



17th International IDEA Conference

Studies in English

Book of Abstracts

7-9 MAY 2025
ELAZIĞ/TÜRKİYE



17th INTERNATIONAL IDEA CONFERENCE: *STUDIES IN ENGLISH*

**7-9 May 2025
Fırat University
Elazığ/TÜRKİYE**

**Co-hosted by the Department of English Language and Literature
& The School of Foreign Languages**

Editors

**Seda Arıkan
Gülsüm Tuğçe Çetin
Yeşim İpekçi**

17th INTERNATIONAL IDEA CONFERENCE: STUDIES IN ENGLISH
BOOK OF ABSTRACTS

ISBN: 978-625-00-3170-4
© July 2025

Editors:

Seda Arıkan
Gülsüm Tuğçe Çetin
Yeşim İpekçi

This book has been published under the international organization “17th INTERNATIONAL IDEA CONFERENCE: STUDIES IN ENGLISH,” hosted by Fırat University. Authors are responsible for the content of their abstracts published in this book.

© Copyright, 2025

ORGANIZING COMMITTEE

Prof. Dr. Seda ARIKAN

(*Director, The School of Foreign Languages, Firat University*)

Prof. Dr. İşil BAŞ de Oliveira

(*Dean, Faculty of Humanities, İstinye University*)

Prof. Dr. Mehmet Ali ÇELİKEL

(*Chair, Department of English Language and Literature, Marmara University*)

Prof. Dr. Mine ÖZYURT KILIÇ

(*Department of English Language and Literature, Ankara Sosyal Bilimler University*)

Assoc. Prof. Dr. Nil KORKUT NAYKI

(*Department of English Language and Literature, Middle East Technical University*)

Assoc. Prof. Dr. F. Gül KOÇSOY

(*Department of English Language and Literature, Firat University*)

Assoc. Prof. Dr. Seçil TÜMEN AKYILDIZ

(*Department of English Language and Literature, Firat University*)

Assoc. Prof. Dr. İşil ŞAHİN GÜLTER

(*Department of English Language and Literature, Firat University*)

Asst. Prof. Dr. Şafak HORZUM

(*Department of English Language and Literature, Dumlupınar University*)

Res. Asst. Dr. Gülsüm Tuğçe ÇETİN

(*Department of English Language and Literature, Firat University*)

Res. Asst. Yeşim İPEKÇİ

(*Department of English Language and Literature, Firat University*)

Res. Asst. Ahmet Can VARGÜN

(*Department of English Language and Literature, Firat University*)

Dr. Abdullah Gökhan TUĞAN

(*The School of Foreign Languages, Firat University*)

Dr. Fatih ÖZTÜRK

(*The School of Foreign Languages, Firat University*)

ACADEMIC ADVISORY COMMITTEE

Prof. Dr. Zekiye ANTAKYALIOĞLU (*İstanbul Aydin University*)
Prof. Dr. Gillian Mary Elizabeth ALBAN (*İstanbul Kültür University*)
Prof. Dr. Seda ARIKAN (*Fırat University*)
Prof. Dr. Işıl BAŞ DE OLİVEİRİA (*İstanbul Kültür University*)
Prof. Dr. Ayşe Naz BALAMUR (*Boğaziçi University*)
Prof. Dr. Nurten BİRLİK (*Middle East Technical University*)
Prof. Dr. Stuart C. F. CHRISTIE (*Hong Kong Baptist University*)
Prof. Dr. Mehmet Ali ÇELİKEL (*Marmara University*)
Prof. Dr. Mustafa Zeki ÇIRAKLI (*Karadeniz Technical University*)
Prof. Dr. Cian DUFFY (*Lund University*)
Prof. Dr. Mukadder ERKAN (*Atatürk University*)
Prof. Dr. Burçin EROL (*Atilim University*)
Prof. Dr. Christopher GoGWILT (*Fordham University*)
Prof. Dr. Andreas H. JUCKER (*Zurich University*)
Prof. Dr. Rezzan KOCAÖNER SİLKÜ (*Ege University*)
Prof. Dr. Elisabetta MARİNO (*Rome Tor Vergata University*)
Prof. Dr. Susana ONEGA (*Zaragoza University*)
Prof. Dr. Mine ÖZYURT KILIÇ (*Social Sciences University of Ankara*)
Prof. Dr. Lidan LIN (*Purdue University*)
Prof. Dr. Huriye REİS (*Hacettepe University*)
Prof. Dr. Atilla SİLKÜ (*Ege University*)
Prof. Dr. Enrichetta SOCCIO (*University of Chieti*)
Prof. Dr. Leona TOKER (*Hebrew University of Jerusalem*)
Prof. Dr. Şebnem TOPLU (*Ege University*)
Prof. Dr. Özlem UZUNDEMİR (*Çankaya University*)
Prof. Dr. İbrahim YEREBAKAN (*Recep Tayyip Erdoğan University*)
Assoc. Prof. Dr. Başak AĞIN (*TED University*)
Assoc. Prof. Dr. Evrim Doğan ADANUR (*Fenerbahçe University*)
Assoc. Prof. Dr. Nil KORKUT NAYKI (*Middle East Technical University*)
Assoc. Prof. Dr. Elif ÖZTABAK AVCI (*Middle East Technical University*)
Assoc. Prof. Dr. A. Nejat TÖNGÜR (*Maltepe University*)
Assoc. Prof. Dr. Müjgan Ayça VURMAY (*Hatay Mustafa Kemal University*)

PLENARY TALKS

How We (Can) Remember Medieval and Early Modern Women: Three Case Studies in Biofiction

Professor Dr. Nόra Sέllei, University of Debrecen, Hungary;
Catholic University in Ruzomberok, Slovakia

How did women in the past live their lives? This is an intriguing question that, with the emergence of women's and gender studies, informs contemporary historical fiction, but the further we go back in time, the fewer data we have to rely on, so due to the relative lack of evidence from the life of medieval and early modern women, one encounters difficulties remembering them. Recalling their life stories can much rather be considered as a re-invention that balances between the minimal data available and our contemporary re-imagining of their lives. Biofiction, a genre admittedly merging fact and fiction, serves as a genre that is dedicated to evoking and re-creating "obscure" lives from the past, while, at the same time, also problematising the very relationship between fact and fiction, and as such, inscribing itself into postmodern discourses and genre theories, and also manifests a wide range of narrative forms. In my presentation, I will explore three biofictional novels about medieval and early modern women by contemporary women writers: Victoria MacKenzie's *For Thy Great Pain Have Mercy on my Little Pain* (2023), which is a double biofictional novel on two medieval female mystics: Julian of Norwich and Margery Kempe; Maggie O'Farrell's *Hamnet* (2020) on Shakespeare's wife, Anne Hathaway; and Maggie O'Farrell's *The Marriage Portrait* (2022), which is a re-imagination of the story of the Duke of Ferrara and his first wife, Lucrezia di Cosimo de' Medici, also known (in one version) from Robert Browning's "My Last Duchess". In the analysis, I intend to investigate how the texts function as narratives with certain teleologies and stakes, how contemporary perspectives and narrative techniques function as active interventions in shaping our imaginary of these past ages and past women, and how this combination of the contemporary and the historical enables contemporary readers to relate to the past – and to remember medieval and early modern women.

Keywords: biofiction, narrative, Middle Ages, early modern, women

Bio: Nόra Sέllei is Professor at the Department of British Studies at the Institute of English and American Studies, University of Debrecen, Hungary, and at the Department of English, Catholic University in Ruzomberok, Slovakia. She gained three postgraduate degrees: PhD (1996), "habilitation" (2001; both from the university of Debrecen), and Dr.Sc (2013; from the Hungarian Academy of Sciences). Her main teaching and research areas include gender studies, feminist literary theory, and 19th-, 20th-century and contemporary women's literature, primarily novelists and autobiographers. Her publications include five monographs: *Katherine Mansfield and Virginia Woolf: A Personal and Professional Bond* (Peter Lang, 1996), and four monographs in Hungarian: one on 19th-century English women writers (1999), one on 20th-century women's autobiographies (2001), one on Hungarian feminist theory and criticism (2007) and one on the cultural self-reflexivity in Woolf's writings of the 1930s (2012). She is the author of about one hundred and thirty scholarly articles published not only in Hungary but also internationally (including journals like *Modern Fiction Studies*, the *Journal of Gender Studies* and presses like Routledge, Ashgate, Palgrave, Bloomsbury, Salem Press, Susquehanna University Press, Gale, Continuum, Presses universitaires de Franche-Comté or Dakar

University Press). The authors discussed in these articles range from Mary Wollstonecraft and Jane Austen through all the three Brontës, George Eliot, Elizabeth Gaskell, Katherine Mansfield, Virginia Woolf, Gertrude Stein, Rosamond Lehmann, Jean Rhys, Radclyffe Hall, Sylvia Plath and Mary McCarthy to contemporaries like Doris Lessing, Janet Frame, A.S Byatt, and also some Hungarian women authors (including Hungarian chick lit). She has also done research on film, particularly (but not only) in the context of adaptation studies.

Apart from publishing academic articles, she has also done extensive translation and editing work. She is the Hungarian translator of Virginia Woolf's *Moments of Being*, Jean Rhys's *Smile Please*, and Virginia Woolf's *Three Guineas*. She was the series editor of the Hungarian feminist book series Artemis Books (1999-2007; seven volumes); also edited a volume for the *Hungarian Journal of English Studies (HJEAS)* on Femininity and Subjectivity (2003.1), a collection of essays in Hungarian on female subjectivity (2006), two other book volumes: *She's Leaving Home: Women's Writing in English in a European Context* (Peter Lang, 2011) and *Presences and Absences: Transdisciplinary Essays* (Cambridge Scholar, 2013), and she is also the co-editor of a volume on Transmissions for the journal *Studia Universitatis Babeş-Bolyai Philologia* (Cluj-Napoca, Romania; 2024.3). She also edited and translated a reader on postmodern feminist theory (2007).

She has held several offices in various professional bodies at the University of Debrecen, at the national level in Hungary, and also at the international level. Currently, she is the chair of the Habilitation Committee at the Faculty of Humanities and the head of the Gender Studies Centre (both at the University of Debrecen), and also the president of the Hungarian Society for the Study of English (2011-2015; 2019-), and as such the board member of the European Society for the Study of English.

The Symbolisation of Space and Border-Crossing and Its Representation in Times of Crisis

Professor Dr. Susana Onega, University of Zaragoza, Spain

The lecture will briefly describe the evolution of the symbolisation of space from the spatialisation of the chaos/order binary opposition as inside/outside to the present. After explaining the complex symbolism of the walled garden as the primordial ordered space, it will delve into the related notions of city-state and territory as a geopolitical space delimited by stable borders, with the capacity to grant identity to its inhabitants. To the ancient Greeks, the word “barbarian” provided a spatial contrast between the Hellenes living in the *polis* and those living outside it. During the Modern period, the ideology of the Empire fostered a new symbolisation of the barbarians as heathens/racial inferiors and of the world as divided by the border separating the interior realm of the law, peopled by friends, and the exterior realm of lawlessness, peopled by enemies. The lecture will provide examples of the representation of these and related issues in fictional works by J. M. Coetzee, Eva Figes, Jon McGregor, David Mitchell and Ali Smith.

Keywords: Ali Smith; border-crossing; crisis; David Mitchell; enemies; Eva Figes; friends; J. M. Coetzee; Jon McGregor; garden; nation-state; space; territory.

Bio: Susana Onega is Emerita Professor of English Literature at the University of Zaragoza (Spain) and a member of the Research Institute of Employment, Digital Society and Sustainability (IEDIS). She was granted the title of Honorary Research Fellow at Birkbeck College (Univ. of London) in 1996, and the Miguel Servet Award for Research Excellence by the Government of Aragón in 2021. She is the former president of the Spanish Association for Anglo-American Studies (AEDEAN), the former Spanish Board Member of the European Society for the Study of English (ESSE), and is currently a member of the *Academia Europaea* (AE), the International Association of University Professors of English IAUPE); the ESSE Gender Studies Network; and the Association of Women Researchers and Technologists (AMIT). She has been leader of various competitive research projects and teams and has written extensively on contemporary British fiction, narrative theory, ethics and trauma and the transition from postmodernism to transmodernism. She is the author of five monographs, including *Form and Meaning in the Novels of John Fowles* (U.M.I. Research Press, 1989), *Metafiction and Myth in the Novels of Peter Ackroyd* (Candem House, 1999), and *Jeanette Winterson* (Manchester UP, 2006). She has written various monographic sections including “John Fowles in Focus.” *Anglistik. Mitteilungen des Deutschen Anglistenverbandes* 13.1 (Spring 2002, 45–107), “Special Focus: Intertextuality.” *Symbolism. An International Journal of Critical Aesthetics* 5 (Spring 2005, 3–314), and “Structuralism and Narrative Poetics” (*Literary Theory and Criticism: An Oxford Guide*, 2006, 259–279). She has edited and translated into Spanish *The Collector* (Cátedra 1999); edited “*Telling Histories*”: *Narrativizing History / Historicizing Literature* (Rodopi 1995; 2006); and has co-edited, with José Angel García Landa, *Narratology: An Introduction* (Longman 1996, 2014; (Translation into Turkish of “Introduction” as *Anlatibilime Giriş* 2002); with John A Stotesbury, *London in Literature: Visionary Mappings of the Metropolis* (Winter 2002); with Christian Gutleben, *Refracting the Canon in Contemporary Literature and Film* (Rodopi 2004); with Annette Gomis, *George Orwell: A Centenary Celebration* (Winter 2005), with Constanza del

Rio and Maite Escudero-Alías, *Traumatic Memory and the Ethical, Political and Transhistorical Functions of Literature* (Palgrave 2017); and with Jean-Michel Ganteau, *The Ethical Component in Experimental British Fiction since the 1960s* (Cambridge Scholars Publishing 2007), *Ethics and Trauma in Contemporary British Fiction* (Rodopi 2011); *Trauma and Romance in Contemporary British Fiction* (Routledge 2013); *Liminality and The Ethics of Form in Contemporary Trauma Narratives* (Routledge 2014); *Victimhood and Vulnerability in 21st-Century Fiction* (Routledge 2017); *The Wounded Hero in Contemporary Fiction: A Paradoxical Quest* (Routledge 2018); *Transcending the Postmodern: The Singular Response of Literature to the Transmodern Paradigm* (Routledge 2020); *The Poetics and Ethics of (Un-)Grievability in Contemporary Anglophone Fiction* (Routledge, 2023); and *The Ethics of (In-)Attention in Contemporary Anglophone Narrative* (Routledge 2025). She is currently co-editing, also with Jean-Michel Ganteau, *The Brill Handbook of Literary Criticism and Ethics*.

The Tyranny of Time: A Study of the Problem of Aging in Colm Tóibín's "The Empty Family" and Yiyun Li's "Kindness"

Professor Dr. Mukadder Erkan, Ataturk University, Türkiye

A recurring topic in literature across civilizations and ages has been the unrelenting march of time and its impact on human experience. Dealing with social structures and cultural narratives about aging, the United Nations Department of Economic and Social Affairs estimates in "World Population Ageing 2020" that the worldwide population of people aged 65 and older will double to 1.5 billion by 2050. Increased academic and literary focus on the subjective experience of aging has accompanied this demographic change. Contemporary literature provides rich ground for investigating aging not only as biological decline but as a complicated existential condition that changes one's relationship with time, memory, identity, and social belonging.

Two short stories, Colm Tóibín's "The Empty Family" and Yiyun Li's "Kindness," which come from different cultural backgrounds—Irish and Chinese American, respectively—reveal remarkable parallels in their treatment of aging as a process of negotiation with personal and cultural history. Both stories feature protagonists in later life stages (Tóibín's anonymous narrator is an old man, while Li's female narrator, Moyan, is in her middle age). They must reconcile their current situation with their past choices. Through close textual analysis and engagement with aging and literary theory, the paper examines how aging is depicted in both stories and argues that both Tóibín and Li perceive aging as a condition characterized by temporal disorientation, and the paradoxical experience of simultaneous continuity and discontinuity of identity.

Keywords: Aging, Colm Tóibín, Yiyun Li, temporal disorientation, existential condition

Bio: Mukadder Erkan is professor of English literature at Ataturk University, Erzurum, Türkiye. Her PhD is on William Golding's early novels (Ataturk University, 1994). Her research interests focus on British novel, poststructuralism, postmodernism, ecocriticism, disability studies, post/trans humanism. She is the author of Samuel Beckett-İfadenin Arayüzeyi/Arayüzeyin İfadesi: Üçleme'ye Postmodern/Postyapısalçı Bir Yaklaşım (2005) and Iris Murdoch: Bir Ahlak Filozofu Olarak Sanatçının Portresi (2011). She wrote many scholarly essays on aforementioned subjects and translated many academic works into Turkish.

TALAT SAIT HALMAN LECTURE

Mare Incognitum: Postcolonial Geographies, Literary Landscapes

Professor Dr. Mehmet Ali Çelikel, Marmara University, Türkiye

This paper investigates the spatial turn in postcolonial literary theory, foregrounding the entanglement of place, narrative, and power in literary representations of geography. The title “mare incognitum”—the “unknown sea” marked on colonial maps—serves as a metaphor for the epistemic violence of imperial cartography, and for the counter-cartographic strategies deployed by postcolonial writers. This study interrogates how literary texts unsettle colonial spatial logics and reimagine geography as a discursive and affective terrain.

The concept of landscape constitutes the central focal point to the inquiry. It is a hybrid neologism that fuses “landscape” with “space” to emphasize the relationship between spatial representation and narrative form. Drawing on postcolonial theory and geography, this study examines how spatial metaphors—particularly the oceanic, the archipelagic, and the marginal—disrupt hegemonic cartographies and open sites for subaltern expression and transnational solidarity.

The analysis presents a selection postcolonial literature from the Indian subcontinent and south Asia including Salman Rushdie and Arundhati Roy as well as the narratives of E. M. Forster and Daniel Defoe. This study investigates how spatial tropes—borders, thresholds, ruins, and archipelagos—mediate histories of displacement, and resistance. The texts in question do not merely represent space; they perform spatial critique, reconfiguring geography as a palimpsest of violence, memory, and survival.

Ultimately, the present study theorizes literary space as a site of epistemological intervention, where dominant narratives of territory, belonging, and modernity are deconstructed and rewritten. By treating geography as a semiotic system subject to contestation, this study also contributes to ongoing debates in literary theory about the politics of space, the aesthetics of place-making, and the decolonization of knowledge.

Keywords: Postcolonial geography, geocriticism, Rushdie, Roy, Forster, Defoe

Bio: Prof. Dr. Mehmet Ali Çelikel graduated from Hacettepe University, Department of English Linguistics in Ankara, in 1993. He completed his MA in English Language and Literature at the University of Hertfordshire in England in 1997. He got his PhD with a thesis entitled “The Post-Colonial Condition: The Fiction of Rushdie, Kureishi and Roy” at Liverpool University in England in 2001. He has published two academic books in Turkish on post-colonial novel, entitled *Sömürgecilik Sonrası İngiliz Romanında Kültür ve Kimlik* [Culture and Identity in Postcolonial English Novel] (2011) and *Çağdaş İngiliz Romanında Küreselleşme, Göç ve Kültür* [Globalisation, Migration and Culture in Contemporary British Novel] (2017). He has published extensively in academic journals on post-colonial novel, poetry translation, and cultural studies.

Prof. Çelikel has edited a collection of essays entitled *English Studies: New Perspectives* (2015) together with Assoc. Prof. Dr. Baysar Taniyan. He is also the co-editor of another volume of collected essays titled *Eski İngiliz Şiiri* [Old English Poetry] (2021) in collaboration with Assist. Prof. Barış Ağır.

In 2020, his short story collection, *Kimsenin Gidemediği Yere* [Where Nobody Could Go], and in 2021, his poetry collection, *Su, Taş ve Yosun* [Water, Stone and Moss], were published by Mantis Publications.

His translation of *This Intimate War: Gallipoli/Çanakkale 1915* [İçli Dışlı Bir Savaş: Gelibolu/Çanakkale 1915], translated by Irish-Australian poet Robyn Rowland, was published simultaneously in bilingual form by Bilge Culture and Art Publications and 5 Islands Press in Australia in 2015. In 2016, his translation of Helen Keller's *The Story of My Life* was published by Bilge Culture and Art Publications. In 2022, his translation of Bram Stoker's *Dracula* was published by Bilgi Publications. *Under This Saffron Sun*, which he also translated from Robyn Rowland, was published in Ireland in 2019 by Knocknarone Press in bilingual form. *This Intimate War: Gallipoli/Çanakkale 1915* [İçli Dışlı Bir Savaş: Gelibolu/Çanakkale 1915] was republished in Australia by Spinifex in 2018.

His translations of poems by Robert Frost, Ben Jonson, Thomas Gray, and Robyn Rowland were published in the following literary journals respectively: *Sözler*, *Şehir* and *Delikliçınar*. He also translated Thomas Hardy's *Tess of the d'Urbervilles* into Turkish, which will be published by Bilgi Publications in 2025. He writes and publishes on cultural studies, music, cinema, literature, and book reviews in non-academic journals. Some of his short stories are also published by *Adam Öykü*, *Dünyanın Öyküsü* and *Nanoist*.

He currently works as a Professor at the Department of English Language and Literature, Marmara University, Turkey.

PANEL

“A Course of Her Own”: Teaching Virginia Woolf and Pedagogies of Gender

Organizer: Prof. Dr. Mine Özyurt Kılıç, Ankara Social Sciences University, Türkiye

Organized as a panel discussion, this session aims to explore the pedagogical challenges of teaching Virginia Woolf and gender studies in English Language and Literature curricula. Although Virginia Woolf's significance as a modernist writer experimenting with narrative form is well-established, her works are often taught in a fragmented manner, limited to select weekly topics in broader courses such as “20th Century English Novel,” “Gender Studies,” “Short Fiction,” or “Women and Writing.” The panel will focus not only on the need for a single-author course that addresses Woolf's full body of work but also on strategies for integrating both her fictional and non-fictional writing into gender studies curricula. While underscoring how Woolf's works are often marginalized in comparison to male authors like Shakespeare, Milton, and Chaucer, the panel will propose ways to introduce her as an intellectual, feminist, publisher, novelist, essayist, and critic. Seeking ways to create more inclusive and comprehensive English Language and Literature curricula, the session will highlight the contribution that feminist pedagogy makes to broaden students' understanding of gender, identity, and literary imagination.

With extensive experience in teaching Woolf and gender studies, panelists will share their insights on designing syllabi, selecting materials, and convening their courses while overcoming institutional barriers. The panel will conclude with a roundtable discussion culminating in a collaborative effort to develop a sample Woolf syllabus, comparing it to established single-author courses, and exploring the potential for establishing an ongoing workshop series at academic conferences. In this specially curated panel discussion, the goal is to create a space for scholars to exchange ideas and practices that will enrich the teaching of Woolf's works, raise awareness about Woolf's role in establishing the field “women and writing”, and further integrate feminist approaches into literary education.

Keywords: Teaching Virginia Woolf, Teaching Gender Studies, feminist pedagogies, women and writing, single-author courses

Panelists:

Prof. Dr. Mine Özyurt Kılıç, Ankara Social Sciences University: Integrating Virginia Woolf into university curricula

Prof. Dr. Nóra Séllei, University of Debrecen: Dealing with the challenges of compiling the Virginia Woolf course material

Prof. Dr. İşil Baş de Oliveira, İstinye University: Reading Virginia Woolf's *Orlando* in Gender Studies courses

Dr. Ayşegül Turan, Kültür University: Teaching Virginia Woolf in conversation with other women writers

Dr. Esra Almas, Bilkent University: Teaching through our Teachers: Mina Urgan's Virginia Woolf

Bio: Mine Özyurt Kılıç is a Professor of English Literature at ASBU. Her research areas include Modernism, contemporary British fiction, women's writing, matricentric feminism and

empathy studies. She co-founded the British Council supported Virginia Woolf Studies in Turkey Initiative to curate its symposium at the Pera Museum, İstanbul in 2023. She has been instrumental in integrating Woolf studies into the English curricula in Turkey. She has edited and translated a forthcoming collection of Woolf's essays on writing. She is also the founder of *Woolf Arts Archive* (WAA), a global project dedicated to the collection and appreciation of art inspired by the life and works of Virginia Woolf.

SEMINAR&WORKSHOP

Narratology for Authors, Readers and Critics

Prof. Dr. Mustafa Zeki Çıraklı, Karadeniz Technical University, Türkiye

Introduction

When we start from ourselves and turn to our surroundings or do the opposite, we acknowledge that narratives and signs surround us. In my *Narratology: Theoretical Readings* (2015, 2025 forthcoming), I discuss the issue of ‘event’ and argue that whatever “happens or does not happen” indicates an eventual phenomenon and an eventful thing, a sign with potential narratives. Once we attempt to read these signs, they emerge as (con)texts, and we know that any readable sign is a text and any verbal or nonverbal text represents a degree of “narrativity” or “narrative potential.” Accordingly, as our awareness of narratives increases, we increasingly recognize everyone becoming a storyteller. In this seminar & workshop, I will discuss the limitations, possibilities, and opportunities of narratology in both critical readings and contemporary narratives through verbal and nonverbal examples. I will also address the contributions of narratology to literary criticism and social sciences through examples. I must initially admit my intention is not to reach a conclusion but to start a beginning. In other words, if I can highlight in this workshop that narratives are governing forces of life and narratology is one of the key disciplines for any theoretical discipline and applied science, I would consider our gathering successful.

Keywords: sign, text, discourse, narrative, event, narration, focalization

Target Audience: ELL Students at MA & PhD levels

Seminar and Workshop Outline

I. Prologue: Mythos and Narrative

- i. Legitimacy of Narrative
- ii. Functions of Narrative

II. Monologue: Representation and Narrative

- i. Narratology and Social Sciences
- ii. Terminologies of Narratology
- iii. Narratology and Criticism
- iv. Terminological confusion: Postclassical narratology or postmodernism?

III. Dialogue: Storytelling Workshop and Artificial Intelligence

Text1: Doris Lessing's “Mrs. Fortesque”

Abstract

(Instru)Mental Speculations of a Neurotic Mind as Performance: FID in Doris Lessing's "Mrs. Fortesque"

This paper analyses Doris Lessing's short story "Mrs. Fortesque," which blends narrative strategies with psycho-social implications. Lessing's storytelling reverberates astute insights into her characters, whose discourses or mental speculations represent variations. Using the narratological (Bal, Rimmon-Kennan, and Herman) and psychoanalytical terminologies (Kristeva and Horney), the discussion will examine the implied reader's recurrent use of free indirect discourse (FID) to depict the blurred perspectives between inner thoughts and outer perceptions. Discussing the storytelling elements within classical narratology (textual and structural level) and postclassical narratology (contextualizing the narrative discourse), participants will focus on the use of free indirect discourse in "Mrs. Fortesque." First, the classical narratological analysis reveals that the author: (a) represents the character's mind while maintaining a critical distance, merging the narrator's voice with the character's, producing dual or multiple perspectives; (b) highlights Mrs. Fortesque's inner desires, anxieties, or restrictions that exhibit gaps between the character's and narrator's perceptions. Second, the postclassical narratological analysis demonstrates that the author employs FID to: (c) reveal how Mrs. Fortesque is a fluid character with complex traits and a protracted neurotic mind and (d) show how a speculative mind relieves a tense neurotic state to provide temporary relief while simultaneously reproducing tenseness and anxiety. The workshop concludes that the character's mental speculations indicate a performative strategy of the character's neurotic mind. Thus, within an oscillating mechanism of performative attachment (thought) and detachment (repression), the juxtaposition of relief and resistance enables the female character to build resilience.

Keywords: Lessing, FID, postclassical narratology, thought as performance, neurosis

Work-line: Doris Lessing's "Mrs. Fortesque"

Analysis: Classical Narratology

- i. *Textual Reflection*
- ii. *Analytical Response*

Synthesis: Postclassical Narratology

- iii. *Contextualisation and Recontextualisation*
- iv. *Recreation and Addition*

Poiesis: Misreading, Transcreation, and AI Integration

- v. *Reproduction and Invention*
- vi. *Reconstruction and Deviation*

IV. ***Epilogue: Discussion and Q&A***

Bio: Mustafa Zeki Çıraklı, Prof. Dr., being a visiting researcher at the Institute for Narratology (ICN) at Hamburg University (2009), holds his PhD from METU, Ankara, Turkey (2010). Çıraklı specializes in English and Turkish Literature, Literary Theory, Narrative Theory and Narratology. He translated A. N. Wilson's *Dante in Love* [*Aşık Dante*] (Hece: 2013). He is the author of *Anlatıbilim: Kuramsall Okumalar* [Narratology: Critical Readings] (Hece: 2015; 2nd ed. forthcoming) and "Postromantic Theory of Education: Maxims" and "Maxims Revisited" (2018, 2023). He is also the author of *Eski Defterler* [Ancient Diaries] (a volume of Turkish poetry, 2014), *Henry Fielding ve Roman Sanatı: Bilinçli Yazarın Roman Üzerine Alçakgönüllü Görüşleri* [The Art of Fiction and the Modest Reflections of the Self-conscious Author in Henry Fielding] (2015) and *Kitabın Ortası* [W/Ars Poetica] (a Turkish-English theoretical collection of aphorisms, 2nd ed. Uzam: 2023). Furthermore, Çıraklı translated Paul de Man's *Allegories of Reading, Figural Language in Rousseau, Nietzsche, Rilke, and Proust*, with an introductory chapter and critical notes; 2nd ed. Alfa: 2023). He is the editor-in-chief of the *Journal of Narrative and Language Studies* (NALANS, Elsevier Scopus). Being a former adjunct professor at the University of Dortmund (2014), Çıraklı worked as an editor, researcher, project designer, and trainer within the European COST Action "Writing Urban Places: New Narratives of the European City" (2020-2023) and Tübitak UNARCODE (2023-2026). He has acted as a performer in various workshops titled "Poetry through Creative Drama," "Creative Arts and Writing," and "Spatial Interaction" since 2017. He is currently Nalans Network Chair, an active IDEA member, and a faculty fellow at Karadeniz Technical University (KTU), Turkiye. He is the General Editor of TurkishNotes Project and Türk Anlatıbilim Sözlüğü. He can be reached at mzcirakli@ktu.edu.tr

CONFERENCE PAPERS

(Arranged in alphabetical order by paper title)

A Comparative Analysis of Preparatory School Learners' Demotivating Factors towards Learning English and Arabic

Asst. Prof. Dr. Vildan İnci Kavak, Gaziantep Islam, Science and Technology University, Türkiye

Lect. Duygu Evis, Gaziantep Islam, Science and Technology University, Türkiye

In language classes, demotivation has been a significant and frequently discussed topic. Some even contend that increasing language learners' motivation ought to be teachers' primary goal in foreign language classes since demotivation can have detrimental effects on learners' attitudes, behaviours and classroom dynamics. This study aims to assess the degree and causes of demotivation among university preparatory school students. By examining similarities and differences from a comparative standpoint, the paper seeks to investigate the elements demotivating students learning English and Arabic. Two hundred university preparatory school students studying Arabic and English were given a demotivating factor scale. As complementary data, twenty students were also interviewed. Content analysis was used to examine the data from the recorded and transcribed interviews. The results demonstrated similarities and differences in demotivating factors stated by students learning English and Arabic. The findings also revealed that the construct of demotivation among preparatory school students is multifaceted and can be divided into four primary causes: individual motivations, prior experiences, program characteristics, and the mode of instruction. The results validated that students' demotivation levels were significantly influenced by their proficiency level and that there was a significant correlation between demotivation based on prior experiences and aspects of preparatory school programs. Finally, some suggestions were made to raise the standard of language education in a foreign language context. To help learners learn English, more research on this subject is highly recommended to gain a deeper understanding of the problem.

Keywords: Demotivation, demotivating factors, language learning, higher education.

Bio: Vildan İNCİ KAVAK is an assistant professor at Gaziantep Islam Science and Technology University in Türkiye. She is also the managing director of the School of Foreign Languages. She received her BA and MA degrees in ELT from Muğla Sıtkı Koçman University and completed her PhD in ELT at Çukurova University. She studied for Cambridge DELTA at Leeds Metropolitan University (Beckett) in England. She recently published an article on "Translanguaging practices in Turkish EMI classrooms" in System Journal. She has authored many book chapters for international publishers such as Routledge, Springer, Lexington, and Palgrave. Her research interests include bilingualism, Conversation Analysis, translanguaging theory, teacher professional development, first and second language acquisition, and teaching English to young learners.

Bio: Duygu EVİS works as a lecturer in the School of Foreign Languages at Gaziantep Islam Science and Technology University in Turkey. She received her BA and MA degrees in English Language Teaching (ELT) from Gaziantep University and currently continues her PhD in ELT at Çukurova University in Turkey. Her research interests include applied linguistics, Corpus linguistics, Conversation Analysis, language acquisition, teacher professional development, and teaching English as a Foreign/Second Language.

A Critique of Transhumanism in Aldous Huxley's *Ape and Essence*: Exploring a Vision of Ecological Dystopia

Assoc. Prof. Dr. İ. Banu AKÇEŞME, Erciyes University, Kayseri, Türkiye
Asst. Prof. Dr. Filiz YÖRÜK ÇEVİK, Kahramanmaraş Sütçü İmam University,
Kahramanmaraş, Türkiye

Aldous Huxley's *Ape and Essence* (1948) offers a portrayal of a dystopian society in the aftermath of environmental catastrophe which is depicted as "the Thing" in the novel. This paper intends to argue that Huxley offers a critique of transhumanism, a term coined by his brother Julian Huxley in 1927. Aldous Huxley, as an ecologically conscious writer, expressed his concerns and worries for the human-inflicted deterioration of nature in his writings. Transhumanism is based on the idea that humans can transcend biological limitations through bioenhancement technologies. They have not only transformed the definition and identity of human beings but also their relations with non-human species and the environment since transhumanist ideology aggravates human hubris, turning it into a threat to ecological well-being. The process of redesigning human nature to expand his mental and physical capacities result in establishing mastery and domination over nature. Thus, bioconservatists raise an objection to transhumanist thoughts by drawing attention to damaging consequences they generate, leading to environmental cataclysm. This study intends to argue how Huxley, as the proto-bioconservatist, highlights the problematic aspects of transhumanism that embraces the ideas such as technocentrism and human exceptionalism. While transhumanism envisions a technoscientific utopia through the detachment of humanity from its natural constitution and environment, this vision is ultimately prone to dystopian outcomes. The pursuit of a high-tech industrial society, driven by transhumanist ideals, raises numerous ethical, ontological and ethical concerns, posing significant risks to both the erosion of human identity and the degradation of the Earth.

Keywords: Ecological Dystopia, Transhumanism, Aldous Huxley, *Ape and Essence*, Biological Enhancement

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

Bio: Filiz YÖRÜK ÇEVİK is an assistant professor in the Department of English Language and Literature at Kahramanmaraş Sütçü İmam University, Kahramanmaraş. She received her BA and MA in English Language Literature from Süleyman Demirel University (2009-2011). She completed her Ph. D. at Erciyes University in English Literature in 2022. Her research interests include modern fiction, dystopian novels, ecocriticism, ecopsychology, ecosophy, feminism and ecofeminism.

A Farewell to Printed Dictionaries: A Study on EFL Learners' Perceptions of Using Printed Dictionaries

Asst. Prof. Dr. Ahmet Kesmez, Bingöl University, Türkiye

This study aims to examine EFL learners' perceptions of the use of printed dictionaries. Although the widespread use of digital dictionaries with the rapid development of technology and the ease of use of the internet have reduced the use of printed dictionaries, the role of these traditional resources in the language learning process is still a matter of debate. The study aimed to analyze the habits of using printed dictionaries among EFL learners, the advantages and disadvantages of their use, and attitudes towards digital alternatives. In the research, both qualitative and quantitative methods were utilized to create a large database. In this context, questionnaires and interviews were conducted with EFL learners. The findings show that digital dictionaries stand out due to factors such as ease of use, speed, and accessibility, while printed dictionaries remain in the secondary stage as they require more time and effort. However, some users believe that printed dictionaries provide more permanent learning and that the habit of reading dictionaries improves language skills. In conclusion, this paper aims to make an important contribution to understanding the effects of digitalization in language learning and to shed light on changing perceptions of dictionary use.

Keywords: Language Learning, Digitalization, Printed Dictionaries, Digital Dictionaries

Bio: Ahmet Kesmez graduated from Yüzüncü Yıl University, Department of English Language and Literature in 2010. He completed his master's and doctoral studies at Atatürk University, Department of English Linguistics and English Language Teaching. In 2023-2024, he worked in the Department of Applied Linguistics at Groningen University for 1 year within the scope of post-doctoral studies. He joined the Department of English Language and Literature at Bingöl University in 2010, where he is currently working as a Assistant Professor.

A Feminist Assault on ‘This Age’s Yoke’ in Bridge Theatre’s *Julius Caesar*

Prof. Dr. Yeliz Biber Vangölü, Atatürk University, Türkiye

Directed by Nicholas Hytner, the 2018 Bridge Theatre production of *Julius Caesar* offered an exceptionally timely interpretation of Shakespeare’s tragedy, in particular because of the way the play resonated with Brexit politics which depended, to a great extent, on the populist ‘Take Back Control’ rhetoric. The main premise of Shakespeare’s play, which is the clash between autocracy and populism on the one hand and elite intellectualism on the other, provides a fertile ground on which a critique of the world democracies steering towards right-wing politics and gradually growing authoritarianism can be fostered. In Bridge Theatre’s production, this is, in part, achieved by reversing the gender of the senators who take issue with an authoritarian regime, only to be undermined by men who continue to work in complicity with the system. Equally important is Hytner’s approach to staging; he utilises techniques meticulously determined to create a theatrical experience that does not only have the potency to initiate thought about the current state of political affairs but also immerses the audience in the play’s action, demonstrating the extent of their involvement. This paper proposes to provide an exploration of how this particular adaptation of *Julius Caesar* manages to provoke criticism of contemporary politics, by suggesting that autocracy is of a patriarchal character, the elimination of which might still be possible particularly through women’s interference.

Keywords: Bridge Theatre, *Julius Caesar*, Shakespeare, gender reversal

Bio: Yeliz Biber Vangölü is a theatre scholar working at Atatürk University, Türkiye. She is the author of a monograph on contemporary mask theatre in England and also co-edited a collection of essays on contemporary British theatre and politics. She has published a number of essays that focus both on textual analysis of drama as well as performance reviews. Her academic interests include gender and women’s studies, contemporary British theatre, mask theatre, and adaptation studies.

A Neoplatonic Inquiry into Doris Lessing's Cosmology in *Canopus in Argos: Archives*

Dr. Abdullah Gökhan Tuğan, Fırat University, Türkiye

Canopus in Argos: Archives, published by Doris Lessing between 1979 and 1983, establishes a distinctive connection between the science fiction genre and the teachings of Sufism. In this context, the novels in the series have been analysed in various studies over the years through the theoretical framework of Sufism. As a mystical tradition, the underlying doctrine of Sufism is the unity of being, a principle that asserts the existence of an organic and intrinsic link among all forms of existence. This metaphysical assumption has exerted significant influence over Lessing's literary vision. Other mystical traditions, aside from Sufism, also rest upon the aforementioned assumption. Neoplatonism, the school of philosophy established by Plotinus, is one of these traditions and, in terms of its core tenets, aligns closely with the thematic structure of the novels. The objective of this study is to analyse the novels in *Canopus in Argos: Archives* series by Doris Lessing in accordance with the main teachings of Neoplatonism.

Keywords: *Canopus in Argos: Archives*, Doris Lessing, science fiction, Neoplatonism.

Bio: Abdullah Gökhan TUĞAN is currently working as an instructor at the School of Foreign Languages, Fırat University. He earned his BA degree in 2010 from Boğaziçi University, Department of English Language and Literature. He completed his MA in 2015 at Fırat University, Department of English Language and Literature, and received his PhD in 2022 from Atatürk University, Department of English Language and Literature. His research interests primarily focus on English literature, particularly the English novel.

A PORTRAYAL OF REALITY THROUGH MAGICAL VOICES: *DREAMING IN CUBAN*

Lect. Derya Arslan Yavuz, Burdur Mehmet Akif Ersoy University, Türkiye

Creating some special personal spaces and going beyond what is presented by the patriarchal society construct the core of ethnic women's writing. Their past serves as a reminder of their traumas or sufferings, while their future depends on the cultural understanding and perception of women that is unlikely to change. Hence, in their works, it is preferred to portray a combination of what had been experienced in real and what had been dreamed of in fantasy. One of the most remarkable examples of such a combination, *Dreaming in Cuban*, a novel by Cristina Garcia written in 1992, will be analyzed in this study from the perspective of ethnic women within the light of magical realism as a literary mode. Since it gives the writer the opportunity to create more specific spheres in order to reflect her/his characters' minds and inner conflicts as well as their unspoken wor/l/ds, magical realism has the power to create a limitless textual world not too far from reality. In that regard, this study will incorporate how magical realism can pave the way for Garcia's work as a representative of Latin American literature.

