**DAY 1: 12 APRIL 2017 (WEDNESDAY)**

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|  | **RED HALL** | **BLUE HALL** | **AUDITORIUM 2** | **AUDITORIUM 3** |
| 9.00-10.00 | REGISTRATION | | | |
| 10.00-11.00 | WELCOMING CEREMONY & OPENING SPEECHES (Red Hall) | | | |
| 11.00-11.15 | COFFEE BREAK | | | |
| 11.15-12.15 | **KEYNOTE ADDRESS:** Aileen Douglas “From Copy to Original: Script in Print 1690-1800” (Red Hall)  Chair: Işıl Baş | | | |
| 12.15-13.30 | LUNCH BREAK | | | |
| 13.30-14.15 | **RENAISSANCE** | **MEDIEVAL I** | **GALLIPOLI** |  |
| Hande Seber  The Renaissance Concept of Beauty and the Sonnet Tradition  İpek Uygur  Establishing an “English Ligier in the stately porch of the Grand Signior at Constantinople” | Pınar Taşdelen  Reconstruction of Medieval Noble Family Bonds in *Emaré*, *Octovian*, *Sir Orfeo* and Sir Tryamour  Azime Pekşen Yakar  “Yt ys pyttye she hathe her syght”: Gendered Forest in *The Jeaste of Sir Gawain* | Azer Banu Kemaloğlu  Gallipoli: A Return to Eliot’s ‘The Waste Land’  Merve Başaran  Stephen Daisley’s *Traitor*: Sufism in The Gallipoli Battlefield |  |
| Chair: Burçin Erol | Chair: Huriye Reis | Chair: Belgin Elbir |  |
| 14.15-15.30 | **MODERN NOVEL I** | **DRAMA I** | **ADAPTATION** | **ELT** |
| Jason M. Ward  What can Flaubert’s Parrot tell us about D.H. Lawrence’s Ashes?  Sibel Erbayraktar  Pretension in the Academic World: *Lucky Jim*  Zekiye Antakyalıoğlu  Julian Barnes’s *Before She Met Me* as a Study of Litost | Sıla Şenlen Güvenç  Theatre Uncut on Scotland: Rob Drummond’s *Party Pieces* and Kieran Hurley’s *Close*  Kübra Vural  The Functions of Storytelling in Conor Mcpherson’s *The Weir*  Zümre Gizem Yılmaz  The Philosophy of Elements: “Other” Nature in *Manfred* | Özlem Özmen  On Shakespeare’s Sonnets: Contemporary Appropriations of Shakespeare’s *Sonnets*  Patrick Hart  Fall, Caesar! Parricidal Brutus and the Anxieties of Adaptation  Defne Ersin Tutan  Royal but not Loyal: The Life of Queen Elizabeth II on Screen and on TV | Çiler Hatipoğlu  Cultural Understanding in Foreign Language Teaching  Selma Elyıldırım  Gender Differences in Language Production |
| Chair: Aytül Özüm | Chair: Deniz Bozer | Chair: Laurence Raw | Chair: Bilal Kırkıcı |
| 15.30-15.45 | COFFEE BREAK | | | |
| 15.45-17.00 | **LITERATURE & VISUAL ARTS** | **WOMEN AND POETRY** | **TURKISH LITERATURE AND TRANSLATION** | **COMPARATIVE LITERATURE I** |
| Seçil Erkoç  The Victorian Women Painted: Unity of Opposites in D. G. Rossetti’s *The Day Dream*  Cemre Mimoza Bartu  Smirking Scenes: Grayson Perry’s *The Vanity of Small Differences* as a Visual Documentary of Classes in Britain  Saliha İrenci  Relief Postponed: Art as an Experience in E.M. Forster’s *A Room with a View* | Rabia Köylü  Woman Poet’s Muse: the Poetry of Anne Finch  Leman Demirbaş  Gendered Politics of Romantic Poetry: The Case of Dorothy Wordsworth  Aleksandra Niemirycz  Different Shades of Red: The Cryptic Message Hidden in the Poems of Sylvia Plath and Barbara Sadowska | Gülşah Göçmen  Orhan Pamuk’s Ecological Palimpsest of Istanbul: *A*  *Strangeness in My Mind*  Gülşah Tıkız  Private Voices and Public Lives: A Feminist Reading of Sabahattin Ali’s *Madonna in a Fur Coat*  Duygu Dalaslan  An Analysis of the Turkish Translation of *The Life and Opinions of Tristram Shandy, Gentleman* | Hande İsaoğlu  Emersonion Interpretation of Two Significant Characters: Nathaniel Hawthorne’s Arthur Dimmesdale and Daniel Defoe’s Robinson Crusoe  Hakan Yılmaz  A Comparative Study of Narrators and Narrative Techniques in Conrad’s *Lord Jim* and Ford’s *The Good Soldier*  Hafize Gül Koparanoğlu Artuç  A Comparative Study: Ahmet Hamdi Tanpınar’s *Huzur* and Marcel Proust’s *Swann’s Way* |
