of London, writes to enable the unprivileged people to find a voice in society and politics. He is associated with the angry young men movement and kitchen sink drama, which he defines as “unhelpful, distorting” labels to understand his works (qtd.in Leeming, *File* 51). For Wesker, “[w]riting is a form of political activism” (Dornan 34), and he regards the improvements that socialism secures in economic and social fields. Particularly in his later plays, he handles the loss of ideals, anti-semitism, social and military hierarchy as political themes. However, his politics primarily feature experiences and human relationships. He considers individuals as the basis of his politics, and the individual experiences bring the collective experiences, which arouse hope for change. Hence, the aim of this paper is to demonstrate that Wesker exposes his individual-centred politics in *The Kitchen* (1957) which is “a prologue to [his] playwriting career” (Leeming 9) because he develops this politics blending with the mentioned political themes in his later plays. It will be argued that according to Wesker’s politics, the chief obstacle in the way of change and fight against the dehumanising effects of the system is the lack of communication, both verbal and emotional, of the individual with oneself (in terms of self-discovery); between individuals; and between the individual and society, which will be analysed in *The Kitchen*. In this sense, along with the references to his later plays, his articles, essays, lectures, interviews, diary and autobiography will be examined.

**Emine Seda Çağlayan Mazanoğlu** works as a research assistant in the Department of English Language and Literature at Hacettepe University. She is currently working on Shakespeare’s problem plays in her PhD dissertation. She completed her master’s thesis entitled “Nationalism, Englishness and Nation Building in Shakespeare’s *Richard II* and *Henry V*” in 2010. She presented papers at national and international conferences such as ESSE Conference, IDEA Conference, Cultural Studies Symposium, World Shakespeare Congress and Britgrad Conference. She has publications in refereed journals. Her research interests are Shakespeare, Elizabethan drama, Contemporary British drama and Turkish theatre.

## **Postcolonial Sites as a Mirror Image of the Traumatic Caribbean Self: The Utopian and Dystopian Representations of V. S. Naipaul and Caryl Phillips**

**Sumaya M. Alhaj Mohammad**

This study explores the question of the possibility of representation for the postcolonial subject who is traumatized due to the colonial experience and its aftermath. The study investigates the sophisticated concept of realism and representation, by explaining that representation is a long-sought-for purpose in literature, which gets further intricate for postcolonial subjects, who suffer to represent themselves authentically, especially that they represent the reality of a place that exists in the realm of memory. Furthermore, the traumatic subject is not able to present itself without being influenced by its wounded psyche. The study culls two Caribbean writers who are V. S. Naipaul and Caryl Phillips to examine the effect of traumatic memory on literature by exploring their representation of the land in selected novels and non-fiction works. The framework of the study is Foucault's "heterotopia" which is connected to memory and site in the sense that the geographical site is a virtual place that resides in the memory of the postcolonial subject, and it is a virtual site like the mirror. The traumatic vision of postcolonial writers depends on memory, which is part of the repressed unconscious, as Freud suggests. Memory, hence, is a "heterotopic" space that merges the real with the unreal. Thus, the absence of the author from the real geographical site establishes virtual sites that are sometimes utopian, as most of Phillips's sites, or dystopian, as Naipaul's.

**Sumaya M. Alhaj Mohammad** is an Assistant Professor of English Literature at Zarqa University-Jordan. She received her PhD and MA degrees in English Literature from the University of Jordan. The title of her PhD dissertation is "The Caribbean Self: Traumatic Memory and Diaspora in the Works of V. S. Naipaul and Caryl Phillips," and the title of her MA Thesis is "Ezra Pound's Imagism: A New Perspective in Modern Poetry". She published different articles in Arabic and English in different topics related to English and Arabic literature and criticism. Her current research interests are Modern Poetry, Post-colonialism, Identity, and Gender Studies.

## **Modernity in Question?: Postmodern Historiography in Martin Amis's *Time's Arrow***

**Elzem Nazlı**

Postmodern historical fiction writers usually deviate from the traditional representation of past events. The aim of this study is to study the way history writing is reconfigured in Martin Amis's *Time's Arrow* (1991). In Amis's novel the Holocaust plays an important part and the novel transgresses the expected characteristics of conventional historiography mainly through the use of metafictional techniques. At first glance, one may think that *Time's Arrow* provides the reader with a bitter criticism of the traditional way of representing past events in its unique treatment of the Holocaust. However, a closer look suggests that in *Time's Arrow* the Holocaust appears to be the primary concern rather than a problematic of traditional historiography which was shaped by modernity. Based on this distinction this study argues further that while historiographic metafiction aims to criticize modernity through historiography in fiction, Martin Amis's *Time's Arrow* does not fit very well into this category although it demonstrates metafictional characteristics. It is because it does not engage in larger questions concerning the representation of the past and the attainability of truth.

**Elzem Nazlı** received his undergraduate degree in the department of English Language Teaching at Akdeniz University in 2012. He got his Master's degree this year in the department of English Literature at Middle East Technical University, and studied historiography on two postmodern novels. He is currently a PhD student in English Literature at METU, and he has been working as a research assistant at the same department since 2013. His research interests include the 20th century British novel and postmodern literary theory. Nowadays, he has been studying psychology and literature.



## Different Shades of Red: The Cryptic Message Hidden in the Poems of Sylvia Plath and Barbara Sadowska

Aleksandra Niemirycz

Banned from the official literary life by the Chief Censorship Office, the Polish artist and poetess Barbara Sadowska (1940 – 1986) was an active member of the opposition against the communist regime and suffered from different forms of invigilation and persecution by the secret security forces. Today she is known mainly because of her only son, Grzegorz Przemyk, a teenage poet beaten to death by the militia in 1983 on the day of his graduation. Her poems – not known to a broader public - belong to the most important phenomena of the Polish poetry and can be compared with the literary achievements of the greatest female poets of the twentieth century, like Sylvia Plath. The two poets, one living in the East, and the other in the West divided by the iron curtain at that time, experienced different forms of oppression, explored similar topics in their poetry, and suffered from unbearable personal tragedies. In the proposed paper, the focus will be laid on the cryptic message hidden in the words and metaphors evoking the colour to express different shades of humane, and especially of feminine, experience, and explore the areas where poetry gets close to the philosophic intuition and investigation pursued by philosophers, beginning with the ancient Greeks up to our contemporaries, like Ludvig Wittgenstein, who examined the relationship between the colour – he took *redness* as a *part pro toto* example – and the word signifying it in human language.

**Aleksandra Niemirycz** is a Polish researcher, poet and philosopher, president of the Association of Polish Translators and Interpreters since 2011. She graduated from the University of Warsaw (MA in Philosophy 1988, MA in Polish Studies 1989; Interdisciplinary Postgraduate Studies in Translation and Interpreting (a two-semester programme; Certificate 2010), she also continued her literary education in the Institute of Literary Research of the Polish Academy of Sciences (2006 – 2009). In November 2016 she earned her doctorate at Cardinal Stefan Wyszyński University in Warsaw. She earns her living as a freelance translator and conference interpreter (Polish, English and Russian), and has in the past worked as an editor, a journalist and a high school English and Polish teacher. Her publications in English include *Wandering Poet. Juliusz Słowacki's Journey to the East*. In: *Metamorphoses of Travel Writing* (Cambridge 2010).

## A Pictorial Utopia: William Morris's *The Kelmscott Chaucer*

### Oya Bayılmış Öğütçü

William Morris (1834-1896) was not only a prolific writer and artist of the Victorian Age but also the embodiment of Neo-medievalism, which dominated the age, with his interest in medieval manuscripts, sagas, romances and the gothic tradition as reflected through his private life at home and professional life at work. Trying to avoid the influences of the Industrial Revolution on individuals, Morris turned to medieval ideals and materialised them in his paintings and drawings as a Victorian medievalist. Although Morris was aware of the fact that the medieval period was not a utopian past, but a period with a number of social disasters, he admired the medieval ideals of beauty. As a lover of nature, he idealised Chaucer as a nature poet. He reflected this idealisation through *The Kelmscott Chaucer* which displays Morris's idealised illustrations of the *Canterbury Tales* with figures representing Pre-Raphaelite features. Hence, *The Kelmscott Chaucer* stands out as the materialisation of a utopian world. Accordingly, through an analysis of the selected illustrations of *The Canterbury Tales* in *The Kelmscott Chaucer*, the aim of this paper is to discuss Morris's *The Kelmscott Chaucer* as a pictorial utopia and claim that Morris creates not only a utopian pictorial world through the illustrations in *The Kelmscott Chaucer*, but also presents a utopian depiction of the figures and the tales in Chaucer's *Canterbury Tales*. In this way, Morris puts a utopian perspective on Chaucer, and presents him as a utopian outlet for the Victorian dystopias by reproducing him in a Neo-medieval context.

**Oya Bayılmış Öğütçü** is working in the Department of English Language and Literature, Adıyaman University, Turkey. In January 2016, she received her PhD from the Department of English Language and Literature, Hacettepe University. Her dissertation is entitled "Medieval Self-Fashioning: Identity Performances in Chaucer's *Canterbury Tales*." She spent fall 2012 at Columbia University as a visiting scholar. She has published articles, and presented papers at national and international conferences, on Chaucer and medieval literature and culture. She is especially interested in Chaucer, performance studies, and cultural and literary theory.