Key Words: Magical Realism, *Dreaming in Cuban*, Cristina Garcia, Ethnic women writing.

Bio: Derya Arslan Yavuz received her B.A. (2008) from the department of English Language and Literature at Ege University. She had her M.A. degree (2019) at Pamukkale University in the Department of English Language and Literature. She is a PhD candidate at the same university. She has been working as an instructor in the School of Foreign Languages at Burdur Mehmet Akif Ersoy University since 2008. Her fields of interest are Postcolonial Studies, Contemporary Ethnic Women's Literature, Feminist Studies, Cultural Studies.

A Post-Apocalyptic Walk in *Kokopu Dreams*: A Quest for Renewal

*Lect. Selma Parlakay Topbaş, Karabük University, Türkiye
Assoc. Prof. Dr. Nazlı Gündüz, Hacı Bayram Veli University., Türkiye*

Chris Baker's *Kokopu Dreams* portrays a world reshaped by an epidemic- a virus that kills almost all except for a few survivors who attempt to live in a communal society. The novel exemplifies postcolonial utopia by depicting New Zealand reclaiming its native Māori culture. This study examines how *Kokopu Dreams* uses the motif of travel to explore the interplay between dystopian landscapes and the search for utopian possibilities, emphasizing the role of nature and indigenous cultural memory in envisioning a better future. It also delves into post-apocalyptic literature highlighting how the text combines themes of travel and utopia, framing the journey as both a survival mechanism and a quest for renewal.

In *Kokopu Dreams*, the protagonist's walk through a fragmented, post-apocalyptic environment underscores the challenges of navigating a world ravaged by destruction of nature and modern civilization. The novel juxtaposes the stark realities of survival with moments of hope, often grounded in the natural world's resilience. The kokopu, a freshwater fish native to New Zealand, serves as both a literal and symbolic guide, representing ecological balance and the possibility of coexistence.

Baker's narrative blends the grim realities of dystopian travel - scarcity, danger, and isolation - with utopian aspirations rooted in indigenous ecological wisdom and a reimagined relationship with the land. At the end of this walk, Māori heritage and beliefs merge with the lives of the remaining people, and magic returns to the land, signifying a restoration of balance and harmony.

Keywords: travel, *Kokopu Dreams*, Māori, post-apocalypse, postcolonial utopia.

Bio: Selma PARLAKAY TOPBAŞ is pursuing her doctoral studies in English Language and Literature at Ankara Hacı Bayram Veli University. She earned her Master's degree in Trauma Studies from Karabük University, where she is currently employed as a lecturer. Her undergraduate education was completed at Hacettepe University.

Bio: Nazlı GÜNDÜZ, Assoc. Prof., is currently employed in the department of English Language and Literature at Hacı Bayram Veli University. She earned her Doctorate at Hacettepe

University in the department of English Language Teaching in 2005. Her work areas are Social Sciences (SOC), Women's Studies, Education & Educational Research, Education, Scientific Disciplines, and Folklore. ORCID: <https://orcid.org/0000-0001-8728-0372>

A Postcolonial Ecofeminist Perspective on Linda Hogan's *Solar Storms*

Dr. Selçuk Tatar, Ministry of Education, Türkiye

Reducing the concept of colonialism to a single definition and method ignores the diverse histories, cultures and ecological knowledge of Indigenous peoples, while homogenizing their various colonial experiences. This has been a central concern in postcolonial debates because such a reductionist perspective ignores the complexity of colonial histories and perpetuates an orientalist perspective. Many postcolonial thinkers and theorists argue that these different contexts must be explored in postcolonial literary criticism in order to fully understand the experiences of indigenous peoples, otherwise it will be difficult to accurately and objectively reflect their experiences. On the other hand, since the 1990s, the influence of Postcolonial criticism and Ecocritical approaches has grown, increasingly collaborating to explore how societies and individuals are shaped by complex, long-standing colonial relations. The Postcolonial Ecofeminist approach, which has emerged as an important trend within ecocriticism, emphasizes the intersection of gender, ecology and colonialism. It emphasizes Indigenous women's silence under patriarchal domination and their historical, balanced relationship with nature, disrupted by the male-dominated structures of Colonialism and Imperialism imposed by European nations. In precisely these contexts, the works of Native American authors, who experience colonial and postcolonial processes very differently from all of other peoples/nations, are open to Postcolonial Ecofeminist readings, both in terms of the changes in human-nature relations and in terms of the preservation of ecological wisdom. In particular, Linda Hogan's *Solar Storms* (1995) addresses environmental degradation and the impact of colonialism through Native American storytelling and spirituality, offering a critique of contemporary society. The aim of this paper, therefore, is to argue how Hogan's novel *Solar Storms* serves as a key text in postcolonial ecofeminist analysis of the complex relationship between environmental degradation, the destruction of Indigenous cultures, and the marginalization of Native American women, as well as its emphasis on the importance of preserving ecological knowledge and anthropocentric/non-anthropocentric debates in the confrontation of colonial and imperialist structures, thereby enlightening the author's social critique of the society that she lives.

Keywords: Postcolonialism, Ecofeminism, Native American Literature, Confinement, Ecological Degradation

Bio: Selçuk Tatar holds a BA in American Culture and Literature and an MA in Women's Studies from Ege University, where he also completed his PhD in English Language and Literature. His academic research focuses on feminist approaches, gender studies, and intersectionality, alongside critical theory, postmodernism, and colonialism/post-colonialism. He also explores ecocriticism, environmental humanities, the concepts of time and space, utopias/dystopias, and transnationalism.

A Postcolonial Reading of Jules Verne's *Around the World in Eighty Days*

Assoc. Prof.Dr. A. Nejat TÖNGÜR Maltepe University, Faculty of Education, Türkiye
Res.Asst. Ayşe Nur SÖZER Maltepe University, Faculty of Education, Türkiye

Jules Verne (1828-1905) is a world-renowned author whose 65 novels have been translated into many languages, read and studied widely. *Around the World in Eighty Days* (1870) is the highest selling of his work in which Phileas Fogg, and his assistant, Passepartout circumnavigate the world on a wager with Detective Fix chasing them everywhere. Experiences, adventures and observations of Phileas Fogg during the round-the-world voyage with almost every transportation means available exhibits a wide repertoire of people, cultures, religions, flora, fauna and geographies in the world in the 1870s. However, when the novel is read through postcolonial lens, the outlook of a Victorian gentleman and the net the British Empire threw on the colonies is easily discernible. The aim of this paper is to show that Jules Verne created the protagonist, Phileas Fogg, possessing all the qualities of an ideal Englishman in the Victorian Age like punctuality, precision in detail, planning as well as indifference, reserve, restraint, resolution in the wake of setbacks, in his relationships with other people and in the accomplishment of his aims. This study also attempts to display that a postcolonial analysis of Verne's work reveals that Fogg's and his companions' confrontations with the non-white, non-European people reflect the supremacist, hegemonic, condescending and colonialist mind set as Verne's Eurocentric characters are different from the others with their 'superior' morality and culture, physical strength, intellectual capacity, resourcefulness, and chivalric behaviour.

Keywords: Jules Verne, Around the World, Victorian gentleman, postcolonial reading

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

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

A Postcolonial Reading of Kiran Desai's *The Inheritance of Loss*

Lect. Özlem Koyuncu Öncel, İstanbul Yeni Yüzyıl University, Türkiye

In Kiran Desai's works, hybridity and identity are deeply interwoven themes that reflect the complexities of the postcolonial and globalized world. By illustrating characters captured in the instability of cultural, linguistic, and diasporic impacts, Desai spotlights the challenges and richness of hybrid essences. Her nuanced portrayals highlight that identity is not fixed but always formed by historical, social, and emotional influences. This article studies Kiran Desai's *The Inheritance of Loss* through the lens of Homi Bhabha's approaches to hybridity and identity. Set against the background of postcolonial India and the characters' diasporic experiences, the text delivers a profound basis to analyse the complexities of cultural uniqueness, the in-betweenness and ambiguity of hybridity, and fragmented identities. Homi Bhabha's theoretical lens provides insight into the novel's portrayal of mimicry, cultural displacement, and the pursuit of agency within a postcolonial framework. This analysis reveals how Desai frames the nuances of hybrid identities and their impact on individual and collective consciousness. The article highlights the cultural clashes through the novel characters' struggles as they navigate multiple identities in a transforming society where traditional values intersect with modernity and Western ideals. The study analyses the complicated interaction of historical, political and cultural inheritances in forming individual experiences. It concerns how the intersection and assimilation of the legacies create the colonized ones' essence and personal identities and affect their self-discovery process. This study emphasizes the intricacies of how the novel characters are influenced by personal legacies, global forces and the consuming demands of the postcolonial world.

Keywords: Kiran Desai, *The Inheritance of Loss*, Homi K. Bhabha, Hybridity, Identity

Bio: Özlem Koyuncu Öncel graduated from Diyarbakır Dicle University with a BA in English Language Teaching in 2007 and from İstanbul Aydin University in 2020 with a master's degree from the Department of English Language and Literature. She is currently a PhD candidate studying at English Language and Literature Department at İstanbul Yeni Yüzyıl University. She is studying for a Bachelor of Philosophy at İstanbul University. She has worked as an English lecturer since 2007.

A Posthumanist Reading of Stacey Gregg's *Override*

Dr. Ömer Özdemir, Karabük University, Türkiye

Dr. Yalçın Erden, Gendarmerie and Coast Guard Academy, Türkiye

This article attempts to critically analyze Stacey Gregg's *Override* as an exploration of humanity's technological redefinition within the framework of posthumanist discourse. Aimed at deconstructing traditional human-centred perspectives, posthumanism primarily emphasizes the interconnectedness of humans, technology, and the environment while reimagining identity and agency beyond anthropocentric boundaries. *Override* by Stacey Gregg, in this sense, is a provocative theatrical play that questions the notion of identity, authenticity, and the meaning of being human in the facet of technological enhancements through a self-exiled couple, Mark and Violet. Taking Mark's journey in *Override* as a reflection of humanity's struggle with the ethical and existential implications of technological integration, the play serves as a lens to examine the fragility of identity and the evolving boundaries of the posthuman condition. Therefore, by investigating the play's portrayal of techno-enhancement and its challenge to Enlightenment-era notions of human exceptionalism, the study seeks to discuss the ontological openings that hybrid existence may offer in an increasingly techno-augmented world from a posthumanist perspective.

Keywords: Stacey Gregg, *Override*, Posthumanism, Hybrid Existence

Bio: Ömer ÖZDEMİR completed his bachelor's degree in English Language Teaching at Ataturk University in 2004. He subsequently earned a Ph.D. in English Language and Literature from Karabük University, with his dissertation entitled *A New Historicist Reading of Anglo-American Policies in William Shakespeare's Selected Plays*. His primary research interests lie in British drama and cultural studies. In addition to his academic achievements, Ömer holds a CELTA qualification and currently serves as an instructor at Karabük University, where he continues to contribute to the development of his students' academic pursuits.

Bio: Yalçın ERDEN completed his bachelor's degree in English Language and Literature from Selçuk University and his master's degree in the same department from İstanbul University. He received his Ph.D. degree from Karabük University with the dissertation entitled *Eco-Apocalyptic Harbingers: An Ecocritical Approach to Selected Plays by Thomas Eccleshare, Stef Smith, Caryl Churchill, and Lucy Kirkwood*. His key areas of research focus on contemporary British drama and ecocritical studies. Additionally, he holds a CELTA (Certificate in Language Teaching for Adults) and currently works as a language instructor at the Gendarmerie and Coast Guard Academy in Ankara, Türkiye.

A Reading of James and Lily in Virginia Woolf's *To the Lighthouse* in the Light of Kleinian Object Relations Theory

Lect. Dr. Merve Erentuğ, TED University, Türkiye

More than reflecting an unwavering desire towards reaching the vision of the lighthouse, Virginia Woolf's *To the Lighthouse* revolves around the centrality of Mrs. Ramsay, the mother, in instituting the development of James and Lily's ego. Beginning with the image of Mrs. Ramsay and James side by side, the close mother-son relationship shows the effects of this primary maternal attachment in the child's psychological development, which traces James' envy towards his father, loss of the loved object in which case his mother and the process of overcoming his infantile anxieties. Likewise, Lily's continuous attachment to and ambivalent feelings of love and hate towards Mrs. Ramsay, the former's desire of being close to the latter that make up an important portion of the narrative, highlights the mother's centrality in Lily's process of maturation as their connection could easily be read as a pseudo-mother daughter relationship. The current study will analyse the centrality of the mother in James and Lily's maturation by reading *To the Lighthouse* in the light of object-relations theory and by employing Melanie Klein's approaches to child development, claiming that Mrs. Ramsay's relationship with James and Lily is an example of object-relational attachment.

Keywords: Virginia Woolf; *To the Lighthouse*; psychoanalysis; object-relations theory; Melanie Klein.

Bio: Dr. Merve Erentuğ graduated from Bilkent University Department of English Language and Literature, ranking first in class. She then pursued an M.A. degree in the Curriculum and Instruction program at Bilkent University with her master's thesis focusing on the use of literature in English language classes to enhance critical literacy. She completed her Ph.D. at Middle East Technical University English Literature program. Her research interests include literary theory, feminist literature and novel as a genre. Currently, she is working as a lecturer at TED University English Language School.

A Reworking of Trauma: A Narrative Psychological Approach to Etsuko in *A Pale View of Hills*

Asst. Prof. Dr. Elzem Nazli, Batman University, Türkiye

The aim of this study is to analyze Kazuo Ishiguro's *A Pale View of Hills* (1982) in the light of narrative psychology, a relatively new perspective in the discipline of psychology. *A Pale View of Hills* tells the story of the narrator-character Etsuko through a psychological journey centered on her past. By focusing on the relationship among stories and storytelling and the psychological well-being, this study argues that Etsuko's psychological journey serves as an attempt of self-recovery following the tragic suicide of her daughter Keiko, a traumatic event which created narrative ruptures in her life-story. Since there is not any available narrative to organize her experience around, the reader witnesses how Etsuko struggles to find a narrative where her traumatic experience is contextualized. In order to make sense of Keiko's suicide, she resorts to the historical context of post-war Japan. Furthermore, she tries to come to terms with the suicide using mask-stories. Although there is not full recovery of Etsuko's trauma, it can still be held that she attempts to face the tragedy through a therapeutic re-working of her self-narrative, and at the end there seems to be some progress in her psychological well-being. Drawing on the works of narrative psychologists like Dan P. McAdams and John McLeod, this study explores the field of narrative psychology and therapy to establish the link between psychological well-being and storytelling. Besides, analyzing *A Pale View of Hills* through the method of dialogic narrative analysis, proposed by the sociologist Arthur W. Frank, this study provides important insights into what Ishiguro aims to do by constantly engaging with similar themes, such as storytelling and healing; individual well-being and collective well-being; narrative and world; individual responsibility and world matters.

Keywords: trauma, narrative psychology, storytelling, *A Pale View of Hills*, dialogic narrative analysis

Bio: Elzem Nazli works as an Asst. Prof. Dr. in the department of Western Languages and Literatures at Batman University. He received his Ph.D. degree with his dissertation titled "Self-Constituting Narratives: Reading Kazuo Ishiguro's Early Novels in the Light of Narrative Psychology" (2024) in the program of English Literature at Middle East Technical University, Ankara, Turkey. His research interests include the British novel, literary theory, classical and post-classical narratologies, narrative psychology, psychoanalytical studies, and cultural studies. He has given conference papers and published several research articles in these areas.

A Sociological Embeddedness and Interplay of Local Indians' Life and New Arrival Professionals on The Banks of Colombia River

Prof. Dr. İlknur Öner, Fırat University, Elazığ

This paper is based on a critical evaluation and review of *Columbia* by Pamela Jekel. This book is a powerful book that I read to improve my English but that opened new perspectives and windows to my Ph.D. study on the Keban Dam Female Migrants' Experiences at the beginning of the 1990s.

The book includes explanations of real-life experiences, real historical literature additions, and futuristic interplays. The presence of the Colombia River and human relations through time on the banks of the river is an important cornerstone. The relationship between land owners and users of Indian tribes, their counteracts, distance, and close relationships with arriving dam constructors, and engineers are at the flow of the book like the river. She defines different groups by labeling them, as river people, river settlers, river sojourners, river workers, and river movers. She starts nine thousand years before and arrives in today's section with historical explanations.

The paper will scrutinize the book from the sociological embeddedness perspective and socio-cultural interplay of local Indians' life and new arrival professionals on the banks of Colombia River evolve into three sections: the introduction of the front-runner identities and the frame of the book. The second section evaluates the socio-cultural relationship between the ecosystem of the Colombia River, local Indian tribes, and newcomers. Different understandings and added meanings to the River, meetings, and responses of parts will be defined. The third section concludes the presentation.

Keywords: Colorado River, Socio-cultural interactions, Indians, dam constructions

Bio: Prof. Dr. İlknur Öner is a lecturer in the Sociology Department and Chairperson of Natural Disasters Research Center, at Fırat University. She has overseas experience at Nottingham University. She is a member of the National Sociological Association, International Sociological Association (ISA), and International Sustainable Development Research Association (ISDRS). She has published book chapters, sections in encyclopedias, and papers on gender, childhood Sociology, and disaster sociology. She has been the organizer and chairperson of the international congress sessions at ISA and ISDRS 's congresses mainly on women, childhood sociology, and disaster sociology. She carried out a co-editorship of the ISA-RC53 Childhood Sociology newsletter between 2018-2023. She is actively a member of ISA RC-32, RC53, RC51, RC39. She is a co-organizer of ISDRS track 8a-Gender, inclusivity, and human rights and She has two international awards. She will be participating forthcoming ISDRS congress in Hungary and the ISA Forum of Sociology in Rabat, Morocco. She will be presenting two papers at each conference in 2025.

A Study of British Surrealist Poetry: Dream-like Narration and Imagery in David Gascoyne's "And the Seventh Dream is the Dream of Isis"

Dr. Tuğba KARABULUT, Ankara Yıldırım Beyazıt University, Türkiye

The year 2024 marks the centenary of Surrealism, one of the most influential literary and artistic movements of the 20th century, which began with the publication of the *Surrealist Manifesto* by poet and critic André Breton in 1924. David Gascoyne's "*And the Seventh Dream is the Dream of Isis*" (1933) is considered the first surrealist poem written in English to employ the dream-like narration and imagery as textural devices, reflecting Surrealist ideas. The poem mirrors the erratic and disjointed flow of dreams, featuring surreal imagery that blurs the boundaries between the tangible and the intangible. Through its haunting and often contradictory images, Gascoyne creates a space where readers can explore the unconscious. This paper, drawing on surrealist and psychoanalytic theories as well as mythological practices, examines how Gascoyne's surrealist narrator constructs a disorienting yet deeply symbolic narrative. The imagery blends mythology and dream, and through the titular "seventh dream," Gascoyne conjures a fragmented, phantasmagoric world where the visual and conceptual distortions of reality and dream collide. This fusion offers a path toward existential and spiritual awakening, inviting readers to navigate a realm of shifting images and hidden meanings. The central figure of *Isis*, the ancient Egyptian goddess of healing and rebirth, not only symbolizes spiritual transformation, but also serves as a portal through which Gascoyne explores the unconscious mind. Thus, the poem positions the poet as a visionary, capable of uncovering hidden truths within the depths of the unconscious and offering readers a path to spiritual and existential awakening.

Keywords: David Gascoyne, surrealist poetry, dream-like narration and imagery, the unconscious, existential awakening.

Bio: Dr. Tuğba KARABULUT obtained her Ph.D. in English Language and Literature from Çankaya University in 2019 with a dissertation, entitled "Reading Performativity, Gender and the Fragmentation of Narrative Voice in Mina Loy's Texts and Artworks." She has published in academic books and international journals, and presented papers at international conferences. Her research interests include Modernism and the avant-garde, 20th-century British poetry, women writers, feminism, postcolonialism, Romanticism, and visual arts. As a visiting lecturer, she taught various courses in the Department of English Language and Literature at the Social Sciences University of Ankara. She is currently working as a full-time lecturer at the School of Foreign Languages, Ankara Yıldırım Beyazıt University, where she teaches departmental courses at various faculties.

A Thematical Study on The Relationship Between Ecocriticism and Translation in English Dystopian Novels

Asst. Prof. Dr. Mustafa ÇAKIR, Kahramanmaraş Sütçü İmam Üniversitesi, Kahramanmaraş, Türkiye,

Asst. Prof. Dr. Semih SARIGÜL, Kahramanmaraş Sütçü İmam Üniversitesi, Kahramanmaraş, Türkiye,

Asst. Prof. Dr. Filiz YÖRÜK ÇEVİK, Kahramanmaraş Sütçü İmam Üniversitesi, Kahramanmaraş, Türkiye,

Ecocriticism is a multi-layered theory that deals with the interaction between nature and humans in literature, addressing a diverse range of topics in literary texts such as politics, nationalism, globalism, ecofeminism, and post-structuralism within the context of past, present, and future. Among different genres, dystopian literature offers a particularly fruitful ground for eco-critical studies, as it depicts unfavourable environmental consequences of anthropocentric endeavours in a fictional post-apocalyptic world. Bearing this in mind, this study aims to emphasize the representation of eco-critical aspects in the Turkish translations of English dystopian novels. An ecological perspective of translation, i.e. eco-translation, engages with the way in which the depiction of the relationship between nature and humans in a literary work is transferred to another language as well as translation approaches and strategies that a literary translator adopts during this process. This viewpoint helps us reveal if and to what extent ecological implications in a literary work are echoed in another language and culture. To this end, this study firstly categorizes seven different English dystopian novels into three main themes: political dystopias, *Animal Farm*, *Nineteen Eighty Four* and *Lord of the Flies*, feminist dystopias, *The Handmaid's Tale*, and, finally, science-fiction dystopias, *A Clockwork Orange* and *Brave New World*. Later, Turkish translation of each novel is briefly discussed with an eco-critical stance to underline the potential contribution of such analysis to ecocriticism and translation discourse. It will thus point out new paradigms and fields for future research in both English literature and translation studies.

Keywords: eco-criticism, dystopian literature, eco-translation, translation criticism

Bio: Mustafa ÇAKIR is a lecturer in the School of Foreign Languages at Kahramanmaraş Sütçü İmam University. He graduated from English Language and Literature Department at Atatürk University, Erzurum. He received his MA (2007) and he completed his Ph.D. at Atatürk University in English Culture and Literature (2023). His research interests include English novels, short stories, Victorian novels, ecocriticism and ecofeminism.

Bio: Semih Sarıgül is a professional translator and English teacher. He received his bachelor's degree in the Department of English Translation and Interpretation at Izmir University of Economics in 2007. While working as a professional freelance translator, he completed MA in Translation program in 2015 and PhD in Translation Studies in 2020 at Boğaziçi University. He worked as an English instructor at Kahramanmaraş Sütçü İmam University, Turkey, for nine years. He is now the head of the department for English Translation and Interpreting at this university. His research interests include translation history, literary translation, translation criticism, and video game localization.

Bio: Filiz YÖRÜK ÇEVİK is an assistant professor in the Department of English Language and Literature at Kahramanmaraş Sütçü İmam University, Kahramanmaraş. She received her

BA and MA in English Language Literature from Süleyman Demirel University (2009-2011). She completed her Ph. D. at Erciyes University in English Literature in 2022. Her research interests include modern fiction, dystopian novels, ecocriticism, ecopsychology, ecosophy, feminism and ecofeminism.

An Analysis of Dystopian Elements in Paul Lynch's *Prophet Song*

Lect. Merve Aydin, Ataturk University, Türkiye

Language and technology serve as essential instruments for the control and manipulation of individuals within totalitarian governments. This study analyzes a dystopian novel called *Prophet Song* (2023) written by Paul Lynch which is set in Ireland. The novel, which received the Booker Prize 2023, focuses on the ways in which state policies progressively oppress individuals and reinforce control mechanisms. In the novel, the far-right National Alliance Party seizes control of the Republic of Ireland, resulting in the suspension of the Irish Constitution and the establishment of a new secret police agency. The narrative concerns the arrest and disappearance of many people including Eilish's husband, a teacher and union leader, and her battle against the rising demands from the state. She is compelled to escape to Northern Ireland with her children, and the narrative depicts this traumatic travel toward an uncertain future. The novel illustrates a future where personal liberties are forfeited, and the government employs technology and language as instruments of manipulation. It explores the consequences of a dystopian world in contemporary life, focusing on social injustice, erosion of personal privacy, and governmental control. In light of dystopian theory, this study aims to examine how totalitarian governments in contemporary countries subject their citizens to abuse, insecurity, cruelty and injustice.

Keywords: *Prophet Song*, Paul Lynch, Dystopia, Control Mechanisms, Totalitarian Governments

Bio: Merve AYDIN works as a lecturer at the School of Foreign Languages at Ataturk University, and she holds her Bachelor's and Master's degree in English Language and Literature. She is currently doing her PhD at Karadeniz Technical University. She is interested in gender and identity studies.

An Analysis of Subjectivity and Language in Virginia Woolf's *Between the Acts* in view of Julia Kristeva

Asst. Prof. Dr. Yasemin Baysal, Bingöl University, Türkiye

The issues of subjectivity and language are among current fields of interest in contemporary literary studies. This study aims to explore the intersection of subjectivity and language in Virginia Woolf's *Between the Acts* through the theoretical concepts of Julia Kristeva. Woolf's narrative innovations, especially her use of fragmented dialogues and polyphony of narrative, resonate with Kristeva's theories of the semiotic and symbolic dimensions of language. Woolf's depiction of subjective fragmentation and fluidity aligns with Kristeva's understanding of identity as non-linear and relational evoking the abject that refers to the destabilizing forces, which threaten the boundaries of selfhood (the semiotic) and social order (the symbolic).

This study highlights Woolf's portrayal of individual consciousness as a site of tension between social order (the symbolic) and pre-verbal, affective drives (the semiotic), creating a liminal space for marginalized voices. The abject emerges in Woolf's disruptions of coherence, as her characters confront mortality, social alienation, and the chaos of war, which unsettle the notions of identity and societal norms. The study also aims to investigate the temporal oscillations in *Between the Acts*, arguing that Kristeva's concept of women's time provides a framework for understanding Woolf's cyclical and non-linear temporal structures. By intertwining historical, social, and existential themes with fragmented narrative techniques, Woolf challenges patriarchal subjectivity and reconfigures language as a vehicle for expressing multiplicity, fluidity, and the unsettling force of the abject. This Kristevan analysis illuminates Woolf's novel as a radical interrogation of identity, society, and historical continuity, offering new insights into the relationship between language, subjectivity, and power in modernist literature. The study ultimately asserts that Woolf anticipates contemporary theoretical discourses on the politics of language, identity, and the abject, positioning her work as a precursor to feminist psychoanalytic theory.

Keywords: Virginia Woolf, Julia Kristeva, *Between the Acts*, subjectivity, language, semiotic, symbolic, abjection, women's time.

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

Analysis of Jeanette Winterson's novel *Oranges are Not the Only Fruit* (1985) through Ambivalent Sexism Theory

Grad Student Ayşenur Dağdelen, Middle East Technical University, Türkiye

For several centuries, people have experienced sexist discourses. Sometimes, these discourses can be evident. However, they can also be indirect and regarded as appropriate. Social psychologists call these sexist approaches Ambivalent Sexism Theory. They can be both hostile and benevolent. Hostile sexism holds more aggression and antipathy, and it can directly have a reflection on society. On the other hand, benevolent sexism is more sympathetic; in most cases, individuals cannot adopt it in a sexist manner; hence, they normalize it. As a result of this confusion, people today still feel excluded and detached from society. Not only in real life but also in fiction, characters have similar experiences regarding this theory. Jeanette Winterson's novel *Oranges are Not the Only Fruit* (1985) exemplifies this issue. The protagonist of the novel, Jeanette, is raised in a strictly religious society, and she has immediately attained gender roles even though she does not wish to be a part of them. Winterson criticizes the acceptance of the normality of sexism and the hypocrisy of society. This paper investigates the oppressive thoughts and ideologies of the characters and their acts within feminist discourses on Ambivalent Sexism Theory through Winterson's novel.

Keywords: Ambivalent sexism theory, gender roles, hostile sexism, feminism

Bio: Ayşenur Dağdelen graduated from TED University's Department of English Language and Literature with a bachelor in 2023. She started to work at OSTİM Technical University in September 2023 and is still actively working as an instructor, and she is a part of the university's translation unit. In September 2024, she started her master's degree at the Middle East Technical University Gender and Women's Studies Department. Her research interests are inequality and discrimination both in society and in literature.

Artificial Intelligence in ELT: Benefits and Challenges

Assoc. Prof. Dr. Tarkan Gürbüz, Middle East Technical University, Türkiye

There has been a rapid increase in artificial intelligence applications especially with the increasing capabilities of technology, innovations in cloud computing and big data, and developments in data science. All these developments, which also attract the attention of educators, lead to the development of various applications in the field of education. While artificial intelligence technologies increase their impact on education and learning with enhanced learning experiences, researchers working in the field of educational technologies are trying to reveal the potential advantages and challenges of artificial intelligence and how it can shape the future. This presentation, thus, focuses on how we can benefit from AI applications in education and learning foreign languages and explores the opportunities these applications may offer. The presenter will also share his experiences in different learning settings.

Keywords: Instructional Technology, Artificial Intelligence, AI Applications, Education, Learning

Bio: Tarkan GÜRBÜZ is currently an Associate Professor at the department of Computer Education and Instructional Technology (CEIT) of Middle East Technical University (METU) (<https://www.metu.edu.tr>) in Ankara, Türkiye. He is also training director of METU-DTX (<https://metudtx.org>), co-director of METU-DTX AR/VR lab. He is also METU-DTX OCU member, a member of METU BILTIR Center Digital Transformation Platform Coordination Committee, Global Development Learning Network (GDLN <https://www.gdln.org>) Board of Directors, CEPIS Türkiye Digital Skills Policy Special Interest Network, Turkey Informatics Association (TBD <https://cepis.tbd.org.tr>) Executive Industry Board and he also serves as a member of the Scientific and Advisory Board in some institutions. He holds a PhD degree from the department of CEIT, METU, an MSc diploma from the same department and university, and an MBA degree in International Business from MIB Trieste School of Management in Italy (<https://mib.edu>), and a BSc degree in Mathematics from METU. He also holds a number of certificates following the completion of technical, career, and institutional trainings. He took part in Turkish Informatics Council and the National Education Council, Ministry of National Education in-service trainings, in many national and international conferences and project studies, worked on the preparation of technical reports and documents, participated as a speaker in meetings, television and radio programs related to e-learning, and provided many seminars and consultancy services on various subjects. He has written book chapters, many articles, papers and awards. He is interested in arts; he paints, makes sculptures, and participates in music activities. He took part in painting and sculpture exhibitions. He also took part in concerts of Polyphonic Choruses Association of Türkiye Choir as a bass voice. His areas of research interest include distance education, e-learning, AI in education, AR/VR technology supported innovative next generation learning environments, digital transformation, education and training for industry 4.0, and adult education. Tarkan GÜRBÜZ speaks fluent English, intermediate German and beginner Italian. He is married and has one child.

**Bargaining with patriarchy:
The family as a microcosm of gendered power dynamics in *Elephant*
by Gurpreet Kaur Bhatti**

Asst. Prof. Dr. Pelin Doğan-Özger, Munzur University, Türkiye

In her 2018 play *Elephant*, Gurpreet Kaur Bhatti critically revisits the concept of the sanctified family and its inherent controversies, a recurring theme in her oeuvre. The play centres on Vira, who, after a long absence, returns to her family to attend a party at the invitation of her elder sister, Deesh. As the narrative unfolds, deeply buried family secrets, including cases of sexual abuse and manipulation, which family members have collectively suppressed to preserve the façade of unity, are brought to light, ultimately pushing the family to the brink of disintegration. Drawing on Deniz Kandiyoti's concepts of "bargaining with patriarchy" and "masculinist restoration," this paper analyses how the play addresses a crisis within the patriarchal order, precipitated by the resurfacing of past sexual abuse in a Sikh family. Kandiyoti posits that women in patriarchal societies may engage in negotiations with patriarchal structures during periods of crisis, either to secure certain rights or to maintain their position within the existing system. In the play, family members, driven by the fear of losing their place within the patriarchal system, align with the existing order, relinquishing the potential for a reimagined, non-patriarchal future that the crisis triggered by Vira might have enabled. By setting the play within the "household/family" – a space charged with sacredness and gendered power relations – this paper explores the possibilities and limitations of female solidarity in micro power dynamics. When such solidarity proves unattainable, it also examines the socio-political conditions that constrain it.

Keywords: bargaining with patriarchy, masculinist restoration, *Elephant*, Gurpreet Kaur Bhatti, Deniz Kandiyoti

Bio: Pelin Doğan-Özger received her bachelor's degree from the Department of English Language and Literature at Gaziantep University, Turkey in 2010. She received her PhD in the Department of English Language and Literature at Ankara University in December 2017, with a thesis entitled "Censorship in Twentieth and Twenty-First Century British Drama: Representations and Responses." Her research interests include contemporary British theatre, censorship, gender studies, intersectionality, immigrant plays, and identity. She is a founding member of Theatre and Drama Network (TDN). Currently, she works at Munzur University, Department of English Language and Literature, Tunceli in Turkey.

Beyond Belonging: Cultural Dissonance and the Redefinition of Immigrant Identity in Elif Batuman's Works

Asst. Prof. Dr. Vahit Yaşayan, Erzurum Technical University, Türkiye

This abstract explores Elif Batuman's *The Idiot* (2017) and its sequel, *Either/Or* (2022), as pivotal works in contemporary Turkish American literature, addressing identity formation and the immigrant experience through the protagonist, Selin. Batuman, herself a child of Turkish immigrants, constructs Selin as a complex character navigating cultural dissonance and self-realization. Unlike typical narratives that universalize immigrant identity for broader relatability, Batuman's choice to depict Selin's unfiltered experience—marked by an intense introspection and cultural specificity—intentionally challenges readers who might expect simplified, assimilated characters. Selin's journey through college and her encounters with other immigrant characters, such as her Hungarian love interest Ivan and Siberian friend Svetlana, mirror Batuman's own intercultural connections and struggles with belonging. Batuman explores how language and literature shape Selin's worldview, emphasizing the protagonist's Turkish heritage as an inseparable part of her identity, even as she navigates American academic life. By juxtaposing Selin's experiences in the United States and Turkey, Batuman illustrates a nuanced portrayal of a bicultural individual who feels alienated in both spaces. This sense of unbelonging underscores Batuman's critique of identity categorizations and the limitations they impose on the immigrant narrative. Batuman's portrayal ultimately calls into question the possibility of a stable identity for those caught between cultures, suggesting that rather than finding solace in either, individuals like Selin exist in an ongoing, unresolved state of duality. This resistance to categorization, alongside Batuman's unapologetic depiction of Selin's introspective character, redefines immigrant storytelling, inviting audiences to reexamine the intricacies of bicultural selfhood.

Keywords: Turkish American literature, Elif Batuman, cultural dissonance, immigrant narrative, selfhood and belonging.

Bio: Vahit Yaşayan is an Assistant Professor in the Department of English Language and Literature at Erzurum Technical University. He obtained his BA in American Culture and Literature from Başkent University and his MA and PhD in American Culture and Literature from Hacettepe University. He received a Fulbright award, which allowed him to conduct research on his PhD studies in the Department of English at Harvard University in the 2018-2019 academic year. He served on the executive board of the American Studies Association of Turkey (ASAT) as a member from 2014 to 2016 and as the treasurer from 2016 to 2018. His publications appeared in journals such as *Critique: Studies on Contemporary Fiction* and *American Studies in Scandinavia*.

Beyond Faith: African Spirituality and the Strength of Sisterhood in *Saturday Night/Sunday Morning*

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

Creating oeuvres in line with the dynamic social, political, and cultural landscapes, black playwrights notably integrate their cultural heritage with contemporary realities to center on the complexities of black life. Through their personal and collective experiences, they reflect the depth and richness of their African legacy, which turn into a resilience, guidance and hope in the face of systemic inequities. Not surprisingly, Katori Hall, as a black female playwright, voices cultural traditions, historical struggles and community values in both passing down the legacy of African heritage and mirroring discriminatory practices perpetuated by the white-dominated society. In her play, *Saturday Night/Sunday Morning* (2008), Hall provides a compelling and multifaceted portrayal of African American women's lives, experiences, and spiritual practices. Hall embodies African spirituality as a tool in sustaining her female characters' connections to their heritage and fostering their self-empowerment. African rituals and spiritual practices provide shared cultural background for sisterhood, strength, and wisdom, which empower her characters to confront oppression, reclaim their agency and redefine their roles in society. For a deeper understanding of the dilemmas of black womanhood, this study seeks to scrutinize the cultural traditions and experiences of black women as portrayed in *Saturday Night/Sunday Morning*, with a particular focus on the role of African spirituality and sisterhood. Relatedly, it is aimed to underscore the transformative power of cultural and spiritual heritage in shaping both individual self-awareness and the broader narrative of black communal values.

Keywords: Katori Hall, *Saturday Night/Sunday Morning*, African spirituality, sisterhood, cultural heritage.

Bio: Tuba BAYKARA is an Assistant Professor at the Faculty of Education at Nevşehir Hacı Bektaş Veli University. She received her PhD degree in English Language and Literature Department in 2017 from Atatürk University. She specializes in African American drama with a focus on discriminatory and cultural issues. Her research interests include African-American literature, culture and gender studies along with critical discourse analysis. Her publications particularly focus on race theory, cultural heritage and gender. She is the co-editor of *Bridging Cultures: Representation of Minorities in English and American Literature* (2022) and *Kadının Edebi Temsilleri: Kadının Ederi mi Değeri mi?* (2023).

Beyond Human Horizons: Rethinking Humanity, Materiality and Ecology in Samantha Harvey's *Orbital*

Asst. Prof. Dr. Merve Bekiryazıcı, Recep Tayyip Erdogan University, Türkiye

Samantha Harvey's *Orbital*, the winner of the Booker Prize 2024, follows a single day of four astronauts and two cosmonauts in the liminal space of an observatory orbiting Earth. Over the course of twenty-four hours, the space station orbits the planet sixteen times and gives a panoramic view of Earth as the narrative orbits the perspectives and reflections of each character. References to Diego Velázquez's iconic painting *Las Meninas* appear throughout the story repeatedly, and this paper argues that the ambiguity and complexity of the position of the observer and the observed in the painting correspond with the central themes of *Orbital*. The painting's renowned interplay of gazes aligns with the way the crew observes Earth from a distance, and the act of looking from the space station functions as a both literal action and symbolic gesture in the narrative. The orbital perspective of the novel offers a unique vantage point from which the characters can view Earth in a physically detached position while being inextricably bound and deeply connected to it at the same time. These six people are reliant on each other, Earth and the space station for survival; and their intermingled position challenges and critiques the anthropocentric way of seeing things. Drawing on theories of posthumanism and new materialism, this paper thus aims to examine how the novel calls for new modes of perception with ecological self-awareness and urges a reconsideration of our entangled ties with the universe.

Keywords: posthumanism, new materialism, agential realism

Bio: Merve Bekiryazıcı is an assistant professor in the Department of English Language and Literature at Recep Tayyip Erdogan University, Turkey. She received her MA degree in Victorian Literature from the University of Liverpool, United Kingdom, and completed her PhD at Ataturk University, Turkey. Her research interests include nineteenth-century literature, neo-Victorian literature and posthumanism.

Beyond Humanity: Exploring the Dual Meaning of *Posthuman* in the Context of Transhumanism and Posthumanism

*Res. Asst. Fırat Kaplan, Van Yüzüncü Yıl University, Türkiye
Prof. Dr. Aydin GÖRMEZ, Van Yüzüncü Yıl University, Türkiye*

The concept of the posthuman plays a vital role in both transhumanist and posthumanist discourses, yet every discourse gives different meanings to this concept. This paper aims to uncover the double meaning of posthuman in the discourses mentioned above, underlining their one-of-a-kind views on humanity's evolution and future or destiny. In transhumanism, the concept of posthuman is considered to be an enhanced form of humanity that would be carried on through the implementation of enabling advanced technologies and biotechnology. It is a vision that rejoices in the prospects of overcoming current physical and mental constraints and ushers in an age of unprecedented capacities and extended life. While posthumanism clears the anthropocentric borderlines by questioning the clear-cut distinctions between human, animal, and machine, in such a context, the posthuman would refer to a state that has surmounted the human condition of old, fostering an intertwined perspective that releases human identity from its supremacism to involve more ecological and existential sentiments. Playing these conceptions off each other, the article develops their philosophical and ethical implications, particularly concerning understanding of human identity, dependence on technology, and social organization for the future. The article underlines the divergences and crossings of the optimism of transhumanism and the critique issued from posthumanism, showing how the divergent frameworks are no doubt shaping present reflections about the potential and constraints of human beings. This nuanced comparison also calls upon readers to reflect on deeper meanings of progress, identity, and what indeed it would mean to be 'posthuman' in a period of rapid change.

