

INTERNATIONAL MODERNISM AND POSTMODERNISM STUDIES CONFERENCE 2022 (Online)

BOOK OF ABSTRACTS

18-19 October, 2022

Osmaniye Korkut Ata University

Department of English Language and Literature
&
Modernism and Postmodernism Studies Network

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MODERNISM
& POST
MODERNISM
STUDIES NETWORK in TURKEY

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**ULUSLARARASI MODERNİZM VE POSTMODERNİZM ÇALIŞMALARI KONFERANSI
2022**

(Çevrimiçi)

18-19 Ekim, 2022

Osmaniye Korkut Ata Üniversitesi

İngiliz Dili ve Edebiyatı Bölümü

&

Modernizm ve Postmodernizm Çalışmaları Ağı

ÖZETLER KİTABI

DOI NO: 10.47333/modernizm.2022.73

Yayımlanma Tarihi: 28 Ekim 2022

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**ULUSLARARASI MODERNİZM VE POSTMODERNİZM
ÇALIŞMALARI KONFERANSI 2022
KONFERANS PROGRAMI**

**INTERNATIONAL MODERNISM AND POSTMODERNISM
STUDIES CONFERENCE 2022
CONFERENCE PROGRAMME**

1. GÜN / DAY 1
18 EKİM / OCTOBER 2022
SALI / TUESDAY

09:45 – 10:30 (Sanal Salon 1 / Virtual Hall 1)		
Açılış Konuşmaları / Opening Addresses		
Kahve Arası / Coffee Break		
10:45 – 12:00		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Gender Studies	Drama	İngiliz-Amerikan Edebiyatı
<i>A Street Car Named Desire</i> and <i>The Glass Menagerie</i> : Refiguring Marriage as Irigarayan Masquerade and Form of Resistance Zehra Gündar	Phallogocentric Language and Desire in Timberlake Wertebaker’s <i>The Love of the Nightingale</i> Gül Kurtuluş	Kronotop Kavramı Bağlamında Bir Değerlendirme: V. Nabokov’un “Maşenka” Adlı Eseri Pınar Turan Özdemir
‘It was the dread of exile, the desolation of homesickness’: Female Disability Embodiment and Social Isolation in <i>Molly Sweeney</i> Nurten Çelik	Double Consciousness in Retrospect: Adrienne Kennedy’s <i>A Movie Star Has to Star in Black and White</i> Neşe Şenel	William Butler Yeats’in Şiirlerinde Gerçeğe Simgelerle Bakmak Mümin Hakkıoğlu
Consuming the Body: Feminine Beauty in Anita Brookner’s <i>Hotel du Lac</i> Barış Ağır	Postmodern Character along the Möbius Strip: Ed Thomas’s <i>Stone City Blue</i> Rıza Çimen	
Oturum Başkanı / Chair: M. Zafer Ayar	Oturum Başkanı / Chair: Mahinur Gözde Kasurka	Oturum Başkanı / Chair: Kevser Tetik
Yemek Arası / Lunch Break		
13:30 – 14:45		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Philosophy & Theory	Dünya Edebiyatı / World Literature	Drama

How to Approach International Modernism Serhat Uyurkulak	Tabucchi’de Pessoa İzleri: Zaman-Mekan ve Kişiyeye Postmodernist Bir Yaklaşım İlhan Karasubaşı	“[W]e remember different things”: Postmodern Experience of Memory in April de Angelis’s <i>A Warwickshire Testimony</i> Esra Ünlü Çimen
Italian Modernism: A Critical Debate Stefano Pavarini	Hemingway Sanıldığı Kadar Özgün Bir Yazar Mıdır? Şenol Bezci	Shakespeare as an Agent of Postmodernism in George Bernard Shaw’s Plays Kübra Vural Özbey
Distancing and Alienation as Interpretative Paradigms of Contemporaneity Orazio Maria Gnerre	A Magical Historicity of the Marginal: The Postmodern Concern of Magical Realism in Sema Kaygusuz’s Trauma Narrative <i>Yüzünde Bir Yer</i> Selis Yıldız Şen	
Oturum Başkanı / Chair: Kaustav Mitra	Oturum Başkanı / Chair: Mehmet Burak Büyüktopçu	Oturum Başkanı / Chair: Gül Kurtuluş
Kahve Arası / Coffee Break		
15:00 – 16:15		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Environmental Humanities	Poetry	Novel
Portrayal of Nature in the <i>The Road</i> by Cormac McCarthy Derya Biderci Dinç	From Romanticism to Modernism in English Poetry: Tennyson, Browning, and Hopkins as Figures of Transition Mustafa Canlı	Virginia Woolf’s Utilisation of Modernist Literary Characteristics Mahmood Hashim
An Ecocritical Perspective on Simulated Theme Park in <i>England, England</i> Kevser Ateş	Revisiting the Modern Purgatory in Ezra Pound’s <i>The Pisan Cantos</i> Tuğba Karabulut	<i>Finnegans Wake</i> and the Death of Joycean Modernism Ceren Kuşdemir Özbilek
The Metamorphosis of Non-human Entities from Disposable Bodies in <i>Never Let Me Go</i> towards Agentic Counterparts in <i>Klara and the Sun</i> Mahinur Gözde Kasurka		The Reflection of Art on <i>A Portrait of the Artist as a Young Man</i> : Healing and Transformative Power of Art on Stephen Dedalus Ayşegül Yenice Ay