## **Tuning *As You Like It*: Circular and Vertical Relationships in the Pastoral Debate Conveyed through Music**

**Murat Öğütçü**

Since its invention by Theocritus, the pastoral has been used to depict differences between city and country life through idealisation and condemnation. In the Elizabethan period, the pastoral was used as a rhetorical mode, especially, by courtiers or their patronesses to persuade others about the existence and the need to fight against the problems of city life. William Shakespeare's *As You Like It* (1599) reflects the criticism towards city life, but the play takes debates regarding the ease of country life and the plight of city life several steps further. Dealing with the pastoral debate, Shakespeare makes use of the musical skills of Robert Armin to instrumentalize music for commentary on the problematic human relationships within urban and rural spheres. Through the use of music, the vertical relationships in urban life, which were marked by oppression, hierarchized social injustice, hypocrisy and material interests, are criticised. Pointing out the circular relationships within the pastoral environment in the Forest of Arden, the songs illustrate the possibility of social harmony, as well. Yet, some of the songs also criticise the pastoral as a literary form that was at odds with contemporary realities of the Elizabethan countryside that began to be diminished by deforestation. The final abandonment of the pastoral landscape by the majority of the play's characters in favour of city life is reflective of the commitment to be a part of the ordered urban system at a time of possible social disintegration. This, again, is conveyed through the epithalamion that acknowledges the reciprocal vertical relationships between the ruler and the ruled in familial, social, and political spheres. Therefore, the aim of this paper is to illustrate the uses of songs in *As You Like It* in order to explain why Shakespeare favours, criticises and abandons the pastoral.

**Murat Öğütçü** received his BA degree from the Department of English Language and Literature at Gaziantep University, Turkey, in 2008. He received his PhD degree with his dissertation entitled "Shakespeare's Satirical Representation of the Elizabethan Court and the Nobility in His English History Plays" from the Department of English Language and Literature at Hacettepe University, in 2016. He is currently the Head of the Department of English Language and Literature at Munzur University, Turkey. He has written book chapters and articles on his research interests that include early modern studies, Shakespeare and cultural studies.

## Liminality in Pinter's Theatre of the Absurd

Işıl Özdemir

Liminality can be defined as a period of transition, an in-between state where the processes of transformation and change take place. It refers to a period between a prior and future state. This paper untethers the notion of liminality from its anthropological origins and applies it to a significant theatrical movement, the theatre of the absurd. The paper begins within the historical framework of the notion of liminality and further focuses on the potential of the theatre of the absurd: a theatrical movement with implicitly recognized characteristics, but also a genre which negotiates boundaries to reach new limits. In this regard, the theatre of the absurd itself can be construed as a liminal genre. On the basis of this argument, my study explores the liminal states in Harold Pinter's Theatre of the Absurd. By analysing two of his plays, *The Dumb Waiter* and *The Caretaker*, I demonstrate that Pinter's theatre of the absurd articulates the awareness of liminality in its depiction of plot, character, setting, act and scene. The plays illustrate characters responding to the uncertainty and disorder of life-changing events, the pivotal moments of transformation. Accordingly, using specific textual examples, the paper explores the thematic representation of liminality, revealing not only turmoil, danger, chaos, isolation, exclusion that the liminal phases embody, but also the sense of renewal, freedom, new meanings that stem from crossing physical and metaphorical thresholds. Moving away from a focus on absurdity and metaphysical anguish in The Theatre of the Absurd, this new lens reveals that these plays retain a glimmer of hope in the ability for characters and audience alike to find meaning in their lives.

**Işıl Özdemir** is a PhD candidate in the University of Vienna with particular interests in modern English literature and interdisciplinary studies. She holds a master's degree in Anglophone Cultures and Literatures from the University of Vienna and a BA in American Culture and Literature from Istanbul University. Prior to enrolling at the University of Vienna, she worked for one year as an assistant in exam services of British Council Turkey, and taught English in several institutes in Istanbul.

## **Fry or Freeze: Stranded Condition of Humankind against Ecological Disasters in Maggie Gee's *The Ice People***

**Ulaş Özgün**

Maggie Gee's critically acclaimed novel, *The Ice People* (1998), is set in a dystopian future in Britain during the 2050s when Britain and other northern countries experienced a drastic change from global warming to a new ice age. The transition from a scorching climate to a freezing one is recounted through the troubled life of the book's protagonist, Saul and his family from 2005 onwards. In an examination of the reasons of global warming and environmental disasters, Nancy Tuana argues that there is a tendency to "separate what is 'natural' from what is 'human-induced'" (193). However, there is actually "no sharp ontological divide here, but rather a complex interaction of phenomena" (193) between individuals and societal, governmental and economic policies, between national policies and environmental disasters. From this perspective, the aim of this paper is to analyse the complex relationship among individuals in the book by specifically focusing on Saul's life, his relationship with Sarah and their son, Luke. Their domestic concerns of love and bitterness, and their apathy towards environmental disasters are regarded as a microcosmic parallelism to what Britain experiences on a macrocosmic level. As the family disintegrates through the course of the novel, societal and governmental bodies also collapse rendering humans unable to counteract the effects of extreme weather change, and this paper argues that there is an intrinsic relationship between individuals and the environmental disasters at hand.

**Ulaş Özgün** is a Research Assistant at Hacettepe University, Department of English Language and Literature. He completed his BA in 2012 – Hacettepe University, English Language and Literature, and his MA in 2015 – Hacettepe University, English Language and Literature. He is currently doing his PhD at Hacettepe University, English Language and Literature. His areas of interest include medieval Scottish literature, cli-fi novels, and ecocriticism.

## ***On Shakespeare's Sonnets: Contemporary Appropriations of Shakespeare's Sonnets***

**Özlem Özmen**

The Arden Shakespeare has published a poetry collection titled *On Shakespeare's Sonnets* in 2016 in which several contemporary poets have responded to various Shakespearean sonnets of their choice. Most of the themes in the sonnets such as transience of earthly life, endurance of love, and procreation of beauty are retained in their modern versions. However, recent approaches to these themes are not in accordance with the sonnet tradition due to the new poets' adherence to modern topics as seen in the poems of Douglas Dunn, Jackie Kay, and Andrew Motion, and an emphasis on realism instead of the romanticised exaggerations in the sonnet genre as observed in the poems by Alan Jenkins, Carol Ann Duffy, and Elaine Feinstein. In some of these poems, love for the beloved, for instance, is treated alternatively as a temporary feeling that cannot endure the passing of time. The platonic ideal of love for the beloved is reconstituted with the compassion of a mother for her son. The idea of procreation of beauty is replaced with adoration of the regenerative power of nature. In some others, the influence of the contemporary context is evident with indications of urban images such as traffic, technology, and shopping malls. Through such examples, this paper aims to discuss some of the rewritten versions of Shakespeare's sonnets to explore the idea that recontextualisation and subversion of the source text are central to the practice of Shakespearean adaptation despite the initial tenet of the production of this particular collection, which is to celebrate Shakespeare's literary heritage.

**Özlem Özmen** graduated from the department of English Language and Literature, Hacettepe University in 2011. She has been working as a research assistant at the same department since then. Currently, she is working on her PhD dissertation about the rewritings of Shakespeare's plays in contemporary British drama. Her fields of interest include political drama, women playwrights, mythology, classical literature, and literary criticism.

## **“Why had it to go on and on and on?”: Silence and Trauma in Seamus Deane’s *Reading in the Dark***

**Gülay Gürpınar Özoran**

Trauma theory suggests that traumatic experiences both demand and refuse representation. They are paradoxically both unspeakable and unburiable. Trauma is unspeakable as the experience might be “too terrible to utter aloud,” or too shocking and horrendous that it may go unregistered by the conscious mind and the victim may fail to integrate it in the narrative memory. But this does not mean that the victim forgets the event. On the contrary, s/he lives the traumatic experience over and over again in the form of hallucinations, nightmares, and vivid recollections. In a way s/he becomes haunted by the experience and one way of working through it is to integrate it in the narrative memory and to tell/represent it in words. Seamus Deane’s semi-autobiographical novel *Reading in the Dark* focuses on and gradually reveals a family trauma which is woven into and grew out of a greater trauma experienced collectively by the whole Northern Irish society after the partition of Ireland. The novel tells the story of a family whose members respond to both familial and collective trauma with an obstinate silence, a complete refusal to speak, which only serves to the purpose of perpetuating the trauma. This paper aims at hearing what silences in the novel have to say about living in “a place where politics destroyed people’s lives”.

**Gülay Gürpınar Özoran** is a graduate of the department of English Language and Literature at Atılım University and holds an MA degree from the same department, where she is currently working as an instructor. She is also a PhD student at the department of English Language and Literature at Hacettepe University. Her research interests include trauma theory, contemporary poetry, and Irish literature.

## Reading J.M. Coetzee through Adorno's Ethics: *Waiting for the Barbarians* and the New Categorical Imperative

Yamen Rahwan

The South African writer J.M. Coetzee generally eschews the realist mode of writing in favour of minimalist allegories focused on dramatizing micro intersubjective conflicts. Those allegories have posed an interpretative challenge to critics because, unlike conventional allegories, settings and characters do not immediately translate into the familiar historical context. While the enabling function of such indeterminate presentation has been correctly recognised by critics as a modernist negation of the violent progressivist narratives of colonial history, the ethical implications of such negation have not been fully explored. This paper argues that the ethical dimension of Coetzee's novels can be best understood when viewed through the lens of T. W. Adorno's ethical philosophy, specifically his formulation of the "new categorical imperative" as the moral injunction to recognise the irreducibility of the Other to identity logic. With specific reference to Coetzee's *Waiting for the Barbarians*, the paper demonstrates that Adorno's thought provides the appropriate framework to fully understand how colonial ideology disenchant, or dehumanises, the native as a prelude to inflicting physical violence. Beyond critique, the analysis will show how the novel gestures towards the possibility of a responsible ethical relation with the Other.