Keywords: Posthuman, Transhumanism, Posthumanism, Enhancement, Anti-anthropocentrism

Bio: I graduated from Hacettepe University in 2013 with a degree in English Language Teaching. I am pursuing a master's degree and working as a research assistant in the English Language and Literature Department at Van YYU. My thesis explores transhumanism in science fiction novels, examining how the genre reflects and engages with contemporary philosophical and technological concepts. I am intensely interested in new philosophical trends, such as posthumanism and transhumanism, and the connections between science, futurism, and emerging ideas in society. I am passionate about researching the implications of these movements, particularly in the context of literature.

Bio: Aydin Görmez was born in Van in 1971. He carried out his undergraduate, master and doctoral studies at Van Yüzüncü Yıl University. He spent one year in the English Language and Literature Faculty at Oxford University, England, for his postdoctoral studies. His chief research subjects are literary and critical theories, ancient Greek drama, and contemporary English and American drama. He received the title of associate professor in 2018 and professor in 2023. He is currently working at Van Yüzüncü Yıl University as a lecturer in the Department of English Language and Literature in the Faculty of Literature and is married with three children.

Beyond methods in language teaching

Sarah Talat, Azim Premji University, India

At the outset, teaching a language different from the home language has always been a much studied and discussed subject. Pedagogies and methods are developing every step of the way sustaining itself in the broader plethora of existing theories of language teaching and learning. However, it is not wrong to assume that experimentation has little to no agency when it comes to language teaching in diverse classrooms and contexts. For instance, using multilingual pedagogies in classrooms still poses a torrent of perplexities and questions that can only be solved through developing our own method of teaching in classrooms. A method that is student-centric and not borrowed from the existing Western theories which were based on contrasting classrooms.

The socio-cultural background of students is extremely important while developing our own theory of teaching English as a second language (ESL) or English as a foreign language (EFL). According to Canagarajah, classroom culture is a site where the agendas of the different interest groups get played out, negotiated, and contested. Hence, for a language teacher to experiment and document their own method in classrooms, they need to attempt to understand the subjective realities of their students. My paper has heavily borrowed from the concept of the Post Method proposed and pioneered by Kumaravadivelu (2003). In the post-method framework, educators are encouraged to go beyond the one -size -fits -all mindset while building content and pedagogy for teaching. This in turn enables the educator and also liberates them from the Centre-based Pedagogy which is much criticized by Canagarajah (1994). Further, I will also discuss culturally sustaining pedagogies and ascertain their importance in building critical competence in language learners.

Keywords: *culturally sustaining pedagogy - postmethod- critical competence – centre and periphery-based pedagogy – critical thinking in English*

Bio: Sarah Talat is an English Language educator with a keen interest in Language and Cultural Studies. She has worked with Teach for India in the past and currently teaches English at Azim Premji University, Bangalore. The key areas of her research and writing involve English Language Education in India, Diversity and Inclusion, and Memory and Trauma Studies. Sarah uses constructive pedagogical practices in the classroom with a student-centred approach. She recently received the *Sage Ashoka Award* in Critical Writing Pedagogies at Ashoka University, Sonepat (April 2024).

Beyond Roots and Routes: Deleuzian Perspectives on Rhizomatic Subjectivities in 4.48 Psychosis by Sarah Kane

Lect. Masoumeh Paseban, Ostim Teknik University, Türkiye

Sarah Kane's *4.48 Psychosis* is pivotal in British contemporary drama, well-known for its unconventional structure and profound exploration of mental health and identity fragmentation. The play, which is notable for challenging conventional theatrical standards, uses a narrative that defies closure and chronological progression to encourage audiences to consider the complexity of mental illness. To explore Kane's vision of identity, this paper applies Gilles Deleuze's concept of the rhizome. It asserts that *4.48 Psychosis* represents rhizomatic subjectivities that destroy fixed, hierarchical perceptions of identity. This review demonstrates how *4.48 Psychosis* goes beyond traditional ideas of identity by portraying it as a fluid, fractured, and always changing experience, incorporating the play's depiction of mental health. Kane's work addresses a wider range of human experiences, emphasizing multiplicity and open-endedness. From a Deleuzian point of view, this research indicates how Kane not only redefines concepts of mental health and self but also challenges genre conventions by constructing a narrative that transcends typical dramatic forms. Finally, this study proposes an ethical approach to Kane's work, suggesting that *4.48 Psychosis* serves as a transformative area where identity, mental health, and narrative structure connect, opposing categorization, and welcoming new ways of thinking about the self.

Keywords: Sarah Kane, *4.48 Psychosis*, Deleuzian Rhizome, Fragmented Identity, Contemporary Drama

Bio: Masoumeh PASEBAN graduated from Tabriz Azad University in Iran with a Bachelor's and Master's degree in English language and literature. She is scheduled to start her Ph.D studies in English Language and Literature at Karabuk University in the spring of 2025. She is currently working at OSTİM Teknik University in Ankara as an instructor. Her scholarly interests include modernism, postmodernism, literature and drama, with a concentration on contemporary drama. With her studies and teaching, she aspires to make significant contributions to the field of modern drama, which she is enthusiastic about.

Biographical Projections in Mary Shelley's *Frankenstein*

Asst. Prof. Dr. Nağme Aras, Ağrı İbrahim Çeçen University, Türkiye

The intersection between a writer's personal experiences, biographical realities, and literary works is a well-documented phenomenon, particularly in Romantic literature, where the boundaries between life and art often blur. Mary Shelley exemplifies this connection, as her personal experiences profoundly shape the themes and characters in her works. The biographical approach, which explores how an author's life influences their writing, offers valuable insights into the interplay between Shelley's experiences and her literary themes. In *Frankenstein*, the creature serves as a projection of Shelley herself, embodying the isolation, grief, and marginalization she endured, while also reflecting her imaginative exploration of rejection and identity. Through a biographical lens, this study examines how Shelley's personal struggles and the power of female imagination shape the novel's exploration of creation and loss. This paper argues that *Frankenstein* not only reflects Shelley's inner world but also stands as a testament to her unique perspective as a woman and author navigating complex social and personal challenges.

Keywords: Female imagination, biographical approach, Romantic literature, Mary Shelley, *Frankenstein*

Bio: Nağme Aras (Naghmeh VARGHAIYAN) graduated in 2015 from Karadeniz Technical University (KTU) with a Ph.D. degree in English Language and Literature. Between 2015 and 2019, she taught at Karadeniz Technical University (KTU), Faculty of Education, Department of Foreign Languages Education. From 2019 to 2020, she worked in the Department of English Language and Literature at Gümüşhane University. Since 2020, she has been a faculty member in the Department of English Language and Literature at Ağrı İbrahim Çeçen University, where she teaches English Literature-related courses at both undergraduate and MA levels. Her research interests include English Literature, women's writing, and narratology. She has authored several peer-reviewed articles. Her book, *The Rhetoric of Women's Humour in Barbara Pym's Fiction*, was published by ibidem Press in 2021. Her most recent collaborative project, *Storytelling as an Act of Remembering: Episodic Memory in Post-Millennial Irish Narrative*, was published by ibidem Press in 2023.

Bureaucracy as Absurdity: Postmodern Play and Ideological Critique in Joseph Heller's *Catch-22*

Asst. Prof. Dr. Cahit Bakir, Marmara University, Türkiye

Joseph Heller's *Catch-22* masterfully intertwines humor and absurdity to construct a critique of the bureaucratic systems that govern modern life. Although the narrative is built upon a foundation of logical paradoxes, it is neither illogical nor meaningless. Instead, Heller employs a playful and evasive style that exposes the inherent contradictions within bureaucratic structures, inviting readers to not only laugh but also reflect critically on the assumptions underpinning the story. This paper positions *Catch-22* as an archetype of postmodern literature, marked by its use of incredulity, parody, non-linear narrative, intertextuality, and deconstruction to challenge the traditional suspension of disbelief. In Heller's narrative, bureaucracy operates both as a language - a means of articulating the absurdities of existence - and as a lens, a self-perpetuating ideological framework that perceives itself as the sole mode of understanding the world. This duality underscores the insidious nature of bureaucratic systems, which thrive on circumlocution and perpetuate their logic irrespective of their absurdities. Through an analysis of Heller's stylistic techniques, including his use of circular reasoning and rhetorical ambiguity, this paper argues that *Catch-22* not only critiques bureaucracy but mirrors its structure. By doing so, Heller blurs the lines between narrative and ideology, inviting readers to question the systems of power and authority that dominate both fiction and reality. This exploration emphasizes the enduring relevance of *Catch-22* as a profound commentary on the absurdities of modern institutionalized life.

Keywords: bureaucratic systems, circumlocution, ideology, postmodern literature

Bio: Cahit Bakir is currently a lecturer at Marmara University, School of Foreign Languages. He holds a Doctorate in English Literature from the Middle East Technical University (2015-2021), where his dissertation, titled "The Subversive Functions of Trickster Discourse in Angela Carter's *Nights at the Circus* and Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven* and *Reservation Blues*," explored subversive literary strategies. He completed his postgraduate studies at Istanbul University (2012-2015), with the thesis "Gender Identity and the Function of Art in John Fowles's *The Magus* and *The French Lieutenant's Woman*." His undergraduate education was in the Department of English Language and Literature at Hacettepe University (2005-2009). His research centers on postmodern and postcolonial English and American fiction, with a particular emphasis on the role of identity, narrative subversion, and the artistic representation of social and cultural dynamics.

Challenges of Translating Cli-Fi: The MaddAddam Trilogy in Turkish

Asst. Prof. Dr. Halise Gülmüş Sirkinti, Fatih Sultan Mehmet University, Türkiye

This study examines the challenges of translating climate fiction (cli-fi), a genre that critically engages with ecological and environmental crises through speculative narratives. Despite the growing importance of cli-fi in addressing ecological and environmental crises, it remains relatively underrepresented in the Turkish literary system. An analysis conducted as part of this study reveals that out of thirty works identified as cli-fi in *Cli-Fi: A Companion* (2019) and *Climate Fiction and Cultural Analysis* (2020), which include fourteen British and sixteen American/Canadian works published between 2000 and 2015, only ten have been translated into Turkish. This notable gap highlights the importance of studying the translation of cli-fi and its challenges. To address this issue, the present study focuses on Margaret Atwood's *MaddAddam* trilogy, *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013), adopting an ecocritical lens to explore its Turkish translations. While the trilogy follows a continuous narrative, its Turkish translations were undertaken by different translators and publishers, posing challenges in maintaining thematic and narrative coherence. Accordingly, this study analyzes the Turkish translations of the trilogy within the frameworks of ecocriticism and descriptive translation studies (DTS), focusing on key themes as environmental collapse, biochemical engineering, and the dynamics between humans and the natural world. The findings illuminate how translation choices shape the representation of cli-fi's ecological critiques and highlight the multifaceted role of translation in making global environmental concerns accessible to diverse audiences.

Keywords: literary translation, cli-fi, ecocriticism, *MaddAddam* trilogy.

Bio: Halise Gülmüş Sirkinti is an Assistant Professor in the Department of Translation and Interpreting at Fatih Sultan Mehmet University, İstanbul. She earned her B.A. in Translation and Interpreting from Marmara University and her Ph.D. in Interlingual and Intercultural Translation Studies from Yıldız Technical University. Her research interests include travel writing, feminist translation, urban space in literature, and semiotics.

Chasing Glory, Facing Ruin: Heroism and the Futility of War in *Once On Chunuk Bair*

Lect. Dr. Ercan Gürova, Ankara University, Türkiye

New Zealand writer and playwright Maurice Shadbolt's *Once On Chunuk Bair* is a poignant exploration of the futility of war, while simultaneously serving as a tribute to the enduring heroism of those who fought in it. Set against the backdrop of the 1915 Gallipoli campaign, the play portrays the brief but devastating capture of Chunuk Bair by New Zealand soldiers, examining the physical, psychological, and moral costs of war. Through the lens of Shadbolt's characters, the play interrogates the promises of glory and sacrifice, only to reveal the harsh truth of their ephemeral and often meaningless outcomes. Yet, amidst the despair, the play is also a tribute to the heroism of the soldiers. Their courage, resilience, and camaraderie in the face of inevitable loss reflect a deep, enduring spirit. Shadbolt's nuanced portrayal of sacrifice offers both a critique of war and a heartfelt acknowledgment of the soldiers' bravery, making *Once On Chunuk Bair* a powerful statement on the human cost of conflict and the lasting value of heroism in times of crisis. Through a close reading of the characters' experiences and the play's depiction of the Gallipoli campaign, this paper seeks to illuminate the emotional and psychological toll of war, shedding light on the disillusionment that follows idealized notions of glory. At the same time, the paper aims to highlight Shadbolt's portrayal of the enduring heroism of the soldiers, emphasizing the complexity of their sacrifice. Ultimately, the paper will demonstrate how the play serves as both a condemnation of the senselessness of war and a tribute to the courage and resilience of those who fight in it.

Keywords: *Once On Chunuk Bair, Maurice Shadbolt, war, heroism*

Bio: Ercan Gürova has been working at Ankara University, at the School of Foreign Languages since 2005. He graduated from Hacettepe University, in the English Language and Literature Department. He received his Ph.D. from Atilim University, from the English Culture and Literature Department. His research interests are mainly Science Fiction, Apocalyptic Narratives, Robot Ethics, Animal Studies, Translation Studies, and New Zealand Drama. He is also the translator of the recently published book *Freshwater – Virginia Woolf* and *Elizabeth Barrett Browning – Selected Poems*.

Climactic Disasters in the Middle Ages and Their Reflections in Literature: *Piers the Plowman*, *The First Shepherds' Play*, and *The Second Shepherds' Play*

Res. Asst. İlknur Büşra Çakır, Gümüşhane University, Türkiye

In the Middle Ages, there were many controversial incidents concerning the religious, economic, social, and political institutions as well as the climactic changes. The warm period of 1000-1300 was replaced by the Little Ice Age that lasted until the nineteenth century. Especially the fourteenth century was characterised by the ecological disasters such as famine, plagues, and animal deaths in great numbers. During this period, the Black Death was an important turning point as it caused the death of both humans and animals. This led to decrease in agricultural production and working population. Eventually, death of sheep, cattle, and decrease in production caused the deterioration of public peace and made it hard to maintain justice. In this respect, *Piers the Plowman* by William Langland, *The First Shepherds' Play*, and *The Second Shepherds' Play* by the Wakefield Master reflect these controversies. Therefore, this study is concerned with the climactic disasters of the Middle Ages and the analysis of the reflections of the mentioned problems in *Piers the Plowman*, *The First Shepherds' Play*, and *The Second Shepherds' Play*.

Keywords: *Piers the Plowman*, *The First Shepherds' Play*, *The Second Shepherds' Play*, warm period, climactic disasters, Little Ice Age, Middle Ages

Bio: My name is İlknur Büşra ÇAKIR. I was born in Sivas in 1996. I studied English Language and Literature. I graduated from Hacettepe University in 2015 and had my MA degree at the same university in 2023. I worked at Cappadocia University as a lecturer for four months in the Foreign Languages Department. Currently, I work as a research assistant at Gümüşhane University. I study in the Department of Western Languages at Karadeniz Technical University as a student for my PhD.

Creativity in Ernest Hemingway's Short Stories

Assoc. Prof. Dr. Zennure Köseman, İnönü University, Türkiye

Ernest Hemingway deals with many different thematic basis in his short stories such as the sense of alienation, isolation, disunity, futility, belongingness, nothingness, fragmentation, meaninglessness, nothingness, normlessness, friendships, hostility, destruction, and love relationships. This indicates that Hemingway can find several thematic issues to revolve around in every short story. He takes the single effect of the same subject and solely relates it within the same story. Plot organization, point of view, characterization, time, setting and the conclusion all are about the same single-effect issue in these short stories. While dealing with the same subject matters, he meanwhile considers the subject matter of creativity. Especially, when he writes about different thematic basis in his stories, he also implies that he deals with the sense of creativity noting implicit messages in every story. While revolving around various issues to write, he all the time creates new interesting subjects to delve into. Each story may have frameworks of creativity within it. Although his characterization is limited in most of his stories, his creativity enriches his explanations.

Keywords: Creativity, Loneliness, Fragmentation, Thematic Basis, Enriching.

Bio: Dr. Zennure Köseman is an academician in the Department of English Language and Literature, İnönü University. She is an expert in British novels, short stories. She is good at making translations. She is focusing on English Literary terms. Moreover, she is intending for different research techniques. Her love is for various literary types.

Crisis, Resilience and Solidarity in Maggie Gee's *The Red Children*

Asst. Prof. Dr. Burcu Kayışçı Akkoyun, Boğaziçi University, Türkiye

This paper will examine Maggie Gee's latest novel *The Red Children* (2022) as a narrative of crisis and resilience. In the mode of a fairy tale, Gee imagines what could happen to the Neanderthals today if they were not extinct. Despite the surreal premise of the novel, the fictional near future Gee portrays is ominously familiar to the reader with the devastating effects of a virus outbreak and climate crisis experienced by the characters. As a surviving, vibrant community, the Neanderthals, or the Red people as they are called in the story, have to leave their homeland and migrate to the shores of Ramsgate due to global warming. Ramsgate functions as a microcosm for Gee and represents the author's career-long interest in the condition-of-England novel as well as her awareness of larger environmental issues. While reminding the reader that the history of England, like that of the world in general, is shaped and transformed by migrations, she also explores the precarious dynamics operating behind such as environmental crises, neoliberal exploitation, racism, and xenophobia. What is innovative and thought-provoking about *The Red Children* is the discrepancy between the gravity of the content and the simplicity of Gee's storytelling. Considering the theoretical explications of precarity both as an equalising existential condition for all living beings and as the unjust distribution of this condition within webs of systemic socio-political inequalities, I will discuss the potential of this narrative discrepancy for imagining communal and societal solidarity.

Keywords: fantastic, precarity, crisis, resilience, solidarity

Bio: Burcu Kayışçı Akkoyun is an Assistant Professor in the Department of Western Languages and Literatures at Boğaziçi University, Türkiye. She completed her PhD in Literary Studies at Monash University (Melbourne) in 2015 with a dissertation on the literary representations of the end in contemporary literature. Her fields of interest are utopian and dystopian fiction, feminist speculative fiction, twentieth- and twenty-first century literatures in English, identity politics, ecocriticism, and narrative theory. She has published in national and international journals, and edited collections.

Cultural Narratives of Memory in Evelyn Waugh's *Brideshead Revisited*

Prof. Dr. Kerem Aras, Ağrı İbrahim Çeçen University, Türkiye

Evelyn Waugh (1903–1966), one of the most celebrated British writers of the twentieth century, intricately weaves the complexities of socio-cultural norms into his characters' personal histories. In his novels, memory emerges as a profound force, shaping identity and connecting individuals to their cultural heritage. It provides both solace and a means of understanding personal and societal change. In his seventh novel, *Brideshead Revisited* (1945), memory takes center stage as a narrative device, intertwining personal reflection with broader cultural transitions in twentieth-century England. Waugh uses memory to critique the erosion of traditional values, constructing a narrative imbued with longing and disillusionment. Brideshead Castle becomes a symbolic repository of cultural memory, embodying the beauty of a lost era and the decline of aristocratic values. The novel's narrator and central character, Sebastian Flyte, reveal contrasting relationships with memory—one seeks meaning through retrospection, while the other retreats into it as a form of escape. These perspectives underscore memory's dual role: a bridge to the past and a force that shapes the present. This paper analyzes *Brideshead Revisited* through the lens of Cultural Narratology, a framework that examines how narrative structures reflect, critique, and reshape cultural norms and ideologies. Waugh employs memory not only to evoke personal experiences but also to critique the spiritual and cultural transformations of his era. Ultimately, *Brideshead Revisited* positions memory as a cultural narrative that navigates the loss of tradition while exploring the enduring human need to find meaning in the past.

Keywords: Cultural Narratology, memory, tradition, modernity, *Brideshead Revisited*, Evelyn Waugh

Bio: Kerem Aras earned his Ph.D. in English Language and Literature from Karadeniz Technical University (KTU) in 2015. Between 2013 and 2019, he served as a faculty member in the Department of English Language and Literature at KTU, where he delivered lectures on various aspects of English literature. In 2019, he contributed as a founding member to the establishment of the Department of English Language and Literature at Gümüşhane University. Since 2020, Nayebpour has been a faculty member in the Department of English Language and Literature at Ağrı İbrahim Çeçen University, where he has taught various English literature courses at both undergraduate and postgraduate levels. Nayebpour's research has been published in different academic outlets, including the Taylor & Francis Group. His previous books include *Mind Presentation in Ian McEwan's Fiction and Fictional Minds* (ibidem Press, 2017) and *Interpersonal Relationships in George Eliot's The Mill on The Floss* (Cambridge Scholars Publishing, 2019). His most recent collaborative project, *Storytelling as an Act of Remembering: Episodic Memory in Post-Millennial Irish Narrative*, was published by ibidem Press in 2023.

Decolonizing the Language: Questioning Black Identity in Bola Agbaje's *Gone Too Far!*

Assoc. Prof. Dr. Banu Öğünç, Aksaray University, Türkiye

Born in England to Nigerian parents, Bola Agbaje has had an immense success as a playwright by bringing the voice of urban youth to the British stage while holding a deep connection to her African heritage. Premiered at the Royal Court in 2007, *Gone Too Far!* is set on a south London estate, and the main plotline focuses on two brothers, Yemi and Ikudayisi, as they are sent by their mother to buy milk. The rest of the play takes the form of a literal and metaphorical journey of brothers as they encounter characters from different racial backgrounds forcing both Yemi and Ikudayisi to question their identities as black, British, and African. What sets Agbaje's play apart from the previously Black British playwrights who have tackled with a similar identity question in their plays is Agbaje's introduction of an African language, Yoruba, to the British stage. Thus, it can be suggested that Agbaje nods at novelist, playwright, essayist and postcolonial theorist Ngugi wa Thiong'o who after all devoted himself to the empowerment of African languages. With his monograph *Decolonising the Mind* (1986), he bids farewell to English language and explains his reason for choosing his native language shedding light on the connection between the nature of language, and politics and culture. In line with Ngugi's strategical choice of language for his works, the presentation aims at discussing Agbaje's preference of inclusion of Yoruba language as a way of differentiating her play from the previous plays by other Black British playwrights and amplifying the presentation of racial identities on the stage.

Keywords: Bola Agbaje, *Gone Too Far!*, Ngugi wa Thiong'o, Black British drama, decolonisation

Bio: Dr Banu Öğünç has received her BA from in 2007 from Yeditepe University, Istanbul and her MA in 2010 from California State University, Los Angeles. She completed her PhD with her dissertation titled "Constructions of New Britishness in Winsome Pinnock's Talking in Tongues, Mules, Can You Keep a Secret?, One Under" in the Department of English Language and Literature at Hacettepe University, Ankara. She currently works as Assoc. Prof. Dr. at Aksaray University.

Deindustrialisation, disintegration and the call for renewal in Anthony Cartwright's *The Cut*

Asst. Prof. Dr. Cihan Yazgı, Ankara Hacı Bayram Veli University, Türkiye

Anthony Cartwright's novel *The Cut* (2017) can be situated within the broader tradition of British industrial and post-industrial literature as it addresses contemporary anxieties about economic disenfranchisement and cultural alienation. It offers a gripping narrative on the socio-political and economic ramifications of deindustrialisation in post-Brexit Britain. As deindustrialisation gradually encroaches upon Britain's industrial heartland, it takes a terrible toll on individuals, industrial communities, and the nation at large. In this regard, this paper explores how the novel articulates the lived experience of deindustrialization and how Cartwright's novel employs the microcosm of the West Midlands town Dudley to explore the collapse of traditional British industries and the subsequent disintegration of working-class identity, community, and national belonging. It will be shown that the juxtaposition of the personal stories of the working-class ex-boxer Cairo Jukes and the middle-class documentary filmmaker Grace Trevithick becomes central to *The Cut*'s interrogation of that disintegration. Apart from portraying the disintegration itself, Cartwright draws attention to the deepening chasm between the political elite and the marginalised working class, which is a theme emblematic of post-Brexit disillusionment. Through Cartwright's employment of dialect and the symbolism of 'the cut' — both a physical scar and a metaphor for societal division — *The Cut* seeks to expose the toll of deindustrialisation. However, as will be discussed, it ultimately functions as a vital literary intervention to urge a re-evaluation of the social contract in this era of economic and cultural upheaval.

Keywords: deindustrialisation, post-Brexit, identity, class, marginalisation

Bio: Dr Cihan Yazgı completed his MA in English Language and Literature at Middle East Technical University and his PhD in the same field at Ankara University. His main research interests are literary theory and criticism, contemporary and twenty-first century British novel, and the short story. He currently works at Ankara Hacı Bayram Veli University as the Vice Director of School of Foreign Languages and offers classes that align with his research interests at the Department of English Language and Literature at the Faculty of Letters.

Dialogues Across Texts: Intertextuality and Its Application to Agard's Poetry

Lect. İsmail Karatekin, Adana Alparslan Türkeş Science and Technology University, Turkey

Julia Kristeva was the first to recognise no distinction between literary and non-literary texts, emphasising that the core of intertextuality lies in the interconnectedness of texts. As a multidisciplinary concept, intertextuality provides limitless opportunities for interpreting not only literary texts but all forms of texts. John Agard, the Guyanese poet, uses intertextuality to interrogate colonial histories, celebrate cultural hybridity, and resist institutional hierarchies. From this point of view, this study explores the intertextual dimensions of Agard's poetry, focusing on his engagement with canonical texts, historical narratives, and cultural discourses.

In his poem "Checking Out Me History", Agard juxtaposes Eurocentric figures, like "Lord Nelson," with marginalised ones, such as "Toussaint de beacon," exposing the omissions in traditional historiographies. Similarly, in his other poem, "Half-Caste", he reclaims derogatory terms with metaphors like "half-caste canvas" and "Picasso mix a red an green," referencing modernist art as a celebration of synthesis and hybridity. Analysing Agard's "Memo to Professor Enoch Powell" and "Prospero Caliban Cricket" poems, the intertextual relationship between the poems, Powell's 'Rivers of Blood' speech, and Shakespeare's *The Tempest* explores themes of colonialism, race, and identity. Agard critiques Powell's divisive rhetoric and reinterprets Shakespeare's conceivably colonial allegory to highlight multicultural resilience and postcolonial resistance.

In conclusion, this study highlights John Agard's adept use of intertextuality as a means to critique colonial histories, reclaim marginalised voices, and celebrate cultural hybridity. Through intertextual dimensions, Agard redefines identity as a dynamic and hybrid construct, resisting institutional hierarchies and advocating for multicultural resilience.

Keywords: Intertextuality, Postcolonial Poetry, Cultural Hybridity, Institutional Hierarchy, Identity

Bio: İsmail Karatekin is an English language instructor at Adana Alparslan Türkeş Science and Technology University. He has been pursuing his PhD in English Language and Literature at Istanbul Yeni Yuzyıl University. Since his undergraduate years and in his 16 years of teaching, he has always been interested in literature, especially poetry. His research interests embrace poetry, postcolonialism, multiculturalism, and literary theories. He asserts that geographical distances do not pose a constraint on the expansion of his literary knowledge.

Digital Performance: Deconstruction of Embodied Presence and Construction of The Other Actor(s)

Assoc. Prof. Mesut Günenç, Aydin Adnan Menderes University/Turkey

This paper examines the intersection of body, digital performance and how the notion of body/actor is deconstructed in contemporary performances. It argues evolving attitudes towards the perception of the body in the historical process and how the prominence of the physical body has started to be removed from the stage. This paper also analyses theories that scrutinise the relationship between the body, digital performance, and theatre throughout and after the pandemic. The advent of artificial intelligence and digital technologies has led to a re-examination of the perception of the body and the significance of the human body on performance. Traditional performances are increasingly transformed by diverse images projected on holograms or digital screens. Additionally, performances in which the body, performer, or actor is not apparent on stage have emerged through artificial intelligence, digital performances, and Zoom theatre. In this new digital landscape, the stage has become a place of contention and interaction between traditional and digital discourses/powers. Consequently, the actor's body can be perceived as othered, de-subjectivised, or subjectivised with new forms such as cyborgs, robots, androids, avatars, and digital puppets. This process results in the emergence of other actors/bodies.

Keywords: Body, Digital Performance, Digital Technology, Embodied Presence.

Bio: Mesut Günenç holds a Ph.D. in English literature and is currently teaching courses on contemporary drama and theatre as an associate professor at Aydin Adnan Menderes University in Turkey. He has published several articles and book chapters on Postdramatic theatre and contemporary British drama. Günenç is the author of a Turkish book titled "David Hare" in *Oyunlarında Post-Truth Söylem* and co-editor, with Enes Kavak, of *New Readings in British Drama: From the Post-War Period to the Contemporary Era* (Peter Lang, 2021). He has completed his postdoctoral research at Loughborough University. He has also co-authored the article 'Key Features of Contemporary British Drama' (2023) with Aleks Sierz in *New Theatre Quarterly* and translated Sierz and Lia Ghilardi's work *Time Traveller's Guide to British Theatre The First Hundred Years* into Turkish. Günenç is a founding member of Theatre and Drama Network (TDN) in Turkey.

Disability and the Question of Building Connections Through Affective Labor in the Poetry of Raymond Antrobus

Research Asst. Melih Kurtuluş, Kırklareli University

This presentation aims to explore the ways in which contemporary British poet Raymond Antrobus contributes to the democratising politics of contemporary British poetry by reflecting on the affective nuances of D/deafness in his first collection of poetry, *The Perseverance* (2017). To this end, the study recourses to affect theory's configuration of affects as bodily capacities. Specifically, Hardt and Negri's concept of affective labor, which refers to the practice of producing affects to accord with societal expectations, is employed to discuss the emotional aspects of disability. Antrobus's collection includes mostly autobiographical poems in which the poet deploys the social model of disability, critiquing the ableist perspective that treats disability as an individual experience of physical impairment. Instead, Antrobus presents D/deafness as a social construct created by disabling institutions such as science, religion, literature, and the educational system. To counter the simplified understanding of D/deafness, Antrobus proclaims that although *misunderstandings* in personal relationships emanate from the properties of disabling spaces, they still might create a sense of isolation in a disabled person's life. To cultivate social ties, as the poems reveal, disabled people may feign happiness, thus agreeing with society's affective expectations. However, the poems also expose the superficiality of such connections by contrasting them with moments of genuine attachments when non-disabled bodies realise the nuances of disability. Hence, this study argues that Antrobus's poems locate the possibility of lasting connections not in the perpetuation of affective labor but in the recognition of disability as a nuanced experience otherised by sociocultural structures.

Keywords: Raymond Antrobus, *The Perseverance*, disability, affective labor, connection.

Bio: The writer of the article works as a research assistant at Kırklareli University and is a PhD candidate at Hacettepe University. He wrote his MA thesis on the exploration of John Donne's secular and religious poetry through a Jungian lens. His current areas of interest include contemporary British poetry, performance poetry, affect theory, and literary criticism.

**Djinn out of the Bottle: Metanarrative and specks of wisdom in A. S. Byatt's
The Djinn in the Nightingale's Eye (1994)**

Lect. Ahmet Mesut Ateş, Ankara Bilim University, Türkiye

British writer A. S. Byatt's works exhibit a wide array of literary and critical influences ranging from Gothic and Victorian literature to twentieth-century fiction and often reflect a (post)modernist treatment of common themes and literary devices of classic fiction. *The Djinn in the Nightingale's Eye* explores the nature of story-telling and the awareness of narrative boundaries on behalf of the narrative of individual stories and the narrative force of the author herself, respectively. Every story elaborates on a different aspect of postmodern fiction through the process of acquisition or exhibition of wisdom. I will attempt to reveal the overall attitude and narrative awareness of characters throughout the collection towards a net of restrictions over fictional possibilities and eventually expatiate on the linguistic inevitability of the failure of language to address, define and designate the narrative boundaries. In contrast to the experience of Djinn laid out in the conventional fairy tales, which constitutes a clear understanding of the bounds of fiction, the narratologist narrative of "The Djinn in the Nightingale's Eye," Gillian Perholt spares no effort yet fails to, describe the outer boundaries of any environment during her interactions with the djinn. As she fails to delegate the space between herself and the fairy story framework, she begins to comply with the conventions of her own analyses, thereby, ultimately, echoing some of the characters depicted in the stories preceding her own story.

Keywords: Antonia S. Byatt, British novel, folklore, modern fairy-tale, metanarrative, postmodernism

Bio: Ahmet M. Ateş is a graduate of Hacettepe and Karadeniz Technical universities. He recently completed his MA studies at Hacettepe University, Department of English Language and Literature. His MA thesis is the first academic study of Algernon C. Swinburne's poetic works at the graduate level in Turkey. He has recently started his graduate studies as a doctoral student at Hacettepe University. His field of study is English literature, and his research interests are Victorian poetry, fantastic literature, utopian/dystopian literature, creative writing, and the implementation of artificial intelligence in social sciences and education. He has been working as a lecturer at Ankara Bilim University, English Preparatory School since 2022. He also acts as the assistant to the coordinator of the Preparatory School. He strives to implement his analytical skills and critical approaches in different mediums of fiction, such as novels, cinematic adaptations, and nascent fanfiction genres.

Doris Lessing's Literary Phases: A Cognitive Approach to Ideology, Narrative Techniques, and Reader Engagement

Grad. Student Bahar Bahmani Komasi, Azad University, Tehran, Iran

Doris Lessing (1919–2013) experienced three distinct ideological phases during her life, centered on Communism, Psychology, and Sufism. This study examines the evolution of Lessing's narrative techniques across these phases, exploring how her intellectual frameworks influenced her narrative strategies and engaged readers. To this end, six novels—*The Grass is Singing* and *Martha Quest* (Communist phase), *The Golden Notebook* and *Landlocked* (Psychological phase), and *Briefing for a Descent into Hell* and *The Memoirs of a Survivor* (Sufi phase)—have been selected for analysis through the lens of Text World Theory, a cognitive approach that examines literary works at three levels: Discourse-World, Text-World, and Sub-World. The study focuses on the interplay between the author's evolving ideologies and narrative styles, examining how Lessing dynamically engages readers in the worlds of her stories through her narrative techniques. The findings reveal that across all phases of her career, Lessing skillfully manipulates her narratives to reflect her ideological discourse. She employs material processes in her early works, mental processes in her middle phase, and relational processes in her later works to propel the stories, crafting text-worlds that align with her shifting ideologies. Furthermore, the study explores how Lessing uses sub-worlds to convey her attitudes consistently across all three phases. This research addresses a critical gap in Lessing scholarship by providing a cognitive analysis that deepens our understanding of how her ideological evolution influences her narrative techniques and shapes reader responses throughout her literary career.

Key Words: *Doris Lessing, Ideology, Narrative Techniques, Storytelling, Text-World Theory*

Bio: Bahar Bahmani Komasi is a Ph.D. graduate in English Literature from the Science and Research Branch of Azad University in Tehran, Iran. Her primary areas of interest include Doris Lessing studies, post-war literature, narratology, postcolonialism, and diaspora literature.

Early Critique of Anthropocentrism: Why Houyhnhnms are Horses?

Grad. Student Tufan Ufuk Akin, Ted University, Ankara, Türkiye

Lost or advanced civilizations were always have been a subject of literature and mythology. Investigating human imagination through anecdotes and tales through Atlantis, Hyperborea and Land of Mu which are often accepted as surreal yet managed to evoke curiosity. Among those civilizations, all the inhabitants of these places were still anthropoid. Jonathan Swift (1667-1745), an Irish prolific writer, mostly renowned with his satiric works, decided to challenge anthropocentrism. He wrote a sensational novel called *Gulliver's Travels* in 1726. In this novel, the main character Gulliver, travels to different lost and advanced societies and in these societies, he encounters a various type of living beings. The author uses exaggeration and satire to depict the individuals of these societies that is filled with anthropoid creatures to convey his symbolic political message. Yet when it came to depicting a civilization where the inhabitants live in peace within their society, he uses non-anthropoid agency to represent them. He introduces us the race called "Houyhnhnms" which are highly familiar with the animals we call horses. For this presentation, we will investigate why Houyhnhnms are horse-like creatures instead of anthropoid by delving into the Jonathan Swift's personal life and background that lead him to the misanthropism through examining the Irish and British relations within the zeitgeist of the early 18th century, biological aspects of horses and their place in the society and the philosophical implications of this preference with writings of Plato, Aristotle and the rationality of age of enlightenment.

Keywords: Animal Studies, Enlightenment, Utopia, Anthropocentrism, Houyhnhnms

Bio: Tufan Ufuk Akin is a first-year master's student at the TED University, currently investigating on various topics to work on in the future. He earned his bachelor's degree from the Social Sciences University of Ankara. He has presented at undergraduate conferences at Pamukkale University, Ege University, TED University, and Ankara University. His main interests include medieval literature, classical literature, and animal studies.

Echoes of Balance: Taoist Philosophy and Ecofeminist Ideals in Ursula K. Le Guin's *The Telling*

Assist. Prof. Dr. Pınar Süt Güngör, Muş Alparslan University, Muş, Türkiye

Taoism, an ancient Chinese philosophy, emphasizes harmony, balance, and living in alignment with the natural order. Ecofeminism, a contemporary framework, critiques the interconnected oppressions of women and the environment, advocating for equitable and sustainable relationships. The main concern of this study is to examine Taoist philosophy and ecofeminist ideals in Ursula K. Le Guin's *The Telling* (2000), situating the novel within broader discourses of cultural preservation, environmental ethics, and feminist thought. *The Telling* is particularly notable for its synthesis of Taoist principles—harmony, balance, and living in accordance with nature—with the ecofeminist critique of patriarchal and industrial systems that exploit both women and the environment. The narrative follows Sutty, a Terran observer on the planet Aka, as she uncovers a suppressed oral tradition known as *The Telling*. This tradition, steeped in a Taoist ethos, advocates for an interconnected worldview that values equilibrium over dominance, echoing ecofeminism's call for relational ethics and ecological stewardship. By contrasting the oppressive technocratic regime of Aka with the rich, communal, and environmentally harmonious practices of *The Telling*, Le Guin critiques the alienation wrought by industrialization and hierarchical systems. Through a close reading of the novel, this study explores how *The Telling* articulates a vision of resistance grounded in Taoist non-dominance and ecofeminist care. It argues that Le Guin's synthesis of these frameworks offers a potent critique of contemporary ecological and cultural crises, emphasizing the need for sustainable, inclusive, and non-hierarchical ways of living.

Keywords: Ursula K. Le Guin, *The Telling*, Taoism, Ecofeminism, Balance.

Bio: Pınar Süt Güngör is an Assistant Professor of English Language and Literature at Muş Alparslan University. She received her PhD from Atatürk University, Türkiye, in 2020 with her thesis "An Analysis of Toni Morrison's *Song of Solomon*, *Beloved*, *Love*, and *A Mercy* within the Context of Henri Bergson's Psychological Time and Memory Philosophy." Her research interests extend to the Modern African American novel, women studies, and ecofeminism. She has presented numerous conference papers and published journal articles on these subjects, focusing on the cultural and philosophical dimensions of contemporary fiction.

Ecoculture and the Human in Ian McGuire's *The North Water*: The Complex Truth and Simple Fallacy

Assoc. Prof. Dr. Ömer Öğünç, Aksaray University

This paper offers a critical analysis of Ian McGuire's *The North Water* (2016) from the perspective of ecoculture to illustrate that the work presents a fictional account of the dialectical relationship between ecology and culture through their implications in human affairs based on victory and failure in a struggle for survival. Based on McGuire's keen observations and minute descriptions following a strict code of realism, the novel builds upon the tension growing between all male characters squeezed in a ship, bound for the north, to be involved in a scam. Among crew members, who are corrupt and intoxicated in their own way, spotlights turn on the harpooner Henry Drax and the doctor Patrick Sumner, main characters that participate in a clash of personal grudge in external as well as internal conflicts. In that regard, ecoculture as an emerging concept of focus reveals the intricate complexity of nature and culture. Besides its call for an interdisciplinary attitude, ecoculture proposes explanations for the relationship between human beings, their ecological habitat and cultural environment. In the light of this critical approach, the paper sheds light on characters through their interaction with ecocultural background and concludes that human-centred ideology has been controversial as the text serves as a point of reference.

Keywords: Ian McGuire, *The North Water*, ecology, culture, ecoculture, human.

Bio: Dr. Ömer Öğünç received his BA at Boğaziçi University in 2007 and his PhD at Hacettepe University in 2015. After working at Hacettepe University as a research assistant between 2008 and 2015, he has been affiliated with Aksaray University. Dr. Öğünç is mainly interested in English novel, particularly the Victorian era, travel literature, translation studies and cultural studies. He has already published many articles, book chapters, and presented papers in international conferences.

EFL learners' perceptions of using ChatGPT in informal digital learning of English: Does personality matter?