Oturum Başkanı / Chair: Barış Ağır	Oturum Başkanı / Chair: Ayşegül Demir	Oturum Başkanı / Chair: Orazio Maria Gnerre
Kahve Arası / Coffee Break		
16:30 – 17:45		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Dünya Edebiyatı	Drama	Novel
Yusuf Atılgan'ın <i>Aylak Adam</i> ve Georges Perec'in <i>Uyuyan Adam</i> Romanlarında "Geçiş Nesnesi" Olarak Anlatı Arsev Ayşen Arslanoğlu Yıldırım Postyapısalcı Edebiyat Kuramına Bir Calvino Örneği: <i>Kesişen Yazgılar Şatosu</i> Barış Yücesan	A Critical Approach Towards the Theatre of Absurd Abdullah Emin Yazıcı, Samet Güven Postmodern Insanity: <i>Lovesick and Abortive</i> by Churchill Belgin Bağırlar	Towards a New Understanding of Consciousness: Don DeLillo's <i>Zero K</i> (2016) and Jeanette Winterson's <i>12 Bytes</i> (2021) Cristina Arbués The Postmodern Identity in <i>Leviathan</i> Written by Paul Auster Faruk Kalay Revisiting the World Order and British Society in Ali Smith's <i>Autumn</i> Şeyda Sivrioğlu
Oturum Başkanı / Chair: Arsev Ayşen Arslanoğlu Yıldırım	Oturum Başkanı / Chair: Hande Dirim	Oturum Başkanı / Chair: Ayşe Şensoy
Yemek Arası / Dinner Break		
20:00 – 21:30 (Sanal Salon 1 / Virtual Hall 1)		
Davetli Konuşmacı / Keynote Speaker		
Environmental Humanities in the Metaverse: Considerations of the Crash Prof. Dr. Sid Dobrin, University of Florida		
Oturum Başkanı / Chair: Assoc. Prof. Dr. Zümre Gizem Yılmaz		

2. GÜN / DAY 2
19 EKİM / OCTOBER 2022
ÇARŞAMBA / WEDNESDAY

10:30 – 11:45		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Novel	Felsefe & Kuram & Sanat	British – American Literature
<p>A Parody of Heroism in <i>The Fall of Troy</i> by Peter Ackroyd: Heinrich Obermann as the Pseudo Beowulf/Hector Nazan Yıldız</p> <p><i>The Good Soldier: An Ambiguous Tale</i> Ceren Turan Yalçın</p> <p>The Question of Identity through Sense of Belonging, Hybridity, and In-betweenness in <i>Admiring Silence</i> by Abdulrazak Gurnah M. Zafer Ayar, Rumeysa Taştekin</p>	<p>Metamodernizm ve Edebiyat Ahmet Evis</p> <p>Alman Parodileri Üzerine: Edebiyat, Sinema, Müzik Derya Perk, Betül Yalçınkaya Akçit</p> <p>Türkiye’de Minimal Sanat Uygulamaları Üzerine Bir Deneme Rahşan Toptaş</p>	<p>Djinn out of the Bottle: Metanarrative and specks of wisdom in A. S. Byatt’s <i>The Djinn in the Nightingale’s Eye</i> (1994) Ahmet Mesut Ateş</p> <p>“Putting New Wine In Old Bottles to Make Them Explode”: Intertextuality in Angela Carter’s “The Fall River Axe Murders” Arpine Mızıkyan</p> <p>The Modes of Female Power and Urban Space in Amy Levy’s Poetry Emre Çakar</p>
Oturum Başkanı / Chair: Mustafa Canlı	Oturum Başkanı / Chair: Mehmet Burak Büyüktopçu	Oturum Başkanı / Chair: Murat Kadiroğlu
Yemek Arası / Lunch Break		
13:00 – 14:30 (Sanal Salon 1 / Virtual Hall 1)		
Davetli Konuşmacı / Keynote Speaker		
İnsanlığın Dört Asırlık Düşünce Seyri (1620-2022): Modernizm-Postmodernizm-Trans-Posthümanizm Doç. Dr. Ahmet Dağ, Uludağ Üniversitesi		