**Yamen Rahwan** has an MA and a PhD in English and Comparative Literary Studies from the University of Warwick, UK. He received his BA from Aleppo University (Syria) in 2001 and then left for the UK to pursue his studies. Dr. Rahwan has a wide range of academic interests in modern world literatures written in English and in literary theory, particularly historical materialist criticism, allegory criticism, and world literature theory. He has taught at college and university level in Syria, Turkey, and the UK. Since 2013 he has been teaching at Özyeğin University in Istanbul.



## Not So Grim: Liz Lochhead's Subversion of the Male Symbolic Order in *The Grimm Sisters*

Merve Sari

Rosemary Jackson studying fantasy as a mode in her *Fantasy: The Literature of Subversion* (1981) suggests that the fantastic "as its etymology suggests aims 'to make visible or manifest'" what is oppressed in any given period (13). For her, fantasies are "never ideologically 'innocent' texts" (Jackson 122), but rather help trace "the unsaid and the unseen of the culture: that which has been silenced, made invisible, covered over and made 'absent,'" as a result of which it attempts "to make visible the invisible and to discover absence" (4).

On account of the fact that genres associated with fantasy, such as nursery rhyme, fairy tale and folk tale, do not necessitate proper classical learning but observational skills combined with daily experiences, women dominated these genres for centuries giving freedom to their imagination. In this sense, fairy tales and the employment of fantasy as a mode in fairy tales have offered women freedom and immunity from the status quo, since both women and the fantastic have been defined as "outside the culturally defined norm;" as the "Other" (Attebery ix). Jackson's idea of fantasy as subversion, as an attack upon the male symbolic order, then, has much to offer to women writers who rely on the fantastic in their works. In her 1981 poetry collection, *The Grimm Sisters*, Glaswegian poet Liz Lochhead re-writes the fairy tales of the Grimm Brothers from a female perspective. Subverting the role of the traditionally silent part attributed to women in these poems, Lochhead voices the concerns of women as story-tellers, mothers, wives, daughters, sisters, step-mothers and the "other" women. The poems, of which subject matter is borrowed from mythology to legends and fairy tales, show a wide variety of interests which represent the contemporary experience as re-imagined from a feminine perspective. In this sense, the aim of this paper will be discuss the role of the fantastic enabling Lochhead to subvert the conventional roles ascribed to women *The Grimm Sisters* and re-write the feminine experience anew as it is perceived and experienced by women.

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

## ***Evelina versus Roxana; and/or, The Portrait of the Eighteenth-Century***

**Zübeyir Savaş**

This study aims to analyse Daniel Defoe's *Roxana: The Fortunate Mistress* (1724), and Frances Burney's *Evelina; or, The History of a Young Lady's Entrance into the World* (1778) comparatively under the light of the Eighteenth-Century concept of women, marriage, patriarchy, duty, and literary history. In this context patriarchal ideology, ideology of family, gender, and power appear to be the main elements which regulated individuals' relation with the system in the eighteenth century. Such relation, in the given novels, is depicted as the themes which integrate and/or disintegrate individuals to the system. It is seen that eighteenth-Century England "gave way to a commercial, urban, middle-class culture [...] presiding over and expanding urban commercial society" (Murdoch 110). These doctrines are reflected as the natural outcome of patriarchal society. Ideology fed patriarchy and the idea of family; in this sense, they appeared to be the most dominant elements determining the life styles of women in society. Naturally, this paper puts forward the idea that female protagonists Roxana and Evelina, as well as other seemingly minor characters in their stories, reflected the patriarchal expectations of their age although the former was written by a male, yet the latter was written by a female author. It is shown that women appeared as ideal and were accepted as long as they were occupied with the patriarchal system.

**Zübeyir Savaş** is an Instructor of English at Bartın University, Department of Foreign Languages where he has been a member since November 2016. He completed both his undergraduate and MA studies at Pamukkale University, Department of English Language and Literature. Now, he is a PhD student in the English Language and Literature Department at Hacettepe University.

## The Renaissance Concept of Beauty and the Sonnet Tradition

Hande Seber

Beauty that has been an inspiration to certain branches of art is seen almost synonymous with the ideas of perfection and proportion during the Renaissance in sculpture, architecture, painting and literature. Adoring and celebrating women's beauty as a tradition originally dates back to the love convention popularized in Italy by the troubadours, then handled within the framework of philosophy and religious allegory. It was fully developed into a cult by Petrarch and the Florentine humanists along with some notable Italian men of letters who formulated the remarkable components of feminine beauty that was celebrated during the period. This presentation, therefore, aims at pointing out these essential aspects of women's beauty as represented in art and literature, along with certain qualifications attributed to women for idealization and glorification. It also aims at discussing the impact of this tradition on the Elizabethan sonnet with particular reference to some representative works, and how it was perceived and also reinterpreted.

**Hande Seber** received her BA (1991), MA (1994) and PhD (1998) in English Language and Literature from Hacettepe University. Her PhD dissertation was entitled "Elizabeth Barrett Browning: The Woman Poet's Voice." She has publications on Renaissance English Literature, Victorian Poetry and British Women Poets. She is the author of the books *Kraliçe I. Elizabeth ve Edmund Spenser'in The Faerie Queene'i* (*Queen Elizabeth I and Edmund Spenser's The Faerie Queene.*) (Ürün Yayınları, 2009) and *Türk Hikâyeleri'nde Lord Byron'ın Gizemli Kahramanları* (*The Byronic Hero in the Turkish Tales*) (Ürün Yayınları, 2015). She is currently working as a professor in the Department of English Language and Literature at Hacettepe University.

## ***When We Were Orphans: A Search for Identity***

**Duygu Serdaroğlu**

According to Frederic Jameson, every remembrance of the past is a reformulated version which he states as “simulacra” and the underlying reason for longing for the past and trying to reformulate it is the desire to reshape one’s identity, and to remove the burden of the past/memories. Thus, in every remembrance, the past is idealized and becomes better which also (re)shapes not only the past but also the present of the rememberer. *When We Were Orphans* (2000) written by Kazuo Ishiguro tells the story of a famous detective, Christopher Banks, who reformulates his childhood memories in every remembrance, thus blurs the line between past and present and also real and unreal, after being sent to England at the age of five. After thirty years, he tries to find his lost family in Shanghai, hence, his (lost) identity which is stuck between England and Shanghai, past and present as well as the realities and idealizations of his memories. It takes Christopher Banks thirty years to start his search by combining the pieces of his childhood memories, and he (re)creates an image of Shanghai along with his childhood memories, a different image from the real one. The aim of this paper is to explore Christopher Banks’ struggle to find his parents and his identity and thus his past and present in his spatial and memorial identity-driven journey from the New Historicist perspective by focusing on the importance of space and (unreliability of) memories.

**Duygu Serdaroğlu** has been working as a lecturer since 2006 both in the Department of English Language and Literature and Foreign Languages Department at TOBB University of Economics and Technology in Ankara. After graduating from the Department of American Culture and Literature, she studied her Master’s degree in the same department at Hacettepe University. She completed her PhD at the Department of English Culture and Literature at Atılım University, writing her dissertation on the English novel and the New Historicist approach. Duygu Serdaroğlu’s main research interests are literary theory, contemporary novel, postmodernism, new historicism, and gender and cultural studies.

**“When is the World Going to Start Making Sense?”: The Transgenerational Trauma Encrypted by the Perpetrator in Martin Amis’s *Time’s Arrow***

**Selen Aktari Sevgi**

In *Time’s Arrow* (1991), Martin Amis portrays a perpetrator-protagonist, Odilo Unverdorben, a Nazi doctor, whose atrocities could only find their representation outside the norms of the narrative and human experience through the use of an inverted temporal narration, moving backwards from Odilo’s death to his conception in his mother’s womb, and a double first person narratological perspective with a narrator situated outside the consciousness of the perpetrator-protagonist. The unsettling narrative, characterized by this reversal in chronology and action, unravels an incomprehensible world in which genocide turns into genesis, killing into healing only to lay bare the undepictable suffering and the unnarratable experience of the Holocaust more dramatically. The narrator’s continuous failure at understanding Odilo’s role as a perpetrator at the medical section of Auschwitz and his misinterpretation of the events indicate an encrypted traumatic knowledge that renders him a phantom in Nicolas Abraham and Maria Torok’s terms. Although this phantom-narrator has been interpreted as an indication of Odilo’s traumatic reaction against his own atrocities by several critics, the narrator’s attempt at telling “a new legitimating story as a constitutive part of its self-understanding” will never prevail because of his unidentifiable nightmarish victimization of the Jews. Thus, this second voice, “passenger or parasite” (16), embodied by Odilo, reveals the perpetrator’s mind as a crypt that we can never understand and functions as an inverted reflection of the collective transgenerational trauma which can never be resolved.

**Selen Aktari Sevgi** is an assistant professor at the Department of American Culture and Literature of Başkent University. She received her PhD in English literature from Middle East Technical University in 2010, where she wrote a dissertation on the abject representations of female desire in postmodern female gothic with a focus on the rewritings of traditional fairy tales. Her work primarily focuses on issues of gender and sexuality in contemporary British women’s fiction. Her research interests lie in gothic studies, postmodern fiction, contemporary women’s writing, theories of gender and sexuality, and memory and trauma studies.

## **The Queens of Pathetic Tragedy: Belvidera, Isabella and Anna Bullen acted by the Prestigious English Actress Elizabeth Barry**

**Glten Silindir**

The serious drama of the early Restoration is distinctively, notoriously aristocratic; that of the eighteenth century is sentimental, moral, and implicitly or explicitly bourgeois. Between these two formal and ideological poles stands the female protagonist. From the 1680s through the first decade of the eighteenth century, English serious drama is marked by the two related phenomena: Women commonly play an important, often primary role in the tragic plot; and these women are consistently depicted as victims of their husbands, of fate, of circumstance, of unintentional error, or of love. These facts suggest that the major generic transition of late seventeenth and early eighteenth-century tragedy uses the passive female as its pivot (Brown 430).