*Lect. Zeynep Daşer, Atatürk University
Lect. Bahar Kar, Atatürk University*

The surge in popularity of cutting-edge artificial intelligence tools, namely ChatGPT, has been noteworthy in recent years. However, the perceptions of students regarding the use of ChatGPT for informal digital learning of English (IDLE) has been neglected amid debates concerning its potential and challenges. This study employed quantitative methodology (cross-sectional survey design) to scrutinize students' perceptions of using ChatGPT for IDLE along with their personality profiles and to unearth the possible relationship between the two variables. The subjects were 371 English majors at a state university in Türkiye. Data were gathered by using the Big Five Inventory and the Technology Acceptance Model (TAM) questionnaire and analyzed using descriptive and inferential statistics. Results suggested that a majority of participants used ChatGPT for IDLE, but not very often. They had positive perceptions about ChatGPT regarding all five dimensions of the TAM. The most prevailing personality trait was openness to experience, while neuroticism was the least dominant one among participants. A statistically significant association was found between ChatGPT usage frequency and extraversion, agreeableness, and openness traits. Except for neuroticism, all personality traits exhibited significant relationships with students' perceptions, highlighting the need for customizing ChatGPT integration in the teaching practicum.

Keywords: ChatGPT, informal digital learning of English, personality traits, students' perceptions, the technology acceptance model

Bio: Zeynep Daşer is a lecturer at Ataturk University, School of Foreign Languages, Erzurum, Türkiye. She received her bachelor's degree from Hacettepe University and master's degree in English Language Teaching (ELT) from Ufuk University. She is currently doing her PhD at Ataturk University, ELT Department. Her research interests include L2 writing, positive psychology, L2 writing assessment, written corrective feedback, digital multimodal composing, and using artificial intelligence for L2 learning.

Bio: Bahar Kar is a lecturer at Ataturk University, School of Foreign Languages, Erzurum, Türkiye. She received her bachelor's degree from Balikesir University and earned her master's degree on English Education from Çağ University, ELT Department. She is currently pursuing her PhD at Ataturk University, ELT Department. Her research interests centre around learning and teaching English as a foreign language, positive psychology in language learning, and individual differences in foreign language education.

Embodied Oppressions: Intersecting Disability, Migration, and Gender in Hannah Khalil's *The Scar Test* (2017)

Assoc. Prof. Dr. Önder Çakırtaş, Bingöl University

Hannah Khalil's *The Scar Test* offers a poignant critique of institutional power through the experiences of women detained in Yarl's Wood Immigration Removal Centre, interrogating the intersections of disability, migration, and gender. This paper explores how the play foregrounds the embodied trauma of its detainees, examining the systemic dehumanization they endure. Drawing on theoretical frameworks from disability studies, migration studies, and feminist theory, it argues that *The Scar Test* constructs a multi-layered narrative that illuminates the overlapping oppressions faced by marginalized bodies.

The portrayal of detainees as subjected to physical and psychological harm parallels the medicalized and pathologized treatment of disabled individuals, situating their experiences within a broader critique of institutional violence. The gendered dimension of these narratives—centered on women's unique vulnerabilities and resilience—further underscores the intersectional nature of their oppression. The paper also highlights how Khalil's representation of solidarity among detainees echoes the communal ethos of both disability and feminist movements, emphasizing collective resistance against dehumanizing systems.

By analyzing the play's staging, character dynamics, and testimonial structure, this study demonstrates how *The Scar Test* disrupts dominant narratives surrounding migration, disability, and gender, offering a compelling model for intersectional resistance theatre. Through this lens, the paper advocates for inclusive approaches to performance that not only amplify marginalized voices but also challenge systemic injustices at their intersections.

Key words: Disability theatre, migrants, verbatim, asylum

Bio: Önder Çakırtaş, Associate Professor at Bingöl University, specializes in Modern and Contemporary British Drama, focusing on Political, Minority, Ethnic, Race-Oriented, and Disability Theatre. A former Post-Doctoral Fellow at Roehampton University, he authored *Staging Muslims in Britain* (Routledge) and has published extensively on representations of the minorities in British theatre.

Empire, Nation, and Brexit ‘Horror’: Sarah Moss and Joseph Conrad’s *Aeneid*

Asst. Prof. Dr. Ayşe Çırçır., Erzurum Technical University.

Joseph Conrad creates meanings in *Heart of Darkness* with its intertextual relationship with Virgil’s *Aeneid*, thereby complicating its critique of Western imperialism. In the *Aeneid*, Virgil mythologizes empire-building as a noble pursuit, exemplified by Aeneas’s descent into the underworld. Scholars of Conrad have convincingly argued that Marlow’s pilgrimage mirrors Aeneas’s katabasis, and that Conrad’s narrators knowingly and unconsciously infuse the text with references to the Roman conquest of England. Conrad weaves Virgil’s narrative of conquest into the British Empire’s civilizing mission, while darkly ironic allusions point to the Romans’ own invasion of ‘savage’ Britain. Building on these connections, my research explores thematic parallels between Virgil’s *Aeneid*, Conrad’s *Heart of Darkness*, and Sarah Moss’s *Ghost Wall* in their engagement with nation-building, empire-making, Euro-imperialism, and civilization. I argue that Moss poetically responds to questions of civilization posed by Virgil and Conrad, depicting the destructive consequences of a father’s obsessive idealization of a ‘pure’ Iron Age Britain, untouched by Roman invasion. This idealism leads to acts of senseless violence such as human sacrifices. Set against the backdrop of Brexit, Moss illustrates both the possibility of advancing civilization and the fragility of maintaining it. The father in *Ghost Wall* aspires to connect himself to the heroic figures of Iron Age Britain, seeking to ‘purify’ the English nation. However, in doing so, he mirrors the ancient Romans as they unleash *furor* and Kurtz as he engages in ritualistic violence. This “awakening of brutal instincts,” as Conrad describes in *Heart of Darkness*, links Aeneas, Kurtz, and Moss’s father figure in a shared lineage of imperial and personal horror. My research examines Moss’s intricate interweaving and allusive treatment of the classical epic and Conrad’s novella.

Key words: Brexit; Civilization; Conrad; Empire; Epic; Horror; Human Sacrifice; Imperialism; Iron Age; Roman Empire; Virgil

Bio: Ayşe ÇIRÇİR had her Ph.D. in 2018 (Ataturk University) and her project was supported by TUBITAK. She was a visiting DPhil at St Antony’s College, the University of Oxford (2015-2016). Ayşe has published on literary Orientalism, translated fiction, global literature, Ottoman Tanzimat novel, and MENA fiction. Ayşe is an MLA member and she works at English Dept., Erzurum Tech. University (2020-) as faculty member.

Epigenetics and Intergenerational Trauma in Toni Morrison's *Beloved*

Grad. Student Yağmur Göksel, Pamukkale University, Türkiye

Toni Morrison's narrative centers on the haunting memories of slavery, illustrating how unresolved trauma disrupts individuals' existence and transcends generations by evolving into a ghost following throughout their lives. It creates a body out of biological and psychological traces of intergenerational trauma as a representation of all mothers and daughters who lost their beings under slavery, thus, constructs a ground where literature and science are offered to work together the process in which communities pass down their stories of pain and survival just like genes. Recent advances in epigenetics, which explore heritable alterations in gene expressions depending on the environmental factors like extreme stress caused by trauma, stand as key verities to examine how history conquers individuals' bodies and psyches, causing a generational change that shapes people's behaviors, perspectives and identities. Sethe's agonizing life becomes a site of trauma that leaves metaphorically epigenetic marks on her children and proves the vitality of self-expression rather than repression in breaking the cycle. In this context, storytelling becomes crucial for both physical and mental well-being, it functions as a cure for individuals and societies that suffer from collective trauma. Therefore, this paper adopts an interdisciplinary approach by analyzing the novel through the lenses of epigenetics and trauma studies, bridging between humanities and sciences to deepen our understanding of psychological wounds and their transmission to next generations and aims to reveal how emotional scars contagiously spring to life in families.

Key Words: epigenetics, intergenerational trauma, slavery, collective memory, repression

Bio: Yağmur Göksel graduated from The Department of English Language and Literature of Pamukkale University in 2023. After her graduation, she completed her traineeship in Pardubice University of Czech Republic as an intern lecturer. She is currently studying on completing his MA in English Language and Literature at Pamukkale University. She is interested in psychoanalysis, trauma studies and women's writing.

Existential Traumas: Destruction of the Self and the Other in Edward Bond's *The Chair Plays* Trilogy

*Dr. Nihal Topcu, Karabuk University
Assoc. Prof. Dr. Harith Ismael Turki, Karabuk University*

This study presents the severely traumatised characters and their existential traumas in Edward Bond's *The Chair Plays* (2012) trilogy from the existentialist and psychoanalytic lens within the scope of trauma theory. In this respect, this study focuses on the fragmented and alienated identities that are substantially controlled, manipulated, and kept under constant surveillance by the repressive and oppressive governments in *Have I None* (2000), *The Under Room* (2005), and *Chair* (2000) within the trilogy. Bond's *The Chair Plays*, thus, embody the destruction of the self and the other as a reflection of their existential traumas, together with the sense of insecurity, uncertainty, alienation, despair, imprisonment, emptiness, threat, anxiety, and fear in the dystopian future in 2077. In this study, Edward Bond's perspectives regarding the roots of the existential traumas and the pervasive ills of the society are also portrayed by illustrating his own traumatic experiences. In *The Chair Plays*, upon the economic and social chaos, the governments strike terror into the characters' hearts to such a great extent that they destroy any sorts of freedom erasing their memories and causing unspeakable traumas, together with the image of the 'chair' signifying the wounds in their minds and souls. Accordingly, *The Chair Plays* display how the damaging impacts of the prevailing ills of the society traumatises people by blinding them to their true self and ruining human relations with the other.

Key Words: Existential Traumas, *The Chair Plays*, Edward Bond.

Bio: Nihal TOPCU graduated from the Department of English Language and Literature at Karadeniz Technical University in 2010, where she also earned her Certificate in English Language Teaching from the Faculty of Education. She completed her MA in English Language and Literature at Karabuk University in 2018, followed by the CELTA from the International Training Institute in 2019. She earned her PhD in English Language and Literature at Karabuk University in 2023. She has published international articles, book chapters, and conference papers on areas including gender issues, trauma fiction, and cross-cultural studies. She has been working as a lecturer at the School of Foreign Languages at Karabuk University since 2011.

Bio: Harith Ismael TURKI is an associate professor in English Language and Literature at Karabuk University. He earned his BA in English Language and Literature from the University of Anbar in 2000, followed by an MA in Modern English Drama from Al-Mustansiriyah University in 2005. He completed his PhD in Modern American Drama at the University of Koya in 2009. With over 16 years of teaching experience, he has lectured on various aspects of British and American literature, including drama, short stories, novels, poetry, criticism, and literary theory. He also supervises postgraduate students and has contributed to research in his field.

Exploring Gender-Based Trauma in *Oranges are not the Only Fruit*

Lect. Dr. Meryem Odabaşı, Ataturk University

In parallel with the societal changes toward gender issues in modern world, trauma studies in literature has begun to explore gender related trauma considering how it is depicted and coped with in the literary works. To deal with the gendered dimensions of trauma in literature, how different genders experience and respond to traumatic events should be analysed. Considering the gendered perspectives in trauma narratives, male, female, or LGBTQ+ characters can be analysed in terms of trauma narratives. In narrative, male characters may show stoicism or repressed emotions when they are dealing with trauma to meet societal expectations of masculinity while female ones are often exposed to societal pressure and need to struggle to vocalize their emotions. For LGBTQ+ characters, they may face trauma specific to their gender identity or sexual orientation. This article delves into the exploration of trauma related to gender in the novel *Oranges are not the Only Fruit* written by Jeannette Winterson. The protagonist, Jeanette struggles with her gender identity and sexuality while growing up in a very strongly religious community. Since she faces societal pressure because of her gender choice, she has to experience gender-based trauma caused by violence, discrimination and societal oppression. She suffers a lot while dealing with the conflict between being true to herself and being loyal to her community and their beliefs. It is aimed in this article to explore the gender-based trauma caused by the inner struggle with self-acceptance and also the external pressures, which leads to her alienation and expulsion from her community and beloved ones.

Key Words: gender, trauma, homosexuality, identity, *Oranges are not the Only Fruit*

Bio: Meryem Odabaşı works as a lecturer (PhD) at Ataturk University, School of Foreign Languages and teaches English. She completed her PhD with the dissertation titled *Trauma and Memory in the Fiction of Kamila Shamsie* (2020). She is interested in trauma studies and children's literature.

Exploring Nazneen as a Figure of Liquid Modernity in Monica Ali's *Brick Lane*

Lect. Esra Karatepe, Fırat University, Türkiye

Zygmunt Bauman's "liquid modernity" concept offers valuable insight into understanding the modern world, characterized by uncertainty, constant change, and fluidity. In the liquid modern age, relations, social structures, and individuals are subject to transformations that align with the age itself. Exploring the main character Nazneen in Monica Ali's 2003 novel *Brick Lane* as a figure of liquid modernity reflects the dynamics of uncertainty, constant change, and fluidity. Nazneen migrated from Bangladesh, a strict, traditional, and stable country, to London, which functions as a modern space in her development. The protagonist has to struggle between her loyal identity devoted to traditional Bangladeshi heritage and the new culture with its modern demands. As defined by Bauman, London serves as a site of "liquidity" that challenges stable identities and rigid attachments; instead, it functions as a place that necessitates the constant redefinition of identities. Although the solid Bangladeshi culture initially silences Nazneen and compels her to conform to societal values, she eventually must escape her past self and seek freedom in the new, liquid modern environment. This study will explore Zygmunt Bauman's "liquid modernity" concept in Monica Ali's novel *Brick Lane* to analyze belonging, identity formation, and the pursuit of individual freedom through the story of the main character Nazneen.

Keywords: liquid modernity, zygmunt bauman, brick lane, monica ali

Bio: Esra Karatepe is a lecturer at the School of Foreign Languages at Fırat University. She completed her MA in English Language and Literature at Fırat University in 2020, with a thesis titled "Ethics of Memory in Kazuo Ishiguro's *The Buried Giant*". She is currently a PhD candidate in the Department of English Language and Literature at Atatürk University. Her research interests include postcolonial literature, memory, and cultural studies.

Exploring Robot Rights in *Subservience* (2024): A Movie Review

Asst. Prof. Dr. Özge Özgün, Adiyaman University, Türkiye

The interaction between humans and technology is a central theme in many fields, particularly in the debate about robot rights. The increasing presence of robots and artificial intelligence in our society raises important ethical questions, including robot rights. Literature and cinema, as creative platforms, can and do provide valuable insights into such questions. This study examines the American science fiction film *Subservience* (2024), written by Will Honley and April Maguire and directed by S.K. Dale, to explore robot rights. In the movie, Nick, a construction worker, buys a humanoid robot named Alice to help and care for his family during his wife's hospitalization. However, Alice becomes possessive and increasingly obsessive about Nick and his family. This leads to a series of dangerous events that highlight the ethical risks of artificial intelligence, raising questions about the rights, moral status, and accountability of robots. The film explores how integrating AI-powered androids into everyday life could affect society in the future, suggesting that the issue of robot rights—both in terms of rights and accountability—could become central as these technologies evolve. The study focuses on human-robot relationships in film as an example, and encourages more involvement from literature and film in the debate over robot rights.

Keywords: Artificial Intelligence (AI), Human-Robot Interaction (HRI), Robot Rights, Robots Accountability, *Subservience* (2024).

Bio: Özge Özgün completed her bachelor's degree in the English Language and Literature Department at Atatürk University in 2007. She earned her master's degree in English Culture and Literature from the same university in 2013. Currently, she is an assistant professor in the Department of English Language and Literature at Adiyaman University, Türkiye, where she teaches a range of undergraduate courses on English literature and theory. Her published research focuses on literary and cultural studies, with an emphasis on British, American, and Turkish literature.

Exploring the Inner Thought Processes of Bilingual Individuals: A Study on Self-Reported Language Use of Syrian Immigrant Children in Türkiye

Asst. Prof. Dr. Aylin Yardımcı, Kahramanmaraş Sütçü İmam University, Türkiye.

One of the most visible effects of globalization is that people of different languages and cultures begin to live in different countries for a variety of reasons, including education, travel, and migration. To survive in a new nation, individuals who migrate, in particular, must acquire the language of that country. Individuals born in countries to which their families immigrated learn their native language and are frequently raised bilingual. The purpose of this study is to investigate the self-reported inner-thought processes of Syrian bilingual children who have settled in Turkey as a result of the Syrian civil war and are currently living in temporary shelters under temporary protection. The study data will be gathered through open-ended questions and face-to-face interviews. It is anticipated that the study's findings will advance knowledge of the sociocultural problems faced by our nation's bilingual population and inform future research projects aimed at creating curriculum.

Keywords: linguistics, bilingualism, language learning, inner thought, immigrant students.

Bio: Aylin Yardımcı is an Assistant Professor of Translation and Interpretation at Kahramanmaraş Sütçü İmam University, Turkey. She received her Ph.D. in English Language Teaching from Erciyes University in 2020. Her research interests include English language teaching, applied linguistics, culture and language, minority languages, bilingualism and multilingualism.

Dr. Yardımcı has published articles in several peer-reviewed press and journals such as IGI Global, International Journal of Educational Spectrum and International Journal of Languages Education. She is one the authors of the book chapter Multilingualism in Minority Groups: A Comparison Study of Monolingual and Multilingual Individuals published in Global and Transformative Approaches Toward Linguistic Diversity (IGI GLOBAL, 2022).

Her current research projects explore the identity development and translanguaging processes of immigrant groups and the impact of artificial intelligence on language learning. Dr. Yardımcı has received grant from Erciyes University to support her Ph.D research.

At Kahramanmaraş Sütçü İmam University, Professor Yardımcı teaches undergraduate courses on Translation and Interpretation.

Exploring the Integration of Digital Tools in Teaching Language Skills to Young Learners: A Narrative Literature Review

Asst. Prof. Dr. Süheyla Demirkol Orak, Firat University, Türkiye

The advent of digitalization has significantly reshaped educational methodologies, particularly in the context of teaching integrated skills to young learners. This narrative literature review explores the intersection of digital technology and integrated language teaching, focusing on the pedagogical advantages and challenges of fostering multiple language skills in young learners through digital platforms. By synthesizing findings from various studies, this review highlights the ways in which digital tools facilitate the simultaneous development of listening, speaking, reading, and writing skills, promoting a more holistic and interactive learning experience. Moreover, the review discusses the role of digitalization in enhancing learner engagement, providing personalized learning experiences, and offering access to diverse linguistic resources. However, it also critically examines the barriers posed by digital divides, over-reliance on technology, and the need for well-trained educators who can effectively integrate digital tools into language instruction. The conclusion draws attention to the importance of aligning digital resources with curriculum goals and emphasizes the necessity for educators to adopt a balanced approach, ensuring that technology serves as a tool to augment, rather than replace, traditional pedagogical methods. Practical recommendations for implementing digitalized integrated skill teaching include adopting blended learning models, fostering digital literacy among teachers, and ensuring equitable access to technology for all learners. Future research should continue to investigate the long-term impacts of digital integration on language acquisition and the effectiveness of various digital tools in diverse educational contexts.

Keywords: Digitalization, Digital Literacy, Educational Technology, Integrated Skills, Young Learners.

Bio: Suheyla Demirkol Orak is affiliated at the Faculty of Education at Firat University. Her research interests are 21st century skills, Technology integration, CLIL, Gamification, Bilingualism and ID.

Exploring the Temporal Dynamics of Anxiety in Language Teacher Educators

Res. Asst. Dr. Ramazan Yetkin, Niğde Ömer Halisdemir University, Türkiye

The role of emotions in language education is well-documented, with anxiety emerging as one of the most prevalent emotions influencing teaching and learning. While learner anxiety has been extensively studied, research on teacher anxiety, particularly among teacher educators, remains limited. Moreover, existing studies often adopt either nomothetic or idiographic approaches, overlooking the dynamic nature of teacher anxiety. This study addresses these gaps by exploring the dynamic fluctuations of anxiety experienced by two language teacher educators using a mixed-methods approach. Data were collected through self-ratings, reflective journals, and semi-structured interviews. The findings revealed that anxiety fluctuates in language teacher educators, demonstrating both stability and variability within and across sessions, resulting from a complex array of factors, including both in-class and out-of-class elements related to teacher educators and learners. These results underscore the importance of examining teacher educator anxiety through a dynamic lens, contributing to the growing body of research on the complex interplay of emotions in educational contexts.

Keywords: Teacher educator anxiety, emotional dynamics, language education, mixed-methods analysis

Bio: Ramazan Yetkin, PhD, is an academic staff member at Niğde Ömer Halisdemir University. His work focuses on the psychology of teaching and learning, particularly emphasizing anxiety, motivation, boredom, and well-being in language education. His research has been published in several high-prestige journals, including the *British Educational Research Journal*, *E-Learning and Digital Media*, and *Pedagogies: An International Journal*.

***Factory Girls* (2022): Affective Cartography of Late Troubles Period in Michelle Gallen’s Coming of Age Novel**

Res. Asst. Hatice Esra Mescioğlu, Karabuk University, Türkiye

This paper investigates the contribution of Michelle Gallen’s *Factory Girls* (2022) to the post-agreement Northern Irish fiction about the Troubles period. An example of the latest trend in young adult literature, *Factory Girls*, tells the story of three Catholic teenagers, Maeve, Caroline, and Aoife, who work part-time jobs at the local shirt factory in the summer after finishing high school and awaiting their GCSE exam results. Set in a small border town in Northern Ireland during a crucial period—the late Troubles period just before the Good Friday Agreement, the novel creates a peculiar affective atmosphere. The pervasive sense of boredom sets the tone of life. The tension of being at the threshold of the only possible way to a better future further intensifies the sense of being trapped in this small town for these three characters. The protagonist Maeve’s coping strategy is a weaponised sense of dark humour. This paper investigates the dynamics of boredom and dark humour to chart the affective cartography of rural Northern Ireland in Gallen’s version of a coming-of-age novel. This affective cartography reveals the coordinates of class, gender, and sectarian conflict in rural Northern Ireland. The novel portrays how the characters negotiate the emotional residue of being at the margin of the neo-capitalist production system and the burden of living in the forced intimacy of segregated communities. By exploring boredom and black humour in this fictional world, this paper argues that Michelle Gallen offers a literary space for grief and hope, resilience and fragility while using the affordances of a popular genre.

Keywords: Northern Irish Fiction, coming-of-age novel, Troubles fiction, affect, boredom, humour

Biography: Hatice Esra Mescioğlu is a Ph.D. candidate in the English Literature program at METU. Her doctoral dissertation explores the representation of the armed conflict in contemporary Northern Irish and Basque fiction. She has completed her B.A. at Hacettepe University in the English Language and Literature Department. She received M.A. degrees in Cultural Studies and Spanish Literature from Istanbul Bilgi University and Ankara University. Her research interests are memory studies, the representation of armed conflicts in literature, and contemporary literature.

‘Feeling Like a Piece of Meat’: Anna Jordan’s Play *Freak*

*Lect. Dr. Florentina Gümüş, Atatürk University, Türkiye
Prof. Dr. Yeliz Biber Vangölü, Atatürk University, Türkiye*

How does the concept of ‘consent’ relate to a scenario in which a young, intoxicated woman willingly engages in group sex with unknown men? Could this experience possibly be described as rape without risking infantilising her? How does fantasising about being desired by masses of men, dreaming about being ripped apart by King Kong, or dancing naked in front of the hungry eyes of male spectators relate to women’s agency in sexuality? Inspired by Ariel Levy’s book *Female Chauvinist Pigs: Women and the Rise of the Raunch Culture* (2005), Anna Jordan’s play *Freak* (2014) raises such crucial and relevant questions about consent and women’s agency. At the core of Levy’s provocative book is the impression that, nowadays, we are conflating empowerment with self-objectification. In the play, Georgie and Leah, aunt and niece, respectively, develop an understanding of their bodies and sexuality in relation to pornography and pop culture. Read in dialogue with *Female Chauvinist Pigs*, the play provides a premise on which we can discuss rape, women’s agency, and self-objectification.

Keywords: consent, rape, sexual agency, self-objectification, pornography

Bio: Florentina Gümüş is currently a PhD candidate at the Department of English Language and Literature, Atatürk University, Türkiye. She completed her MA studies in Türkiye as well with a thesis on English and Turkish translations of homoerotic poems written by the Greek poet Constantine P. Cavafy. She graduated from the Department of Philology, University of Ioannina, Greece. Her current research focuses on contemporary British theatre, through theories and concepts related to adaptation and feminism.

Bio: Yeliz Biber Vangölü is a theatre scholar working at Atatürk University, Türkiye. She is the author of a monograph on contemporary mask theatre in England and also co-edited a collection of essays on contemporary British theatre and politics. She has published a number of essays that focus both on textual analysis of drama as well as performance reviews. Her academic interests include gender and women’s studies, contemporary British theatre, mask theatre, and adaptation studies.

Fractals of Existence: Chaos, Posthumanism, and Ecological Narratives in Tom Stoppard's *Arcadia*

Lect. Doğa Özmen, Ted University, Ankara, Türkiye

Tom Stoppard's *Arcadia* offers a profound meditation on the intersections of science, art, and philosophy, challenging linear, anthropocentric perspectives through its integration of chaos theory, fractal geometry, and posthumanist thought. This paper explores the play's narrative structure as a recursive and interconnected system, drawing parallels to the scientific principles of entropy, nonlinearity, and emergent complexity. By examining key elements such as Thomasina's theories on thermodynamics, Valentine's computational analysis of grouse population dynamics, and the transformation of Sidley Park's Garden, the study highlights *Arcadia*'s critique of deterministic epistemologies and its embrace of relationality.

Building on Rosi Braidotti's posthuman subjectivity, Timothy Morton's hyperobjects, and N. Katherine Hayles' distributed cognition, this analysis situates *Arcadia* within a posthumanist framework that dissolves binaries such as human/nonhuman, chaos/order, and past/present. The play's shift between historical and present times depicts fractal geometries, in which patterns repeat across scales, emphasizing the interdependence of temporalities and ecologies. Sidley Park's journey from Enlightenment order to Romantic wilderness serves as a metaphor for the transition from human-centered management to ecological cooperation.

The final waltz section unites these themes, presenting a choreography of distributed agency and interdependence that dissolves distinctions between life and death, chaos and harmony. By drawing on chaos theory, posthumanist ethics, and ecological thought, the play encourages a reconsideration of relationality, sustainability, and the interconnectedness of existence in the context of Anthropocene.

Keywords: Chaos theory, posthumanism, fractals, entropy, ecological interconnectedness, *Arcadia*

Bio: Doğa Özmen is an Instructor in the School of Foreign Languages at OSTİM Technical University and a master's student in English Language and Literature at TED University. She completed her undergraduate studies at Hacettepe University and participated in an Erasmus exchange program at the University of Verona. Her research interests include posthumanism, ecocriticism, and the intersection of literature and science in interdisciplinary literary studies. Committed to fostering critical and creative thinking, Özmen integrates literature and interdisciplinary perspectives into her teaching to enhance her students' analytical and language skills.

Frankissstein: Neo-Victorian Rendering of the Posthuman

Assoc. Prof. Dr. Ela İpek Gündüz, Gaziantep University, Türkiye

Neo-Victorian texts reveal both the differences between the Victorian era and contemporary society, highlighting the historical distance while also illuminating persistent cultural connections which resonate with our current realities. In the entangled world of Jeanette Winterson's novel *Frankissstein: a Love Story*, we trace the posthuman embodiment that has proliferated clones or digital humans as cyborgs in the biotechnological world merged with the re-embodiment of the historical figures who were involved in the process of creating the hybrid subjectivities which makes the novel neo-Victorian and posthuman at the same time. Highlighting the disposition of the "body," this time, the novel gets benefits from "techno-fantasy" and "retrofuturism" but not as a work of "steampunk" yet with neo-Victorian and posthuman senses of "anachronistic explorations." In *Frankissstein*, since there is this contemplation of the fact that our existence mutually co-exists with the matter and the digital, which is imagined via Mary Shelley's creation when she is thinking about the notions of life/death, it may be deduced that the bodily and intellectual senses can be reciprocally intertwined which has become the contemporary reality. In this article, I propose to show how Winterson, in her novel, problematises the temporal boundaries of the times that "Frankenstein" was created, with the very 21st century concerns as a "transtemporal movement."¹ Drawing on various posthuman theories and "(diach/synch)ronic historicisms" within the neo-Victorian scope, I suggest that the trans-corporeal deviations re-negotiate the existential concerns of the (post)humans.

Key Words: neo-Victorianism, Frankissstein, posthumanism, Jeanette Winterson

Bio: Ela İpek Gündüz recently completed a post-doctorate programme at Cardiff University with a project entitled "21st-century Adaptations of Regency Romances: Is it Nostalgia?" with a TUBİTAK research grant. She presented papers at international conferences and published articles in international journals. She is an associate professor of English at the Department of English Language and Literature at Gaziantep University. Her primary fields of interest include gender studies, adaptation studies and neo-Victorianism. She teaches postgraduate and undergraduate courses on Women's Literature, Postcolonial Literature, Literature& Cinema, and Cultural Studies. Her recent works include "Lost in Austen, Found in Regency," and "*The Testaments: The Difference within the Gileadean World.*"

¹ Felski, Rita. "Context Stinks!" *New Literary History* 42, 4 (2011), 574.

From Domesticity into Art: A. S. Byatt's "Art Work"

Lect. Özlem Uzundemir, Çankaya University, Türkiye

A. S. Byatt's *Matisse Stories*, a collection of three stories, namely "Medusa's Ankles," "Art Work" and "Chinese Lobster", is inspired by the French painter's art. The second story of the collection underlines discussions on the nature of art and the artist as is also suggested with its title, "Art Work". Mrs Brown, a half-Guyanese, half-Irish maid who works for the Dennison family is unexpectedly transformed into an artist at the end of the narrative by creating an installation made of domestic material as a reaction to the male artist, Robin Dennison, who constantly insults her due to her gender, class and ethnicity. Following the tradition of Matisse's art, Robin tries to teach the colouring technique, aesthetic harmony and taste to Mrs Brown, but as a self-trained artist she defies the norms in art and opens an exhibition, unlike her failed employer, Robin. This paper aims to explore issues related to gender, namely male artist versus female maid in A. S. Byatt's "Art Work" to underline a maid's metamorphosis into an artist as a reaction to the male artist's maltreatment of her and to discuss how domestic material is defamiliarized in art.

Keywords: Byatt, "Art Work", gender, art, artist

Bio: Özlem Uzundemir is a lecturer in the Department of English Language and Literature at Çankaya University, Ankara, Turkey. She specializes in women's literature, ekphrasis and twentieth-century fiction and poetry, and is the author of a book on the visual arts in English literature, titled *İmgeyi Konuşturmak: İngiliz Yazınında Görsel Sanatlar*.

**From Isolation to Expression:
A Comparative Study of *The Idiot* and *A Portrait of the Artist as a Young Man***

Asst. Prof. Dr. İncihan Hotaman, İstinye University, Istanbul, Turkiye

This paper explores the thematic and narrative parallels between James Joyce's *A Portrait of the Artist as a Young Man* and Elif Batuman's *The Idiot*, focusing on the intellectual and emotional coming-of-age journeys of their protagonists, Stephen Dedalus and Selin. Both novels fall within the Bildungsroman tradition, chronicling their protagonists' complex self-discovery in the face of cultural and intellectual alienation. While Stephen's journey is marked by his religious and national struggles, Selin's experiences center on her identity as a Turkish-American student at Harvard. Despite differing contexts, both characters experience profound dislocation as they challenge and redefine the systems that seek to categorize them. The paper also examines the role of intellectualism in shaping their identities: Stephen's intellectual rebellion against Catholicism mirrors Selin's search for meaning through literature and language. The use of self-reflexivity and internal monologue in both texts - Joyce's stream of consciousness and Batuman's ironic narrative voice - serves to foreground the protagonists' evolving self-awareness. Additionally, both novels explore the tension between personal relationships and intellectual pursuits, as Stephen's family and faith conflict with his artistic aspirations, while Selin navigates her relationships with friends and potential lovers within an academic framework. By comparing these works, this paper highlights how Joyce and Batuman depict the struggles of youth and the quest for self-definition through humor, irony, and intellectual exploration.

Keywords: Bildungsroman, Intellectual development, Cultural identity, Self-discovery, Literary parallels

Bio: İncihan Hotaman completed her PhD in English Language and Literature at Ege University, focusing on Eavan Boland's poetry and cognitive poetics. She earned a master's degree in Literary and Cultural Studies from Universidad Autónoma de Madrid, Spain, and her undergraduate degree in English Language and Literature with a minor in Psychology from Hacettepe University, Turkey. She currently teaches part-time at Yıldız Technical University and İstinye University, specializing in poetry, literature, and literary history. Hotaman is also pursuing a second PhD in Artistic, Literary, and Cultural Studies at Universidad Autónoma de Madrid, focusing on digital literatures and technology's impact on literature.

From Social Realism to Realpolitik: Sarah Schulman's *People in Trouble* (1990) and the Emergence of Grassroots AIDS Activism

Res. Asst. Furkan Tozan, İstanbul Topkapı University, Türkiye

Theories of literature have long sought answers to the matter of the relationship between literary fiction and real social phenomena as the latter are generally understood—as it were—to emerge and develop in a way that is strictly entrenched in the often-inconspicuous dynamics that govern them. Literature presumably arrives after the fact with a flair and style of its own to reprove or approve or at best to reassess. It is certainly not often that we be presented with a case of any social phenomenon fashioning itself into existence seemingly by taking its foundational clues from literature. The spectacle of such a rarity, a break-off from the unidirectional flow of the real into the real-adjacent fictional that follows, can be duly attested to in Schulman's 1990 novel *People in Trouble* that offers a realistic portrayal of the AIDS epidemic at its epicenter in late-1980s New York City. Although the novel was published in 1990, the manuscript had been finished by the time ACT UP (AIDS Coalition to Unleash Power) formed in 1987, a grassroots activist group that sought to raise awareness and funds and to influence policy via a wide array of campaigns and acts of civil disobedience. The sheer profundity of Schulman's observational social realism is attributable to how the novel anticipated the emergence of ACT UP with its fictional alternative JUSTICE going so far as to foresee the organizational principles of the activist group and even some of the most sensational protests that would later be staged.

Keywords: Activism, HIV/AIDS, civil disobedience, ACT UP, disease narrative.

Bio: Furkan Tozan is a research assistant at İstanbul Topkapı University's department of English Language and Literature. He acquired his B.A. in English Language and Literature at Istanbul University, his M.A. at Istanbul Aydin University, and is now studying for a Ph.D. at the same university. His areas of interest include literary anthropology, apocalyptic fiction, and medical humanities. He has written his master's thesis on the paradigmatic anxieties and perceptions of culpability in apocalyptic works from ancient Near Eastern epics to 20th-century novels. He is currently working on his doctoral dissertation that deals with selections from HIV/AIDS literature and from the literature of the Palestinian Nakba through a theoretical lens of necropolitics.

Ghosts, Death, and Identity Problem in a Gothic Story: A *Discreet Music* by Michael Wehunt

Res. Asst. Enfal Erkan, Recep Tayyip Erdoğan University, Türkiye

Although Gothic literature has not typically been regarded as part of the literary mainstream, it has endured continuously from its formal emergence in 1764 to the present day. Indeed, this tradition can be traced in various cultural and artistic forms—encompassing architecture, music, poetry, and literature—dating back to antiquity. Because the genre aims to evoke fear and horror, Gothic works incorporate many motifs, including ominous castles, hidden mysteries, ghosts, demons, phobias, and psychological disorders such as schizophrenia. Besides, death is a universal source of grief that transcends individual character traits. While it can sometimes be met with stoicism, it often leaves deep agony in the mourners. Over time, the agony can become traumatic for the bereaved or can precipitate the resurfacing of long-repressed traumas that began in childhood or adolescence. For this reason, death is a recurring theme in Gothic literature.

Michael Wehnt's short story, *A Discreet Music* (2015), foregrounds a widower grappling with profound mourning in the aftermath of his wife's death. As he becomes increasingly aware of personal changes invisible to others, he experiences a renewed appetite for his former desires, coupled with a destabilizing confusion over his sense of self. The hallucinations that follow his wife's passing serve as manifestations of the suppressed "demons" he harbours within.

In this study, the narrative of Hiram, the protagonist of *A Discreet Music*, is examined from a Gothic perspective through Edmund Burke's conceptual frameworks of the sublime and terror. Additionally, the analysis of Hiram's character is drawn upon Sigmund Freud's notions of the Uncanny and the Id. At the same time, Descartes' evil demon hypothesis and Nietzsche's theory of weak morality serve as supplementary methodological frameworks.

Key Words: *A Discreet Music, Death, Gothic, Sublime, The Uncanny*

Bio: Enfal Erkan is a Research Assistant at the Department of English Language and Literature at Recep Tayyip Erdoğan University. He received his MA from Atatürk University with his thesis titled "Gothic Elements and the Vampire in Kim Newman's *Anno Dracula*". His work contributes to studying Gothic literature by combining traditional Gothic motifs with modern interpretations. He has published articles such as "Transhumanist Elements 'Understand'" demonstrating his interdisciplinary approach. Erkan's research interests include Gothic fiction, cultural concerns, and speculative narratives.

Girls of Prey: ‘Unlikeable’ Narrators in Selected Examples of Contemporary Fiction by Young Women Writers

Asst. Prof. Dr. Julia Szoltysek, University of Silesia in Katowice, Poland

The present research grows out of an investment with the emerging trends in contemporary fiction by young women authors whose works feature various representations of the frequently unrelatable and ultimately unlikable female narrator and/or protagonist. Moving within the framework provided by dissociative feminism and the nascent Femcel/Femceldom Studies, I investigate the predicament of being a young and talented woman who nevertheless struggles with strong self-destructive tendencies. In the first part of the article, devoted to *Conversations with Friends* (2017) by Sally Rooney and *The Lesser Bohemians* (2016) by Eimear McBride, I enquire whether the two authors’ young protagonists fall into the trap of repeating their own patterns, or whether, perhaps, they manage to overcome the self-delusion that the smart and sensitive types like themselves are prone to wallow in, both physically and mentally. The second part turns to Lisa Taddeo’s and Eliza Clark’s troubled narrators in their respective debuts, *Animal* (2021) and *Boy Parts* (2020), offering a comparison of the two novels in terms of their treatment of predatory, cunning, and deceptive female protagonists. In an attempt to dissect the empathy and support won among readerships by unconventional female protagonists, I also explore the ways in which misogynistic narrations about female monstrosity are appropriated and reclaimed by female authors who then ‘recycle’ them for their own purposes, daring to stick their tongues out at patriarchal order.

Keywords: Clark, Eliza; female monstrosity; femcel/femceldom studies; fiction by women; girl boss; McBride, Eimear; predator; Rooney, Sally; Taddeo, Lisa

Bio: Julia Szoltysek, PhD, is an English philologist and literary scholar, assistant professor at the University of Silesia in Katowice, Poland, Institute of Literary Studies. Her research interests include travel discourses, postcolonial studies, representations of the Orient in Western literature and art, and contemporary British and American fiction by women. She is the author of a monograph *A Mosaic of Misunderstanding: Occident, Orient, and Facets of Mutual Misconstrual* published by Peter Lang Verlag. Her research articles have appeared in international journals and refereed collections published by Routledge, Peter Lang, Berghahn and others.

Güneli Gün's *On the Road to Baghdad*: Magical Realism and Empowering Women through the Lens of Environment

Asst. Prof. Dr. Önder Çetin, Ege University, Türkiye

As a magical realist novel, *On the Road to Baghdad* distorts the realities of the late 15th and early 16th century Ottoman empire as well as 8th century Middle East and rewrites the history presenting the reader a different perspective of the era from the eyes of its female protagonist, Hürü. The book empowers women with its protagonist, Hürü, in a highly patriarchal society and utilizes magical realist elements to achieve this end along with other re-writings of the history both Ottoman and Middle East. The book offers the reader a multi-layered plot and the aim of this paper is to analyze them to bring forth the importance of the book in empowering women through magical realist elements in that period and the relationship between the characters and their environment.

First the gender issues which stands out as the most important theme in the novel will be investigated. The protagonist, Hürü, is represented as a stand-out character who rejects the traditional education that is bestowed on the female children of the period. Hürü, first, meets Ottoman prince Selim on her way to Baghdad and finds a place in his life yet she can do so by disguising as a boy. Then, she travels to 8th century Baghdad when the Abasid lord Harun-er Resid reigns and meets Shahrazad, the writer of the *The Thousand and One Nights*. In her magical travel, she is also disguised as a boy who entertains people with her music. The relationship between Hürü and Shahrazad makes the reader think that Hürü is another Shahrazad who tries to stay alive in the 16th Century Ottoman empire as a female protagonist. This correlation is the most outstanding power of the novel in terms of empowering women. Lastly, the relationship between the characters and their environment will be analyzed in terms of their defining each other. Especially the correlation between the female characters and their utilization of nature in their lives will be discussed in terms of their empowerment in a male dominated society. Hürü's education in the Sufi tradition and the Sky-wolf's story will be crucial in discussing these issues concerning the physical space and its effects on the character developments.