| Chair: Patrick Hart | Chair: Hande Seber | Chair: Nazan Tutaş | Chair: Bilge Mutluay |
| 17.20 | Buses to different districts leave the campus. | | | |
| 17.20-17.50 | Short film screening (Red Hall) | | | |
| 18.00 | Buses leave the campus for reception. | | | |
| 19.00-21.00 | RECEPTION at the Irish Ambassador’s Residence (by invitation) | | | |
| 21.00 | Buses leave the Irish Embassy. | | | |

**DAY 2: 13 APRIL 2017 (THURSDAY)**

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|  | **RED HALL** | **BLUE HALL** | **AUDITORIUM 2** | | **AUDITORIUM 3** |
| 9.30-10.45 | **GENDER STUDIES I** | **DRAMA II** | **MARTIN AMIS** | | **THE ORIENT** |
| Ayça Ülker Erkan  Transgressing Gender Roles in Caryl Churchill’s Play *Owners*  Sezgi Öztop Haner  Queer Disruptions in Radclyffe Hall’s *The Well of Loneliness*  Şafak Horzum  Christo-Hetero-Patriarchal Hostipitality: Alan Turing and *Breaking the Code* | Önder Çakırtaş  Pathographic Post-War Drama: Samuel Beckett, Self-Trauma and the Death of Remembering  Işıl Özdemir  Liminality in Pinter’s Theatre of the Absurd  Gülten Silindir  The Queens of Pathetic Tragedy: Belvidera, Isabella and Anna Bullen acted by the Prestigious English Actress Elizabeth Barry | Elzem Nazlı  Modernity in Question?: Postmodern Historiography in Martin Amis’s *Time’s Arrow*  Ayşe Naz Balamur  Scheherazade in the Western Palace: Martin Amis’s *The Pregnant Widow*  Selen Aktari-Sevgi  “When is the World Going to Start Making Sense?”: The Transgenerational Trauma Encrypted by the Perpetrator in Martin Amis’s *Time’s Arrow* | | Elisabetta Marino  Two British Ladies in the Turkish Harem: Annie Jane Harvey and Annie Brassey  Aslı Değirmenci  Orientalizing the Fairy Tales: The Case of Turkish Blue Beard on the British Romantic Stage  Nilüfer Akın Tazegüney  Beckford’s Use of Archetypes in Creating The “Oriental” East |
| Chair: Adelheid Runholz-Eubanks | Chair: Evrim Doğan Adanur | Chair: Zekiye Antakyalıoğlu | | Chair: Meldan Tanrısal |
| 10.45-11.45 | **TALAT HALMAN MEMORIAL ADDRESS:** Bran Nicol “Towards a Post-Postmodern Hermeneutics: From Suspicion to Sincerity in Contemporary Western Literature” (Red Hall)  Chair: Himmet Umunç | | | | |
| 11.45-12.00 | COFFEE BREAK | | | | |
| 12.00-13.15 | **COMPARATIVE LITERATURE II** | **POSTCOLONIAL I** | **POSTDRAMATIC THEATRE** | **GENDER STUDIES II** | |
| Mehmet Ali Çelikel  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*  Dilek Kantar  Eastern and Western Forms of Madness in the Romantic Quest for Love and Truth  Adelheid Runholz-Eubanks  Language Nomads: Literature of Migration and (Altermodern) Poetics | Yamen Rahwan  Reading J.M. Coetzee through Adorno’s Ethics: *Waiting for the Barbarians* and the New Categorical Imperative  Yıldıray Çevik  Transnationalising Post-apartheid Lifestyles in “Cultural Hybridity” as Reflected in *Coconut*  Emine Akkülah Doğan  The Neo-Colonial “Tourist’s Gaze” versus Authorial “Self Reflection” in Jamaica Kincaid’s *A Small Place* | Çağlayan Doğan  Searching for Postdramatic Tendencies in Crimpland: Martin Crimp’s Postdramatic Theatre Aesthetics  Tuğba Şimşek  A Postdramatic Approach to Conor Mcpherson’s Monologue Plays  Ahmet Gökhan Biçer – Mesut Günenç  Postdramatic Theatrical Signs in the Plays of Martin Crimp, Sarah Kane, Simon Stephens and Mark Ravenhill | Raziyeh Javanmard  A Comparative Study on the Construction of Masculinity in *Mountain Called Me* and *Flour Babies*  Enes Kavak  Threatened Masculinity in Arthur Conan Doyle’s Imperialist Detective Fiction: *The Sign of Four*  Ayşe Güneş  Greygender in Gaskell’s “The Grey Woman” | |