During the last quarter of the seventeenth century, well before the opening of Rowe's theatrical career, women acquired an extraordinary prominence in drama. Many of the most celebrated and influential plays, including those of Thomas Otway, John Banks, and Thomas Southerne, depend on the designation of a female protagonist. In this presentation Thomas Otway's *Venice Preserved* (1682), John Banks' *Anna Bullen*, *Virtue Betrayed* (1682) and Thomas Southerne's *Fatal Marriage* are going to be analyzed within the framework of pathetic tragedy. These tragedies were successfully acted by Elizabeth Barry who was a successful actress who created a variety of Restoration comedy heroines throughout her career, however her greatest impact on Restoration drama was as a tragic actress. Her capacity for projecting pathos was an inspiration to playwrights, Thomas Otway and Thomas Southerne in the three famous tragic roles they wrote for her: Monimia in Otway's *The Orphan* (1680), Belvidera in Otway's *Venice Preserved* (1682), and Isabella in Southerne's *The Fatal Marriage* (1694). These three roles, wrote the prompter John Downes, "gain'd her the Name of Famous Mrs. Barry, both at Court and City, for whenever She Acted any of these three Parts, she forc'd Tears from the Eyes of her Auditory, especially those who have any Sense of Pity for the Distress't" (Howe 119).

**Glten Silindir** is a graduate student of Gaziantep Kolej Vakfı with a scholarship. She completed her undergraduate education as a full scholarship student at the department of English Language and Literature at Çankaya University in 2009. She was appointed as a Research Assistant in the department of Western Languages and Literatures at Kilis 7 Aralık University in 2010. She has completed her MA at the department of English Language and Literature at Ankara University, and now she is doing her PhD at the English Literature Department, Atılım University. She is still working at Western languages and Literature, Kilis 7 Aralık University. Her field of interests include postcolonial feminism, third world feminism, subaltern woman, 20<sup>th</sup>-century British drama as well as Shakespearean tragedies, and Restoration drama.

## Woolf's Victorian Things: Material Attributes of the Victorian Era in Woolf's Fiction

Margaret Sönmez

"A vast mound [of] . . . widow's weeds and bridal veils; . . . crystal palaces, bassinettes, military helmets, memorial wreaths, whiskers, wedding cakes, cannon, Christmas trees, telescopes, extinct monsters, globes, maps, elephants, and mathematical instruments – the whole supported like a gigantic coat of arms on the right side by a female figure clothed in flowing white; and on the left, by a portly gentleman wearing a frock-coat and sponge-bag trousers. . . . It looked . . . as if it were destined to endure forever" (*Orlando* 163-4). Thus is presented Woolf's "coat of arms," "pyramid, hecatomb or trophy" of the first half of the Victorian age; other Victorian objects are added to the "conglomeration of heterogeneous and ill-assorted objects" that add up to a large part of Orlando's experience of that period. This paper explores Woolf's selection of objects as material contributors to the "Myriad impressions . . . falling from all sides" ("Modern Fiction") that mark the re-lived experience of a particular historical time, and it does so with occasional allusions to ideas from theories of things and objects. After a brief introduction to Virginia Woolf's interest in materiality within literature and how it may itself have some origins in Victorian literary interest in material objects, this presentation will focus on Woolf's vision of the Victorian age through the identification and discussion of those objects that she presents as attributes of the period in her novels. These material objects, which range from crumpets and cabbages to bombazine and bassinettes, are presented in her fiction as markers of the Victorian age but effectively present a particular perspective and even definition of the age, also. The paper focusses on chapters five and six of *Orlando* (1928), while contextualizing its findings with reference to the Victorian things in *Flush* and in the Victorian section of the pageant in *Between the Acts* (1941). Concealment, disguise and kitsch are identified as underlying motifs in the texts' commentary upon the things they present, and all may be comprised within the broader semantic sphere of contradiction. The discussion is brought to an end with a concluding section assessing how this writer uses material objects as attributes and "object correlatives" of reifying historical time beyond the Victorian period.

**Margaret Sönmez** is an Associate Professor at the Middle East Technical University. She has published research in the fields of both language and literature. Her most recent publications are her book *Defoe and the Dutch* (Cambridge Scholars 2015), and chapters in edited volumes about Ishiguro and Dickens, the latest being "Death in Other Words: Dickens' Novels and the Euphemism Boom" in *Liminal Dickens* (2016).

## Zimbabwean Female Diaspora and the Sense of (Un)belongingness in *We Need New Names*

Merve Sarıkaya Şen

As argued by Khachig Tölölyan, analyses of diaspora “must pursue, in texts literary and visual, canonical and vernacular” (3). Starting from this premise, this study proposes a reading of NoViolet Bulawayo’s *We Need Names* (2013) as an exemplary diaspora narrative with its different aspects of the entanglements of contemporary Zimbabwean diasporic life in the USA. The novel presents, in contemporary coming-of-age narratives, the life of Darling, first a ten-year-old naïve girl in Zimbabwe and later a dislocated teenager in the USA. Once and again, she wants to return home but is unable to do so because of economic and political problems. Darling’s entrapment in the host country and longing for home is a direct implication of the fact that “international migrations and transnational diasporas are [...] the twin faces of late capitalism and global capitalism” (Brazier 1). More importantly, Darling suffers from a sense of unbelonging and feels that she neither belongs to her homeland nor to America. Germaine Greer cogently argues that “the true pain of unbelonging is felt by those who have no homeland and no diaspora, who do not belong where they are, and do not belong anywhere else either” (x). Locating *We Need New Names* mainly within recent theories of diaspora and unbelongingness, this study explores the function of diaspora narratives in understanding the predicament of Zimbabwean female immigrants in the USA and the role of unbelongingness to the host country and/or homeland in defining the identity of diasporic self.

**Merve Sarıkaya Şen** is an academic at the Department of American Culture and Literature, Başkent University, Ankara. She holds a BA in English Language Teaching with a minor degree in the History of Philosophy and an MA in English Literature from Middle East Technical University, Ankara. Her MA thesis is entitled “A Julia Kristevan Analysis of Emily Dickinson and John Milton”. In June 2016 she defended her PhD Thesis on “The Representations of Trauma and Trauma Coping Strategies in Grace Nichols’s Poetry” at Hacettepe University, Ankara. She has published articles and presented papers on works by Fulke Greville, John Milton, William Makepeace Thackeray, T. S. Eliot, Emily Dickinson, Tom McCarthy, Aminatta Forna, and Hanya Yanagihara.



## A Postdramatic Approach to Conor McPherson's Monologue Plays

Tuğba Şimşek

The theatre of Conor McPherson, considering the changing features of his plays in terms of form and style, must not be categorised into one kind of theatre. In fact, he is a very eclectic playwright regarding his shifting dramatic art. He started his writing career with monologue plays and later turned to dialogue or ensemble plays. Unlike his dialogue plays written in conventional dramatic theatre, his monologue plays bear some characteristics of Postdramatic Theatre by rejecting mimetic form in dramatic (Aristotelian) theatre, which was put forward by Hans-Thies Lehmann in his book *Postdramatisches Theater* (1999). Thus, McPherson not only blurs the lines between reality and theatricality but also questions the relationship between actor and audience, drama and theatre in his monologue plays. These plays, therefore, de-dramatise actions in Lehmann's sense, because in general McPherson aims to convey story rather than dramatic action, which makes McPherson's theatre a 'narration' performance. Untheatricality and de-dramatisation of some monologue plays of McPherson will be discussed in this paper not only to reflect his post/dramatic dimension but also to bring a new sense of understanding to his monologue plays by examining their postdramatic aspects.

**Tuğba Şimşek** graduated from Hacettepe University, the Faculty of Letters, English Language and Literature department in 2013. She completed her MA in Cultural Studies programme at Hacettepe University in 2016, in the same department. Her thesis title is "Transitions in Irishness: Conor McPherson's *The Weir* and *Shining City*." She is a Research Assistant in the department of English Language and Literature at Artvin Çoruh University. Her topics of interest are Irish drama, comparative drama, postcolonial literature, and cultural studies.

## Goodwin's Ottoman Detective

### Baysar Taniyan

Historical crime fiction has become one of the most popular genres of the recent times as it incorporates history and crime, which are alluring because they teem with fascinating mysteries. To this widespread fascination, Jason Goodwin succeeds in introducing another dimension with his choice of characterization, setting and time in *The Baklava Club*. He picks an Ottoman, Yashim, as his detective, who is also a eunuch and a great cook. This undermines the classical white male detective pattern. Moreover, the events are set in Istanbul in the middle of the nineteenth century. Istanbul, as the setting, harbours both oriental and multicultural traits. The presentation will question how this specificity of the spatial and temporal features contribute to the suspense, as the key feature of the crime fiction, and, as opposed to his Western male counterparts, how the identity of the detective as an Eastern eunuch contribute to the stereotypically eccentric role of the detective.