Keywords: women, magical realism, environment, identity

Bio: Önder Çetin completed his doctoral studies at the Graduate School of Social Sciences, Ege University with his dissertation titled “Reflections of Nature in the First World War Narratives: An Ecocritical Approach.” His research topic earned him a Fulbright Research Grant in 2010 as visiting researcher at the Department of English, University of Nevada, Reno. He has worked as a Research assistant at the Department of English Language and Literature Department, Ege University between 2002 and 2013. He has been affiliated as an Assistant Professor at the same Department since September 2013.

Haunting Corporeality: Reclaiming the Absent Female Body and Agency through the Metaphors of Song and Breath in Margaret Atwood’s “Songs for Murdered Sisters”

Asst. Prof. Dr. Merve Altın, Çanakkale Onsekiz Mart University, Türkiye

Over the years, thousands of years
So many sisters lost
So many tears...
(Atwood, “Lost”, 37)²

To all my sisters who have fallen victim to male violence in Türkiye

“Songs for Murdered Sisters,” a set of eight poems in Margaret Atwood’s poetry collection *Dearly* (2020), was written at the request of acclaimed baritone Joshua Hopkins to honour his sister, Nathalie Warmerdam, who was murdered by her ex-partner in 2015. These poems explore themes of gendered violence, loss, and the enduring presence of murdered women through symbolic representations. The female body, victimised by male violence and rendered physically absent, is replaced by metaphors of song and breath—symbols that evoke the complex relationship between physical absence and memory. This study, therefore, explores these poems through the dual frameworks of corporeal feminism and the notion of bodily absence, examining how the absence of the body, following acts of gendered violence, resonates across emotional, social, and political landscapes. Corporeal feminism, traditionally focused on the material and embodied aspects of identity, is expanded here to include the notion of absence as a form of corporeality. By re-envisioning corporeal feminism to address absence, this study argues that the void left by gendered violence functions as a site of haunting corporeality, one that intensifies pain and memory while drawing attention to gendered violence and urging a critical examination of the social and political structures associated with it. The poems also foreground a broader, universal issue of gendered violence, which remains a significant and growing problem in many societies, including Türkiye, where femicide rates unfortunately continue to rise. The poems’ exploration of loss and mourning, therefore, carries significance beyond individual experiences, urging readers to question the cultural and societal forces that perpetuate violence against women.

Keywords: Margaret Atwood, Dearly, corporeal feminism, haunting corporeality, gendered violence

Bio: Merve ALTIN holds a PhD, MA, and BA in English Literature and currently serves as an Assistant Professor in the Department of English Language and Literature at Çanakkale Onsekiz Mart University, Türkiye. She earned her BA from Hacettepe University in 2008, her MA from Çanakkale Onsekiz Mart University in 2012, and her PhD from Ankara University in 2019. Her primary research interests include 19th and 20th century poetry, feminist studies, contemporary women’s rewriting, and ecocriticism.

² Atwood, Margaret. “Lost.” *Dearly*. Chatto & Windus, 2020, p. 37.

How Gothic Architecture Affects Gothic Literature

Asst. Prof. Dr. Selçuk Yazıcı, Atatürk University, Türkiye

In parallel with today's technological and social developments, all kinds of disciplinary/interdisciplinary interactions continue to increase. Both architecture and literature are disciplines that carry out their disciplinary production in the social field and are affected by the social environment in the field of production. How the architectural space is represented and interpreted in the narrative, what architecture adds to the narrative as a means of representation, and how it finds itself in the work as a part of the imagination, has a value that can be examined from the perspective of both the architect and the literary writer. Examining works that relate to the city through experiences, sometimes together with and sometimes independently of the state of memory, has made it possible to discuss the relationship between the city, humans, and life. The similarities between architecture and literature in terms of creation, editing, production, and presentation contribute to the creation of plot and characters. Discussions such as how to change parameters such as perception, architectural representation, and ecology transform the city and the user-space relationship is frequently grouped under the headings of utopia, dystopia, science fiction, fantasy, and architectural essays. Gothic novel is one of the most important genres generally associated with architecture. The term Gothic emerged from many historical and cultural situations. sculpture, painting and, it is mostly associated with art, due to its effects on architecture, music, cinema, and fashion. This study will focus on how effective architecture is in shaping gothic works.

Key Words: Gothic, space, setting, gothic architecture, dystopia

Bio: Selçuk Yazıcı works as Asst. Prof. Dr. at Atatürk University, Faculty of Letters, Department of Translation and Interpreting. He completed her PhD with the dissertation on Gothic Postmodernism in 2018. He is interested in Gothic, Semiotics and The Literature of Catastrophe.

How to Speak Plague: A Semiotic Reading of Defoe's *A Journal of the Plague Year*

Prof. Dr. Matthew Gumpert, Boğaziçi University, Türkiye

Approaching Defoe's *A Journal of the Plague Year* as a study in contagion seems superfluous, given its explicit subject. However, the contagion to which I refer is semiotic: the *Journal* demonstrates the mechanisms by which meaning (and with it, fear) is disseminated, like a virus (or as regards the plague, bacterium). From the novel's beginning Defoe emphasizes the distinct channels by which it is propagated, not the plague, but the news thereof, including "letters of merchants" and "word of mouth," for "[w]e had no such thing as printed newspapers . . . to spread rumours and reports of things." But the arrival of those reports presages the advent of the plague itself, as an insidious infiltration of the extraordinary in the ordinary (feature of plague narratives from Thucydides to Camus): "It was about the beginning of September, 1664, that I . . . heard in ordinary discourse that the plague was returned in Holland." Much of Defoe's narrative documents the transformation of these "reports" into "facts" – as when the tally of deaths is printed in the "weekly bill of mortality." If the conversion of rumor into hard data suggests a sinister normalization of the abnormal, it only further stokes the forces of fear that soon beset the city: "The people showed a great concern at this, and began to be alarmed all over town." Defoe's afflicted Londoners must all learn to speak plague to survive; but in doing so they fan the very flames of the disaster they seek to smother.

Key Words: Contagion, Communication, Semiotics, Discourse, Plague

Bio: Matthew Gumpert is Professor of Classics and Comparative Literature in the Department of Western Languages and Literatures at Boğaziçi University. His research focuses on the persistence of classicism and catastrophic thinking in post-classical literature, architecture, and popular culture. More recent work is concerned with semiotics and the body, and includes articles in *Semiotica* (on the death of the sign), *The Journal of Popular Culture* (on the contagion of the sign), and *Les Études Classiques* (on the resurrection of the sign). He is currently working on a study of imitations of the Parthenon, entitled *Parthenogenesis*.

“How terrifying it was not to be numb”: Immunisation and community in Anna Burn’s *Milkman* (2018)

Lect. Dr. Meltem Can, Manisa Celal Bayar University, Türkiye

In her award-winning novel *Milkman* (2018), Anna Burns addresses the tensions between society and the individual, the ruling power and the political subject, the superrace and the subraces, and finally patriarchy and women through the story of an 18-year-old girl who is not only otherized by her Irish nationalist community, which is also oppressed by the British state during the Troubles in the 1970s, but also harassed by a married high-ranking paramilitary named Milkman. In this gripping Northern Ireland picture, the unnamed female protagonist's quest to protect herself from her demanding community and Milkman illustrates Roberto Esposito's biopolitical theories of *immunitas* and *communitas* par excellence. While the Irish community has immunised itself against contamination of English rule and the male-dominated society against the disobedient woman, the protagonist, on the other hand, attempts to immunise her individuality and femininity against the threats of both her closed community and patriarchy. However, as Esposito contends, extreme immunisation may deprive life and lead to destruction through a kind of autoimmune reaction. In this sense, while depicting the prevailing tribalism, bigotry, hostility and polarisation that reduce individuals to bare lives; *Milkman*, reconceptualises otherness through a biopolitical standpoint reflecting on the incarceration, exclusion and dehumanisation of the non-conformist woman who rejects the in-group norms and male domination in her oppressive socio-political space. Burns' work thus highlights the need for an inclusive rhetoric against the pervasive singularising practises of the last fifty years that reduce individuals to subjects and erase the human.

Keywords: Milkman, Esposito, biopolitics, immunisation, community

Bio: Dr. Meltem Can graduated from Hacettepe University, Department of English Language and Literature in 2004. She completed her MA degree in English Language and Literature at Pamukkale University in 2018 with her thesis titled “Building Identities with Kunstler in Winterson’s Art and Lies and Allende’s Paula”. She earned her PhD in 2023 with a thesis entitled “I am the Other; Therefore, I am Not: Biopolitics Of Otherness In Ali Smith’s Seasonal Quartet” at Pamukkale University. She currently works as an English instructor in the School of Foreign Languages, Manisa Celal Bayar University. Her research interests include the contemporary British novel, literary theory, poetry, political philosophy and literature, biopolitics and political fiction.

**Horror and Exhaustion:
White Witnesses of Slave Revolts in Erle's *Obi* and Sansay's *Secret History***

Asst. Prof. Başak Demirhan, Bilgi University

Is it possible for an uprising to become a historical event without the shock, horror, anguish, and conversely the emotional depletion of its politically alienated witnesses? In this paper, I focus on the emotional turmoil and political ambivalence of the sentimental chroniclers of slave revolts in two early 19th-century epistolary novels. The injustices of slavery and, conversely, the horrifying violence of various slave revolts appear frequently in 18th-century and romantic period fiction. William Erle's *Obi; or, Three-Fingered Jack* (1800) and Leonora Sansay's *Secret History; or, the Horrors of St. Domingo* (1808) are two novels that represent the political complexity of the white witnesses of slave revolts.

Erle's *Obi* is an epistolary anti-slavery novel, which tells the slave revolt of Jack, who has been brought up to take revenge of his parents' kidnapping into slavery and the death of his father. The recurring images of exhaustion of the letter writer, depletion of his physical and material resources provide a romantic narrator to Jack, the unflinching epic hero of a slave insurgency in the Caribbean. Sansay's *Secret History*, another epistolary novel in the form of letters from an American woman to the U. S. Vice President Aaron Burr, is the only known fiction on the Haitian Revolution by an American woman writer. As the letter writer Mary travels with her sister Clara, she recounts the horrors of the revolution in Haiti, of slavery in the Caribbean and United States as well as her sister's quiet insurgency against her abusive husband.

The fictional white narrators of these revolts and revolutions are burdened with the task of interpreting a political event as it is happening and representing the affective experience of the insurgency as politically alienated subjects. Perhaps the bigger burden is maintaining a unified, coherent voice despite the abrupt changes in their circumstances during political turmoil, and their conflicted political attitudes regarding the political righteousness of the insurgency and the atrocities it involves. The 18th-century cult of sensibility was instrumental in transforming the period's slave revolts into historical events, as a result of the emotional responses of the white witnesses. I argue that the emotional turmoil and vacillation of such witnesses render insurrections historical events, as much as the revolt's power to enact political change.

Keywords: Romantic period, slave revolutions in fiction, history and witnesses, epistolary novel

Bio: Basak Demirhan received her B.A. (2002) from English Language and Literature Department at Boğaziçi University, her M.A. (2006) and PhD (2010) degrees from English Department at Rice University (Houston, U.S.A.). Between 2011-2024 she worked as an assistant professor in the English Language and Literature Department at Boğaziçi University. She is currently a part-time instructor at Bilgi University. Her research areas are the Victorian period, 18th- and 19th-century English novel, affect theory, feminism, and medical humanities.

Hybrid Identities in Anthony Neilson's *Normal* and Sarah Kane's *Cleansed*

Dr. Didem Metin, Nevşehir Hacı Bektaş Veli University, Türkiye

The grotesque emerged as a significant instrument for cultural critique in the 1990s as playwrights staged an unsettled world filled by grotesque hybrids by purposefully blurring the lines between what is real, human, and "normal." Both Sarah Kane's *Cleansed* and Anthony Neilson's *Normal* contain hybrid identities brought about by the alienating consequences of neoliberalism, such as the disintegration of personality. The two extremes that are usually portrayed simultaneously and the confusion between what is human, real, and "normal" in modern life are the primary focus in these plays. The 'self-eating character' of the grotesque, according to Frances Connelly, is illustrated by hybridization because 'an effective grotesque' must concentrate our 'attention on an existing boundary, making the contours of the familiar and "normal" visible to us, even as it intermingles with the alien and unexpected.'³ For this reason, Connelly recognises the grotesque as both the 'complete contradiction of the core values of the classical tradition' and also as 'exciting new possibilities for reinventing that tradition in startling ways.'⁴ Dieter Meindl also observes that 'the blurring of the distinction between the animate and the inanimate, the corporeal and the spiritual, the conscious and the unconscious' is closely linked to the creation of both the grotesque and modern experimental literature.⁵ By undertaking close readings of specific moments in the selected plays, through the lens of grotesque hybridisation, my goal is to reveal how the plays' portrayals of estranged people critique the neoliberal age.

Key Words: Anthony Neilson, Normal, Sarah Kane, Cleansed, hybrid identity.

Bio: Dr. Didem Metin is a lecturer at Nevşehir Hacı Bektaş Veli University. She currently teaches at undergraduate level in the ELT department. She is a graduate of Gazi University, ELT Department (BA, Hons). She received her M.A. degree from University of Sussex (Brighton, UK) and her Ph.D. from the Performing Arts Department of Kingston University (London, UK). Her doctoral research titled "Grotesque Images in British Theatre of the 1990s" focuses on the so-called in-yer-face playwrights and the grotesque theory. Her current research interests are in contemporary British theatre, the body in theory and identity.

³ Connelly, Frances S., *The Grotesque in Western Art and Culture: The Image at Play* (Cambridge: Cambridge University Press, 2012), p. 12.

⁴ *Ibid.*, p. 32.

⁵ Meindl, Dieter, *American Fiction and the Metaphysics of the Grotesque* (Columbia, Mo.; London: University of Missouri Press, 1996), p. 16.

Impact of Model United Nations Training on English Language Teachers' Instructional Practices

Anıl İPEKÇİ

Prof. Dr. Derin ATAY, Bahçeşehir University, Türkiye

The study investigates the impact of a Model United Nations (MUN) teacher training program on teachers' professional development. It investigates how MUN-based simulation activities influence teachers' instructional practices, foster their professional identities and increase their abilities to integrate global competencies into classroom settings. The study utilized a mixed-method design, and data were collected through surveys and reflective tasks from 53 participants across Türkiye. The findings reveal that MUN training fosters interactive, student-centred teaching methodologies and strengthens teachers' leadership and mentorship skills. Participants reported that MUN increased their self-confidence and expanded their horizons by incorporating a global perspective into the classroom. However, teachers also identified challenges in implementing MUN activities in class or attending conferences, including language barriers, curriculum alignment, and financial constraints. The results provide valuable insights for educators and policymakers seeking innovation and experiential approaches that align with global trends through Model United Nations conferences.

Keywords: Model United Nations (MUN), Professional Teacher Development, Experiential Learning, Teacher Training in MUN

Bio: Prof. Dr. Derin Atay is currently working at Bahçeşehir University. She has previously served as a dean at the same university. She received her BA in English Language and Literature in 1987. Atay completed Master's programme and Ph.D. in English Language Education at Boğaziçi University in 1996 and 2001. She published articles in national and international journals and earned numerous prestigious awards. Since becoming a professor in 2013, she dedicated herself to training future teachers and advancing innovative approaches in her field.

Bio: Anıl İpekçi received a BA from the Department of American Culture and Literature at İstanbul University in 2013, followed by a master's degree in English Language Education at Baskent University. Currently, he is a doctoral student at Bahçeşehir University, taking the same programme. He is working on Model United Nations conferences, training students and teachers, and organizing conferences. He prepares coursebooks and professional materials for all levels attending Model United Nations conferences. For his PhD, he plans to work on a MUN curriculum for Turkish K12-level schools.

Instructional Strategies for Improving Teacher Questioning Skills

Lect. Dr. Esra Karakuş, Niğde Ömer Halisdemir University, Türkiye

Teacher questioning plays a pivotal role in language classrooms as it fosters communication between teachers and learners, creating an engaging and interactive classroom environment. To that end, ensuring effective teacher questioning also comes to the fore. This study aims to investigate instructional strategies for improving teacher questioning skills. Within the scope of a practicum course at a state university, twelve pre-service English language teachers, four supervisors, and two mentor teachers were interviewed. In this regard, teacher questioning was largely defined as a means of checking comprehension, making introduction to a topic, a means of providing active participation and guiding student learning. The perceptions of supervisors and mentor teachers concerning the use of possible instructional strategies to improve pre-service English language teachers' questioning skills were also investigated. As regards the prominent instructional strategies, encouraging peer feedback, providing feedback on improving the quality of questions, watching the video recordings of lessons, engaging in tasks on teacher questions and comparing question types in transcribed lessons were suggested.

Keywords: Teacher questioning, genuine communication, instructional strategies, pre-service EFL teachers

Bio: Esra Karakuş works as an instructor in the Department of English Language Teaching, Faculty of Education at Niğde Ömer Halisdemir University. She received her B.A. degree in Foreign Language Education and M.A. and Ph.D. degrees in English Language Teaching from Middle East Technical University. Her research interests include foreign language classroom discourse, pre-service English teacher education, and material design& adaptation in English language teaching.

Intersectionality in Gloria Naylor's *The Women of Brewster Place*

Asst. Prof. Dr. Hüseyin Altındış, Selçuk University, Türkiye

Since legal scholar Kimberle Crenshaw first coined the term "intersectionality" to challenge the injustice and systemic racism experienced by Black women, intersectionality has exponentially expanded in social sciences as an interdisciplinary social theory. As a theoretical framework, intersectionality aims to expose and challenge discrimination arising from interlocking systems of oppression—including race, gender, class, disability, sexuality, and other identity dimensions—that collectively produce unique forms of social marginalization. In the last decade, numerous scholarly publications about intersectionality (McCall, 2005; Yuval-Davis, 2006; Bilge, 2013; Carbado, 2013; Grazanka, 2014; Grzanka & Miles, 2016; May, 2015; Collins and Bilge, 2016; Carastathis, 2016; Hancock, 2016; Collins, 2019) have sparked what Jennifer Nash terms "intersectional wars" regarding the theory's ownership.

Scholars commonly acknowledge that intersectionality is historically rooted in the intellectual work of Black feminist and women of color activists and scholars, such as Sojourner Truth, Anna Julia Cooper, Angela Davis, and organizations like the Combahee River Collective. Their activism fundamentally sought to challenge historical and contemporary injustices and systemic racism that historically marginalized women of color's intellectual contributions. Within this context, the article aims to analyze Gloria Naylor's *The Women of Brewster Place* through an intersectional critical lens.

Keywords: Intersectionality, black feminism, injustice, race, epistemology, hermeneutics

Bio: Completing a bachelor's degree in ESL and a Master's degree in English Literature, Dr. Altindis received a Fulbright Scholarship to pursue a Ph.D. in the United States. He earned his Ph.D. in American Literature from the University of Arkansas, specializing in African American Literature, Southern Literature, and Ethnic American Literature. After graduation, he worked as a full-time instructor at the University of Arkansas and Northwest Arkansas Community College. Dr. Altindis has extensively published on Modern and Contemporary American literature, exploring themes including labor, identity, ethnicity, trauma, and African American feminist discourses. His book *Sosyal Eleştiri Kuramı Olarak Kesişimsellik ve Afro Amerikan Kadın Yazını* was published in 2023 by Kriter Yayınevi. He has published several book chapters with recognized publishers such as Routledge, Cambridge Scholars, and Çizgi. Currently, he teaches graduate-level courses including Modern American Novel and Poetry at the MA level, and African American Women Writers, Feminist Discourses, and Postmodern American Novel at the PhD level.

Investigating the Contribution of Combined Teacher-Automated Feedback to Students' Writing Skills in an EFL Class

Lect. Ezgi Derya Tertemiz, Fırat University, Türkiye

The purpose of this qualitative study is to investigate students' perceptions of the writing assessment tool MyAccess and the extent to which teachers support students in enhancing their writing abilities. This case study examined the progress of five students who attended preparatory classes at Fırat University for a duration of six weeks. The study specifically focuses on their writing lessons. The students were required to produce at least three drafts of four different kinds of articles. Immediately after finishing the initial draft, they got comments on the tool. They received comments from the teacher on their improved writing and made the necessary revisions. The feedback from many sources was merged to create the final drafts. The students routinely wrote down their thoughts and discussed them with the teacher after finishing each set of drafts, which also included the final draft for each type of essay. Journal entries were used to carefully compile the opinions of these students regarding the tools and teacher feedback. In order to clarify any points in this material that needed more clarity and to get a broad perspective, post-interviews were also conducted. Students indicated enthusiasm for the AI supported writing assessment tools, according to the study's findings. It is crucial to remember that while these techniques are useful, they should not be used as the only method of feedback and assessment. Research has demonstrated the importance of effectively combining teacher feedback and technological writing assessment techniques in order to enhance writing proficiency. Teachers should utilize writing assessment tools in conjunction with their own feedback to assist students in enhancing their writing abilities, as indicated by the outcomes.

Keywords: MyAccess, AI, writing evaluation, writing assessment, feedback, writing skills.

Bio: I am a lecturer at Fırat University, where I have been teaching for 14 years. I completed my Bachelor's in English Linguistics at Mersin University in 2009 and went on to earn a Master's degree in English Language Teaching from Çağ University in 2023.

John Steinbeck's California, Yaşar Kemal's Anatolia: Landscape as a Device in Narrative Journalism

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

This paper examines the transformative role of landscape in narrative journalism through the works of John Steinbeck and Yaşar Kemal, two literary figures whose writings transcend the boundaries between fiction and journalism. Using the rugged landscapes of California as a setting and source of inspiration, Steinbeck bases his work on disinherit ed communities within the turbulent socio-economic climate of his time. His works, inspired by conventions of journalism, make up vivid storytelling of subjects such as migration, peonage, and disparities in a way that makes the Californian landscape a site of staunch resistance and despair. At the same time, Kemal wrote through and elevated the Anatolian landscape into a narrative force. From folklore and mythology from oral traditions, his writings—both journalistic and literary—contain the spirit of the people of Anatolia and their enduring adherences with their own land. His reportages and journalistic narratives are steeped in poetic language and empathetic observation that bridge the gap between myth and reality to offer a deeply human perspective on social and cultural issues. While Kemal's journalistic roots are more overt than Steinbeck's, both writers represent a coming together of literature and journalism that emphasizes the affective and political importance of landscape. In turn, Steinbeck and Kemal merge various traits and present what they have seen on their wide-ranging journeys from their journalist perspective. The purpose of this paper is to explore how their narrative techniques—mostly in literary reportages—reveal universal themes: migration, poverty, and the dignity of labor.

Keywords: John Steinbeck, Yaşar Kemal, Narrative Journalism, California, Anatolia.

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

Kathleen Jamie's "Julian of Norwich" and Corporeal Feminism

Assoc. Prof. Dr. Oya Bayıltmış Öğütcü, Adiyaman University, Türkiye

Kathleen Jamie is among the most acclaimed contemporary Scottish female poets and essayists. Blending her native roots as a Scottish female poet with a postmodernist approach, Kathleen Jamie has been concerned with the larger issues regarding selfhood and autonomous subjecthood, as observed in her poem "Julian of Norwich." Published in her poetry collection, *The Way We Live* in 1987, "The Julian of Norwich" subverts the representation of self by Julian of Norwich in *The Shewings of Julian of Norwich*, an example of the medieval mystical tradition. Julian of Norwich is among the most popular English anchoresses of the Middle Ages, the first female writer to write in English. The medieval mystical tradition, following the patriarchal norms of the society, foregrounded the abstinence from earthly concerns and rejection of gender identity especially for the female. In her quest for a spiritual union with God, the female mystic renounced her gender identity while making use of feminine concepts of pregnancy and maternity as Julian of Norwich exemplifies in *The Shewings of Julian of Norwich*. Kathleen Jamie subverts such a representation of the self in her "Julian of Norwich" by following the conventions of dramatic monologue and using the female "I" as the persona that challenges the attitude of an unknown addressee, supposed to be God. Accordingly, this paper aims to analyze Kathleen Jamie's "Julian of Norwich" through the lens of corporeal feminism and bridge the medieval and contemporary fictionalized selves of Julian of Norwich to unveil the problems of subjecthood regarding the female mystic in medieval mystical tradition that disregards the female corporeality.

Keywords: Kathleen Jamie, "Julian of Norwich", medieval mystical tradition, corporeal feminism, corporeality

Bio: Oya Bayıltmış Öğütcü is working in the Department of English Language and Literature, Adiyaman University, Türkiye. She received her PhD from the Department of English Language and Literature, Hacettepe University, Ankara, Türkiye. Her dissertation is entitled "Medieval Self-Fashioning: Identity Performances in Chaucer's Canterbury Tales." She has published articles and book chapters on Chaucer and medieval literature and culture. She is especially interested in Chaucer, medieval literature, gender studies, animal studies, and posthumanism.

L2 Writing Teachers' Perception of ChatGPT in Teaching Writing Skills

Assist. Prof. Dr. Haticetül Kübra Er, Erzurum Technical University, Türkiye

In order to address the complicated issues brought up by AI's rapid development especially with the introduction of tools like ChatGPT in educational spheres it is imperative to comprehend the perspectives of ELT teachers. The potential of ChatGPT as a revolutionary tool in ELT has been emphasized by recent research (Eysenbach, 2023; Hong, 2023; Kasneci et al., 2023), which emphasize its ability to replicate complex conversational contexts and offer instantaneous, context-sensitive feedback. L2 writing instructors have described ChatGPT using a variety of metaphors since its launch, including a tool and a collaborator (Fitria, 2023). Grounded in a qualitative research design, this study sought to investigate L2 writing teachers' perception of CHATGPT in teaching writing. The qualitative methodology was adopted for the current study due to its multi-dimensional understanding of the pedagogical interplay between established teaching practices and the AI-driven tools. Semi-structured interviews will be conducted with the participants to further understand the rationale behind their instructional selections, and gather their reflections on the CHATGPT. The interviews will dwell upon L2 writing teachers' own experience with ChatGPT, and their perceptions of using ChatGPT in L2 writing classrooms. The interviews will be conducted both online via Google Meet and face-to-face format. The interviews consisted of two stages. In the first stage, participants' prior experiences in teaching writing will be asked. In the second stage, participants were required to discuss their teaching practices, describe the learning activities, and explain how they designed these learning activities. The interviews will be recorded and transcribed into texts, and a content analysis (Cohen et al., 2018) will be performed.

Keywords: ChatGPT, L2 Writing, Teaching Writing Skill

Bio: H. Kübra Er is an EFL instructor with 15 years of teaching experience. She got her B.A., M.A., and Ph.D. degrees in English Language Teaching. Among her areas of interest are Teaching Writing, Assessing Writing, Drama, ESP, Language Teacher Education, and Approaches to Teaching Skills. She has received some training certificates such as Teacher Education / Teacher Trainer (Sabancı University), Iowa State University Technology-Assisted Project-Based Language Learning / Teacher Training Program, and Dyslexia Trainer (Freud Universitat / Ministry of Turkish Education). She currently works as a director of School of Foreign Languages as an Assist. Prof. Dr. at the School of Foreign Languages at Erzurum Technical University, Turkey.

Literature and Religion

Assoc. Prof. Dr. Ahmet Kayıntu, Bingöl University, Türkiye

The aim of this study is to analyse the relationship between literature and religion. The relationship between religion and literature started with the first human appearance on the stage of existence. These two phenomena, both of which are unique to human beings, have continued their existence by evolving in various forms until today. Considering the intertwining of religion and theology with language throughout history, the inseparable relationship between religions and literatures around the world is not surprising. Religion, like literature, is rooted in and dependent on language. Indeed, for the development of religion, which involves an articulated supernatural realm in which forces and beings announce and/or impose moral rules on human beings, spoken language among early humans was necessary. Without this understanding of the supernatural realm, religion could not be fully born. Literature and religion, which are extremely open to the influence of individual and social changes, have sometimes been independent of each other, sometimes indifferent to each other, and sometimes hostile to each other. In the periods when polytheistic religions and paganism were dominant, and when the heavenly religions had not yet become relatively widespread, literature was largely influenced by mythology. During the Middle Ages, when monotheistic religions were predominant, literature, shaped by the influence of religion, was largely shaped under a religious outlook. During the Middle Ages, when monotheistic religions were predominant, literature, shaped by the influence of religion, was largely shaped under a religious outlook. With the development of the industrial revolution and positivist science from the mid-nineteenth century onwards, the rise of High Criticism in Germany and continental Europe, the publication of Charles Darwin's *The Origin of Species* and Freud's *The Interpretation Of Dreams* at the beginning of the twentieth century, and the decline of the Christian doctrines of man, the universe and life in the face of their criticisms, religion suffered a great loss of prestige in the eyes of the masses. For example, George Eliot, under the influence of High Criticism, broke away from the Christian faith after his work *The Life of Jesus*, translated into English and written by David Friedrich Strauss. In the twentieth century, as religion was isolated from life under the influence of modernism, literature emerged as the closest candidate to fill the void left by it.

Keywords: Literature, religion, criticism, Christianity, dogma

Bio: Ahmet Kayıntu received his Bachelor's, Master's and PhD degrees from Atatürk University, Department of English Language Education. After working as a teacher in the Ministry of National Education for a while, he moved to Bingöl University and established the Department of English Language Literature in the Faculty of Science and Literature. He received the title of doctor and associate professor with his studies on the English novel. He is currently the chairman of this department.

Living in Ruins: Isolation, Madness, and Death in the Works of Faulkner and Poe

*Res. Asst. Merve Betül Görmez, Yüzüncü Yıl University, Türkiye
Prof. Dr. Aydin Görmez, Yüzüncü Yıl University, Türkiye*

The setting has an important place in gothic literature in terms of reflecting the inner worlds and psychological states of the characters. William Faulkner's *A Rose for Emily* and Edgar Allan Poe's *The Fall of the Usher* have in common the themes of isolation, madness and death through character and setting. *A Rose for Emily* is about the life and isolation of a woman named Emily Grierson. Emily starts to behave strangely and one day she dies. When the body of the man she loved is found in her house, her past secrets are revealed. The narrator of *the Fall of the House of Usher* visits the cursed house of the Usher family after an invitation from his old friend Roderick Usher. Both Roderick and his sister are in bodily and emotional breakdown. The house collapses just after the sister's death. The dissolution of their social relationships drives Usher and Emily into madness; this madness develops concurrently with the deterioration of their house and surroundings. This study examines the mentioned works in the gothic literature framework and explores how the themes of isolation, madness and death in these works are handled through setting.

Keywords: *A Rose for Emily*, *the Fall of the Usher*, Gothic literature, setting, madness.

Bio: Merve Betül Görmez was born in Van in 1999. She carried out her undergraduate and master studies at Van Yüzüncü Yıl University. And now she is carrying out her PhD at Van Yüzüncü Yıl University. She is also an undergraduate student in Philosophy Department. Her master's thesis was on "Critical Discourse Analysis on *Nocturnes* by Kazuo Ishiguro ". She is currently working in Van Yüzüncü Yıl University as a reaserch assistant in the Department of English Language and Literature in the Faculty of Letters. Discourse Analysis, linguistics, philosophy are among her research subjects.

Bio: Aydin Görmez was born in Van in 1971. He carried out his undergraduate, master and doctoral studies at Van Yüzüncü Yıl University. He spent one year in English Languge and Literature Faculty, Oxford University, England for his postdoctoral studies. Literary and critical theories, ancient Greek drama, and contemporary English and American drama are among his chief research subjects. He received the title of associate professor in 2018 and professor in 2023. He is currently working in Van Yüzüncü Yıl University as a lecturer in the Department of English Language and Literature in the Faculty of Letters, and is married with 3 children.

Minimalism in Samuel Beckett's *Breath* (1969)

Assoc. Prof. Dr. Fatma Aylin Bayrakçeken Akın, İstanbul Health and Technology University,
Türkiye

Beckettian poetics of, less is more, finds meaning in a meaningless universe where minimalism, diminution, condensation and decline are explored reducing theatrical performance to its barest elements. In his contribution to Kenneth Tynan's *Oh! Calcutta!* (1969), *Breath* (1969) acts as the Prologue of the Off-Broadway play. Beckett presents a hauntingly simple and profoundly thought-provoking play, confirming his mastery of minimalist drama. Lasting less than a minute, the play *Breath* (1969) features no characters, dialogue or conventional narrative. Rather, Beckett presents an abstract meditation on existence via sound, light and a visual composition of debris. The aim of this presentation is to focus on performance of the play, to delve into Beckettian way of evoking a profound reflection of life and its transience. Epitomized in his minimalist aesthetic, theatre is distilled to an abstract essence to powerfully convey the meaninglessness of life, decay and the passage of time aligned with the playwright's existentialist and absurdist worldview. Since human existence is insignificant in an indifferent post-war world, characters can well be non-existent on stage. There is no dialogue and narrative, as in absurd existence, communication is meaningless. The only sound is vagitus, a birth cry to symbolize pain, agony and suffering at birth, life and death. The sequence of a cry, an inhalation and exhalation or expiration accompanied by subtle changes in lighting mirrors the stages of life-birth, a brief moment of existence and death. Born into a world of rubbish, breathing in and out through the lips can be a sigh of relief or through the throat could represent a helpless death rattle. While the surrounding rubbish symbolizes decay and the remnants of human activity, set amongst rubbish, *Breath* (1969) could be a joke on Tynan as he tries to fit the play into his erotic revue but without intercourse a birth cry is not possible so be it. It could also be a joke on the audience or critiques, seeking for a meaning in rubbish, the finale.

Keywords: Minimalism, meaning of existence, meaning of life, meaning of death, suffering

Bio: Assoc. Prof. Dr. Fatma Aylin Bayrakçeken Akın received her BA, MA and Ph.D. from Hacettepe University, Department of English Language and Literature. She worked at Bilkent, Atılım and Başkent Universities at the Department of Translation and Interpreting. She is currently employed at İstanbul Health and Technology University (İstun) as the Director of School of Foreign Languages and the Chair of the Department of English Translation and Interpreting. She did her post-doctorate studies at Reading University, England on Tertiary Education. She taught at Strasbourg University, and Hogeschool Universiteit Bruxelles. Her interest areas are Comparative Literature, English and American Literature, Cultural Studies, and Translation and Interpreting.

Mnemonic Landscapes: Place, Identity and Memory in the Poetry of James Clarence Mangan

Asst. Prof. Dr. Emrah İşik, Batman University, Türkiye

James Clarence Mangan is a pivotal figure in Irish poetry, whose work embodies the complexities of Ireland's cultural, historical, and political landscape during the 19th century. His poetry is considered as both a mirror to the struggles of his era and a bridge to the enduring questions of Irish identity, memory, and resistance. James Clarence Mangan's poetry is deeply embedded with the evocative power of memory and geography, intertwining the physical landscape with the inner workings of historical and emotional recollection. In this regard, Mangan's poetic oeuvre demonstrates a profound engagement with mnemonic landscapes, where physical and imagined geographies serve as repositories of cultural memory and identity. Through an analysis of the selected poems such as "Dark Rosaleen," "The Nameless One," and his translations or adaptations of Eastern and European works, this study highlights how Mangan transforms place into a medium for articulating historical trauma, collective identity, and personal alienation. Drawing on theories of memory, place and identity, and nationalism, this paper argues that Mangan's poetry constructs a dynamic mnemonic landscape where place functions as both a material and symbolic framework for negotiating the tensions between history, identity, and belonging. His use of rich, evocative imagery and intertextuality enables the reader to track the layers of memory, connecting personal and collective experiences. Furthermore, Mangan's mnemonic landscapes are employed as a poetic map of Ireland's struggles with colonization, cultural continuity, and the search for self-definition in an increasingly fragmented world. In this respect, the objective of this study is to examine Mangan's poetry in contemporary discussions of cultural memory and the politics of place, highlighting his unique contribution to the Irish literary canon and his complex role as a poet navigating the intersections of the local and the universal.

Keywords: Memory, identity, mnemonic landscape, James Clarence Mangan, trauma

Bio: Dr. Emrah İşik is an academic member of the Department of English Language and Literature at Batman University. He received his BA at English Language and Literature at Ege University. He got his MA and Ph.D. degrees from the department of English Language and Literature at Ankara University. From 2012 to 2019, he worked as a research assistant at Ankara University. His areas of interest include the fields of British, Irish and Anglophone literatures, memory, trauma, gender, postcolonial studies, cultural studies, transnationalism, literary and critical theories.

“Myn handes been nat shapen for a knyf”: Women using Knives and Swords in Chaucer’s *Legend of Good Women*

Prof. Dr. Huriye Reis, Hacettepe University, Türkiye

Chaucer’s *Legend of Good Women* is a work of controversy as a work ordered by an angry God of Love for the narrator’s alleged failure to represent women as true followers of Love. It is a work of controversy for the critics, too, because the narrator’s violent stories of failed love of women reveals an interest in women’s lack of power instead of empowering them against their male betrayers. Indeed, a common strategy of proving their truth in love for the *Legend*’s women is taking their own lives with knives and swords, some of the few material objects used in the *Legend of Good Women*. This paper examines the women who lose faith in love and draw attention to the disabling power of the dominant love discourse through becoming assailants on their own lives. It argues that the legacy of “To dyen with a swerd or a knyf” is instructive of women’s limited subversive agency in the power relationship between man and woman.

Keywords: Chaucer, Legend of Good Women, rewriting women, knives and swords, power

Bio: Huriye Reis is professor of English literature at Hacettepe University, Ankara, Türkiye. Her PhD is on Chaucer’s representations of women in his dream poetry, from the University of Liverpool, England. She has publications on Chaucer, medieval English literature, contemporary British poetry, war poetry and women in British literature. She is the author of *Ademin Bilmediği Havvanın Gör Dediği: Ortaçağda Türk ve İngiliz Kadın Yazarlar (What Adam Knows Not and Eve Demands: English and Turkish Women Writers of the Middle Ages)* (Dörtbay, 2005) and *Chaucer and the Representations of Old Age*, (Ürün, 2013). She co-edited three books of essays.

Provisional Title: Motherhood as Gender Performativity in *The Joys of Motherhood*

Grad. Student Rozerin Asmin Saripinar, University of Zurich, Switzerland

Buchi Emecheta's 1979 novel *The Joys of Motherhood* tells the story of a woman, Nnu Ego, who seeks the "joys of motherhood" until the very end of her life, only then to be disillusioned from this culturally idealised state of motherhood when it is all too late. Emecheta's novels are among the most significant literary works to come out of Nigeria in the twentieth century, for they not only offer a glimpse of Nigeria under British colonial rule but also forefront stories of Nigerian women, often forgotten by Emecheta's male contemporaries. *The Joys of Motherhood*, more particularly, stands out with its portrayal of motherhood, highly valorised in Igbo culture as the ultimate state of womanhood. Emecheta depicts motherhood as a repetitive act, affirming one's womanhood through both societal and internalised pressure. Accordingly, this study examines *The Joys of Motherhood* through the lens of Judith Butler's theory of gender performativity, which asserts that one's gender is affirmed through gendered acts that change shape as societies evolve. It analyses the novel's depiction of both gender and parental roles, as well as the changing dynamics of gender during Nigeria's transition from a colonial region to a postcolonial nation-state, with a focus on the notion of motherhood, particularly with the purpose of determining the extent to which it serves as a vindication for Butler's gender performativity.

Keywords: Buchi Emecheta, *The Joys of Motherhood*, Nigerian Literature, Gender Performativity, Motherhood

Bio: Rozerin Asmin Saripinar completed her undergraduate studies in English Language and Literature at Hacettepe. She is now a graduate student at the University of Zurich, majoring in English Linguistics and Literature with a Minor in Modern Asian and Middle Eastern Studies. She focuses on postcolonial and gender studies, and her literary interests include, Migrant Literature, Diaspora Literature, and Nigerian Literature.

Narrative Strategies and Vulnerability in Kimmerer's *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*

*Prof. Dr. Mustafa Zeki Çıraklı, Karadeniz Technical University, Türkiye
Grad. Student Gizem Serdar Ömür, Karadeniz Technical University, Türkiye*

Robin Wall Kimmerer's *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* distinctively represents the transformative power of Indigenous storytelling to explore ecological mindfulness. *Braiding Sweetgrass* presents us with an intergeneric complication between factual hyper-fictions and fictional indigenous facts. It is a seminal, epic and phenomenal set of narratives amalgamating wisdom and knowledge within the pot of storytelling, poetry and empathy. The narrative anecdotes included in the book provide the reader with a vivid portrayal of non-human compatriots. Kimmerer's work produces a sophisticated narrative that proves inspiring yet vulnerable, responsive yet subversive. Beyond human-centred ecologies and anthropocentric paradigms, Kimmerer's narratives are marked with idiosyncratic narrative strategies that cultivate an ongoing interplay of local wisdom and Indigenous knowledge through storytelling. This paper analyses shifting focalisations in the novel as the narrative represents reflective storytelling, retrospective narration and ecological mindfulness within an Indigenous narrative space. Employing narratology and eco-critical frameworks, the study draws on Timothy Morton's concept of 'entanglement' and analyses how Kimmerer's narrative creates a narrative space of entanglement from the lens of post-classical narratology. The study argues that Kimmerer's narratives represent a shifting perception and perceiving in a way that disappoints human-centred perspectives. The study demonstrates that (a) the narrative blends eco-critical notions with storytelling gestures to represent the destabilized viewpoints; (b) storytelling with focalisations signifies fragmented, unstable, unfixed focal points and narrative postures interwoven to undermine anthropocentric narrative space; (c) narrative strategies are used to represent the cosmology of ecological interconnectedness upon the decline of anthropocentric views. From a postclassical perspective, Kimmerer's narratives produce unstable, endangered and manipulated grounds, depicting a vulnerable narrative framework decorated with 'gaps and ambiguous notions' of interrelation, interplay, interconnection and inter-ecological mindfulness. These narratives not merely question so-called anthropocentrism but also re-contextualise storytelling performance as a means of ecological engagement and ethical address.