| Chair: Alev Karaduman | Chair: Elif Öztabak Avcı | Chair: Sıla Şenlen Güvenç | Chair: Ayça Ülker Erkan | |
| 13.15-14.15 | LUNCH BREAK | | | | |
| 14.15-15.30 | **DRAMA III** | **MODERN POETRY** | **MODERN NOVEL II** | **MEDIEVAL II** | |
| Gül Kurtuluş  Politics and Poetics of a Labor Party Leader in David Hare’s *The Absence of War*  Emine Seda Çağlayan Mazanoğlu  “I live in the right world, don’t I?”: Arnold Wesker’s Politics in *The Kitchen*  Sibel İzmir  Jimmy’s Displaced Rage in John Osborne’s *Look Back in Anger* | Mustafa Güneş  Thomas Hardy as a Nature Poet: A Victorian with Modern Anxieties  Selvi Danacı  An English Eccentric: Edith Sitwell and Her Experiments with Sound in *Façade*  Şule Akdoğan  Traces of Ecofeminism in D.H. Lawrence’s *Birds, Beasts and Flowers* | Tuba Korkmaz  Re-membering to Re-invent  Gökçem Menekşe Gökçen  Being ‘Away’ from the ‘Closest’ Thing: The Inner Quest of Hydrophobic Stephen Dedalus”  Hilal Kaya  The Function of Magical Realism in Jeanette Winterson’s *The Passion* and Latife Tekin’s *Berji Kristin:* *Tales from* *the Garbage Hills* | Mustafa Zeki Çıraklı – Nazan Yıldız  Implications of Narrative Levels in Geoffrey Chaucer’s *The Canterbury Tales*  Merve Aydoğdu Çelik  The Woman Question & Dissidence: Laura Cereta and Christine de Pizan | |
| Chair: Sibel Dinçel | Chair: Lerzan Gültekin | Chair: Rezzan Silkü | Chair: Pınar Taşdelen | |
| 15.30-15.45 | COFFEE BREAK | | | | |
|  | **RED HALL** | **BLUE HALL** | **AUDITORIUM 2** | **AUDITORIUM 3** | |
| 15.45-17.00 | **DETECTIVE FICTION** | **REWRITING** | **MODERN NOVEL III** |  | |
| Baysar Tanıyan  Goodwin’s Ottoman Detective  Saniye Çancı Çalışaneller  *Death in the Fifth Position*: A Detective Novel by Gore Vidal  Murat Göç  Agatha Christie as a Homophobic Writer | Merve Sarı  Not So Grim: Liz Lochhead’s Subversion of the Male Symbolic Order in *The Grimm Sisters*  Funda Civelekoğlu  The Voice of the Unheard: Ian McEwan’s *Nutshell*  Büşra Erdurucan  “Their Voices are Surprisingly Close to Us’’: Caryl Churchill’s *Light Shining in Buckinghamshire* and Rewriting History | Duygu Serdaroğlu  *When We Were Orphans*: A Search for Identity  Gülay Gürpınar Özoran  “Why had it to go on and on and on?”: Silence and Trauma in Seamus Deane’s *Reading in the Dark*  Feryal Çubukçu  Traumatized Representation or Representing Traumas: *The Girl on the Train* |  | |
| Chair: Mehmet Ali Çelikel | Chair: Neslihan Ekmekçioğlu | Chair: Mustafa Zeki Çıraklı |  | |
| 17.20 | Buses to different districts leave the campus. | | | | |
| 17.20-17.50 | Short film screening (Red Hall) | | | | |
| 18.00 | Buses leave the campus for gala dinner. | | | | |
| 19.00-23.00 | GALA DINNER | | | | |
| 23.00 | Buses leave the gala dinner. | | | | |

**DAY 3: 14 APRIL 2017 (FRIDAY)**

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|  | **RED HALL** | **BLUE HALL** | **AUDITORIUM 2** | **AUDITORIUM 3** |
| 9.30-10.45 | **SHAKESPEARE** | **VIRGINIA WOOLF** | **SCIENCE-FICTION** | **ECOCRITICISM** |