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

## The Colonial Ecstasy: Pornographic Fantasies

Reyhan Özer Taniyan

*The Lustful Turk*, an anonymous epistolary novel, bears the burden of hidden desires of a Victorian woman and insatiable lust of an Eastern man. The letters in the book are not just memoirs of its characters but also reflect in a finely detailed fashion the pornographic fantasies of them. Although the novel is accepted as an example of pre-Victorian erotic writing, it is in fact an example of a pornographic narrative through which readers can explore the lust of the East and the desires of the West experienced during the first encounters in the colonial process. The events in the novel start when the ship, heading towards India from England in 1814, is attacked by the Moorish pirates and the protagonist, Emily Barlow, is taken to the harem of Ali Dey. Starting from that point to Emily's return to England, readers follow the letters in which the dystopic nature of the East, especially of the harem, is blended with the pornotopic ecstasy of the Western mind. The harem with its trapped and sexually harassed women is a dystopic place; however, this place also serves as a utopic place which cherishes the sexual, exotic and oriental desires of a western woman fantasising for a lustful oriental man. These sexual implications are in fact based on the ideological clash between the colonial and the colonised. The colonial desire for the oriental is enriched with the animalistic sex fantasies that lead the novel to be an example of pornotopia. Although this term briefly defines a fantasy place dominated by wilful sexual activity, sexual violence such as deflorations, rape, and castration in the novel shatter the topos of pornotopia and utopia as well. Therefore, it will be claimed that this novel is a porndystopia since it reflects the dystopic nature of the harem as interpreted by a superior colonial ideology. The superior ideology of the Western woman is interwoven with the colonial desires for an exotic Eastern man who is illustrated as wild, barbaric and lustful, and should be tamed. Therefore, the aim is to trace the colonialist ideology of the West in the East from the perspective of the colonial ecstasy.

**Reyhan Özer Taniyan** completed her MA in English Language and Literature at Pamukkale University in 2010, before receiving her PhD from the same university in 2015, with a thesis entitled "V.S. Naipaul's Ambivalent Attitude towards British Imperialism in His Selected Novels". She currently works as an Assist. Prof. at the Department of Western Languages and Literatures, and serves as the head of the same department of Ömer Halisdemir University in Niğde, Turkey.

## Reconstruction of Medieval Noble Family Bonds in *Emaré*, *Octovian*, *Sir Orfeo* and *Sir Tryamour*

Pınar Taşdelen

Family and marriage became significant issues in medieval English romance in addition to chivalric concerns from the thirteenth century onwards with the spread of romance to the bourgeois households from the court. The romances preserved in manuscripts as household collections were intended for family reading and were used as instructive texts for the children in households. They attracted children and adolescents, as well as their elders, and provided the young readers with role models with whom they might identify themselves in order to learn through their heroes' experiences; therefore, young readers should be taken into account among the potential target audience of Middle English romance. In those romances foregrounding themes of love and family, there is recurrence of a whole family being disrupted and through difficulties re-establishing itself as in *Emaré*, *Octovian*, *Sir Orfeo* and *Sir Tryamour*. These romances, in common, centre on fractured family relationships and end with the reunion of the separated couples and the regaining of family order. Within this context, this presentation concentrates on the discussion of family values, love, bloodline and inheritance in the above mentioned romances. Hence, it discusses how these values and issues can be subverted and presented to the romance audience with edifying purposes.

**Pınar Taşdelen** graduated from the Department of English Language and Literature at Hacettepe University in 2003. She received her MA from the same department in 2006 with her dissertation "Geoffrey Chaucer's Treatment of Violence against Women in *The Canterbury Tales*". She completed her doctoral thesis entitled "Romancing the Ordeal: Representations of Pain and Suffering in Middle English Metrical Romances" at the University of Hull (England) in 2013. She has been working in the Department of English Language and Literature at Hacettepe University since December 2004. Her main research interests include medieval English romances, hagiography, Chaucer, gender studies, and English poetry.

## Beckford's Use of Archetypes in Creating the "Oriental" East

**Nilüfer Akin Tazegüney**

With the Age of Enlightenment, and with the western Christian people losing their confidence in the Church, archetypes signifying spirituality or irrational experience lost their importance as reason began to dominate human perception. The effect of religion in human life gradually faded away, and so did the religious archetypes, creating spiritual lacunae in a society that was being rapidly industrialized. Thus, in the eighteenth century, western people were more than ready to devour any exotic story coming from the East which offered archetypes from the exotic lands. It was during this period that William Beckford's *Vathek* came to satisfy the need for the lost spirituality and exoticism, but in a noticeably different way: *Vathek*, by William Beckford, parodies Islamic religious symbols and other eastern archetypes. Hence, while introducing his audience to Islamic culture and its symbols, Beckford also attacks Islam and the East. However, from the very beginning of the story, it is obvious that Beckford is comparing and contrasting the two religions and cultures for the purpose of displaying the superiority of Christianity to Islam. Following the examples of d'Herbelot and Galland, he praises western culture; he denounces eastern culture, and comes to the conclusion in *Vathek* that eastern culture is a despot-adoring, backward, and hopeless paradigm which will never be able to compete with its western counterpart in terms of morality and modernity. This view, in fact, has come to form negative archetypes about the East. Hence, *Vathek* (1782) was the second (after Johnson's *Rasselas*, 1759) orientalist work in English literature, affecting more than Johnson's orientalist *Rasselas*, the romantic poets and authors of the time.

**Nilüfer Akin Tazegüney** studied Foreign Language Education - English Language Teaching at Middle East Technical University, from which she graduated in 2007. She started working at Çankaya University as an instructor of English in 2008, and started doing her Master's degree in English Literature and Cultural Studies in the same institution with a scholarship. She is now writing her thesis on William Beckford's *Vathek* with an Orientalist approach.

## Private Voices and Public Lives: A Feminist Reading of Sabahattin Ali's *Madonna in a Fur Coat*

Gülşah Tıkız

Translated into a wide variety of languages, Sabahattin Ali's *Madonna in a Fur Coat* (1943) has transcended the time the novel was written in, and it has come to be seen as an enigma which seems to be shadowed under the novel's romance. Telling the story of Raif Effendi, the novel reveals the progression of the relationship between him and his mistress Maria Puder through the lens of its narrator, Rasim. Mainly focusing on the alienation of people, freedom, unrequited love, and power, the novel reveals much about the social, political and psychological operations of patriarchy at that time through the portrayal of the character Maria Puder, who follows her own sense of feminism. In a conservative Turkish society, Ali seems to challenge the traditional male/female binary. The purpose of this study is to trace how the novel is gendered and how it seems to define femininity and masculinity. The study will also investigate the novel's attitude towards the genders it portrays.

**Gülşah Tıkız** has worked at the School of Foreign Languages at Dokuz Eylül University for ten years. She holds MA and PhD degrees in English Language Teaching from Dokuz Eylül University, İzmir, Turkey. She did her BA degree at Uludağ University, in English Language Teaching Department in 2002. For her MA thesis, she focused on teaching vocabulary items with TBL through selected literary works. For her PhD thesis, she studied 20<sup>th</sup> century utopian and anti-utopias and focused on the educational practices of these fictional communities. She has published several articles and given speeches on education and language teaching in Turkey. Her research interests include approaches to teaching, contemporary discussions on gender, Turkish, British and American literatures, critical discourse analysis and literary theory.

## Royal but not Loyal: The Life of Queen Elizabeth II on Screen and on TV

Defne Ersin Tutan

Except for a brief representation of her as a child in *The King's Speech* (2010), Queen Elizabeth II's life has been adapted to the screen through *The Queen* (2006) and *A Royal Night Out* (2015). While the former depicts the royal family's response to the tragic death of Princess Diana, against the backdrop of the life story of the Queen, the latter goes back to the Queen's teenage years before her accession to the throne. On the other hand, the very recent (November 2016) release of the TV series *The Crown* also brings a new perspective to the ways in which the Queen's life has been adapted, although the dynamics of film and of television remain disparate. In other words, when analyzed altogether, the two movies and the first season of the TV series provide an adapted version of the life of Queen Elizabeth II, and as such, they should be studied as biopics. As Richard Barsam argues, the biopic is a genre that "provides particularly rich opportunities to ask why the filmmakers chose to tell the story the way they did" (108). As such, biopics provide alternative biographical stories, fictionalized versions of what is believed to be factual material. In this respect, and moving further away from the already-outdated approach of tracing the historical accuracy of adaptations, it could be argued that the ways in which *The Queen*, *A Royal Night Out* and *The Crown* are fabricated indicate more about what the filmmakers and anticipated audiences demand than what the Queen's life has come to represent. Hence, this paper aims to analyze these biopics as adaptations of personal history to claim that all such versions of history are radically adaptive in their very nature.

**Defne Ersin Tutan** holds a BA degree in English Language and Literature, an MA and a PhD degree in British Cultural Studies, all from Hacettepe University. She is currently an Assistant Professor in the Department of American Culture and Literature at Başkent University. She has worked extensively on the intersection of postmodern and postcolonial discourses, with a special interest in their impact on the representation of alternative histories. Her recent research has focused on historical adaptations and on history as adaptation. She is the co-editor of *The Adaptation of History: Essays on Ways of Telling the Past* (2013).

## **A Silent Resistance: Objectification and a Clash of Empowerment in Doris Lessing's "A Woman on a Roof"**

**Asya Sakine Uçar**

Doris Lessing's 1963 short story "A Woman on a Roof" centers on three men from different ages repairing the roof of an apartment on a hot summer day. The only distraction for the men is a lady who is sunbathing on a nearby roof "stark naked". The woman comes out every day to lay out in the sun, so the men begin to watch for her. The men feel that she is a distraction and are obviously bothered by her presence. They are not happy that she is out there on display and illustrate feelings of discontent by constantly whistling and yelling at her. The men try desperately to get her attention. However, the more the woman chooses to ignore them, the more upset and angry they become. Although the woman is subjected to a verbal abuse and a constant gaze, she manages to retain her composure and even obtain the upper hand in the end. In order to give voice to all women suffering the same malaise, Lessing employs such a character who is bestowed with few words but great impact as she somehow displays a passive aggressiveness towards the men which is demonstrated by how little her response corresponds to the men's expectations and desires. Conducting an analysis under the guidance of issues like the male gaze, objectification, body and power, it is possible to focus on how the woman becomes victorious against the three men in the end, in what ways the story illuminates how easily men can be threatened by female independence, and how they can respond violently when their sense of control and mastery is challenged.