Oturum Başkanı / Chair: Doç. Dr. Başak Ağın		
Kahve Arası / Coffee Break		
14:45 – 16:00		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	Sanal Salon 3 / Virtual Hall 3
Novel	Social Sciences	Comparative Literature
<p>(Post-) Postmodern Apocalypse in Octavia Butler’s “Parable” Burcu Kayışcı Akkoyun</p> <p>The Colossal Failure of the Modern Man in Detecting What It Means To Be “Human” Yunus Yavuz</p> <p>Reflection of a post-modern problem: Cyber-violence in Teresa Driscoll’s <i>Her Perfect Family</i> Ajda Baştan</p>	<p>A Meta-Analysis of the Effects of Flipped Learning on ESL/EFL Students’ Achievements Çağla Atasoy Şal, Turgay Han, Nilüfer Aybirdi</p> <p>A Postmodern Disease in Organizations: Social Ostracism Edip Doğan</p> <p>Document Forgery: Rural Migrant Workers and The Politics of Citizenship in Contemporary China Jinglun Zhu</p>	<p>Female Self-Assertion in Modern Fiction: A Comparative Analysis of Adalet Ağaoğlu and Doris Lessing Senem Üstün Kaya</p> <p>Modernisms Against Modernity Kaustav Mitra</p> <p>A Comparative Reading of Virginia Woolf’s <i>Mrs. Dalloway</i> and Reşat Nuri Güntekin’ s <i>Yaprak Dökümü</i> Fikret Güven</p>
Oturum Başkanı / Chair: İsmail Serdar Altaç	Oturum Başkanı / Chair: İbrahim Fidan	Oturum Başkanı / Chair: M. Zafer Ayar
Kahve Arası / Coffee Break		
16:15 – 17:30		
Sanal Salon 1 / Virtual Hall 1	Sanal Salon 2 / Virtual Hall 2	
British – American Literature	Türk Edebiyatı	
Approaching the Earth: Ecology in Postmodern Fiction Selin Şencan	Zeynep Kaçar Oyunlarında Kimlik Gül Sevgi Karaca	

<p>The Unknown within the Evident: <i>The Red Wheelbarrow</i> Mehmet Burak Ev</p> <p>A Postcolonial Quest for Language and Narrative Style in James Joyce's <i>A Portrait of the Artist as a Young Man</i> (1916) and <i>Ulysses</i> (1920) Pınar Çetinkaya</p>	<p>“Aşk-ı Memnu”nun “Başka Memnu” Hali: Bir Parodi Örneği Betül Yalçinkaya Akçit, Derya Perk</p> <p>Özcan Ergüder’in Öykülerinde Kafkaesk Unsurlar Mustafa Karadeniz</p> <p>Oğuz Atay’ın “Oyunlarla Yaşayanlar” Oyununda Modernist ve Postmodernist Ögeler Sema Gökteş</p>
<p>Oturum Başkanı / Chair: Burcu Kayışçı Akkoyun</p>	<p>Oturum Başkanı / Chair: Necla Dağ</p>
<p>Yemek Arası / Dinner Break</p>	
<p>20:00 – 21:30 (Sanal Salon 1 / Virtual Hall 1)</p>	
<p>Şiir Okuması / Poetry Reading</p>	
<p>Yeryüzüne Ağıt: Ekolojik Kriz ve Şiir Gökçenur Ç., Nihat Özdal, Gökhan Arslan</p>	
<p>Moderatör / Moderator: Barış Ağır</p>	
<p>21:45 – 22:15 (Sanal Salon 1 / Virtual Hall 1)</p>	
<p>Kapanış Konuşmaları / Closing Addresses</p>	