| Mehmet Akif Balkaya  Mimetic Violence and Scapegoating in Shakespeare’s *Titus Andronicus*  Murat Öğütcü  Tuning *As You Like It*: Circular and Vertical Relationships in the Pastoral Debate Conveyed through Music  Evrim Doğan Adanur  Aspects of Desire as Performative Element in Joss Whedon’s Production of *Much Ado About Nothing* | Margaret J-M Sönmez  Woolf’s Victorian Things: Material Attributes of the Victorian Era in Woolf’s Fiction  Mevlüde Zengin  Configurations of the Subjects as Reflected in *Mrs. Dalloway*: The Perfect Hostess and A Shell-Shocked Veteran  Bülent Eken  Power and Liberation in Virginia Woolf’s *Three Guineas* | Barış Emre Alkım  A Stylistic Analysis of Lovecraft’s Use of Atmosphere-Building Language  Kübra Baysal  Technophobia and Robot Agency in Asimov’s *I, Robot* from the Perspective of the Posthuman  Hamza Durmazoğlu  The Politics of Body in Kazuo Ishiguro’s *Never Let Me Go* | Selen Aktaran  A Climate-Ravaged World: Maggie Gee’s *The Ice People*  Ulaş Özgün  Fry or Freeze: Stranded Conditon of Humankind Against Ecological Disasters in Maggie Gee’s *The Ice People*  Banu Akçeşme  A Critique of Postmodern Ecocriticism in Margaret Atwood`s *Maddadam* and *Years of Flood* |
| Chair: Sibel İzmir | Chair: Aleksandra Nikcevic-Batricevic | Chair: Selen Aktari-Sevgi | Chair: Nurten Birlik |
| 10.45-11.00 | COFFEE BREAK | | | |
| 11.00-12.00 | **WILLIAM MORRIS** | **DORIS LESSING** | **WOMEN AND FICTION** |  |
| Oya Bayıltmış Öğütcü  A Pictorial Utopia: William Morris’s *The Kelmscott Chaucer*  Ayşe Çelikkol  Unmappable Space in William Morris’s Late Prose Romances | Asya Sakine Uçar  A Silent Resistance: Objectification and a Clash of Empowerment in Doris Lessing’s “A Woman on a Roof”  Özge Güvenç  (Re)Constitution of Alternative Space in Doris Lessing’s “The De Wets Come to Kloof Grange” | Adem Balcı  Overlapping Stories of Victimized Animals and Women in Ruth L. Ozeki’s *My Year of Meats*  Zübeyir Savaş  Evelina versus Roxana; and/or, The Portrait of the Eighteenth-Century |  |
| Chair: Hafize Gül Koparanoğlu Artuç | Chair: Defne Ersin Tutan | Chair: Murat Göç |  |
| 12.00-13.00 | LUNCH BREAK | | | |
| 13.00-14.15 | **FEMINISMS** | **MODERN NOVEL IV** | **POSTCOLONIAL II** |  |
| Tuğba Karabulut  Mina Loy’s “Feminist Manifesto”: The Shifting Voice of the Futurist- Feminist Persona  Aleksandra Nikcevic-Batricevic  Anglo-American Women Authors and Their Contribution to Feminist Literary Theory:  Essay Writing in the Time of the Second Wave  Yasemin Yılmaz Yüksek  Defining Female Identity Against Gender Bias in Autobiographical Narratives | Seda Coşar Celik  The Mother Figure in *The Secret Diary of Adrian Mole Aged 13 ¾*  Victoria Bilge Yılmaz  Bakhtin’s Notion of Decrowning in Virginia Woolf’s *Flush*  Ayşe Çiftçibaşı  HumanUnkind: At the “Deep End” of Blue | Reyhan Özer Tanıyan  The Colonial Ecstasy: Pornographic Fantasies  Sumaya M. Alhaj Mohammad  Postcolonial Sites as a Mirror Image of the Traumatic Caribbean Self: The Utopian and Dystopian Representations of V. S. Naipaul and Caryl Phillips  Merve Sarıkaya-Şen  Zimbabwean Female Diaspora and the Sense of (Un)belongingness in *We Need New Names* |  |
| Chair: Tanfer Emin Tunç | Chair: Margaret J-M Sönmez | Chair: Gülşah Göçmen |  |
| 14.15-14.30 | COFFEE BREAK | | | |
| 14.30-15.30 | **ROUNDTABLE AND OPEN-FLOOR DISCUSSION:** Johann Pillai, Bran Nicol, Aileen Douglas, Burçin Erol, Mehmet Ali Çelikel, Himmet Umunç (Red Hall) | | | |
| 15.30-17.00 | REFRESHMENTS | | | |
| 17.20 | Buses to different districts leave the campus. | | | |