Keywords: Kimmerer, Braiding Sweetgrass, eco-criticism, entanglement, post-classical narratology, storytelling

Bio: Mustafa Zeki ÇIRAKLI is a literary critic, narratologist, translator, and poet. He holds his PhD in English Literature from METU (2010). He has specialised in narratology, literary theory, and educational theory. His research interests include the narrative analysis of fictional works from world literature. Çıraklı is the author of *Narrative Strategies and Meaning*, included in the ENN Publication list (2010). His translation of *Dante in Love* was published in 2013. He also authored a volume on Henry Fielding's thoughts on the art of fiction (2015). His collected essays on narratology, including critical readings from Western and Turkish Narratives, were shortlisted for Critical Books of the Year (2015). He is the translator of Paul de Man's *Allegories of Reading* with an introductory chapter and critical notes (2nd ed., 2023). As a visiting scholar, Çıraklı has delivered seminars and lectures on comparative literature at the

University of Dortmund (Spring Semester 2014), where he discussed Tanpinar's *Time Regulation Institute*, which inspired subsequent events and seminars (2017–2022) and a book, *Little Truths* (forthcoming). He contributed to the European COST Action CA18126 as a working group member, Writing Urban Places: Narrating the Mid-sized European City (2020–2023). He also appeared as a preface writer in several edited books on urban narratives, postcolonial studies, narratology, semiotics and dystopia. Çıraklı, also NALANS NETWORK chair and an active IDEA member, is a professor at the Faculty of Letters, Karadeniz Technical University, Türkiye

Bio: Gizem SERDAR ÖMÜR is a PhD student at the English Language and Literature Department of Karadeniz Technical University. She holds her MA from Istanbul Kultur University (2022). She has presented at several graduate student conferences on English literature and literary theory. Her research interests include feminism, eco-feminism, gender studies, posthumanism, speculative fiction and mythology. Her MA thesis, *Reconstructing Female Sexuality and Deconstructing Male Anxiety: Black Hole or Living Hole*, has recently been published as a book by Cambridge Scholars. She is an English teacher and teacher trainer serving for MoNE.

Narrative Traces of Joy in the Emotional Landscapes of Ali Smith's *Autumn*

Prof. Dr. Aytül Özüm, Hacettepe University, Turkey

Ali Smith's post-Brexit novel *Autumn* (2016) is the first of her Seasonal Quartet. The novel offers a captivating portrayal of how Elisabeth and Daniel internalize the key figures and events in their lives through the way they transfer past and present experiences to each other. The novel fuses the characters' fragmented memories with real life issues by drawing a complex map of grief, regret, awe, anger, and joy as a regulatory emotion. Specific moments of joy in the novel that invigorate emotional resilience and are reminiscent of early bonds in their childhood reinforce hope both for the young and elderly and enable them to go beyond the political crisis. This paper will argue that the fragmented narrative structure of the text projects Daniel and Elisabeth's inner worlds influenced by both their childhood attachments and the confusing political chaos of the country. The paper will also explore the narrative traces of joy amidst the turmoil of negative emotions by investigating how the protagonist Elizabeth and her elderly father-like friend Daniel can shape each other's perception of time and personal history.

Key words: Ali Smith, *Autumn*, joy, mental mapping, object relations theory.

Bio: Aytül Özüm is a professor of English language at Hacettepe University, Ankara. Her research interests are gender studies, the modern and postmodern English novel, literary theory and cultural studies. Her publications include: *Angela Carter ve Büyüülü Gerçekçilik* (Angela Carter and Magical Realism, 2009), three co-edited volumes *İngiliz Edebiyatında Toplumsal Cinsiyet* (Gender in English Literature, 2018), *Edebiyat ve Kültürde Yalnızlığın 16 Hâli* (16 Forms of Loneliness in Literature and Culture, 2021), *Edebiyat ve Kültürde Korkunun 8 Hâli* (8 Forms of Fear in Literature and Culture, 2023) and articles both in English and Turkish on George Eliot, Virginia Woolf, Angela Carter, A.S. Byatt, Nâzım Hikmet, Bilge Karasu, and Onat Kutlar and book chapters published by Rodopi on Orhan Pamuk and by Lexington on ethical turn and empathy. She co-organised two multidisciplinary conferences called "Yalnızlık 2018" (Loneliness 2018) and "Korku 2019" (Fear 2019) held in Ankara.

Nature as a Cure for Masculinities: Eco-Masculinities in Jez Butterworth's *Jerusalem*

Lect. Fırat Keskin, Alanya Alaaddin Keykubat University, Türkiye

Jez Butterworth's *Jerusalem* explores masculinity through ecological consciousness and resistance to societal norms. At its centre is Johnny "Rooster" Byron, a defiant figure whose rejection of modernity and immersion in the natural world critique both capitalist structures and traditional masculinity. Set in rural England, the play portrays a world where modern progress erodes humanity's connection to nature, relegating figures like Johnny to the margins. His alternative lifestyle resists societal expectations, embodying eco-masculinity by rejecting toxic traits of domination in favour of a relational, symbiotic connection with nature.

Through its use of rural mythology, particularly the "Green Man" archetype, *Jerusalem* situates Johnny as a liminal figure—protector and disruptor. His character challenges the alienation fostered by modernity, redefining masculinity as grounded in ecological harmony and resilience. The play critiques not only individual identity but also broader issues such as environmental degradation, community disconnection, and the commodification of natural spaces.

This paper examines *Jerusalem* as a bridge between personal and ecological struggles, emphasizing the interplay between masculinity, myth, and environmental ethics. It argues that Butterworth critiques destructive societal structures while offering an alternative vision of masculinity—one that aligns strength with care and freedom with responsibility toward the natural world.

Keywords: Eco-masculinities, British Drama, Green Man Archetype, Nature and Masculinity

Bio: Fırat Keskin is an Instructor of English at Alanya Alaaddin Keykubat University, School of Foreign Languages. He completed his undergraduate studies at Karadeniz Technical University, Department of English Language and Literature in 2013, and his master's degree at Ordu University, Department of English Language and Literature in 2021. He is a PhD candidate at Ankara Hacı Bayram Veli University, Department of English Language and Literature, and his research interests are Postcolonial Studies, Gender Studies, and Masculinities.

Navigating Repressed Trauma in *Crocodile Fever*

Grad. Student Dilşad Nilsu Güzeler, Hacettepe University, Türkiye

Meghan Tyler's *Crocodile Fever* is a dark comedy set in 1980s Ireland during the Troubles, a period marked by political turmoil and societal dysfunction. The play explores the traumatic experiences of two estranged sisters, Alannah and Fianna, who reunite after eleven years in their childhood home. Their reunion triggers a cascade of repressed memories and unresolved pain, depicted through surreal narrative elements, grotesque violence, and absurd humor. This paper examines *Crocodile Fever* as a reflection of the fragmented nature of trauma, using theoretical insights from Freud, Van der Kolk, and Judith Herman to analyze how trauma disrupts memory, language, and behavior.

The paper argues that the play portrays trauma through various coping mechanisms, including compulsive behaviors, disordered eating, and speechlessness. Alannah's compulsive cleaning rituals, emotional attachment to food, and inability to articulate her emotions highlight how trauma manifests in everyday actions. Furthermore, the sisters' explosive violence against their abusive father and their shared hallucinations reveal how trauma resurfaces in grotesque and symbolic ways. The paper also explores the fractured narrative structure of the play as a mirror of the disjointed experience of trauma. Ultimately, *Crocodile Fever* offers a compelling depiction of how repressed trauma shapes identity, relationships, and the cyclical nature of violence.

Keywords: Trauma Studies, Repressed Memories, Dark Comedy, Grotesque Violence, Coping Mechanisms, Meghan Tyler, *Crocodile Fever*

Bio: D. Nilsu Güzeler graduated from Hacettepe University, Department of English Language and Literature in 2023. She is currently an MA student in the English Language and Literature programme of the same university. Her research interests are postmodern novel, contemporary drama, gender studies, ecocriticism, and trauma studies.

No Place for Toxic Masculinity in the Modern World: A Study of Eugene O'Neill's *The Hairy Ape*

Res. Asst. Merve Peköz, Ordu University, Türkiye

The Hairy Ape (1922) is an expressionist play by the American playwright Eugene O'Neill. It tells the story of Yank, a brutish and unreflective labourer who is the play's protagonist. The narrative follows Yank's quest to find a sense of belonging in a society dominated by the wealthy elite. Initially, Yank feels a strong sense of purpose and self-assurance as he works stoking the engines of an ocean liner, taking pride in his physical strength and dominance over the machinery and his fellow workers. Yank's initial pride in his physical power and connection to the industrial machine exemplifies the toxic ideal of masculinity as strength and utility. However, his encounter with Mildred, who represents a detached and dehumanizing upper class, triggers a crisis of identity. Yank's inability to adapt emotionally or intellectually to his alienation underscores the limitations of masculinity defined solely by force and control. His spiralling descent into rage and eventual isolation reflects the broader societal rejection of such outdated notions of manhood. This paper argues that O'Neill criticizes toxic masculinity and suggests its unsustainability in the modern world. The play's portrayal of Yank's collapse highlights the need for a redefined masculinity that embraces intellect, social relations, and rhetoric. *The Hairy Ape* calls for a transformation in male identity by exposing the hollowness of toxic male ideals, aligning with the broader cultural shifts toward equality and inclusivity.

Key Words: Masculinity, Modern world, identity crisis, isolation

Bio: Merve Peköz is a Research Assistant in the English Language and Literature Department at Ordu University. She earned her bachelor's degree in English Language and Literature from Firat University and completed her Master's in the same discipline at Akdeniz University. Currently, she is working toward her PhD at Hacettepe University.

Ocean Strikes Back: Ecohorror and the Fragility of Boundaries in John Lanchester's *The Wall*

Lect. Dr. Mahinur Gözde Kasurka, National Defense University, Türkiye

John Lanchester's *The Wall* explores the erasure of safe spaces for privileged humanity, highlighting the catastrophic consequences of human-induced climate change. The implied author portrays a world devastated by ecological degradation, compelling the implied reader to question survival strategies within the exclusionary practices of this dystopian narrative. Central to this point is the ocean, a subversive force that disrupts fixed, anthropocentric categories and resists totalizing mindsets. By exposing the enmeshment of human and nonhuman agents, the novel challenges traditional ontological hierarchies, illustrating the fragility of boundaries and the emergence of ecohorror. This dual-coded depiction of the ocean reveals its agentic power: it simultaneously undermines human superiority and evokes terror through the erasure of safe, stable categories.

In this context, I argue that *The Wall* departs from anthropocentric narratives, emphasizing humanity's precarious position within a chaotic, climate-ravaged world. The novel critiques species supremacist ideologies and highlights the porousness of borders, advocating for a new epistemology rooted in *naturecultures* in Bruno Latour's sense of the word. By adopting a critical posthumanist perspective, this paper examines how nonhuman forces generate *ecohorror* by transgressing ontological boundaries, offering a timely reflection on the consequences of anthropogenic climate change.

Keywords: Ecohorror, Cli-fi, Nonhuman Agency, John Lanchester, The Wall, Ecoprecarity, Naturecultures

Bio: Mahinur Gözde Kasurka completed her PhD in English Literature department at Middle East Technical University with her dissertation entitled "A Posthumanist Study of the Dystopian Novel: Margaret Atwood's *Oryx and Crake*, Jeanette Winterson's *The Stone Gods*, David Mitchell's *Cloud Atlas*". Currently, she works as a full-time Instructor Dr. at National Defence University, School of Foreign Languages. Also, she works as a part-time Lecturer Dr. at İstanbul Bilgi University. Previously, she also taught various courses at İstanbul Kültür and Yeditepe Universities. Her research interests are British novel, dystopian fiction, posthumanisms, ecocriticisms, literature and environment. She has presented several papers at international conferences. She has attended Rosi Braidotti's summer school on "Posthuman Knowledge(s)".

On the Verge of Virtual Realm in *The Nether*

Assoc. Prof. Dr. Ecevit Bekler, Dicle University, Türkiye

Literature reflects how people think, communicate, and live in societies through various genres that have developed so far such as poetry, drama, and fiction. Drama, as one of the oldest forms of literature, has become a mimesis of daily life of people and it has also been influenced by technological developments surrounding each member of society. American playwright Jennifer Haley's *The Nether*, premiered in California in 2013, delves into the ethics in virtual reality and displays how products and the worlds created by technology can carry real world crimes into virtual realm as shown in the Hideaway, a futuristic digital world where adults act out their fantasies of illegal sex activities by adopting child avatars. The study, focusing on online morality in a world where individuals lead various relations under the complexities of identity, underlines the behavioral changes and traumatized personalities in the modern world. The play will be examined from the perspectives of the moral-philosophical approach and psychological approach. The discussion will focus on an immoral and illicit action 'pedophilia' and its counterpart in the digitized world, and the psychological approach, using Freud's theories regarding the conscious and unconscious mind, and sexual urges, will help to analyze how and why the characters in the play are motivated to enter into that virtual world.

Keywords: Digitized world, *The Nether*, virtual realm

Bio: Ecevit BEKLER has been an associate professor of English Language and Literature at Dicle University, Faculty of Letters in Turkey. He completed his Phd titled "A New Historicist Reading of Power Mechanism in Dystopian Novels: *The Fixed Period* by Anthony Trollope, *A Clockwork Orange* by Anthony Burgess, and *Never Let Me Go* by Kazuo Ishiguro" at Atilim University in Ankara. The author has written various articles and book chapters on English literature.

Passion and perseverance of the prospective language teachers for learning English

Assoc. Prof. Dr. Reyhan Ağçam, Kahramanmaraş Sütçü İmam University, Türkiye

Prospective English teachers studying at Turkish state universities both further their English education and learn how to teach it as a foreign language unless they were born and raised in a country where English is the spoken language. In that regard, they take professional knowledge and world knowledge courses in their L1, and field-specific courses in their L2. Besides, they are getting prepared for a central exam upon their graduation to attend a teachers' academy with the aim of working as language teachers at state schools. Under these circumstances, it is a matter of inquiry whether their passion and perseverance for learning English differ across seniority in higher education. Therefore, this particular study will attempt to investigate passion and perseverance of four groups of Turkish ELT students for learning English. Participants of the study are freshmen, sophomore, junior and senior ELT students studying at a Turkish state university. The research data will be collected with the L2 Grit Scale developed by Teimouri et al. (2022) and quantitatively analysed using a statistical package programme. The results will be discussed with reference to the relevant literature. The study will end with practical implications for prospective language teachers, language teacher trainers and policy makers.

Keywords: English as a foreign language, language teacher, perseverance.

Bio: Reyhan Ağçam is an associate professor in the English Language Teaching Department at Kahramanmaraş Sütçü İmam University, Türkiye. She obtained her BA, MA and Ph.D. in English language teaching from Çukurova University, Adana, Türkiye. Her research interests include language teaching, teacher training, language curriculum, academic writing, and corpus linguistics.

**Poems Interwreathed with Prayers:
Sarah Ahsan's Tender Meditation on Queerness and Sacredness**

Asst. Prof. Dr. Gökhan Albayrak, Ankara University, Türkiye

Sanah Ahsan's debut collection *I cannot be good until you say it* (2024) uncovers the sacredness within the grey areas of morality, promoting imagination and self-compassion as spaces of connection. This collection serves as a fearless call to prayer, challenging notions of goodness and divinity. Profoundly compassionate, Ahsan's multilingual verse resonates with vibrant musicality and heartfelt tenderness, transforming poetry into prayer and evoking a nurturing faith capable of offering the warmth of a mother's embrace. How do others' perceptions imprison us? How can we accept one another's chaos and embrace one another's madness? Ahsan poses these questions that delve into the core of humanity to reveal the sacredness of our vulnerabilities. These poems honour the complexities of existence, creating sanctuaries for life's messiness and the act of being present. Ahsan's poetry intricately blends Quranic verses, psychology, and the hip-hop rhythms of their childhood to explore divinity within the body regarded as an enduring archive that defies erasure. Their poems navigate complex emotional, affective, and physical terrains, confronting whiteness, Islamophobia, homophobia, and intergenerational trauma. Within these lines, belief and doubt, morality and immorality, the tangible and the spiritual intertwine, reclaiming queer love as sacred. This paper intends to explore how queerness is interlaced with sacredness in Ahsan's poems and to investigate how Quranic verses are woven into the tapestry of this collection of poems.

Keywords: Queerness, Sacredness, Desire, Faith, and Poems/Prayers

Bio: Gökhan Albayrak graduated from the Department of English Language and Literature at Hacettepe University in 2006. He earned his MA degree in 2009 and his PhD degree in 2019 in English Literature at Middle East Technical University. He has taught and studied at the State University of New York and the University of Brighton. He has published pieces on the long nineteenth century, Romantic and Victorian poetry, literary theory, psychoanalysis, feminism, queer theory, and affect studies. Currently he teaches as an assistant professor at the Department of English Language and Literature of Ankara University.

Political Correctness, Racism, and Cancel Culture: British Identity Crises in *Death of England: Closing Time*

Asst. Prof. Dr. Hakan Gültekin, Artvin Coruh University, Türkiye

This article analyses *Death of England: Closing Time*, the concluding play of Clint Dyer and Roy Williams's *Death of England* trilogy, within the context of political correctness, cancel culture, racism and evolving British identities. *Death of England: Closing Time* focuses on the conflict between Carly, a white woman, and her Black mother-in-law Denise, during the closure of a flower shop and patisserie. Through its exploration the complexities of interracial relationships, social prejudices and familial tensions arising from race and class, the play combines humour with dramatic depth. The article also examines how both traditional British identities and Post-Brexit identities are questioned throughout the play. Through characters such as Michael and Delroy, white working-class racism and Black British identity are revisited from the perspective of Carly and Denise. From the beginning of the play, the stage design of the St. George's Cross functions as a powerful metaphor for Britain's divided identities. Carly's relationship with Delroy deepens with themes such as the exoticisation of Black men by white women, while Denise's sharp criticism of the monarchy refers to Britain's colonial past. The scene in which Carly addresses a bachelorette party, outlining the 'five rules' for a relationship with a Black man, and its subsequent status as a viral social media post, represents both a humorous and incisive peak in the narrative. Similarly, Denise's darkly comic tirade about the King's coronation satirizes British national identities. As a result, the play critiques the boundaries of political correctness and the power dynamics inherent interracial relationships, while offering a broader commentary to Britain's ongoing identity crisis. However, it emphasizes the transformative power of love and solidarity in complex relationships, with both a humorous and profoundly empathetic. The study places the play in its historical context, analysing the changing identities in British society as Austerity policies and the societal shifts prompted by Brexit.

Keywords: Death of England Trilogy, Political Correctness, Racism, Cancel Culture, post-Brexit Britain

Bio: Hakan Gültekin is a faculty member at Artvin Coruh University, Türkiye. He is also a founder member of 'Theatre and Drama Network (TDN)'. He received his PhD degree in English Literature Department of İstanbul Aydin University. He has worked on his postdoctoral project at University of East Anglia. He has focused on the tension between contemporary political space, including austerity, cost of living crisis of the UK and post-Brexit and drama in his postdoctoral project. In his research, he focuses on cultural studies, contemporary British drama, literary theory and political drama. He has written dissertations on writers such as Ernest Hemingway, Lucy Kirkwood, David Hare, Simon Stephens, Steve Waters and Howard Barker. His recent publications include 'The Critique of Neoliberalism in David Hare's Plays' (2021), 'The Last Public Space: Understanding the Tension Between Politics and Drama in Contemporary British Theatre (2023)', 'Precarity, Hope and Despair in Nadia Fall's *Home* (2024)', and 'British Theatre from Agitprop to 'Primark Playwriting' an NTQ interview with David Edgar' (2024).

Post-Truth Sense of Body Horror in Ali Smith’s “The Hanging Girl”

Asst. Prof. Dr. Rana Sağıroğlu, Selçuk University, Türkiye

Assoc. Prof. Dr. Funda Civelekoğlu, Ege University, Türkiye

Ali Smith’s 2014 short story, “The Hanging Girl” closely engages with the themes of death, grief, and sorrow in a surreal atmosphere where reality and fantasy intertwine. The story develops as a symbol of global suffering and violence reflected through the individual traumas of Pauline and the young girl she finds hanging from a lamppost. The protagonist Pauline, along with other characters, is constantly exposed to images of war and death on television functioning as a spectacle which gradually causes difficulty in interpersonal communications and hence an increasing sense of alienation. Through the grotesque imagery of self-harm and Pauline’s psychological disintegration, the story forms a critique of post-truth era where the human body itself becomes a battleground for competing narratives that mirror the destruction of truth and violation of individual autonomy. This study will analyse how “The Hanging Girl” employs body horror to explore the anxieties of the post-truth era where the boundaries between the real and the simulated /manipulated, the true and the fabricated are constantly blurred. This distortion leads to a sense of existential dread and disorientation that manifests in the grotesqueness of the human body and mind. Thus, the argument will emphasise the connection between body horror and the mechanisms of post-truth era in that constant exposure to false narratives and the erosion of trust in established sources of information may lead to a destabilized sense of reality.

Key words: *Ali Smith, The Hanging Girl, post-truth, body horror, grotesque.*

Bio: Rana Sağıroğlu is an assistant professor at the Department of English Language and Literature, Selçuk University. She received her BA and MA degrees from Selçuk University and Ph.D degree from Ege University. Her major research interests include identity studies, narrative discourse analysis, the short story genre, modern and postmodern literature.

Bio: Funda Civelekoğlu is an associate professor at Ege University, English Language and Literature Department. She received her BA from Istanbul University and her MA and Ph.D degrees from Ege University. She was at Augsburg University, Germany for three months as a DAAD (German Academic Exchange Service) postdoctoral researcher in 2009. She has several publications on gothic fiction, romanticism, ecocriticism, dystopian literature, and cinema.

Race, Loss, Trauma, and Lost Turk Plays

Assoc. Prof. Dr. Murat Öğütçü, Adiyaman University, Türkiye

Trauma studies have been used as a literary theory and have shaped notions about how traumas lead to narrative dysfunction determined by internal or external factors. The role of racism in the creation and continuation of cultural traumas and dysfunctional meaning-making has its roots in early modern English xenophobic discourses. Primary or secondary encounters with Eastern civilisations, in particular, have profoundly affected such discourses. For instance, fears of conversion and captivity shaped by actual encounters with Turks or through secondary narrations through prose, verse and dramatic literature have both ingrained xenophobic attitudes towards Turks and fostered the production of such literature. Lost Turk plays, that is, lost plays that are also Turk plays, concentrate on either the downfall of the Turk (as part of monarchomach literature) or on Christian champions against the Turk as a cathartic relief from the fear of the unknown, which had been fostered by homilies, ballads, dramatic and non-dramatic literature of its time. The fear was affected by the lack of translations of Turkish or Islamic works to understand Turks and/or Islam properly and by early modern English travel literature that predominantly tried to justify the cruelty of the Turk to (re)define Christian ethics. Lost Turk plays represent the untold but ingrained xenophobic attitudes towards Turks. Therefore, this paper will explore how Lost Turk plays reveal the intersections of loss and racism in the formation of cultural traumas in early modern England.

Keywords: Early Modern England, Turks, Lost Plays, Trauma, Loss, Racism, Phobia, Catharsis

Bio: Assoc. Prof. Dr. Murat Öğütçü is currently working at Adiyaman University, Türkiye. He is the General Editor of the “Turkish Shakespeares” Project which aims to introduce Turkish Shakespeare texts, productions and research to an international audience. He is a researcher at the AHRC-funded “Medieval and Early Modern Orients” Project that concentrates on encounters between England and the Islamic Worlds. He is a regional editor of the Global Shakespeares Project and the World Shakespeare Bibliography. He co-edited *Materializing the East in Early Modern English Drama* (Bloomsbury, 2023). He has written book chapters and articles on early modern studies, Shakespeare, and cultural studies.

Reading Wole Soyinka's "The Lion and The Jewel" as Part of World Literature

Assoc. Prof. Dr. Melih Karakuzu, Erciyes University, Türkiye
Grad. Student Halil Gültekin, Erciyes University, Türkiye

This paper aims to examine, *The Lion and The Jewel*, one of the plays of Nigerian playwright Wole Soyinka. The play has been analysed by some critics, such as, Asamoah (2023), Kwofie and Daniels (2023). In this paper, however, to confirm the place of the play in a wider area, namely world literature, aspects of the play like, using English as its language, dealing with cultural conflict that is beyond its own cultural boundaries or showing struggles of the "other", will be focused. These are the elements that contribute to universal aspect to the play such as, tradition against modernity or community against identity. The play set the place in a multicultural tribe of Nigeria which is under the influence of Western culture and the characters of the play represent these diverse cultures. Cultural conflict between these characters creates the plot of the story. Universal aspect of this cultural conflict enables the play to go beyond its own cultural boundaries. Conflict and "otherization" in the play are not just about postcolonial Nigeria or African literature. These motives are universal so that the play and its cultural conflict can – and understood by not just African countries, but it can also be understood in diverse cultures as well. Therefore, we intend to confirm the place of *The Lion and The Jewel* in world literature through analysing universal aspect of cultural conflict in the story and showing how it goes its own cultural boundaries.

Keywords: Cultural Conflict, Postcolonialism, World Literature

Bio: I am Halil Gültekin. I am a master's student in English Language and Literature department at Erciyes University. I got my bachelor's degree in the same department at Erciyes University with 3.75 GPA. I was an exchange student in Hally University Korea for one semester. I attended Erasmus internship program in English Connection Spain. I am currently working on my thesis with my supervisor, Assoc. Prof. Dr. Melih Karakuzu. This abstract is derived in part from my master's thesis titled *Critical Study Of Cultural Conflict In Wole Soyinka's Play, The Lion And The Jewel From Post-Colonical Perspective*.

Reclaiming the Margins: Feminist Subversions in Angela Carter's *The Bloody Chamber*

Sümeyye Çiftçi, Van Yüzüncü Yıl University, Türkiye

Prof. Dr. Bülent Cercis Tanritanır, Van Yüzüncü Yıl University, Türkiye

Angela Carter's *The Bloody Chamber* (1979) constitutes a crucial intervention in feminist literary scholarship, reconfiguring traditional fairy tales to subvert entrenched patriarchal ideologies. By dismantling conventional narratives, Carter reclaims the margins of the literary canon, foregrounding female agency, autonomy, and multiplicity within her reimagined protagonists. Through a deft manipulation of narrative and symbolic inversion, Carter interrogates hegemonic constructs of gender and power. Stories such as *The Bloody Chamber* and *The Company of Wolves* destabilize archetypal binaries—innocence and corruption, passivity and agency—redefining female subjectivity in opposition to patriarchal constraints. By foregrounding female desire, sexuality, and resilience, Carter's narratives disrupt the traditional male-centric gaze, asserting literature as a platform for feminist resistance.

This paper critically examines *The Bloody Chamber* through the lens of feminist theory, highlighting Carter's narrative strategies in deconstructing patriarchal paradigms while reconstructing alternative spaces for female empowerment. The analysis situates Carter's work within contemporary discourses of gender, agency, and power, demonstrating its continued resonance in addressing structural inequalities. Ultimately, Carter's collection exemplifies the transformative potential of literature as an act of subversion and reclamation, reaffirming its capacity to challenge and redefine the cultural and literary mainstream.

Keywords: Feminist Literary Theory, Angela Carter, Female Agency, Patriarchal Subversion, Modern English Literature

Bio: Bülent C. Tanritanır is Professor in the Department of English Language and Literature, Van Yüzüncü Yıl University. He received his M.A. from Anadolu University and Ph. D. from Van Yüzüncü Yıl University. He was promoted to associate professor in 2015 and to full professor in 2020. He studied early American novel, (Late Eighteens and Early Nineteens). He has articles and papers on fiction of utopia, distopia and diaspora and especially post-apocalyptic fiction. His academic interests are women studies, modern/postmodern American fiction, Jewish literature, Amerasian studies within the scope and context of American Multiculturalism. He is currently concentrated on Eco-fiction and Eco-psychology.

Bio: She completed her undergraduate degree in English Language and Literature department at Atatürk University and completed her master's degree in English Language and Literature at Van Yüzüncü Yıl University. She works as an English teacher at the Ministry of National Education. Her academic interests include Women's Literature, English and American fiction, and Gender roles.

Reimagining Masculinity Underground: Ecomasculinities and Ecological Reciprocity in Robert Macfarlane's *Underland*

Asst. Prof. Dr. Mustafa Büyükkgebiz, Alanya Alaaddin Keykubat University, Türkiye

This paper investigates the portrayal of Ecomasculinities in Robert Macfarlane's *Underland* (2019), a work that reimagines masculinity through an exploration of human engagement with subterranean spaces. Moving away from conventional notions of hegemonic masculinity often aligned with control over nature, Macfarlane proposes alternative masculinities rooted in vulnerability, care, and ecological reciprocity. By navigating spaces such as caves, glaciers, and burial sites, *Underland* underscores the necessity of humility and interdependence in the face of environmental and existential challenges. Drawing on theories from ecocriticism, gender studies, and environmental humanities, this analysis examines how the text challenges anthropocentric perspectives, advocating instead for masculinities that embrace interconnectedness and responsibility. It argues that *Underland* positions masculinity as a dynamic force for fostering ecological empathy and sustainable practices, particularly in response to contemporary environmental crises. By reconfiguring dominant cultural narratives, Macfarlane's work highlights the potential of Ecomasculinities to reshape relationships between humans and the non-human world. This study contributes to broader discussions at the intersection of gender, literature, and ecology, offering a critical framework for understanding the role of masculinities in addressing planetary challenges.

Keywords: Ecomasculinities, Environmental Humanities, Subterranean Ecologies, Gender and Ecology, Ecocriticism

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

Reimagining Socio-political Response and Power-play in Bernard Shaw's *Geneva*: A Foucauldian Reading

Asst. Prof. Dr. Adesanya M. Alabi, Cappadocia University, Türkiye

Political globalisation has become a crucial topic worldwide, and the interests of superpowers in various regions of the world have taken on a unique dimension in the global political sphere. In this case, the major powers have invented certain political ideologies to which they desire all other sovereign states to adhere, even if they are not that suitable for their polity. As the Foucauldian concept of power reflects power relations, Shaw, on the other hand, uses literary prowess to reflect the concepts and contexts of power-play that are radically presentable among the political class. The populists, the globalists, the Marxists, the socialists, the capitalists, and other political Machiavellians take advantage of the masses to exert power over them. However, Shaw draws one's attention to the fact that there is a certain socio-political situation in which the manipulation of politics or politics of manipulation is conspicuous. In *Geneva*, he foreshadows the embryonic political squabble resulting from the unchecked abuse of power by certain European despots, such as Herbert Battler (Adolf Hitler), Signor Bombardone (Benito Mussolini), and General Flanco (Francisco Franco). He introduces the League of Nations and portrays these main European dictators as threats to the European countries if their power is not restrained and interdicted. Meanwhile, Shaw's flippancy in presenting Adolf Hitler and fascist ideology first caused the play to be heavily criticised before it was readjusted. Thus, the contemporary world increasingly reflects the complex realities that Shaw addresses in *Geneva*, including religious extremism, racial inequality, superiority rivalry, civil wars, ideological disputation, sociopolitical contention, civil disobedience, humanitarian crises, social upheaval, and the desire for absolute power. Shaw illustrates how power operates from various vantage points, showing that if absolute power is not impeded, it could pose a serious peril not only to Europe but to the entire world. This paper, influenced by the Foucauldian concept of power, serves as a critical tool for socio-political criticism through literature, providing a comprehensive delineation of the text. Understanding the critique of socio-political issues, this paper helps evaluate what is cardinal in human society as presented in Shaw's *Geneva*.

Keywords: Political Literature, Power Play, *Geneva*, Foucauldian Power Concept, Globalism, Socio-political Criticism.

Bio: Adesanya M. Alabi is a scholar with a Ph.D. in English Language and Literature from Karabük University, Türkiye, a Master's in English Language and Literature from Cyprus International University, Cyprus, and a Bachelor's and a 3-year diploma (associate's degree) in Theatre Arts from the University of Ibadan, Nigeria. He had participated in TV drama series shown on Nigerian Television Authority between 2007-2008, radio drama on Diamond F.M., University of Ibadan, between 2008-2011, and stage theatre performances between 2006-2014. He has a solid history of achievement in writing, including six co-authored English course books, three unpublished novels, drama, a number of academic articles in his field, and a collection of short stories. He is a motivated teacher, a reviewer and a literary critic with strong intellectual and prioritisation abilities. He has a track record of achieving exceptional results in teaching English language and literature to students, developing their literary and speaking acumen.

Resistance and Displacement in *The Grapes of Wrath* and *Cities of Salt*

Asst. Prof. Dr. Özlem Ulucan, Bingöl University, Türkiye

John Steinbeck's *The Grapes of Wrath* and Abdelrahman Munif's *Cities of Salt*, though set in different geographies and contexts, share stories of uprooted people forced to leave their hometowns by industrial capitalism. In *The Grapes of Wrath*, Steinbeck recounts the suffering of uprooted tenant farmers after the disaster of the Dust Bowl and the exploitative practices of the Great Depression in the United States. In *Cities of Salt*, Munif describes the disasters wrought by the oil companies in the Arabian Peninsula and the forced uprooting of the indigenous population as a result of the destruction. In both novels, capitalist interests destroy nature and change the land irrevocably. Faced directly or indirectly with the harsh conditions and unbearable burdens of the new system, the natives have no choice but to leave their homes. Contrary to the reluctant but submissive manners of the natives, some of the characters resist the dictates and do not want to leave their hometown. In both novels, the resistance of these characters neither stops the destruction nor prevents the natives from being displaced. With very different settings and historical and cultural backgrounds, a comparative reading of these novels reveals the profound human tragedy experienced by the uprooted people. This paper aims to show how Steinbeck and Munif share common ground in these novels by exposing the violence of the exploitative economic and political systems in the United States and the Arabian Peninsula.

Keywords: John Steinbeck, Abdelrahman Munif, *The Grapes of Wrath*, *Cities of Salt*, Resistance, Displacement.

Bio: Özlem Ulucan completed her undergraduate and graduate studies in the Department of English Language and Literature and received her Ph.D. in the field of Comparative Literature. She is currently working as an Assistant Professor in the Department of English Language and Literature, Division of English Culture and Literature at Bingöl University.

Rethinking Marriage: Gender, Autonomy, and Social Critique in *Pride and Prejudice* and *Mansfield Park*

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

In her novels, Jane Austen explores the complexities of social class, marriage, and gender, often highlighting the constraints placed on women in the 18th and 19th centuries. One of these constraints was the societal expectation that marriage was women's primary role, defining their value and social standing, mostly limiting their personal autonomy. In the novels *Pride and Prejudice* and *Mansfield Park*, through the experiences of her heroines, namely Elizabeth Bennet and Fanny Price, Austen challenges the previously mentioned societal expectation by emphasising the importance of emotional depth and personal integrity over cold rationality and social class, and advocating for love as the true foundation of marriage. In other words, Austen's heroines reject the conventional view of marriage as a mere societal duty; instead, they assert that true marriage is built on emotional connection, personal values, and mutual respect. This study aims to elaborate on Austen's critique of patriarchal marriage norms, and explore how the heroines' pursuit of emotional fulfilment actually serves as a form of resistance to the societal expectations. By prioritising personal agency over material gain, Austen's novels offer a critique of the social and gender dynamics of the Regency period, presenting marriage not as an obligation but as a choice rooted in mutual respect and individual autonomy.

Keywords: Jane Austen, *Pride and Prejudice*, *Mansfield Park*, gender studies, social critique

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

Revealing Josef Breuer's Heroic Path in *When Nietzsche Wept*

Grad. Student Şeyma Dinç Tosun, İstanbul Aydin University, Türkiye

In *When Nietzsche Wept* (1992), Irvin D. Yalom explores the themes of psychic transformation, self-realisation, and introspection of the protagonist Josef Breuer, who exemplifies a hero archetype. According to Jung, a hero's ideal duty is to confront the shadow to accomplish the stage of individuation, which refers to the inner work of recognising oneself at a psychological level. Likewise, Josef reveals his psyche, obsessions, and fantasies during the consultations with

Nietzsche. His former patient, Bertha, stimulates the psychical urge to escape from his wife he has restrained, which later becomes a sort of tool for his subconscious reformation. Once he peels off the layers of his unconscious during his conversations with Nietzsche, he retreats from the idea of freeing himself. Despite failing to venture beyond his boundaries with home and remain within his comfort zone, he undergoes a process of awakening and self-discovery, and the journey rewinds to his childhood, deceased father, and his mother, whose name is also Bertha. Ultimately, he individuates himself from the collective mind and completes his cognitive separation. Therefore, this study aims to examine the stages of Josef Breuer's individuation process along with the concept of home and its explication within the text, which will shed light on the idea that, for Jung, home represents an individual's psyche, reminding us that Josef returns to the same home where he wants to break free.

Keywords: Irvin David Yalom, Carl Gustav Jung, *When Nietzsche Wept*, hero archetype, individuation

Bio: Şeyma Dinç Tosun is a PhD student in the English Literature program at İstanbul Aydin University and a lecturer at Fatih Sultan Mehmet Vakif University. She has presented papers at conferences such as “A Nietzschean Reading on Euripides’ *Medea*” and “Interpreting the Subconscious: Dystopian Madness in *Clockwork Orange* and *The Power*”. Her research interests include utopian and dystopian fiction, critical theory, and ecocriticism.

Sally Rooney's Inclusiveness in *Beautiful World: Where Are You?*

Lect. Dr. Buket Doğan, Middle East Technical University, Türkiye

Sally Rooney is engaged in an inclusive worldmaking by creating a textual space for diverse characters and genres. Contemporary Irish women's writing yields a direct interest in the post-millennial global agenda in the post-Celtic Tiger period steering its attention to post-millennial concerns like people's well-being, the soul-destroying effects of consumerism, capitalism, and the planet's future. In Rooney's tertiary novel *Beautiful World* the four characters, though having different backgrounds, lifestyles, and beliefs, are in pursuit of making sense of life in their unique ways. The ability to devise a genuine way of holding onto life, being one of the oldest issues raised on the planet, is of interest to Alice disfiguring the importance of fame and wealth as a writer, of Eileen a language editor of a magazine seeking alternative ways to attach herself to a meaningful life by gauging giving birth to a baby, of Simon taking refuge in the performativity of religion and of Felix a worker at a warehouse trying his hand in singing and bisexual affairs. The novel achieves inclusiveness not only with these various characters' experiences but also by conflating the zeitgeist of the post-millennial spirit with social media apps like Tinder or WhatsApp. The experience of these flawed characters is variegated and Rooney's novel promotes inclusiveness by building inextricable generic relations. Taxonomical ways of handling genres might be disaffecting. Still, the book can be seen in the light of a genre fiction due to following some common tropes, an auto-fiction due to Alice and Rooney's similar concerns about being a well-known author, and meta-fiction for giving insights about the nature of writing and publishing industries.

Keywords: Sally Rooney, *Beautiful World: Where Are You?*, genre-fiction, inclusiveness, post-millennial concerns

Bio: Buket Doğan, received her BA. from Foreign Languages Education Department at Middle East Technical University in 2004. She completed her MA studies in English Literature at Middle East Technical University in 2008 and received her Ph.D. in the program of English Literature in 2018, at METU. She has been a visiting scholar at Columbia University, English and Comparative Literature Department, in the City of New York, USA 2011-2012. Her academic interests include contemporary and modern poetry, critical literary theory, and 20th Century British and American Drama. She has been working as an instructor at Modern Languages Department at METU since 2014.