**Asya Sakine Uçar** is currently working as a Research Assistant at Iğdır University, Western Languages and Literature Department. She earned her BA in English Language and Literature at İstanbul University in 2009 spending a three-month student program in Salt Lake City, Utah, America before graduation. She began her MA at Ankara University in 2012, and while pursuing her degree she had the chance to complete her thesis research at Parma University. As of now she still continues her PhD studies at the same department at Ankara University. In addition to these, she has an overwhelming interest in painting, and as an active member of Mecid Yolcu Painting Academy, she still participates in exhibitions and aspires to maintain that passion alongside her academic career.



## Establishing an “English Ligier in the stately porch of the Grand Signior at Constantinople”

**İpek Uygur**

In his 1598 *Principal Navigations*, in an “Epistle Dedicatorie” to Francis Walsingham, principal secretary to Queen Elizabeth I, Richard Hakluyt celebrates the flowering of Anglo-Ottoman relations, asking, “Who ever saw before this regiment, an English Ligier in the stately porch of the Grand Signior at Constantinople?” (1:sig. 2v). In this paper, I intend to argue how the medieval Christian image of the Ottoman Turks as the sworn enemy of Christians was conspicuously challenged not only by the first-hand accounts of William Harborne, the first English Ambassador (1583-8) to Sultan Murad III’s court, but also by Hakluyt’s careful presentation of court correspondence between Murad III and Elizabeth I in the first edition of the *Principal Navigations*. Accordingly, both Harborne’s critical rhetoric endowed with more sophisticated themes of admiration for and sympathy with the Ottomans as well as annoyance and contempt towards them, and Hakluyt’s shrewd efforts to obscure anything that could function as an anxiety-generating marker of religious difference defang the Muslim Other.

**İpek Uygur** works as an instructor in the department of English Language and Literature at Adnan Menderes University, Aydın, Turkey. Also, she is currently working on her PhD as a part-time student in the department of Anglo-American Studies at Porto University. Her research and publication interests lie primarily in the representations of the Muslim ‘other’ on the Early Modern English stage, as well as in accounts of early modern English travellers to Constantinople and the Ottoman-controlled territories in the Balkans and the Levant.

## The Functions of Storytelling in Conor McPherson's *The Weir*

Kübra Vural

Conor McPherson (1971- ), one of the contemporary Irish playwrights, hinges on storytelling as a central motif in his early play entitled *The Weir* (1997). This play is based on the recitation of personal stories of the characters who narrate some frightening events and anecdotes that they experienced in the past. While the play lacks action in the course of the work, the stories of male characters – namely Jack, Finbar and Jim – consist of supernatural elements such as ghosts and fairies and refer to the theme of death in a way that the playwright dwells on the key components of Irish folk culture and pagan beliefs. However, the only female character Valerie's story reflects her tragic past in relation to her traumatic maternal experience. The playwright unites the elements of other stories in Valentine's by creating certain links with the female character and death of her daughter. The motif of storytelling, therefore, becomes functional in that it both belongs to Irish culture in the first stories and develops into a means of psychological relief in the rest of the play. This paper sets out to pinpoint the functions of storytelling in McPherson's play with regard to its place in Irish culture and history.

**Kübra Vural** is a research asisstant in the department of English Language and Literature, Hacettepe University. She is currently a PhD candidate who has completed her master's thesis entitled "Violent Mothers in Marina Carr's Plays: *The Mai*, *Portia Coughlan* and *By the Bog of Cats...*". Her research interests are Irish drama, literary theories and criticism and Shakespeare. She has attended several national and international conferences by presenting her works generally on British and Irish drama.

## What can *Flaubert's Parrot* tell us about D. H. Lawrence's Ashes?

Jason Mark Ward

The conflicting historical details surrounding the final resting place of D.H. Lawrence will be discussed by drawing parallels with the frustrated attempt to reconstruct Gustav Flaubert's past in Julian Barnes's novel *Flaubert's Parrot*, and it will be suggested that both illustrate the literary nature of history. The fictional biographer of Flaubert in Barnes's book concedes that his attempt to uncover historical facts about the French author's life has become as hopeless as trying to find the genuine stuffed parrot that reportedly perched on Flaubert's desk, and concedes that "history is merely another literary genre: the past is autobiographical fiction pretending to be a parliamentary report" (90). This presentation will consider how D.H. Lawrence's posthumous journey from his original burial site in Vence, France, to a shrine on his ranch in New Mexico or, equally likely, to an unknown destination in Europe, reveals a similarly arresting and darkly comic illustration of historical ambiguity. Thus, both Flaubert's parrot and Lawrence's ashes will be read as texts of historiographic metafiction that problematize history and expose the futile yet enduring urge for realism in both art and life.

**Jason Mark Ward** has a PhD from The University of Nottingham, a masters degree in critical theory, a second masters in teaching, and a BA in English language and literature. His book on literary adaptation called *The Forgotten Film Adaptations of D.H. Lawrence's Short Stories* was published in 2016. His main research interests include adaptation, the short story, genre, the fluid text and pedagogy. Originally from Nottingham, Jason has been teaching overseas for almost twenty years and taught courses on the short story, the post-modern novel, popular literature, popular culture, film genre, memetics, dreams, composition, public speaking and literary adaptation.

## **“Yt ys pyttye she hathe her syght”: Gendered Forest in *The Jeaste of Sir Gawain***

**Azime Pekşen Yakar**

This paper analyses the forest in *The Jeaste of Sir Gawain* as an ideological space reflecting the medieval discourse of gender. In very general terms, medieval discourse of gender displays itself in the romances through marginalizing women, pushing them to the periphery and accordingly trivializing them, yet appreciating male power in the guise of knightly valour. *The Jeaste of Sir Gawain*, beginning *in medias res*, presents Sir Gawain in the midst of a conversation with a lady suggesting that he encounters her pavilion while hunting in the forest. Although she warns him about her father and brothers as possible threats, Sir Gawain does not stop his advances. Yet, her father Sir Gilbert seeing them together challenges Gawain only to be beaten by him. Her two brothers suffer the same fate as their father. However, the third brother Sir Brandles who is a strong knight confronts Gawain and though they fight till the night, they are unable to defeat each other. They swear to resume the fight when they encounter. Despite the fact that Gawain requests him to be polite to the lady and not to do any harm to her, Sir Brandles beats her harshly and deserts her in the forest after Gawain’s departure. This nameless lady wanders around the forest desolately whereas Sir Gawain joyously recounts his escapade and triumphs in King Arthur’s court. Hence, it can be stated that although Sir Gawain encounters certain challenges through which he proves himself as a strong / pious / loyal / kind / fearless / brave knight with exceptional valour, the same forest for the lady proves to be a dangerous space where she is beaten and forced to go on exile. In this respect, this paper will examine the use of the forest in *The Jeaste of Sir Gawain* as a gendered space in which many advantageous opportunities are presented for the knight to achieve and prove his prowess, but in that forest the woman is treated roughly.

**Azime Pekşen Yakar** graduated from the department of English Language and Literature at Hacettepe University in 2010. She received her MA degree from the same department at Hacettepe University with a thesis entitled as ““Blameth Nat Me”: Popular Resistance and Women in Chaucer’s Fabliaux.” She is currently a PhD candidate at Hacettepe University and is writing her dissertation on the ideological use of the forest in Arthurian romances. Her research interests include Chaucer, fabliaux, Middle English romances and gender studies.

## **A Comparative Study of Narrators and Narrative Techniques in Conrad's *Lord Jim* and Ford's *The Good Soldier***

**Hakan Yilmaz**

With their particular emphasis on the subjectivity of the individual, Joseph Conrad and Ford Madox Ford elaborate upon the subjective perceptions of the individual and accordingly choose to employ, for the most part, personal first-person narrators – instead of omniscient narrators - so as to powerfully convey impressions of a single individual consciousness or mind. The use of first-person narrator (Dowell in *The Good Soldier* and Marlow in *Lord Jim*) invalidates the ubiquitous perspective of the omniscient narrator and denotes the limited scope of knowledge and perceptions of an individual. In this respect, Conrad and Ford make their narrators consult a number of sources in order to provide the reader with more information and complementary perspectives which appear in the form of sub-narrators such as Gentleman Brown, Stein, Jewel and Tamb' Itam in *Lord Jim* and Leonora and Edward in *The Good Soldier*. Moreover, both Conrad and Ford follow a fragmented and nonlinear time scheme in their narration of the story line in their novels. They were deeply involved with impressionism and thus tried to relate impressions in the sequence they would be experienced, which seemed much more real to them than recording events in a strict chronological order. As Ford himself argued, "it became very early evident to us [Conrad and Ford himself] that what was the matter with the Novel, and the British novel in particular, was that it went straight forward, whereas in your gradual making acquaintanceship with your fellows you never do go straight forward." Therefore, both Conrad and Ford deliberately play with the chronological sequence in their narratives because they believe that the achronological scheme is truer to the way a person acquires knowledge, and consequently they found it more apposite to employ such a non-linear narration. In this study, Conrad's *Lord Jim* and Ford's *The Good Soldier* will be comparatively discussed in relation to their use of narrators with a particular stress upon Marlow and Dowell and also their narrative techniques such as the use of multiple narrative sources and nonlinear time scheme by providing many specific examples from the texts.

**Hakan Yilmaz** is a PhD candidate at the Department of English Language and Literature, Hacettepe University, Turkey. He is currently working on his doctoral dissertation on phenomenological self-other relations and encounters in the modernist fiction of Virginia Woolf, Joseph Conrad and Ford Madox Ford. He has also been working as a Research Assistant at the Department of English Language and Literature, Hacettepe University since 2011. His fields of interest include British modernist fiction, phenomenology, and ecocriticism.