Environmental Humanities in the Metaverse: Considerations of the Crash

Prof. Dr. Sid Dobrin

Keynote Talk

The advent of the metaverse—the theoretical, unified digital space in which human subjects engage in immersive experiences via mediating technologies such as Augmented Reality (AR) and Virtual Reality (VR)—initiates opportunities for Humanities scholars generally and Environmental Humanities scholars more specifically to consider the complex ecologies created by the very idea of a metaverse. Such considerations provide space for a two-fold inquiry: the first, draws from new materialist critique, inviting reflection upon the material consequences of the technological development of a metaverse. Reductively, these inquiries ask as to the environmental impact of the manufacture and disposal of the technological infrastructure needed to develop and maintain a metaverse. The second inquiry takes up Paul Virilio’s maxim “When you invent the ship, you also invent the shipwreck; when you invent the plane you also invent the plane crash.” This second form of inquiry allows the Humanities to theorize larger cultural and ideological implications of emerging technologies and opens doors for Environmental Humanities to speculate about environmental/cultural effects of a metaverse. By way of Virilio’s concept of “crash,” and Neal Stephenson’s introduction of the term *metaverse* in his 1992 novel *Snow Crash* (and FaceBook’s subsequent appropriation of the term), this talk will take up the idea of “crash” as way to begin to think about the ecological and environmental impact of a metaverse.

Sid Dobrin is Professor and Chair of the Department of English at the University of Florida. He is the Founding Director of the Trace Innovation Initiative, an interdisciplinary research hub focused on intersections of writing studies, digital media studies, and ecocriticism. He serves as a Digital Thought Leader for Adobe. He is the author and editor of numerous books and articles.

İnsanlığın Dört Asırlık Düşünce Seyri (1620-2022): Modernizm-Postmodernizm-Trans-Posthümanizm

Doç. Dr. Ahmet Dağ

Davetli Konuşmacı

İnsanlığın son dört asırlık süreci; modernite, postmodernite ve trans-posthümanite gibi felsefi akımlar üzerinden anlatılmaya ve anlaşılmaya çalışılmıştır. Modernliğin başlangıcı 1500'li yılların başına götürülse de modernliğin en belirgin yüzü; 17. yüzyıldır. Gerek özneyi ve doğayı gerekse bilgi ve yöntemi klasiğin yaklaşımından çok farklı anlayan Bacon'un yeni bilgi ve yöntem anlayışı ortaya koyan Novum Organon (1620) adlı eserini modernliğin miladı olarak görebiliriz. Her ne kadar Toynbee, 1875 sonrası uygarlığın durumunu postmodernlik olarak görse de postmodernliğin varlığının ve yaşanırılığının görüldüğü yıllar; 1970'li yıllardır. F. Lyotard'ın, Postmodernliğin Durumu adlı kitabının yayımlandığı tarih (1979); postmodernliğin başta edebiyat ve sanat olmak üzere felsefe alanında yoğun yaşandığı yıllardır. Transhümanizm ve Posthümanizm tartışmaları ise 2000'li yıllarda yoğunlaşarak artmaktadır. Modernite-Postmodernite-Trans-Posthumanite akımları; birbirleriyle benzerlikleri ve farklılıkları olduğu gibi aynı zamanda birbirleriyle yakından ilişkili olan süreçlerdir. Bu bildiride; modernite-postmodernite-trans-posthümanite vb. akımları -tarihsel süreçleri göz önünde bulundurularak- tanımlanmaya, benzerlikleri-farklılıkları ortaya konulmaya çalışılacaktır.

Anahtar Kelimeler: Modernlik, Postmodernlik, Transhümanizm, Posthümanizm.

Ahmet Dağ Uludağ Üniversitesi İlahiyat Fakültesi Felsefe ve Din Bilimleri Felsefe Tarihi Anabilim Dalı'nda Doçent Doktor olarak görev yapmaktadır. Türk-İslam Düşüncesi, Batı Felsefesi, modernite-post-modernite, transhümanizm, posthümanizm, yapay zeka gibi konu ve alanlar üzerinde felsefi çalışmalar yapmaktadır. Son dönem çalışmalarını hümanizm, transhümanizm, posthümanizm gibi felsefi akımları üzerinde yoğunlaştırmaktadır. "Ölümcül Şiddet (Baudrillard'ın Düşüncesi)", "Çağdaş İngiliz Yahudi Medeniyetinin Oluşumunda David Hume" ve "Transhümanizm: İnsanın ve Dünyanın Dönüşümü" adlı kitapları yayımlanmıştır. Ayrıca yayımlanmış kitap bölümlerinin ve bilimsel yayımlarının yanı sıra çeşitli Yolcu, Ayraç, Dil ve Edebiyat, Umran, Kamuda Sosyal Politika, Sözşehri gibi dergilerde ve yayınlarda yayımlanmış yazı ve makaleleri bulunmaktadır.