Sampling Post/human Case in Kazuo Ishiguro's *Klara and the Sun*

Res. Asst. Busenur Aslan, Gaziantep Islam Science and Technology University, Turkey

For centuries, seeking a credible answer to what it means to be human has been a compelling issue, as well as the delineations of human reason and identity. Facilitating through scientific and technological advancements and emanating the sense of “co-evolving”, posthumanism is a far-reaching area of study that exhibits a re-interrogation of what humanity refers to by criticising the boundaries between humans and nonhumans and by affirming the interconnections between humans and nonhumans. Touching upon post/human relations between human beings and machines, Kazuo Ishiguro's novel *Klara and the Sun* (2021) constructs a dystopian society in a near-future world where genetically enhanced children, who are “lifted”, and “Artificial Friends” (AFs) designed to be companions for these genetically altered children, exist. The novel is narrated by a solar-powered Artificial Friend, Klara, owned by genetically enhanced Josie, a fourteen-year-old child suffering from an illness, along with Josie's mother. This offers the audience a new and empathetic perspective on humans and machines, showing a welcoming tendency towards non-humans. Exploring the triple relationship of human, transhuman, and posthuman concepts, this study aims to examine the relationship between enhanced humans and machines from both a critical posthumanist context that challenges restrictive humanist and transhumanist ideals by decentralising the hierarchical positions and an affirmative posthumanist context that explores the entanglement of beings and non-beings on a narrow ontological plane.

Keywords: Kazuo Ishiguro, *Klara and the Sun*, critical posthumanism, co-evolving, transhumanism, and human enhancement.

Bio: Busenur Aslan graduated from the Department of English Language and Literature at Gaziantep University in 2022. She is a Master of Arts student in the Department of English Language and Literature at Gaziantep University. She is currently working as a research assistant at the English Translation and Interpreting Department of Gaziantep Islam Science and Technology University in Gaziantep, Turkey. Her areas of interest are contemporary English literature, posthumanism, postmodernism, and modernism.

Sarah Waters' *Fingersmith*: Living with “Thieves, Murderesses, Maids, Lesbians, and Other Humans”

Res. Asst. Lizge Yıldırım, Munzur University, Tunceli, Turkey

Sarah Waters uses the plot of sensational novel to portray the social reality in the Victorian period. While doing so, she reveals that Victorian values are still present. *Fingersmith*, which is based on Wilkie Collins' *The Woman in White*, presents the love story of Sue Trinder and Maud Lilly. Sue Trinder is an orphaned girl who is adopted by a baby farmer and forced to become a pickpocket. She starts working as a maid in Maud Lilly's house, but her real aim is to persuade Maud to marry a man who is named Gentleman to get her inheritance. Maud is defined as “an infant, a chick, a pigeon” in the novel because she knows nothing about the real world. Being abused by her uncle, Maud starts showing symptoms of hysteria. Meanwhile, Sue and Maud develop a relationship; nevertheless, they are not independent from society's burdens. While Sue is marginalised as an orphan and a maid, Maud is oppressed by her uncle. Therefore, Waters displays the lives of other humans such as thieves, lesbians, maids, murderesses, etc. Although she focuses on historical accuracy in the novel, she proposes that the lives of some humans are ignored throughout history. As a result, Waters aims to subvert the noble values of “normal people” and represent other lives which are present in prisons, Victorian houses, and asylums.

Keywords: sensational novel, normality, love, other, humans, madness.

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

Seeking Dystopia in George Orwell's *Animal Farm* And Yaşar Kemal's *Sultan of The Elephants and The Red-Bearded Lame Ant*

Asst. Prof. Dr. Erol Gülişür, Bingöl University, Türkiye
Res. Asst. Şeyda Sert, Bingöl University, Türkiye

George Orwell's *Animal Farm* and Yaşar Kemal's *Sultan of the Elephants and the Red-Bearded Lame Ant* are two outstanding works worth examining from a dystopian perspective. Both works contain dystopian elements and themes. In *Animal Farm*, we come upon a totalitarian and oppressive social structure. It is observed that some animals, destroying the old order with promises of freedom and equality, turn into oppressive and destructive authorities upon seizing power. Some animals who take over and rule the farm use offensive methods that we often see in dystopias such as manipulation, fear, threats, and overt propaganda to hold power tools in their hands. The majority is repressed and made to submit to authority through fear and intimidation, which are among the most distinctive features of dystopia. Along the same line, we catch traces of dystopia in *Sultan of the Elephants and the Red-Bearded Lame Ant*. Totalitarianism, manipulation, submission, physical and psychological violence encountered in dystopian societies have a substantial place in the novel. The sultan of elephants, symbolizing power and totalitarian rule, exploits the weak, oppressed ants and; thus, establishes absolute authority over and oppresses them. This oppression is exerted both physically and by using manipulative communication tools like television, radio, newspaper, etc. for brainwashing and diverting facts. These all set the stage for the dystopian revelations. In this context, the present study aims at analysing how the concept of dystopia is used in George Orwell's *Animal Farm* and Yaşar Kemal's *Sultan of the Elephants and the Red-Bearded Lame Ant*.

Keywords: George Orwell, Yaşar Kemal, Dystopia, Animal Farm, Sultan of the Elephants and the Red-Bearded Lame.

Bio: Born in Turkey's Van Province, he completed his secondary, high school and university education in Van. Following the university degree, he earned his Master's Degree in English Language and Literature at YYU. Having successfully completed the M.A., he started PhD at SDU and earned his Doctoral degree in 2022. He is taking up the post as an academic member at Department of Translation and Interpreting at Bingöl University. His fields of research predominantly include 19th and 20th century British novel, Postmodernism, Comparative Literature, History and Ideology.

Bio: She was born in Elazığ. She continued her primary, secondary and high school education in her hometown. Starting her university career at Hacettepe University in 2018, she graduated four years later. In 2023, she got into Fırat University for Master's Degree and is still carrying on her thesis. She has worked in several language centers and schools as an English teacher. Currently, she is a research assistant at Department of Translation and Interpreting and a staff at Erasmus Programme Coordination Office at Bingöl University. Her fields of research cover English Theatre, Posthumanism and Transhumanism.

Shadows of Extinction: Environmental Ethics and the Dystopian Future in Stef Smith's *Human Animals*

Asst. Prof. Dr. Kader Güzel, Muş Alparslan University, Türkiye

Stef Smith's *Human Animals* reflects the destruction of nature and the deterioration of human-animal relationships in a dystopian near future, caused by ecological collapse and fear-driven, self-serving policies. Depicting a city shaken by authoritarian measures introduced to address the rising animal population, the play critiques humanity's anthropocentric worldview while inviting a re-evaluation of ethical responsibilities toward nature and the other living beings with whom humans share it. Under the shadow of fear and the instinct for survival, the play portrays the mass culling of animals by authorities, the burning of natural habitats, and the severing of the human-nature connection. This study examines *Human Animals* from the perspective of environmental ethics, addressing the conflict between anthropocentric thinking and ecocentrism. It explores the societal failure to recognize the interconnectedness of life on earth by focusing on the characters in the play and their actions and discusses the prioritization of short-term human needs over long-term environmental sustainability, the recognition of the value of living beings, and the necessity of harmonizing the human-environment relationship within the context of environmental ethics. While focusing on the negative aspects of environmental policies, the study also underscores the positive impact of efforts to protect wildlife and collective or individual initiatives on the future of the planet, emphasizing the importance of acting in the real world. In this context, the article draws parallels between the play and the real world, focusing on the dystopian outcomes of ecological neglect and emphasizing the necessity of an ecocentric perspective.

Keywords: Environmental Ethics, Dystopian Future, *Human Animals*

Bio: Dr. Kader Güzel is an Assistant Professor in the English Language and Literature Department at Muş Alparslan University. She earned her bachelor's degree in Western Languages and Literature from Karadeniz Technical University and pursued both her Master's and Doctorate in English Language and Literature at Atatürk University.

Dr. Güzel specializes in contemporary British theatre, with a particular focus on dystopian narratives and applied ethics. Her work explores the intersection of literature, ethics, and social critique, delving into how dystopian themes in theatre address pressing global issues, such as ecological crises and technological dilemmas.

“So distinct was the echo”: Phantasm Made Physical in *The Lost Stradivarius*

Asst. Prof. Dr. Başak Çün, Fenerbahçe University, Türkiye

John Meade Falkner’s *The Lost Stradivarius* (1895) is among the canonical texts consolidating the position of the supernatural in fin de siècle literature. The protagonist, John Maltravers, is accompanied by a ghost during his instrumental performances, and their encounter coincides with John’s infinite curiosity in learning about the violin he finds and his forthcoming addiction to metaphysical pursuits under the ghost’s guidance. John’s sister, thinking how enchanting the music John plays is, remarks on the strength John embodies while playing, describing how physically full the room is with the notes—a statement that could be taken as an allusion to the topic of this paper. Ghosts in Victorian literary texts, including the late-Victorian texts such as *The Lost Stradivarius*, are mostly referred to as spiritualized, immaterial entities, maintaining the Gothic suspense in the narrative. However, the paper purports to merge the issues of music and the ghost in the novel, and reveal how the ghost, whose existence is materialized in immaterial ways, transgresses the long-established Victorian notion of the supernatural in his agency in the convergence of the body and the disembodied. Differently from the common approach to Falkner’s ghost as the degenerating anti-moralist of the story, the paper presents the novel’s potentiality to be read as the materialization of the ghost through music, providing profound experiences of affect for the characters. The novel, in this sense, has a deep-level connection with Walter Pater’s aestheticism in the way the characters experience pleasure.

Keywords: John Meade Falkner, *The Lost Stradivarius*, fin de siècle literature, ghosts, sensation

Bio: Başak Çün, PhD works as an assistant professor of English Literature in Fenerbahçe University. Her research areas comprise of late-nineteenth century literary and cultural phenomena, narrative theory, poststructuralist reading of decadence in literature and the arts, and the aesthetics of the known vs. the unknown in fin de siècle literature.

Sowing Seeds of Speech: Cultivating Active Engagement in Beginner and Elementary Classrooms

Lect. Kübra Yazgı, Middle East Technical University, Türkiye

Teaching speaking skills in an EFL setting is always a challenge, and coupled with the importance of communicative competence in language education, it places considerable strain on language teachers. This is particularly true for Beginner and Elementary levels, where foundational confidence and engagement are essential. This paper explores practical strategies for fostering active student engagement in communicative-speaking tasks and maintaining learner motivation in English preparatory classrooms. Drawing on classroom practices at Middle East Technical University, the discussion integrates two core areas. The first area is the teacher's role, where the paper will focus on the practical management of teacher talk, curbing unproductive parroting, and cultivating meaningful rapport between the teacher and learners. The paper will share experiences on how good teacher talk management as a means to maximize student speaking opportunities allows learners to flourish. The study also critiques the practice of parroting by presenting examples of alternative scaffolding techniques that encourage communicative engagement. It is nevertheless necessary for teachers to create a low-anxiety environment to encourage risk-taking and active participation. Hence, building rapport will be presented as a key element. The second area is the employment of extracurricular, task-based learning activities. These activities are designed to connect classroom learning with real-world contexts, encourage learner collaboration both in and outside the classroom, and bring material from the real-world contexts into the classroom. By presenting case studies and actionable recommendations, this paper argues for a holistic approach to teaching speaking skills that integrates effective teacher strategies and task-based methodologies.

Keywords: Speaking skills, student engagement, teacher talk, rapport, communicative competence

Bio: Kübra Yazgı completed her BA at the department of English Language Teaching at Akdeniz University and her MA in the same field at Ufuk University. She has been teaching English at different language levels and at different universities since 2011. She has worked in testing, materials, and curriculum development units for several years. She is currently working as an English instructor at the School of Foreign Languages at Middle East Technical University and writing her MA thesis at Hacettepe University in the field of curriculum and instruction.

Spectral Hope: Hauntology and Afrofuturism in Kwame McPherson's "Ocoee"

Res. Asst. Samet Baytar, Erzurum Technical University, Türkiye

Jamaican writer Kwame McPherson's "Ocoee," the overall winner of the 2023 Commonwealth Short Story Prize, offers a powerful meditation on historical trauma, communal memory, and the reclamation of erased Black histories. The story interweaves speculative elements with a reimagined African American history, centring on an exhausted driver, McLeod, who encounters the spectral town of Ocoee, Florida. This town is rooted in the real, brutal history of the 1920 Ocoee Massacre, one of the most violent instances of racial terror in U.S. history. As theorised by Jacques Derrida, hauntology describes the paradoxical presence of the past, particularly that which has been violently repressed, as a spectral force that disrupts linear time and troubles the present. This paper explores how "Ocoee" embodies this concept, reviving the erased Black community as a spectral presence that challenges the protagonist's (and the reader's) understanding of time and history. Afrofuturism, a cultural aesthetic and philosophy, explores Black experiences and envisions futures shaped by Black agency and resilience. The paper further employs Afrofuturist principles to analyse how "Ocoee" constructs a speculative yet hopeful reimagining of Black futures. As presented in the story, the town of Ocoee is not merely a ghost of the past but an Afrofuturist sanctuary where the past's trauma is acknowledged and transformed into a source of resilience and communal prosperity. Ultimately, Kwame McPherson's story challenges the notion that the intergenerational trauma of Ocoee is entirely negative, instead presenting memory and ancestral association as sources of healing, empowerment, and hope.

Keywords: Afrofuturism, Black Speculative Fiction, Hauntology, Ocoee.

Bio: Samet Baytar works as a Research Assistant in the Department of English Language and Literature at Erzurum Technical University and a PhD candidate at Atatürk University. His academic interests include postmodern studies, contemporary fiction, and environmental humanities. His MA thesis examined history and memory in Julian Barnes's *The Sense of an Ending*, and his ongoing PhD dissertation, titled *Beyond Seasons: Exploring the Anthropocene in Ali Smith's Seasonal Quartet*, investigates the intersection of literary and ecological spheres.

Spectral Lives: Gothic Liminality and Victorian Womanhood in Elizabeth Gaskell's "The Grey Woman"

Lect. Dr. Ece ÇAKIR, TED University, Türkiye

Ghost stories in Victorian literature often blended entertainment with social critique. For women writers of Gothic fiction, the spectral became a vehicle to confront the systemic erasure of women's agency. In Elizabeth Gaskell's "The Grey Woman" (1861), the ghost is a potent metaphor for the marginalization and invisibility of women in a rigidly patriarchal society. Through its Gothic motifs and haunting narrative, this proto-feminist story critiques the silencing, confinement, and ghostlike rendering of women in domestic and cultural spheres. In this revised Bluebeard tale, Anna Scherer is trapped in a violent marriage to a French aristocrat. Gradually isolated, silenced, and stripped of autonomy, her descent into liminality symbolizes Victorian women's in-betweenness, caught between angelic domesticity and demonized otherness. Metaphorically 'killed' repeatedly by her marriage, isolation, and fear, Anna transforms into the titular 'grey woman' – a figure both haunting and haunted, emblematic of women's suspended existence between visibility and erasure. Anna's salvation comes from her loyal maid, Amante, whose intervention underscores the strength of female solidarity and subverts gender and class hierarchies. By emphasizing the capacity of women to resist patriarchal oppression, Gaskell further critiques the invisibility of women's work and suffering, the violence of patriarchal structures, and the oppressive weight of societal expectations. Hence, this paper aims to explore how Gaskell questions identity, agency, femininity, and female solidarity through the lens of ghosts, Gothic motifs, and the liminality of Victorian women.

Keywords: Victorian Gothic, Elizabeth Gaskell, liminality, ghosts, patriarchy, female agency.

Bio: Dr. Ece ÇAKIR received her MA degree in the British Cultural Studies Programme in Hacettepe University in 2016, her thesis focused on rethinking utopian narratives as dystopias in the late 20th century English literature. She received her PhD in the Department of English Language and Literature in Hacettepe University in 2023 with her dissertation entitled "Representation and Evolution of the Monster and Monstrosity in Late Victorian and Early Edwardian Gothic Novel." She is currently a lecturer on world literature in TED University. Her research interests include dystopian fiction, monster studies, Victorian Gothic and the 19th century novel.

Spiritual Pilgrimage in Medieval Literature: A Journey of Reflection and Illumination

Lect. Dr. Seher Aktarer, Recep Tayyip Erdogan University, Turkey

This study argues that the medieval pilgrimage motif is not restricted to physical journeys; rather it also incorporates spiritual pilgrimages which occur within the realm of the soul and spirit. Medieval pilgrimages, shown in canonical works such as *Piers Plowman* and *The Canterbury Tales*, serve as a central theme in medieval literature. This paper puts forward that the personae in other medieval works of moral and spiritual inquiry, such as the dream poems, also embark on symbolic journeys that mirror the pilgrimage motif. These spiritual journeys develop into a pursuit for truth, enlightenment, and personal transformation. These personae undergo phases of reflection, introspection, and reintegration, navigating spaces of ambiguity where their worldly dilemmas are resolved. Thus, these spiritual pilgrimages, akin to the rites of passage in physical pilgrimages, lead the individual toward moral, theological, and/ or mystical enlightenment. Through an examination of selected works, this study highlights the way this spiritual realm within medieval literature serves as a liminal space, enabling a deeper understanding of the self and one's place in the spiritual framework of the Middle Ages. In this light, this paper explores the potential for a spiritual perspective to be applied to the pilgrimage motif in the Middle Ages.

Keywords: medieval literature, pilgrimage, *Piers Plowman*, *The Canterbury Tales*, dream poetry

Bio: Seher Aktarer graduated from Ege University, English Language and Literature Department in 2008 and completed her PhD at the same department at Hacettepe University, with her dissertation entitled, "She ys ded!": Loss and Transformation in *Pearl*, *The Book of the Duchess* and *Orpheus and Eurydice*. She has been working as an instructor in the School of Foreign Languages at Recep Tayyip Erdogan University since 2008. Her primary areas of interests include medieval literature and poetry.

**Staging Agency:
Material Feminisms and the Tangible Politics of Aphra Behn's Comedies**

Assist. Prof. Dr. Şafak HORZUM, Kütahya Dumlupınar University, Türkiye

Aphra Behn's (1640–1689) comedies, particularly *The Rover* (1677), illuminate the material entanglements of gender, class, and agency during the Restoration era. By exploring how material realities such as dowries, clothing, and physical spaces intersect with social and sexual dynamics, Behn critiques the commodification of women's bodies and redefines female agency within patriarchal structures. Objects like swords and jewellery serve as tools of negotiation and resistance, while spaces such as masquerades and domestic interiors become performative sites where power is contested and reshaped. Drawing on material feminisms, particularly the theories of Stacy Alaimo, Karen Barad, and Rosi Braidotti, this paper examines the intra-actions between human and nonhuman agents in Behn's comedies. These theoretical frameworks challenge fixed hierarchies of power to reimagine female subjectivity and thus underline how Behn's characters navigate the tangible constraints of their environment. By focusing on the material-discursive entanglements in Behn's plays, I aim to uncover the subversive potential of Restoration comedy as a vehicle for critiquing the socio-material inequalities women experienced at the time. This way, I offer fresh insights into how Behn's nuanced use of materiality on stage both reflects and resists the politics of her time, situating her as a pivotal feminist voice in the comedy of manners tradition.

Keywords: Aphra Behn, comedy of manners, material feminisms, nonhuman agency

Bio: Şafak Horzum, PhD, is Assistant Professor in the Department of Translation and Interpreting at Kütahya Dumlupınar University. Having received his degrees in English Literature from Hacettepe University, he conducted research at Lisbon, Harvard, and Münster Universities. Horzum received the 2016 ASLE Translation Award and co-edited *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* with Başak Aığın (Routledge, 2023). His translation of Sadık Yemni's *Heavy* was supported by the Turkish Ministry of Culture and Tourism and published by Transnational Press London in 2024. Recently, he was the translation editor of Başak Aığın's Turkish translation of Jane Bennett's *Canlı Madde: Şeylerin Politik Ekolojisi* (Vibrant Matter, 2024). Specializing in posthumanism, fantasy, transmedia, translation studies, and masculinity studies, Horzum has published widely on these topics in books and journals like *Translation Review*.

Supernatural Justice and Patriarchal Critique in Traditional Scottish Ballads

Assist. Prof. Dr. Aysegül Demir, Munzur University, Türkiye

This paper examines how traditional ballads like *William and Margaret* and *The Cruel Mother* employ supernatural justice to critique patriarchal norms and highlight societal failures in addressing moral and emotional wrongs. Through the lens of Cultural Materialism, these ballads are analysed as counter-hegemonic texts that expose the limitations of patriarchal systems in valuing women's autonomy, addressing betrayal, and enforcing accountability. In *William and Margaret*, the ghost of Margaret returns to confront her betrayer, reclaiming agency after death and holding William accountable for his broken promises and emotional exploitation. The ghost acts as a moral arbiter, delivering justice beyond the reach of societal norms. Similarly, in *The Cruel Mother*, the ghostly return of murdered children critiques the idealization of motherhood, and the rigid expectations imposed on women. The mother's guilt and supernatural punishment reflect societal anxieties around gendered roles and the consequences of failing to conform to patriarchal ideals. These ballads reveal the supernatural as a powerful narrative tool for critiquing hegemonic structures, offering alternative spaces for justice where human systems fall short. By situating these ballads within their cultural and historical contexts, this paper highlights their enduring relevance as cultural artifacts that challenge power structures and preserve the voices of the marginalized. This study highlights the capacity of traditional ballads to critique societal injustices while engaging with universal themes of morality, redemption, and agency.

Keywords: Cultural Materialism, Gendered Roles, Patriarchal Critique, Scottish Ballads, Supernatural Justice.

Bio: Aysegül Demir is an Assistant Professor of Western Languages and Literature at Munzur University, Turkey. She is the author of *Scottish Ballads, Supernatural Folk Tales* (2024), a bilingual Turkish-English book that provides insights into supernatural Scottish ballads originally written in Scots. Demir is the recipient of several prestigious awards, including the 2018 Saltire Scholarship and the 2022 Edwin Morgan Translation Fellowship for the Scottish Literature Module at the Scottish Universities International Summer School (SUISS). Most recently, she was honoured with the 2023 ESSE Travel Grant for her forthcoming research about English Poet Laureates. Demir's publications cover a broad range of topics in Scottish literature, with a particular emphasis on the minstrelsy tradition, border ballads, cross-cultural literary exchanges, and the representation of national identities in literature.

The Agency of the Portrait in Robert Browning's "My Last Duchess"

Assoc. Prof. Dr. Başak Ağın, TED University, Türkiye

In 1842, Robert Browning published "My Last Duchess" alongside its companion piece "Count Gismond" in a collection titled *Dramatic Lyrics*. The poems explored the dynamics of marital love while simultaneously presenting complementary and contrasting themes. While "Count Gismond" is narrated from the perspective of a woman expressing her affection for her husband, the more renowned of the two, "My Last Duchess," served as a dramatic monologue delivered by a Duke characterized by his primal nature, who is understood to have murdered his young wife. In this paper, I read the two poems as a diptych—two panels that together create a single art piece, and then focus more on the latter poem by analyzing it from a new materialist perspective, in which the agency of nonhuman things plays a powerful role. In "My Last Duchess," it is through reading between the lines that the audience realizes the egocentrism of the Duke—paying attention to not what he openly says but to what he hides. Following from this, I argue that this is similar to human egocentrism when they view nonhuman nature as something inert and controllable. While Browning's central paradox in the poem is achieved through ekphrasis, that is, his vivid description of the portrait accompanied by the boastful Duke's lexical choice, I contend that the portrait itself possesses agentic capacities, of which the late duchess was deprived. In other words, it is the portrait, not the Duke, that navigates the narrative. As the reader's perspective is shaped by what is missing in the poem, the imagined grandeur of the Duke shatters, which is mainly triggered by the portrait even though it is invisible to the reader.

Keywords: Robert Browning, "My Last Duchess," nonhuman agency, narrative agency, new materialism

Bio: Başak Ağın, PhD, is Associate Professor of English literature at TED University, Ankara, Türkiye. She is the founder of PENTACLE (<https://thepentacle.org>), the first Turkish website dedicated to post- and environmental humanities, the author of the Turkish monograph *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (Posthumanism: Concept, Theory, Science Fiction) (2020), and the co-editor of *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (2023). She also edited M. Sibel Dinçel's Turkish translation of Simon Estok's *The Ecophobia Hypothesis*, which came out as *Ekofobi Hipotezi* in 2021. Her scholarly articles appeared in such journals as *Ecozon@*, *CLCWeb*, *Neohelicon*, *Translation Review*, *Configurations*, and *EJES*. She co-edited a Turkish volume on environmental, medical, digital, and posthumanities (*Beşerî Bilimlerin 50 Rengi: Çevreci, Dijital, Medikal ve Posthüman Sesler*, 2023, Cappadocia University Press), the second volume of which is forthcoming this year. She has recently translated Jane Bennett's *Vibrant Matter* as *Canlı Madde: Şeylerin Politik Ekolojisi* (2024).

“The Black Englishman” Writes Back: The (Im)Possibility of Returnee’s Hybridity in Tayeb Salih’s *Season of Migration to the North*

Asst. Prof. Dr. Yıldırıay Çevik, İstanbul Aydin University, Türkiye

Migration has been part of human history since its beginnings for diverse reasons such as political or religious persecution, armed conflicts, and economic issues. It means reterritorializing oneself, living in a new homeland, acquiring new habits and customs, breaking some ties, and establishing many others within the Orient and Occident /Self and Other concepts. *Season of Migration to the North* (1966) by Tayeb Salih is one of the few novels in the postcolonial literature of Arabic origin with the returnee as its central figure. The requirement of wearing a “white mask” is essential in postcolonial theory to get by in Europe and to incorporate the essential identity of the colonizer (Fanon, 2008). The paper incorporates the historical-political-social context with the theoretical support of postcolonial and cultural studies and the “mirror-image” theory that serves as the novel's backdrop to demonstrate how the author addresses hybridity and third space that are crucial to postcolonial theory in favor of cultural subalternity in Sudan. The paper proposes the analysis of intercultural relations in the novel focusing on the returnees, the Narrator and Mustafa Sa’eed, who strive to meet the mid-point between modernism and traditionalism, and investigates whether hybridity is a solution for returnee’s sound intercultural transformation in Sudan’s subalternity.

Keywords: Postcolonial, subalternity, hybridity, third space, returnee

Bio: Yıldırıay Çevik, is an Assistant Professor at the Faculty of Science and Letters at İstanbul Aydin University. He received PhD degree from Hacettepe University. He completed a Post-PhD study at Hebrew University in Jerusalem and acted as lecturer at English and American Studies Department in Skopje. His interests are British Fiction, postcolonial studies, immigration and refugee literature, and drama.

“The Canterville Ghost”: A Study in the Art of Lying

Assist. Prof. Dr. Şafak Nediceyuva, İnönü University

Embracing the Platonic accusation of literature being a lie, in his “The Decay of Lying”, Oscar Wilde critiques what he saw as the trend towards banality and unoriginality in arts during the Victorian period. Claiming that the Victorian artists’ obsession with realism was causing a ‘decay’ in arts, he puts forward some of his most famous ideas about the nature and function of literature in “The Decay of Lying”: “art should not advocate moral and political principles”, “life imitates art more than art imitates life”, and “art’s only aim should be the telling of beautiful untrue things”.

In his “The Canterville Ghost” Wilde attempts to depart from many aspects of the typical ghost stories of his era. In “The Canterville Ghost”, Wilde tells the story of an American family moving to a haunted mansion in Britain. However, instead of being frightened of it, the family annoys the ghost by their indifference and the ghost eventually leaves the house.

The aim of this paper is to read Wilde’s ghost story “The Canterville Ghost” through the lens of his own critical ideas on literature found in his “The Decay of Lying”. Two questions will be the central points of discussion in this paper: Is “The Canterville Ghost” unconventional enough to merit originality among other Victorian ghost stories? Does the story promote no moral and political values, as Wilde would intend? Through these questions, this paper will attempt to discuss whether “The Canterville Ghost” would pass Wilde’s later critical judgements found in “The Decay of Lying”.

Keywords: Oscar Wilde, Victorian literature, ghost stories, Aestheticism, The Decay of Lying

Bio: Şafak Nediceyuva completed his PhD in English Literature at Ege University, İzmir in 2012, where his dissertation investigates the ideological implications and historical context of Old English poetry. He currently works at İnönü University where he teaches in the Department of English Literature. He offers a diverse range of classes, with an emphasis on Medieval British literature, mythology, and literary theory.

The Culture of English Language Teaching on Instagram

Lect. Elif Olgun, Marmara University, Türkiye

Assoc. Prof. Dr. Nurdan Gürbüz, Middle East Technical University, Türkiye

This study explores the cultural elements in the Instagram reels videos of the Turkish influencers who share tips about English language learning. The data includes the last 10 reels posts of 13 Turkish Instagram account owners consisting of 7 females and 6 males with more than 100K followers (130 reels, 11.670 words). After the data were transcribed, it was analyzed through MAXQDA, within the Critical Discourse Analysis framework defined by Fairclough (1995). Cultural elements were classified based on Hofstede's National Cultural Framework (1991) depending on Türkiye's cultural features including the codes of power distance, collectivism, motivation towards success, uncertainty avoidance and short-term orientation. The results show that these cultural elements were observable in the language used by the Turkish influencers with varying frequency.

Keywords: Instagram, culture, English Language Teaching, critical discourse analysis, sociolinguistics.

Bio: Elif Olgun is an instructor at Marmara University School of Foreign Languages, İstanbul, and pursuing a PhD degree at Middle East Technical University, Ankara. She holds both a B.A. and an M.A. degree of English Language Teaching, as well as a Psychology Bachelor's Minor degree from Middle East Technical University. She previously taught English to several levels, varying from kindergarten to higher education, across private and state institutions.

She is interested in sociolinguistics, culture, gender, English language teaching and teacher education. In her master's thesis, she analyzed the political language of Turkish and American female politicians based on culture and gender related factors on their X (previously Twitter) posts. She would like to contribute to the related fields through integrating language studies with social media channels.

Bio: Nurdan GÜRBÜZ is a Professor at the Department of Foreign Language Education at METU in Ankara, Türkiye. Her research interests include Teaching Conversational English, Intercultural Awareness in ELT, Innovative Approaches and Practices in ELT, English as an International Language (EIL) and English Language Teacher Education. Her work has been published in several distinguished scholarly journals.

The Effect of Language Proficiency on Neutral Verbs in Motion Event Translations

Asst. Prof. Dr. Nebahat Badem, Kahramanmaraş Sutcu İmam University, Türkiye

Motion as a universal concept has fascinated language researchers for some time. However, how motion events are described varies depending on the typical verbalization patterns of different languages. Talmy (1985) proposed a typology that divides languages into verb-framed and satellite-framed types. In satellite-framed languages (s-languages), motion is expressed using constructions like "manner verb + path satellite," while in verb-framed languages (v-languages), the main verb typically describes the "path," with the manner either omitted or expressed separately. Slobin's (1996) Thinking for Speaking hypothesis suggests that these lexicalization patterns are influenced by a person's native language and become resistant to change when learning a second language, especially when the languages differ in typology. This can lead learners to either make errors or rely on communication strategies due to their limited lexicon in the target language. This study examines the use of motion verbs in a translation task and explores the role of neutral verbs—those that do not indicate manner or path—as communication strategies. When learners lack the appropriate manner verb, they tend to use neutral verbs, a tendency that may be influenced by their proficiency in the target language. The study will analyze the relationship between proficiency levels – A2, B1, B2, and C1 (based on CEFR) – and the use of neutral verbs in motion event translations, using a one-way ANOVA. The results will be discussed in relation to Slobin's Thinking for Speaking hypothesis, extending Whorf's linguistic relativity hypothesis, and will offer insights for language teachers on learners' unique lexicalization patterns.

Key Words: motion verbs, neutral verbs, verb-framed languages, satellite-framed languages, lexicalization patterns.

Bio: Dr. Nebahat Badem is an Assistant Professor at Kahramanmaraş Sutcu İmam University in Kahramanmaraş, Türkiye. She holds a Ph.D. in ELT from Cukurova University in Adana, Turkey. Her main research interest is language in cognition. Recently, she has been intrigued by the use of AI in language education.

The Emotional Dimensions of Teaching: Emotional Labor and Emotional Capital in ELT

Lect. Berfin Anşin, Middle East Technical University, Türkiye

Assoc. Prof. Dr. Nurdan Gürbüz, Middle East Technical University, Türkiye

The emotional dimensions of teaching, including emotional labor and emotional capital, have been increasingly recognized in educational research, with growing attention to the emotional experiences of teachers in challenging contexts. This presentation investigates the concepts of emotional labor and emotional capital, focusing on their implications for English as a Foreign Language (EFL) teachers working in higher education settings. By synthesizing key findings from the literature, this presentation highlights the dual-edged nature of emotional labor—its potential to both undermine professional well-being and promote professional growth. The discussion emphasizes the significance of creating a supportive workplace environment and explores how administrative policies and teacher trainers can play a crucial role in enhancing well-being, collaboration, and resilience among EFL teachers.

Keywords: emotional capital, emotional labor, teacher well-being, ELT

Bio: Berfin Anşin is currently working as a lecturer at Middle East Technical University, School of Foreign languages. She continues her PhD education in the Department of English Language Teaching at Middle East Technical University. She completed her master (2019) in the Department of English Literature at Middle East Technical University with the thesis titled “Resistance and Heterotopia: An Analysis of Space in Jeanette Winterson’s *The Passion* and Orhan Pamuk’s *The Museum Of Innocence*. Her undergraduate education was in the Department of English Language Teaching at Middle Eastern Technical University (2011-2015). Her research areas are teacher emotions, teacher professional development and sustainability in language education.

Bio: Nurdan GÜRBÜZ is a Professor at the Department of Foreign Language Education at METU in Ankara, Türkiye. Her research interests include Teaching Conversational English, Intercultural Awareness in ELT, Innovative Approaches and Practices in ELT, English as an International Language (EIL) and English Language Teacher Education. Her work has been published in several distinguished scholarly journals.

The Eruption of the Real in Charlotte Wood's *Stone Yard Devotional*

Lect. Dr. Aylin Alkaç, Boğaziçi University, Türkiye

In her most recent novel *Stone Yard Devotional*, shortlisted for Booker Prize in 2024, Charlotte Wood's unnamed narrator, an atheist who seeks refuge in a monastery in hopes of finding some solace from the world has to deal with its most unwelcome intrusions into her quietude: a plague of mice, the crisis among nuns about the murder of a sister whose bones are returned to the monastery for burial and the arrival of another nun who happens to be a childhood friend and a prominent environmental and human rights activist bringing with her all the loud accessories of the outside. While the narrative voice begins in a contemplative tone and struggles to maintain its serenity, the events and characters create oxymoronic doubles causing a whirlwind of inner turmoil. While these entanglements of the outside with the inside, the human with the animal, criminal with the believer, guilt with forgiveness raise questions about their meanings and the boundaries that separate them, the Real challenges reality creating horror yet promising life but offering no definite answers.

Key words: Contemporary Fiction, Charlotte Wood, *Stone Yard Devotional*, Lacanian Real

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

The Heroine with 1000 Faces: Judi Dench's Shakespearean Heroines

Res. Asst. Dr. Sinem Çapar İleri, Giresun University, Türkiye

This article is intended to analyze distinguished British actress Dame Judi Dench's contemporary memoir, which is entitled *Shakespeare: The Man Who Pays the Rent* (2023), parallelly with the contemporary critic and folklorist Marie Tatar's book *The Heroine with 1001 Faces* (2021) within the perspectives of different Shakespearean heroines that Judi Dench created throughout her fruitful lifelong career as an actress. Dench's memoir contains at least 20 plays and about 30 characters that were put on stage by her. The memoir's title, *The Man who Pays the Rent*, was the name that Dench and her husband, Michael Williams, gave to Shakespeare while they were actors in the Royal Shakespeare Company. Sadly, Dench's husband Michael died in 2001, but Dench, as an actress, continues her journey even in the contemporary period. In this memoir, Dench commemorated every Shakespearean character she put on stage, from Ophelia to Cleopatra. This memoir consists of her conversations with Dench's director and actor friend Brendan O'Hea through the book. On the other hand, considering Marie Tatar's perspective about how a heroine's journey becomes significant and how a heroine transforms through various transformations and challenges, Dench's memoir becomes a tool for an analysis of different kinds of Shakespearean heroines that was put on stage by Dench herself.

Keywords: Shakespeare, Judi Dench, The Heroine with 1001 Faces, memoir, contemporary nonfiction

Bio: Sinem Çapar İleri received her Bachelor of Arts degree from the Department of English Language and Literature at Ege University in 2014. She received her Master of Arts degree from the Department of English Language and Literature at Ege University in 2017 with her thesis entitled "Metaphors of Disease and Desire in the Works of Olive Schreiner and Halide Edib Adıvar". She completed her PhD at the same department in 2024 with a dissertation entitled "Women's Voices in British Travel Writing Tradition: Analysis of Altered Space and Meaning in the Example of Istanbul". She worked as a Research Assistant in the Department of English Language and Literature at Ege University between 2014 and 2023. She currently works as in the Department of English Language and Literature at Giresun University. Her primary fields of research interests include Gender Studies, Comparative Literature, Women Writers and Travel Writing.

The Integration of European Environmental Priorities into English Language and Literature Program Curriculum: Jean Monnet Module at Fırat University English Language and Literature Department

Assoc. Prof. Dr. İşıl Şahin Gülder, Fırat University, Türkiye

This paper traces the possibility for the integration of European environmental priorities into English Language and Literature Program Curriculum at tertiary level, by giving reference to the European Project entitled ECO-TRANS-ACT. By taking the transformative power of arts and humanities discipline and European eco-values into consideration, this European-funded project aims to explore the relationship between culture and science that distinctively manifests itself within theatre and performance studies. ECO-TRANS-ACT, indicates that theatre and performance arts place great hope in theatre's role in transforming humanity's attitude towards the environment as its textual and visual possibilities render it a crucial venue for the articulation of ecological issues. By stimulating individual and collective vision into a broader context of humans' interconnectedness with the environment, theatrical performances have the potential to alter mindsets of human-nonhuman interactions and transform audience perceptions. In this regard, this unique Jean Monnet Module at Fırat University English Language and Literature Program aims to promote European eco-values and efforts in delivering European Green Deal, EU Biodiversity Strategy and Zero Pollution Action Plan by combining these targets with theatre and performance arts, which are always considered as socio-political spaces of transformation. Framed by Jean Monnet Actions in Higher Education objectives, this module primarily aims at fostering a dialogue between EU environmental targets and higher education students through ECO-TRANS-ACT lectures, which will be enriched by international academics' participation. Thus, this paper indicates that English Language and Literature programs provide a fertile ground through which environmental challenges that pervade global agenda can be delivered.

Key words: European environmental values, Curriculum development, Jean Monnet Module, Higher Education, Arts and theatre

Bio: İşıl Sahin Gülder is an associate professor and faculty member in English Language and Literature Department, Fırat University, Türkiye. She holds a BA from the Department of American Culture and Literature, Hacettepe University with a Ist class degree and a Ph.D. (Integrated) from the Department of English Language and Literature, İstanbul Yeni Yüzyıl University with a full scholarship by TÜBITAK (The Scientific and Technological Research Council of Turkey). She teaches a wide range of literature classes, including Shakespearean studies, contemporary British theatre, ecocritical theory, and contemporary fiction. Her current research interests include climate change theatre, ecodramaturgy, ecocriticism, and ecofeminism, on which she has recently written widely, including *Routledge Companion to Ecofeminist Drama* (2025 in process). Her second monograph, *Ecological Theatre and the Anthropocene: The Traces in Caryl Churchill's Plays*, has recently received the 2024 Best Book Award by English Literature Studies Association. As a recipient of TÜBITAK-2219 International Postdoctoral Research Fellowship Grant, she served as a visiting scholar in Literatures in English Department, Cornell University during 22'23 academic year.

“The Laurel Hedge Was Nothing But Itself”: Daphne in Contemporary Women’s Poetry

Prof. Dr. Bényei Tamás, University of Debrecen, Hungary

The proposed talk is concerned with the various ways the story and figure of Daphne have been revisited in contemporary women’s poetry, looking at two poems by Irish poet Eavan Boland and one by British poet Fiona Benson (“[Transformation: Daphne]”). What makes the feminist revisions of this particular story unique is the centrality of Daphne (and Apollo) in the tradition of lyrical (love) poetry. Ovid’s narrative of Apollo and Daphne is a story about the transformation of a woman into an allegorical image, while Daphne, as it were, suffers what might be called rhetorical pulverisation in Petrarch’s *Canzoniere*. Therefore, to write a Daphne poem, for a female poet, is more than simply revisiting the well-known narrative from an unusual point of view: it inevitably entails a rethinking of this heavily gendered tradition of image making and poetry-making, representations of Daphne inevitable becoming meta-representations concerned with the creation of images. Benson’s poem engages directly with the Ovidian text, unravelling the implications of one of Ovid’s analogies, while, in Boland’s “The Women”, the everyday problems arising from trying to reconcile housework and writing are somehow entangled with the myth of Daphne. “Daphne Heard with Horror the Addresses of the God” can be read a critique of reducing the myth to harmless mythological allusion and “embellishment”, an aestheticizing of the myth that plays down its actual, ritual reality which, the poem quietly insists, is still with us.