## **Bakhtin's Notion of Decrowning in Virginia Woolf's *Flush***

**Victoria Bilge Yılmaz**

Virginia Woolf has been accepted as one of the leading feminist authors of the last century. *Flush* (1933), written as a biography of a dog, is another novel in which Woolf voices her concerns about women's conditions. In this novel, Woolf depicts how a woman – Elizabeth Barrett – becomes entrapped at home and how she escapes this domestic imprisonment. Elizabeth's father, Mr Barrett loses his authority over his daughter when she escapes his home. This process of going through imprisonment and escape is observed by Flush, Elizabeth's dog. In this study, Woolf's *Flush* will be analysed in terms of Bakhtin's notion of decrowning which suggests a constant idea of change and instability of any authority. Elizabeth and Flush's escape from Mr Barrett's strict domestic regulations suggests their act of decrowning of Mr Barrett, a powerful father figure. Moreover, an element of an animal helps to see that an act of decrowning can be performed by anybody. This study will conclude that *Flush* tries to solve women's problems with a slight touch of amusement.

**Victoria Bilge Yılmaz** did her BA in English Language Teaching at METU (2004), her MA in English Literature at METU (2008), and PhD in English Literature at METU (2016). She worked as an instructor of English at Atılım University between 2004 and 2009, and as an instructor of English literature at the department of English Language Teaching, at Muğla University between January-August, 2011. At the moment she works as an English instructor at Ankara Yıldırım Beyazıt University.

## The Philosophy of Elements: “Other” Nature in *Manfred*

Zümre Gizem Yılmaz

A number of Pre-Socratic philosophers, such as the Atomists, Empedocles, Plato, and Aristotle, have tried pivotally to define the regulating rules of the cosmos, and to uncover the mysterious formation of the universe and of the human body. Their common point in their discussions, though, was their emphasis on the crucial role of the elements on material formations. Therefore, emphasising the agency of the natural elements with and/or without human intervention, this paper will focus on the co-existence of all the four elements (earth, fire, water, and air), with references to ancient philosophical ideas. Furthermore, inasmuch as the anthropocentric drive for dominating the physical environment demonstrates its reflection in the humanist endeavour of the control of the human body itself, especially through the philosophy behind “Discordia Concors,” human beings try to take their own bodies under the control of their mind, which hints at ecophobia in humans. In order to underscore the reciprocal material and discursive impact of the elements on human beings, this paper will include illustrative examples from Lord Byron’s play *Manfred* (1816), which Lord Byron himself called a dramatic poem. In the play, Manfred’s failure in his attempt to put himself into a superior position facing the “sublime” beauty and “wilderness” of the Alps evidently hints at Manfred’s ecophobic psyche as well as the rupture of the anthropocentric view. Manfred’s first attempt to separate his mental activity from his physical and material existence, underlined by Cartesian dualism, is countered with the union of body and mind, especially through the representations of the elements.

**Zümre Gizem Yılmaz** obtained her BA in 2010, and her MA in 2012 at Hacettepe University, in the Department of English Language and Literature. She is currently working on her PhD dissertation, analysing the harmonious and discordant intermeshment of the cosmic elements in Renaissance English drama in the light of the theory of ecophobia. Her recent publications include an article “New Materialisms on Stage: Environmental Directions in Contemporary British Drama” and a book chapter entitled “Who is Afraid of the ‘Dark’? Familiarising the Unknown.”

## Defining Female Identity Against Gender Bias in Autobiographical Narratives

Yasemin Yılmaz Yüksek

This paper addresses the issues of social exclusion and gender equality in the context of literature. A comparative analysis of two autobiographical works - *Moments of Being* and *The Gardens of Silihdar* - by two women writers of the 20<sup>th</sup> century - Virginia Woolf and Zabel Yessayan - will explore the hostility towards women's writing in the same century in different cultures. Zabel Yessayan, a prominent figure in Western Armenian literature, authored novels, short stories, and articles, all of which unveil the restrictions placed on women in social and cultural life of her time. Virginia Woolf, as the author of many acclaimed essays and novels in English literature, contributed to the development of feminism in literature through her female protagonists in her fiction and the feminist themes in her nonfiction works. Both Yessayan and Woolf reflected the difficulties women writers faced in their time as well as the socially constructed gender roles in social life. The struggle of the two women writers to define their identity in patriarchal culture will be explored in line with the critical works of feminist theorists Simone de Beauvoir and Kate Millett.

**Yasemin Yılmaz Yüksek** received her BA in Western Languages and Literatures from Boğaziçi University in 2007 and her MA in 2010. She received her PhD in Western Languages and Literatures from Istanbul University in September 2016. In her MA thesis called "Return to Exile: Nation and Identity in *The Mimic Men*, *Surfacing*, and *Ignorance*", she worked on the notions of home and return in three contemporary novels. In her PhD thesis - A.S. Byatt's *Possession*, *The Djinn in the Nightingale's Eye*, *The Children's Book*: The Woman Reader/Writer's Revising Female Identity, she studied A.S. Byatt's three novels with a special focus on the role of reading and writing in the formation and definition of female identity. She presented a paper called "James Joyce's *Ulysses* and Orhan Pamuk's *Snow*" at Celal Bayar University and a paper called "Patriarchy and Womanhood in Magical Realist Novels: *The Magic Toyshop* by Angela Carter and *Dear Shameless Death* by Latife Tekin" at Ege University in 2009. Her article - "Madness in Jewish Literature" - was published in the *International Journal of Interdisciplinary Cultural Studies* in 2014. Her main field of research is literature written by minorities and gender studies. She is currently a lecturer at Istanbul Technical University, Advanced English Department.



## Configurations of the Subjects as Reflected in *Mrs. Dalloway*: “The Perfect Hostess” and a Shell-Shocked Veteran

Mevlûde Zengin

Being a fairly crowded novel with its major and minor characters, Virginia Woolf’s 1925 novel, *Mrs. Dalloway* provides rich material for building a discussion upon the configurations of the subjects and formations of the selves. The objective of this study is then to explore, through the lens of New Historicism, the cultural dynamics in identity formation as reflected in *Mrs. Dalloway*. To this end, the study first gives new historicist assumptions about the constructions of the subjects regarding them as social, cultural and historical artifacts. Due to an abundance of characters, confining itself to the analyses of two characters in the novel, Mrs. Dalloway and her double Septimus Warren Smith, the study will search for to what extent these two characters may be considered to be social, cultural and ideological constructs and what the function of power and authority is in their constitution. The paper argues that *Mrs. Dalloway* presents an account of how Clarissa has become Mrs. Dalloway and how she has become what she is. As she is always defined by her social roles, i.e. as “a perfect hostess”; she seems to be a product of social patriarchal values. Likewise, Septimus, who is a shell-shocked veteran, is defined by his social world in the novel. Seen from the perspective of New Historicism, Septimus may be considered a product of the social and political contexts of the time. He is a representative of the shell-shocked experiencing post-war trauma. Septimus may be regarded as a subject constructed firstly by the social structures of the world through World War I and then by medical discourse. In Septimus’s case how the illness is constituted, how it is treated and thus how Septimus becomes the object of the medical discourse are significant issues on which the study will focus. The paper concludes with the idea that whilst Mrs. Dalloway accepting the social roles given to her at the expense of losing her real identity is living in harmony with the society, Septimus not accepting the subject position determined by the medical discourse is not so lucky. He becomes a victim since he cannot tolerate the self imposed on him.

**Mevlûde Zengin** received her PhD at Ankara University, Department of English Language and Literature in 2007. She is currently an Asst. Prof. of English Language and Literature at Cumhuriyet University. Her main research interests include the modernist novel in English Literature and the novel, poetry, short story as literary genres, literary theory, criticism, and new historicism. She is the writer of some essays on English Literature published in both national and international journals.

### List of Participants

Name	Institution	E-mail Adress
Evrin Doğan Adanur	Atılım University	evrim.dogan@atilim.edu.tr
Banu Akçeşme	Erciyes University	banu_akcesme@hotmail.com
Şule Akdoğan	Middle East Technical University	suleakdogan@gmail.com
Selen Aktaran	Maltepe University	sepetoglu@gmail.com
Aylin Alkaç	Boğaziçi University	alkacayl@boun.edu.tr
Barış Emre Alkim	Çankaya University	balkim@cankaya.edu.tr
Zekiye Antakyalıoğlu	Gaziantep University	zekabe@hotmail.com
Hafize Gül Koparanoglu Artuç	Adnan Menderes University	gul.koparanoglu@adu.edu.tr
Elif Öztürk Avcı	Middle East Technical University	elifo@metu.edu.tr
Ayşe Naz Balamur	Boğaziçi University	naz.bulamur@boun.edu.tr
Adem Balci	Hacettepe University	adembalci@hacettepe.edu.tr
Mehmet Akif Balkaya	Aksaray University	makif.balkaya@aksaray.edu.tr
Cemre Mimoza Bartu	Hacettepe University	cemrebartu@gmail.com
Mine Baskan	Çankaya University	mbaskan@gmail.com
Işıl Baş	Boğaziçi University	isil@boun.edu.tr
Merve Başaran	Çanakkale Onsekiz Mart University	merva_dmr@hotmail.com
Aleksandra Nikcevic-Batricevic	University of Montenegro	alexmontenegro@t-com.me
Kübra Baysal	Kastamonu University	kbaysal@kastamonu.edu.tr
Ahmet Gökhan Biçer	Celal Bayar University	agokhanbicer@hotmail.com
Nurten Birlik	Middle East Technical University	nbirlik@metu.edu.tr
Deniz Bozer	Hacettepe University	dbozer@hacettepe.edu.tr
Funda Civelekoğlu	Ege University	fundacivelekoglu@yahoo.com
Özkan Çakırlar	Çankaya University	aozkanc@cankaya.edu.tr
Önder Çakırtas	Bingöl University	ocakirtas@bingol.edu.tr
Saniye Çancı Çalışaneller	Özyeğin University	saniye.canci@ozyegin.edu.tr
Merve Aydoğdu Çelik	Middle East Technical University	maydogu@metu.edu.tr
Seda Coşar Çelik	Kocaeli University	sedacosar@gmail.com
Mehmet Ali Çelikel	Pamukkale University	macelikel@pau.edu.tr
Ayşe Çelikkol	Bilkent University	celikkol@bilkent.edu.tr
Yıldıray Çevik	İstanbul Arel University	cevikyildirim@yahoo.com
Mustafa Zeki Çıraklı	Karadeniz Technical University	mzcirakli@gmail.com
Ayşe Çiftçiabaşı	Adıyaman University	aciftcibasi@adiyaman.edu.tr

Feryal Çubukçu	Dokuz Eylül University	cubukcu.feryal@gmail.com
Duygu Dalaslan	Dokuz Eylül University	duygudalaslan@gmail.com
Selvi Danacı	Hacettepe University	selvidanaci@gmail.com
Aslı Değirmenci	Hacettepe University	Aslidegirmenci01@gmail.com
Yağmur Demir	Çankaya University	yagmurs@cankaya.edu.tr
Leman Demirbaş	Gazi University	lemanksp@gmail.com
Sibel Dinçel	TOBB University	smdincel@etu.edu.tr
Emine Akkūlah Doğan	Hacettepe University	emineakkulah@gmail.com
Çağlayan Doğan	Gümüşhane University	caglayandogan@gumushane.edu.tr
Aileen Douglas	Trinity College Dublin	ADOUGLAS@tcd.ie
Hamza Durmazoğlu	Dokuz Eylül University	hamza-durmazoglu@hotmail.com
Bülent Eken	Kadir Has University	bulent.eken@khas.edu.tr
Neslihan Ekmekçioğlu	Çankaya University	mayneslie@cankaya.edu.tr
Belgin Elbir	Atılım University	elbirb@gmail.com
Selma Elyıldırım	Gazi University	selyildirim@gazi.edu.tr
Sibel Erbayraktar	Yıldırım Beyazıt University	seylenen@gmail.com
Büşra Erdurucan	Boğaziçi University	busraerdurucan@hotmail.com
Ayça Ülker Erkan	Celal Bayar University	aycacici@yahoo.com
Seçil Erkoç	Hacettepe University	secilerkoc@hotmail.com
Burçin Erol	Hacettepe University	burc@hacettepe.edu.tr
Adelheid Runholz-Eubanks	Johnson C. Smith University	aeubanks@jcsu.edu
Murat Göç	Pamukkale University	mgoc@pau.edu.tr
Gülşah Göçmen	Aksaray University	gulshgocmen@gmail.com
Gökçem Menekşe Gökçen	Dokuz Eylül University	mnksgkcn@gmail.com
Lerzan Gültekin	Atılım University	lerzan.gultekin@atilim.edu.tr
Ayşe Güneş	Çankaya University	aysegunes@cankaya.edu.tr
Mustafa Güneş	Çankaya University	mustafagunes@cankaya.edu.tr
Mesut Günenç	Adnan Menderes University	mesut.gunenc@gmail.com
Özge Güvenç	Çankaya University	ozgeguvenc@cankaya.edu.tr
Sıla Şenlen Güvenç	Ankara University	sguvenc@ankara.edu.tr
Sezgi Öztop Haner	Dumlupınar University	sezgi.oztop@dpu.edu.tr
Patrick Hart	Bilkent University	patrick.hart@bilkent.edu.tr
Çiler Hatipoğlu	Middle East Technical University	ciler@metu.edu.tr
Şafak Horzum	Hacettepe University	shafak@hacettepe.edu.tr
Sibel İzmir	Atılım University	sibeleceizmir@gmail.com
Saliha İrenci	Boğaziçi University	saliren@yahoo.com
Hande İsaoglu	Kadir Has University	handeisaoglu@hotmail.com
Raziyeh Javanmard	Middle East Technical University	javanmard.raziyeh@metu.edu.tr

Dilek Kantar	Onsekiz Mart University	dkantar@comu.edu.tr
Tuğba Karabulut	Yıldırım Beyazıt University	tugbakarabulut26@gmail.com
Alev Karaduman	Hacettepe University	karaduman@hacettepe.edu.tr
Enes Kavak	Gaziantep University	eneskavak@gmail.com
Hilal Kaya	Yıldırım Beyazıt University	hkaya07@yahoo.com
Azer Banu Kemaloğlu	Çanakkale Onsekiz Mart University	azerbanu@gmail.com
Dilek Kantar	Çanakkale Onsekiz Mart University	dkantar@comu.edu.tr
Mustafa Kırca	Çankaya University	mkirca@gmail.com
Bilal Kırkıcı	Middle East Technical University	bkirkici@metu.edu.tr
Ertuğrul Koç	Çankaya University	ekoc@cankaya.edu.tr
Tuba Korkmaz	Middle East Technical University	korkmztuba@hotmail.com
Rabia Köylü	Karakaya Mehmet Öner Eski Middle School	koylu.rabia@gmail.com
Gül Kurtuluş	Bilkent University	kurtulus@bilkent.edu.tr
Elisabetta Marino	University of Rome “Tor Vergata”	marino@lettere.uniroma2.it
Emine Seda Çağlayan Mazanoğlu	Hacettepe University	caglayan_seda@hotmail.com
Sumaya M. Alhaj Mohammad	Zarqa University	sumaya2003@hotmail.com
Bilge Mutluay	Hacettepe University	mutluay@hacettepe.edu.tr
Elzem Nazlı	Middle East Technical University	enazli@metu.edu.tr
Bran Nicol	University of Surrey	b.nicol@surrey.ac.uk
Aleksandra Niemirycz	Cardinal Stefan Wyszyński University	aniem@wp.pl
Oya Bayılmış Öğütçü	Adıyaman University	oyabayiltmiş@gmail.com
Murat Öğütçü	Munzur University	murat_ogutcu@yahoo.com
Işıl Özdemir	University of Vienna	isil_ozdemir_@hotmail.com
Ulaş Özgün	Hacettepe University	ulasozgun@hacettepe.edu.tr
Özlem Özmen	Hacettepe University	ozlemmozmen@yahoo.com
Gülay Gürpınar Özorun	Atılım University	gurpinargulay@gmail.com
Aytül Özüm	Hacettepe University	aozum@hacettepe.edu.tr
Johann Pillai	Çankaya University	johannpillai@cankaya.edu.tr
Yamen Rahwan	Özyeğin University	yamen.rahwan@ozyegin.edu.tr
Laurence Raw	Başkent University	L_rawjalaurence@yahoo.com
Huriye Reis	Hacettepe University	huriye@hacettepe.edu.tr
Merve Sarı	Hacettepe University	merve@hacettepe.edu.tr
Berkem Gürengi Sağlam	Çankaya University	berkem@cankaya.edu.tr
Zübeyir Savaş	Bartın University	zbyrsvs@gmail.com

Hande Seber	Hacettepe University	hande@hacettepe.edu.tr
Duygu Serdaroglu	TOBB University Economics and Technology	dserdaroglu@etu.edu.tr
Ayşem Seval	İstanbul Kültür University	aseval@iku.edu.tr
Selen Aktari Sevgi	Başkent University	saktari@baskent.edu.tr
Gülten Silindir	Kilis 7 Aralık University	gultensilindir@kilis.edu.tr
Rezzan Silkü	Ege University	rezzan.silku@ege.edu.tr
Margaret Sönmez	Middle East Technical University	sonmezmargaret@yahoo.com
Merve Sarıkaya Şen	Başkent University	sarikaya@baskent.edu.tr
Tuğba Şimşek	Artvin Çoruh University	tugbasimsek@artvin.edu.tr
Baysar Taniyan	Pamukkale University	btaniyan@pau.edu.tr
Reyhan Özer Taniyan	Ömer Halisdemir University	rozertaniyan@ohu.edu.tr
Meldan Tanrısal	Hacettepe University	meldant@hacettepe.edu.tr
Pınar Taşdelen	Hacettepe University	pinart@hacettepe.edu.tr
Nilüfer Akın Tazegüney	Çankaya University	niluferakin@cankaya.edu.tr
Gülşah Tıkız	Dokuz Eylül University	gulsahatikiz@gmail.com
Tanfer Emin Tunç	Hacettepe University	tanfer@hacettepe.edu.tr
Defne Ersin Tutan	Başkent University	defne@baskent.edu.tr
Nazan Tutaş	Ankara University	ntutas@ankara.edu.tr
Asya Sakine Uçar	Iğdır University	ucar.as@yahoo.com
Himmet Umunç	Başkent University	umunch@baskent.edu.tr
İpek Uygur	Adnan Menderes University	ipekcaracauygur@gmail.com
Özlem Uzundemir	Çankaya University	ozlemuzundemir@cankaya.edu.tr
Kübra Vural	Hacettepe University	vural.kubra@gmail.com
Jason Mark Ward	Hacettepe University	jsnwr@gmail.com
Azime Pekşen Yakar	Hacettepe University	azimepeksen@hotmail.com
Nazan Yıldız	Karadeniz Technical University	nazanyildiz1@hotmail.com
Hakan Yılmaz	Hacettepe University	hknymzz@gmail.com
Victoria Bilge Yılmaz	Yıldırım Beyazıt University	vikelay@gmail.com
Zümre Gizem Yılmaz	Hacettepe University	zgizemyz@gmail.com
Yasemin Yılmaz Yüksek	Istanbul Technical University	yaseminyilmaz@itu.edu.tr
Mevlûde Zengin	Cumhuriyet University	mzengin@cumhuriyet.edu.tr