Key words: feminist poetry; mythology; self-reflexiveness

Bio: Tamás Bényei is Professor of English Literature at the Department of British Studies, University of Debrecen. His main research fields are 20th-century British fiction, crime fiction, (post)colonial fiction and British women’s writing and metamorphosis. The author of one book in English and seven in Hungarian, including monographs on metaphysical detective stories and magic realism, he has published numerous journal articles and book chapters on writers including Ovid, Poe, Kipling, Orwell, Iris Murdoch, Angela Carter, Martin Amis and Kurt Vonnegut. He is editor-in-chief of the seven-volume history of English literature in Hungarian, to which has contributed many chapters.

The Marriage of Art and Technology

Asst. Prof. Dr. Sevcan Işık, İnönü University, Türkiye

Performance&technology is a developing field that reflects a particular existence in the world, offering a representation of our contemporary world at the dawn of the twenty-first century. In a short time, there has been a rapid rise of new technologies that have permeated all aspects of life and permanently transformed our experiences. Incorporating recent technologies as essential elements in theatrical plays brings innovation to artistic practices, positioning them at the forefront of creative and technological experimentation. Tensions arise in the spaces formed by the interaction of the body and technology, and these spaces are considered 'liminal' because they exist at the 'threshold' between the physical and the virtual. It is within these tension-filled spaces that possibilities emerge for new experimental forms and practices. Shakespeare's *The Tempest* will be examined as an example of digital performance, as it is regarded as a model for digital theatre in live performance. Certain features of digital theatre will be studied. Firstly, the use of the latest digital technology is crucial, as a variety of technologies are incorporated into this artistic practice and performance. Another significant characteristic is the emphasis on the physical body, both in performance and perception, with a focus on intersemiotic modes of signification, since in much of this performance, the body is central yet ephemeral.

Keywords: *The Tempest*, digital theatre and Shakespeare.

Bio: I am Sevcan Işık, currently working as an Assistant Professor in the Department of Western Languages and Literatures, English Language and Literature Program at İnönü University. I completed my undergraduate studies (2006–2011) and my master's degree (2011–2014) at Atatürk University, and my doctoral studies (2014–2018) at Atilim University. My areas of research include contemporary English theatre and Shakespeare.

The Material Poetics of Samuel Beckett: Narrative Agencies in *Molloy*

Assoc. Prof. Dr. Kerim Can Yazgunoğlu, Niğde Ömer Halisdemir University, Türkiye

This study reinterprets Samuel Beckett's canonical work *Molloy* in terms of material ecocriticism, a new materialist theoretical approach that understands the agency of matter not just as an exclusively inanimate, inert, and passive but as vibrant, intra-active, and creative fundamental to all organic and inorganic life. Instead of limning a coherent, anthropocentric subjectivity, Beckett reconfigures the human-nonhuman relations through narrative agencies, highlighting fragmented but relational subject formations split between mind and body, self and other, text and matter, homosexuality and heterosexuality in *Molloy*. *Molloy*'s material relations with bicycle, stone, and crutch, and Moran's relationship with bicycle and crutch suggest that objects as agentic matter emerge as a site of connectedness and relationality as much as a site of pleasure, life, and death. So, in this sense, Beckett distributes narrative agency throughout the novel as a mode of material configurations where matter and meaning coemerge, natural-cultural relations are reworked. At the beginning of *Molloy*, depicting the barren landscape, the narrator finds himself immersed within the environment, evoking the sense that the corporeality in which the narrator is encapsulated becomes part of the landscape to which *Molloy* feels drawn. Beckett in this way offers a material-textual version of ecology, constituted by narrative agencies and networks of humans, objects, and nonhumans. The presentation concludes by looking at the contemporary implication of this new materialist approach to Beckett's work as a version of 'preposthuman' worldmaking. Beckett's material poetics decenters the human, whilst clarifying how our human forms of storytelling, meaning, and subjectivity predicate on our immersion in the material environment.

Keywords: Samuel Beckett, *Molloy*, material ecocriticism, new materialism, posthumanism.

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

The Metaphysical Reductions of The Geological Gaze: Unity in Nothingness in Forster's *A Passage To India*

Assoc. Prof. Dr. Mustafa Ahmet Süner, Yaşar University, Türkiye

In arguably his most important work, E.M. Forster develops a particular aesthetic to address some serious metaphysical questions especially regarding mortality. This aesthetic has not been sufficiently understood in the current literature, which is more emphatic about the work's (post)colonial preoccupations. The present article describes Forster's metaphysical aesthetic through close-readings of significant passages in which he uses sublime and gothic modes regarding the representation of landscapes while striking a balance between irony and solemnity. More specifically, he deploys a frequently omniscient geological gaze that performs radical reductions in the world of appearances, forsaking any sense of orientalist plenitude and opting for a sense of prehistoric primordiality. Through such reductions, the novel recognizes the metaphysical longing for something momentous that will transcend the here-and-now of the colonial everyday and work towards the teleological end of unity, a longing shared by the novel's characters and, to a certain extent, by its narrator. The paper argues that the metaphysical direction in the novel's searching and reducing geological gaze is a persistent and prominent preoccupation with compelling spiritual implications. Beyond its import as a critical examination of colonial relations, the novel may be considered a significant source of inspiration for our current thinking about the possibility of unity, our finitude and being in the world with others.

Keywords: Metaphysics, Unity, Mortality, Gothic, Sublime, Passage to India

Bio: I am an Associate Professor of English Literature at Yaşar University, Izmir, Turkey. I have two Ph.D.s, one in Comparative Literature (2006, University of Southern California), the other in Structural Engineering (1999, Duke University). I write on philosophy, literature and film. My publications on literature include essays on Ann Radcliffe (*Eighteenth Century Studies*), Shakespeare (*Renascence*), Bram Stoker (*Studia Neophilologica*), Lewis Carroll (*Children's Literature in Education*) and Charlotte Brontë (*College Literature*). My philosophical publications include essays on the work of Sartre (*Journal of Philosophical Research*); Heidegger (*Oxford German Studies*) and Wittgenstein (*Verifiche*, 2022).

The mirror crack'd: The Inefficient *Speculum* of *Tristram Shandy*

Asst. Prof. Dr. Selena Özbaş, Istanbul Yeni Yuzyil University, Türkiye

This paper addresses the comic reception of Xenophon's *Cyropaedia* (*Education of Cyrus*) in Laurence Sterne's magnum opus, *Tristram Shandy*. First, it will refer to the revival of interest in Xenophon's writings in eighteenth-century England with a specific reference to Maurice Ashley Cooper's preface to his translation of *Cyropaedia* where he aims at an educational programme for the ruling elite through the example of Cyrus. Considered in the political context of eighteenth-century England, it will be discussed, the promotion of the political image of a Persian ruler as a just and virtuous sovereign serves as an educative model for the Enlightenment nobility. However, and considering the preceding discussion, it will be argued that Sterne's *TS* is a skilful response to Xenophon, albeit a comedic one. By dismissing the ancient philosopher's idea(l) of a Socratic prince and its Augustan revisitations, it will be maintained that he proposes an anti-Socratic model which emerges as a mockery of the Xenophontic prince. This, in return, suggests that *TS* implies the inefficiency of the ancient *speculum*, or mirror for princes and its eighteenth-century reception. The importance of this point, it will be concluded, is to be found in *TS*'s perceptive critique which opens to discussion the functionality of a 'noble' mode of instruction which stands in stark contrast to the ethical mood of Sterne's comic anti-rationalism.

Keywords: *Tristram Shandy*, *Speculum Principum*, Xenophon, Socratic prince, eighteenth-century comic novel.

Bio: Selena Ozbas is an Assistant Professor at Istanbul Yeni Yuzyil University, Türkiye. Her research focuses on comic fiction in medieval and early modern English literature with secondary interests in cognitive literary studies and the philosophy of literature.

The Politics of Care: Biopolitical Governance in *The Scar Test*

Grad. Student İrem Kavalligil, Social Sciences University of Ankara, Türkiye

This paper aims to analyse Hannah Khalil's *The Scar Test* from the perspective of Foucault's biopolitics to highlight the negligence that refugee women experience in Britain. Even though Britain appears to be implementing immigrant-friendly policies, Hannah Khalil's work underscores the unspoken issues through the gaze of refugee women. Thus, focusing on the lived experiences of marginalized voices, Khalil's work criticises the power system over bodies which impacts the agency, identity, and humanity of refugees. By drawing on Foucault's biopolitics, the analysis underlines the insufficient health system, the physical and psychological scars of asylum seekers, and how power agencies are used to control over these women through a dehumanisation process. Thereby, *The Scar Test* functions as a critical text that accentuates the health and human right issues in this global refugee crisis.

Keywords: Biopolitics, Detention Centres, Hannah Khalil's *The Scar Test*, Dehumanization, Refugee Crisis

Bio: İrem Kavalligil is currently a graduate student in Social Sciences University of Ankara in the Department of English Language and Literature. She received her bachelor's degree in 2019 at Hacettepe University in the Department of English Language and Literature. Her academic interests include contemporary drama, cultural, and postcolonial studies, immigration narratives, post-humanist and postmodernist theories. Her analysis engages with marginalized voices contributing to ongoing discussions in literature and cultural studies.

The Portrayal of Medieval Women from Literary Narratives to Post Modern Video Games

Assoc. Prof. Dr. Hülya Taflı Düzgün, Erciyes University, Türkiye
Grad Student Süreyya Yıldız, Erciyes University, Türkiye

This paper analyzes the portrayal of women in the medieval period through a study of the literary narratives *Chanson de Roland* and *Sir Gawain and the Green Knight*, as well as the post-modern video game *The Witcher*. By conducting a thorough investigation into how medieval women are depicted and connecting these representations to historical and religious texts, the aim is to shed light on how imagination reshapes the perception of women. Set against the backdrop of a national conflict, *Chanson de Roland* highlights bravery and devotion as central themes. Throughout the narrative, there is a noticeable lack of well-developed female characters and an inadequate portrayal of women. *Sir Gawain and the Green Knight* addresses similar themes, such as the challenges of resisting temptation and maintaining one's integrity. Despite the presence of strong female characters in the narrative, their actions often convey negative stereotypes, painting women either evil or fragile. These narratives depict female characters as decorative figures and objects of desire, highlighting the chivalric virtues of the hero. While most women are recognized and treated as individuals, their intelligence and capabilities often surpass those of monarchs, and *The Witcher* presents a distinct portrayal of women through its imaginative storytelling set in a medieval context. Therefore, this paper explores how women are perceived in medieval imagination ranging from literary narratives to video games.

Keywords: Middle Ages, Literature, Video Games, Fantasy, Woman

Bio: Hülya Taflı Düzgün teaches comparative medieval literature&history at Erciyes University, Kayseri, Turkey. Her recent research on Constantinople in the Romances of Medieval England at the Faculty of English in the University of Cambridge has been supported by a postdoctoral research fellowship from the Scientific and Technological Research Council of Turkey. She edited a volume entitled 'Texts and Territories: Historicized Fiction and Fictionalized History in Medieval England and Beyond' and she wrote a monograph entitled 'From Medieval Anatolia to England: Perceptions of the Turks in Chanson de Antioche' in Turkish. She is the Fellow of the Royal Historical Society.

Bio: Süreyya Yıldız is a postgraduate student at Erciyes University, Kayseri, Turkey. His research interests include middle ages, non-Chaucerian and non-Arthurian romances, space in text and image (with particular reference to the Video Games), crossing boundaries of chronology, discipline, and genre. He is currently writing his dissertation on *Digitizing the Perception of Women from the Literary Narratives of Medieval England to the Postmodern Video Games*.

The Power of Fear and Joy: The Young's Emotional Agency in Dennis Kelly's *Our Teacher's a Troll* and *DNA*

Res. Asst. Dr. Hande Dirim Kılıç, Kocaeli University, Türkiye

Dennis Kelly's plays often interrogate the intricate dynamics of youth, emotion, and morality and how power dynamics and relationships shape the experiences of young characters. This paper examines the portrayal of the youth's and children's emotional experiences—particularly joy and fear—in Kelly's *DNA* (2008) and *Our Teacher's a Troll* (2009) through the lens of age studies. Both plays centre on young characters navigating morally complex situations, and emphasize the distinct ways their emotions are articulated, suppressed, or manipulated. In *Our Teacher's a Troll*, a fantastical and satirical narrative explores joy and fear as tools of resilience and rebellion against authoritarianism, Kelly highlights the creative agency of children. Conversely, *DNA* ventures into darker psychological terrains, where fear triggers collective guilt, peer coercion, and moral disintegration. Using age studies as a critical framework, this paper interrogates how Kelly's representations challenge adult-centric perspectives on emotional expression, offering nuanced depictions of youth's and children's agency and vulnerability. By analysing the interplay between power dynamics, peer relationships, and emotional landscapes in these works, the study explores how Kelly confronts traditional narratives of emotional maturation and stereotypical perceptions of youth and childhood as sites of both innocence and potential deviance.

Keywords: Age studies, childhood, youth, joy, fear, emotional agency.

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

The Production of “Docile Bodies” by the Bio-Power in Ishiguro’s *Never Let Me Go*

Grad. Student Tuba Ünlü Çekiç, İstanbul Kultur University, Türkiye

Kazuo Ishiguro’s *Never Let Me Go* presents a dystopian exploration of bio-politics and the production of “docile bodies” under sovereign power. Set in an alternative future, the novel is narrated by Kathy, a clone raised at the Hailsham boarding school. Kathy’s narration focuses on the events around her and her close friends Ruth and Tommy. Her perspective as a clone reveals the systematic isolation and preparation of clones for organ donation. Thanks to her perspective, it is illustrated that sovereign power, embodied by the Madam and Hailsham’s guardians, reduces individuals to “docile products” within a controlled system. So, these concerns of the novel seem eligible to be discussed through Agamben’s “Homo-Sacer” and Foucault’s highlights on “bio-politics” defined as the “administration of bodies and the calculated management of life.” Considering these points, one can suggest that through Kathy’s narration Ishiguro’s Hailsham stands as a bio-political dystopian project that produces the bodies serving for “the machinery of production” by the sovereign power. Eventually, *Never Let Me Go* does not only portray the commodification of human life but also invites readers to confront the socio-political frameworks that enable such dehumanization. Herein, this analysis positions Ishiguro’s work as a powerful critique of manipulation of power, technology, and human identity by the sovereign power.

Key Words: Bio-Politics, Trans-humanism, Surveillance, Sovereignty, Oppression

Bio: Tuba Ünlü Çekiç is a PhD student of English Language and Literature and an English Language Instructor. She is doing her PhD at İstanbul Yeniyüzyıl University. She works as a full time Instructor at İstanbul Kültür University. She was graduated from Ege University English Language and Literature department with a high honour degree in 2014. She received her master’s degree from Yaşar University English Language and Literature department in 2018. She is interested in Eco-Criticism, Eco-Feminism, Trans-Humanism, and Bio-Politics.

The Representation of Women in the Turkish Translations of Kate Chopin's *The Awakening* and the Semiotic Analysis of the Translations

Lect. Ardeniz Özenç, Siirt University, Türkiye

The Awakening, written by Kate Chopin in the late 19th century, was criticized at the time of its publication due to the themes it addressed. Along with Chopin's other works, it was shelved into obscurity, only to be rediscovered in the 1960s by literary scholars who recognized the power of her writing. Chopin often portrays women who struggle to discover their true selves and assert their individuality. The protagonist of *The Awakening*, Edna Pontellier, embarks on a journey of self-discovery, and she fully experiences the 'awakening' referenced in the novel's title. Since the 1970s, *The Awakening* has been translated into numerous languages. It was first translated into Turkish in 1990, with subsequent translations following in later years. The portrayal of the bold and self-aware female protagonist in the Turkish translations presents a challenging depiction, particularly when considered in the context of women's social roles and responsibilities in Turkey. Although Edna seeks to attain her freedom, she remains bound by societal expectations, including marriage, childbirth and child-rearing, and domestic responsibilities, which are considered women's duties. This study aims to examine the discourse on women's rights as depicted in *The Awakening* and to analyze how this discourse is rendered in three Turkish translations by Necla Aytür, Burcu Şahinli, and Suat Ertüzün. Critical reading techniques such as intertextuality, presupposition, and negation have been applied to the analysis of the texts, focusing on the semiotic differences between the source text and the three selected translations.

Keywords: *The Awakening, Uyanış, presupposition, negation, designificative tendencies*

Bio: Ardeniz Özenç graduated from Hacettepe University, Department of English Language-Literature, in 2014. She has been working as a lecturer of English in several universities in Turkey since 2015. Currently, she is the head of department in Siirt University SFOL, and she has been teaching courses in the Translation Department of the same institution. Her MA degree is English Language-Literature, and she is studying in a PhD program in the same field. Her research interests include feminism, gender studies, and posthumanism.

The Spiritual Homeland: Religious Memory and Identity in the Slave Narratives of Omar ibn Said and Job ben Solomon

Grad. Student Tabish Nabi, University of Debrecen, Hungary

Within the context of transatlantic slavery, the narratives written by African American Muslim slaves offer a distinct lens to explore the intersections of religion and spirituality, memory and identity. The accounts of the Omar ibn Said and Job ben Solomon- the two notable Muslim African American slaves demonstrate the resilience of their religious identities and the enduring connection to their homelands through the praxis of religious beliefs and memory. Focusing on the spiritual dimensions of their dislocation and their efforts to maintain a sense of religious and cultural continuity, this paper explores the idea of 'homeland' in their narratives. Using the theories of religious memory by Maurice Halbwachs and Jan Assmann, the study explores how the notion of homeland in the slave narratives of Omar and Job transcends the geographical boundary and assumes the shape of a spiritual entity. Through their religious practices and epistemic continuity, both the slaves craft an idea of homeland which is not just as a source of nostalgia but as a form of resistance against the erasure of their identities. This study aims to expand the understanding of religious memory and cultural memory showing how slaves created a spiritual space that transcend the limitations imposed by their captors.

Keywords: African American, Slave Narratives, Memory, Spirituality, Religious Memory, Cultural Memory, Homeland

Bio: Tabish Nabi is a third year Ph. D student at the University of Debrecen with two master's degrees, one in English Literature and Language and the other in Comparative Religions. She has collaborated with University College London and has several publications and conference presentations to her credit. Her current research explores African American Christian and Muslim slave narratives with a focus on the concept of religious memory.

The Code of Dueling: Exploring Historical Echoes of Dueling in Chaucer's *The Knight's Tale*

Res. Assist. Sinan Kiyak, İnönü University

Chaucer's characters in his *Canterbury Tales* establish a great deal of historical and cultural information which enables the readers to grasp the social structure of medieval British society. One of the most prominent characters in Chaucer's masterpiece is the Knight who is regarded as the embodiment of the ideal chivalric perspective of the medieval period. The Knight tells the story of two knights, Palamon and Arcite, who are imprisoned by Duke Theseus, and fall in love with the same woman Emily, while in prison.

This paper asserts that the regulations on the duel between two knights in the tale take their roots from a real institution named the "Court of Chivalry". While some of the chivalric customs consisted of unwritten laws known by the society, others are officially governed by the state under the name of civil law. Edward III established the "Court of Chivalry" in 1340 to hear the cases between knights, and after that, duels between knights were categorized and officially organized by the Court. The Court had the right to decide on the place and time of the duels as well as the type of weapons to be used. Any action taken without informing the Court was considered unlawful. In this respect, Duke Theseus' interventions on the duel show similarities with the regulations of the court regarding real duels which took place in European History. This study aims to clarify the connections between historical realities and literary descriptions on duels in Chaucer's *The Knight's Tale*.

Keywords: Chaucer, *The Knight's Tale*, dueling, chivalry, The Court of Chivalry

Bio: Sinan Kiyak was born in Malatya, Turkey. He completed his undergraduate studies at İnönü University with a high honorary degree. He got his B.A. with his master's thesis titled "Chastity in Geoffrey Chaucer's Canterbury Tales" in 2024. He is currently working as a Research Assistant in the Department of Western Languages and Literatures at İnönü University. His areas of interest are medieval poetry, Anglo-Saxon poetry, and Christian theology in literature.

**“The things which I have seen I now can see no more”:
The Crisis of Transition Between the Imaginary and the Symbolic Registers in
Wordsworth’s Immortality Ode**

Grad. Student Ataberk Çetinkaya, Middle East Technical University, Türkiye

By stating that “The child is the father of the man” in the epigraph to his poem “Ode: Intimations of Immortality from Recollections of Early Childhood”, Wordsworth establishes a link between the early childhood experiences and their effects on the adult subject. In their Freudian reading of the Ode, scholars argue that the child functions as the uncanny double of the poet and threatens his self-unity with the anxiety it produces. However, within a Lacanian framework, these two ‘selves’ (the adult and the child) can be taken as the two different modalities of the same subject – the moi (the Imaginary ego) and the je (the speaking subject). This vantage point suggests that it is not merely anxiety, but also a crisis of transition between the Imaginary and Symbolic registers that define the experience of the poetic persona. The Ode, thus, exemplifies the tension between the moi and the je, as both provide distinct ways of relating to nature. The Imaginary ego and its relation to nature depend upon images that, although always already articulated within the Symbolic, cannot completely merge with it since they are specular rather than linguistic. The moi finds fullness in nature and is able to relate to nature by using the logic of the images. The je, on the other hand, caught up within the social codes of the Symbolic, is only able to approach nature through cultural codes. Stuck within the Symbolic codes of articulation, the poetic persona returns to the Imaginary realm of childhood and tries to re-establish it within the Symbolic. I argue that the Wordsworthian sublime rests upon the re-establishment of the imaginary realm within the Symbolic because only by going beyond Symbolic logic can the speaker achieve a union with nature.

Keywords: William Wordsworth, Lacanian Psychoanalysis, the Imaginary Register, the Symbolic Register

Bio: Ataberk Çetinkaya graduated from the Department of American Culture and Literature at Hacettepe University in 2020. He earned his MA Degree in English Literature at Middle East Technical University in 2023. He is currently a doctoral student and research assistant at Middle East Technical University. His research interests are psychoanalysis, modernisms and Romantic poetry.

The Uses and Abuses of Early-Modern Travel Play: *The Travels of the Three English Brothers*

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

The “travel play” and its derivative “voyage play” were among the most popular forms of dramatic entertainment in Renaissance England. Such plays incorporated not only the fascination but also the anxieties of the contemporary theatre-goers towards the “other”, “infidel” lands. The function of these plays proved to be binary: On one hand, in their reflecting the *curiositas* of the English people towards foreign lands, whose character famously observed by the Swiss traveller Thomas Platter to be what could be termed as the proverbial “couch potato”, while on the other hand, in their promotion of the “greatness” the Englishmen may achieve in their foreign exploits. Written at a time of rampant change in the English political and cultural agenda, stage travel fed the needs and desires of the early-modern English. Especially *The Travels of the Three English Brothers*, based on the actual experiences of the three Shirley brothers, however presented in a glorified manner, is suggestive in its portrayal of the cultural contrasts between the Christian England and the “infidel” East. Leaving veracity and accuracy aside, the play looks to the East through a “prospective glass” wherewith all corners of the world are brought together on the English stage. This paper questions the purpose of the travel play in the early-modern era as a tool for self-fashioning of identity and as a representation of the desires and ambitions towards the East.

Keywords: early modern England, travel play, self-fashioning

Bio: Evrim Doğan Adanur’s current research examines a range of different approaches to Shakespeare and early modern drama. She is a graduate of Hacettepe University (BA), American University, Washington, DC (MA), and Ankara University (PhD) and she conducted her postdoctoral studies at the Shakespeare Institute (University of Birmingham). Teaching English Studies for over 25 years, she is currently working as the founding chair and professor of English at the Department of English Language and Literature at Fenerbahçe University in Istanbul.

Transcending Species Boundaries: Posthumanist and Ecocritical Perspectives in *Animal's People*

Asst. Prof. Dr. Fatma Gamze Erkan, Ege University, Türkiye

Animal's People (2007) by Indra Sinha is a compelling narrative that explores the precarious interdependence of human and nonhuman existence in the face of environmental disasters. Set in the aftermath of a devastating industrial chemical leak, the novel highlights the shared vulnerability of marginalised human communities and the ecosystem. Through its protagonist, Animal—a young man physically transformed by the disaster who identifies as neither fully human nor animal—the narrative challenges rigid distinctions between species. Animal's liminal identity serves as a critique of both the dehumanisation of marginalised groups and the corporate negligence that perpetuates ecological harm. By exposing the entanglement of environmental degradation with human and nonhuman suffering, *Animal's People* criticises the anthropocentric mindset that reinforces industrial capitalism and ecological exploitation. Drawing on posthumanist perspectives, the novel underscores how environmental catastrophes dissolve the boundaries between species, demonstrating the interconnected impact of such events on humans, animals, and ecosystems alike.

In light of this, this paper will analyse how Sinha's novel invites readers to reconsider humanity's place in the Anthropocene by addressing themes of environmental justice and multispecies vulnerability. Through the integration of insights from ecocriticism, animal studies, and posthumanism, the paper will illuminate how the novel critiques anthropocentrism and proposes a shift toward a more inclusive understanding of shared precarity. Ultimately, this paper will explore how *Animal's People* calls for an ethical reimagining of responsibility that transcends species boundaries.

Keywords: Indra Sinha, *Animal's People*, Posthumanism, Ecocriticism, Environmental Justice

Bio: Fatma Gamze Erkan completed her BA, MA, and Ph.D. studies at the Department of English Language and Literature at Ege University, İzmir. She is currently working as an assistant professor at the Department of English Language and Literature at Artvin Çoruh University. She has a book titled *Challenging Anthropocentrism in Eco-Science Fiction Novels*, published by Cambridge Scholars Publishing in January 2024. Her research interests include eco-fiction, apocalyptic and post-apocalyptic fiction, environmental studies, and animal studies.

Transhumanist Aspirations in W.B. Yeats's Byzantium Poems

Assoc. Prof. Dr. Mehmet Fikret Arargüç, Atatürk University, Türkiye

This paper examines W.B. Yeats's Byzantium poems, *Sailing to Byzantium* (1927) and *Byzantium* (1930), through a transhumanist lens, focusing on their portrayal of the desire to transcend physical and mental human limitations. By considering Yeats's poetry within this framework, the study seeks to draw parallels between his quest for an ideal, eternal existence and contemporary transhumanist ideals. This study explores how the poet imagines a transcendent existence by analyzing Yeats's imagery of artistic creation, spiritual transformation, and the rejection of the corporeal. Ultimately, Yeats's work resonates with transhumanist themes of immortality, self-transformation, and the fusion of the organic and the artificial, anticipating contemporary transhumanist concerns and offering a fresh perspective on his poetry. In doing so, Yeats portrays the transcendence of human mortality and decay as a path to a superior, timeless state of being while raising important questions about the interplay of technology, spirituality, and art in humanity's quest for self-transcendence.

Keywords: W.B. Yeats, Byzantium Poems, Transhumanism, Immortality

Bio: Mehmet Fikret Arargüç is an Associate Professor in the Department of English Language and Literature at Atatürk University, Türkiye, where he teaches a range of undergraduate and graduate courses in English literary history, poetry, and literary theory. His academic interests span literary and cultural studies, with a focus on British, American, and Turkish literature.

Understanding the Language Challenges Faced by ELL Students in Studying English Literature

Lect. Dr. Eda Tayşı, Atilim University, Türkiye

Many English Language and Literature (ELL) students in Turkish universities have difficulty with the language proficiency required to fully understand and analyse English literature. This study will explore the language challenges ELL students face and suggest ways to support them in improving their language proficiency. The study will be conducted in the ELL department of a foundation university in Türkiye. A questionnaire with open-ended and closed-ended questions will be used to collect data from students. This research aims to suggest practical solutions, such as workshops that combine language learning with literary studies and additional teaching resources to help students. The goal is to better prepare students to interpret and appreciate English literature while improving their academic performance. The results will offer insights for improving ELL programs by focusing more on building students' language competence for literary studies.

Keywords: English Language and Literature students, challenges faced by English Language and Literature student, language competence for literary studies

Bio: Dr. Eda Tayşı is currently affiliated with Atilim University, School of Foreign Languages, Department of Basic English in Ankara, Türkiye. She holds a PhD in English Language Teaching. Her research interests include using AI tools in language education, teacher and student well-being, using literature to teach English, and online and distance language education.

Unveiling Storied Matter: The Role of Anthropomorphism in Ted Hughes's Poetry

Almina Altümsek

Grad. Student Almina Altümsek, Social Sciences University of Ankara, Türkiye

Anthropomorphism, known as the attribution of human traits to non-human entities, is often regarded as the humanization of the natural world. However, in Ted Hughes's poetry, anthropomorphism goes beyond this definition. Rather than confirming anthropocentric views, Hughes employs anthropomorphism as a medium through which non-human matter asserts its narrative agency. In this way, he repositions matter as an active participant in the production of narrative and meaning and emphasizes the interconnectedness between human and non-human entities.

Hughes's use of anthropomorphism embraces new materialism, particularly Karen Barad's concept of "storied matter," which emphasizes the dynamic and agentic nature of matter. As Serenella Iovino and Serpil Opperman state, "If matter is agentic, and capable of producing its own meanings, every material configuration, from bodies to their contexts of living, is 'telling'" (79). Thus, Hughes's poetry is a perfect ground to analyse the function of anthropomorphism in the context of material ecocriticism. In his poetry, non-human entities are not simple metaphors to represent human traits but active participants, narrating and embodying their own stories.

This paper argues that Hughes employs anthropomorphism to foreground matter's agency and its narrative potential, challenging traditional anthropocentric readings. Through a close analysis of his key poems *The Hawk in the Rain*, *Hawk Roosting*, *Relic*, *Wind*, and *The Jaguar*, this paper presents how Hughes demonstrates the storied agency of matter by recognizing the intricate relations between human and non-human through his use of anthropomorphism.

Keywords: Ted Hughes, *The hawk in the Rain*, Anthropomorphism, Storied matter, Material Ecocriticism

Bio: Almina Altümsek completed her undergraduate education at Hacettepe University, the Department of English Language and Literature. She graduated as an Honour student in 2023. She continues her master education in the same department at Social Sciences University of Ankara. Her research interests mainly include ecocriticism, post humanism, the twentieth century British poetry, Ted Hughes, Postmodern and Modern British novel.

Unveiling the Other Side of History: Narratives by Shirin Devrim and Emine Fuat Tugay

Asst. Prof. Dr. Emel Zorluoğlu Akbey, Erzurum Technical University, Türkiye

This paper analyses Shirin Devrim's *The Shakirs of Istanbul* and Emine Fuat Tugay's *Three Centuries: Family Chronicles of Turkey and Egypt*, both originally written in English by women with direct links to Ottoman or Turkish heritage. While the reasons behind their choice to write in English may differ, this decision enables both writers to contribute to Anglophone literature. Their works underscore the transformative potential of marginalised voices in reshaping the grand narrative and offering unique perspectives on women's lived experiences during times of profound political and cultural upheaval. This study, thus, underscores the transformative potential of women's narratives in reshaping Ottoman historiography and global understandings of gendered historical experiences.

Drawing on Stephen Greenblatt's New Historicism framework, which argues that an alternative historiography is possible through the analysis of literary devices, this study explores the contributions and challenges that these personal narratives pose to mainstream historiography. By focusing on the role of domestic spaces as sites of cultural memory and providing detail of personal and familial histories, both authors disrupt traditional, male-centred representations of history and construct a counter-narrative to the mainstream historical accounts. This paper argues that reading these texts through the lens of New Historicism not only underscores the interdependence of literary and historical texts, but also highlights the critical role of women's narratives in rewriting history. By analysing these works, this study contributes to a deeper understanding of Ottoman and Anglophone women's literature as a vital space for the negotiation of historical and cultural identities.

Keywords: New Historicism, Ottoman history, Shirin Devrim, Emine Fuat Tugay, Anglophone literature

Bio: Emel Zorluoglu Akbey is an assistant professor at Erzurum Technical University. She obtained her Ph.D. from the University of Sussex. She published articles on women writers, identity, and autobiography. Her major research interests include women writers, postcolonial feminist literature, psychoanalysis, and transnational-transcultural literature. She is currently working on Anglophone Muslim women writers.

Use of Narration and Focalisation in Making Histories: A Postclassical Narratological Approach to J.M. Coetzee's *Elizabeth Costello*

Asst. Prof. Dr. Nimetullah Aldemir, Ağrı İbrahim Çeçen University, Türkiye

This study analyses the roles of the narrator in J. M. Coetzee's *Elizabeth Costello* (2003), examining historical and political aspects of the representation of reality and fictionality. Costello is not only an author, narrator, focaliser or dramatic character in the narrative in terms of identity but also investigates how history is made and how fictionality plays a crucial role in making history. The study presents a narratological analysis of the novel and argues that Coetzee deals with the making of personal history that amalgamates the notions of historical persona, historicised persona and personal history. The study draws on the narratives produced by the characters and reveals how the implied author (a) fictionalises history, (b) represents actional narration, and (c) represents narrative drama. The study concludes that Coetzee creates manipulative narrators/authors, problematizes personal history-making, recontextualises historicising as a strategy and represents shifting narrators and perspectives. The study implies that experience of reality may imitate the reality constructed by the manipulative narrators.

Keywords: Coetzee, postclassical narratology, narrator, focaliser, personal history

Bio: Nimetullah Aldemir is an Assistant Professor Doctor at Ağrı İbrahim Çeçen University, School of Foreign Languages. He holds a Bachelor's degree in American Culture and Literature from Hacettepe University, a Master's degree in English Language and Literature from Çankaya University, and a PhD in English Language and Literature from Karadeniz Technical University. His research encompasses Postmodern British fiction and postcolonial Studies.

Using Translanguaging to Teach Writing in an English Medium Classroom Setting

*Lect. Özlem Erdem Çavdar, Artvin Çoruh University, Türkiye
Assoc. Prof. Dr. Mehmet Fikret Arargüç, Atatürk University, Türkiye*

In the new era of multiculturalism and multilingualism, language teaching specialists are seeking new methods to engage their learners while respecting their diverse identities, as well as their linguistic and socio-cultural backgrounds. One such approach is translanguaging, which places the language learner at the center of the learning process. This method recognizes the uniqueness of each learner's linguistic repertoire and encourages the use of all available linguistic resources to master the target language. This study aims to investigate the impact of translanguaging on the writing skills of students studying in an English-medium department. The study, which has a quasi-experimental design, involves 50 first-year students taking the Research and Writing course in the Department of English Language and Literature at Artvin Çoruh University in Türkiye. The students were divided into two groups: the experimental group (N=25) and the control group (N=25). Pre-test/post-test scores for both groups were compared at the end of the 15-week semester to identify differences in their achievement. To gain further insight into students' perceptions of translanguaging, a focus group interview was also conducted at the end of the semester. Additionally, the researcher kept a teacher-diary to note down experiences and perspectives on translanguaging throughout the semester. The quantitative data from pre- and post-tests of both groups will be analyzed using an Independent Samples T-test in SPSS software, while the qualitative data collected from the focus-group interview and teacher diary will be analyzed using MAXQDA software. The results from both analyses will be integrated and presented at the conference.

Keywords: Translanguaging, Teaching Writing, English Medium Instruction, Perception

Bio: Özlem Erdem Çavdar has been working as an English language lecturer at Artvin Çoruh University since 2009. She graduated from the Department of Foreign Language Education at Middle East Technical University in the same year. Afterward, she completed her M.A. in Applied Linguistics at Karadeniz Technical University and is currently pursuing a PhD in English Language and Literature at Atatürk University. Her research interests encompass English Language Teaching, Teaching Writing, Translanguaging, Blended Learning, and Flipped Learning.

Bio: Mehmet Fikret Arargüç is an Associate Professor in the Department of English Language and Literature at Atatürk University, Türkiye, where he teaches a range of undergraduate and graduate courses in English literary history, poetry, and literary theory. His academic interests span literary and cultural studies, with a focus on British, American, and Turkish literature.

Walter Scott and Uladzimir Karatkevich: The Quest for Lost Identity

Assist. Prof. Dr. Volha Korbut Salman, Yozgat Bozok University, Türkiye

Uladzimir Karatkevich is one of the most brilliant figures in Belarusian literature of the 20th century, who believed that “there is only one way to bring up a man to love his national culture: to cultivate pride in his people and its history”. For this reason, he is often named as the father of Belarusian historical romanticism.

Karatkevich has become an icon of the Soviet Belarusian revival. His life position, the vision of a patriot, whose main concern was about the destiny of Belarus, often caused criticism among the ideological elite. By aiming to transform the socialist Belarus into a romantic and sacred ‘land of castles’, Karatkevich’s historical novels created a literary locality parallel to that of the socialist republic, the land of intellectual and ethical pursuits that sustain life’s meaning by being conscious of its historical roots. The social realism witnessed an emergence of new ideas regarding national space that legitimized non-socialist historical consciousness, in which individuals were emerging as subjects of history endowed with a certain mission.

For this reason, Karatkevich’s role in Belarusian literature can be compared to that of Walter Scott in English and Scottish literature, for reviving the seemingly lost national spirit of the country and awakening the people’s national memory. In this connection, the paper provides a comparative exploration of the romantic historical landscaping performed by Uladzimir Karatkevich in the 1960s in Soviet Belarus in the light of the national revival movement initiated by Walter Scott in the 19th century England and Scotland.

Keywords: Uladzimir Karatkevich, Walter Scott, national identity, historical novel, historical romanticism, national revival movement

Bio: Assistant Professor Dr. Volha KORBUT SALMAN completed her PhD in English Literature at Middle East Technical University (Türkiye), MA at the University of Sussex (UK) and BA at Minsk State Linguistic University (Belarus). Volha KORBUT SALMAN is the Head of the Western Languages and Literatures Department and English Language and Literature Program at Yozgat Bozok University (Türkiye). She teaches English Language and Literature and has a profound interest in Contemporary Literary Theory and Literary Genres.

Women in masquerade: a Lacanian analysis of female characters in *The Sense of an Ending* and *A Pale View of Hills*

Asst. Prof. Münevver Bartamay, Bingöl University, Türkiye

In this study, female characters Veronica Ford in *The Sense of an Ending* (2011) by Julian Barnes and Etsuko in *A Pale View of Hills* (1982) by Kazuo Ishiguro, are going to be analyzed in terms of the Lacanian *masquerade* concept. In Lacanian psychoanalysis, the concept of *masquerade* is related to the gender roles and it is spared to women, as a special skill belonging to the female subject to adapt the symbolic order. In Lacanian theory, the idea of "manque" (lack) -feeling something missing in our existence from the beginning of life- is a central term, and it facilitates *desire*. After entering the symbolic order, desires are structured by language and societal norms. According to Lacan, gender is a social construct that is performed and displayed to others rather than an intrinsic quality. The concept of *masquerade* aids in the explanation of how people fulfill gender roles, or how they acquire and display a self-image in accordance with social norms. For Lacan, these gender performances—also known as masquerades—are strategies for navigating the intricate dynamics of desire and identification with the *Other* rather than being genuine representations of the subject's actual self. Despite feeling the strain and lack that accompany this exterior performance, the person puts on the gender mask in order to conform to a particular social structure or symbolic framework. Both of the characters of the novels at stake, try to cope with the hardships of life as a woman, in a social order (symbolic) determined by man(male)-made (Name of Father) rules.

Key words: masquerade, Lacanian Psychoanalysis, gender roles, symbolic, societal norms.

Bio: Münevver Bartamay is an assistant professor at Bingol University in the department of English Language and Literature. She holds a PhD in English Language and Literature and has been studying and teaching English language and literature for about twenty years. Her research interests include the contemporary British novel, psychoanalysis, Lacanian psychoanalysis, gender roles, and comparative literature.

Young Women with Sharp Knives: Turning the Tables in Anglophone Nigerian Prose

Prof. Dr. Zbigniew Białas, University of Silesia in Katowice, Poland

When the iconic and influential Heinemann African Writers Series began to be published in 1962, it took twenty-six volumes before the first novel by an African woman (Flora Nwapa) was included. There were two such books in the first hundred items of the Series (two Flora Nwapa's novels). Currently, publishing such a heavily male-dominated series in which the first hundred entries include just two works by one woman would be impossible, not because of political correctness, but because African women writers took the literary world by storm, diametrically changing the rules of the literary game in the last decades (e.g. Chimamanda Ngozi Adichie, Bernardine Evaristo, Oyinkan Braithwaite, Ayòbámi Adébáyò, and many others). One of the most successful Nigerian novelists is a non-binary transgender writer: Akwaeke Emezi.

In the proposed presentation, I will focus on this colossal change and on the latest trends in contemporary anglophone Nigerian literature, mostly on the basis of selected novels representing the “third” and “fourth generations”. Works written by women and transgender writers will be examined vis-à-vis works that were emblematic of the “first” and the “second” generation, i.e. male-dominated writing of the last decades of the twentieth century (e.g. Amos Tutuola, Chinua Achebe, Wole Soyinka, Ben Okri).

Keywords: Nigerian anglophone novel, women's writing, postcolonialism

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



17th International IDEA Conference

Studies in English

7-9 MAY 2025
ELAZIĞ/TÜRKİYE

Book of Abstracts

ISBN: 978-625-00-3170-4