A Critical Approach Towards The Theatre Of Absurd

Abdullah Emin Yazıcı, Samet Güven

The term *The Theatre of Absurd* was coined by Martin Esslin, and it has emerged as a new sort of drama after the Second World War. Basically, it questions the meaning of life and expresses the senselessness of it. Unlike conventional drama, the theater of absurd has no definite plot that aims at reaching a resolution. Thus, no ground is ever made during a play, and audiences are left with unanswered questions at the end. Playwrights form an unfamiliar style of theater in which the world cannot be logically defined, hence; it is not very probable to see a harmony among plots, settings, and characters. Bearing these main notions in mind, the present article intends to provide the main features of the theater of absurd by analysing the play *The Dumb Waiter*(1960) by Harold Pinter. Along with the related premises of postmodern scholars, Martin Esslin's views upon the theater of absurd will be provided throughout the paper.

Keywords: The theater of absurd, postmodernism, Harold Pinter, The Dumb Waiter, Martin Esslin.

Abdullah Emin Yazıcı was born on 1 March 1984 in Trabzon. After finishing Safranbolu Anatolian High School, he was enrolled at the Faculty of English Language Teaching at Anadolu University in 2002. In 2006, he graduated from the department and started working as an English teacher at a state school in the same year. He got his MA degree in the Department of English Language and Literature in the Institute of Social Sciences at Karabük University in 2021. He is interested in cinema and literature. His studies have focused on postmodernism so far.

Samet Güven graduated from Karadeniz Technical University, English Language and Literature Department in 2009, and he completed his MA studies in English Literature and Cultural Studies in 2012. He got his Ph.D. degree in English Language and Literature program in 2019. He currently works as Asst. Prof. Dr. at Karabük University, Department of English Language and Literature. His study fields are Shakespeare, Contemporary English Drama, In-Yer-Face Theatre, and Postmodernism.

Metamodernizm ve Edebiyat

Ahmet Evis

Günümüz hâkim sanat anlayışlarından olan postmodernizmin tarihsel süreç içerisinde kültürel, ekonomik, siyasi ve çevresel değişkenlere bağlı olarak yaşadığı dönüşümler özellikle Batı toplumları içerisinde kuramın tartışılmasına ve/ya kurama bağlı olarak yeni alternatiflerin arayışına zemin hazırlamıştır. Özellikle Batı'da hâlihazırdaki post-postmodern çağ olarak tanımlanan evre içerisinde söz konusu arayışlara paralel olarak 1990'lı yıllardan itibaren farklı eğilimlerin ortaya çıktığı gözlemlenmiştir. Modern-postmodern tercihin arasında bir alternatif olarak konumlanan metamodernizm de bu eğilimlere örnek olarak düşünülebilir. Bir ihtiyaç ve arayışın doğal sonucu şeklinde kendini gösteren metamodernizm, kuramsallaşma ve pratiğe dökülme bakımından hâlâ gelişim sürecini devam ettirmektedir. Bu çalışmanın amacı metamodernizmi genel hatlarıyla tanıtarak edebiyatla olan bağlarını teknik düzeyde göstermek ve örneklemektir. Kuramın öne çıkan temsilcilerinden Timotheus Vermeulen ve Robin van den Akker'in belirlemiş olduğu temel ilkeler ve roman sanatının temel değişkenleri çalışmanın muhteva ve yöntemini biçimlendirmiştir. Kurama dair örnekler ise İhsan Oktay Anar'ın *Puslu Katalar Atlası* (1995) eserinden tercih edilmiştir. Yapılan incelemeler neticesinde metamodernizmin edebî eserlerde daha çok birey, duygu durumu, söylem ve kurguya tesir ettiği ve roman formu özelinde özellikle olay örgüsü, kişi kadrosu ve temalar üzerinde belirleyici bir görünüm kazandığı sonucuna ulaşılmıştır.

Anahtar Kelimeler: Metamodernizm, Modernizm, Postmodernizm, Roman Sanatı, *Puslu Katalar Atlası*

Ahmet Evis 1984 yılında Midyat'ta doğdu. Lisans ve yüksek lisans öğrenimini Gaziantep Üniversitesi'nde, doktorasını ise İnönü Üniversitesi Türk Dili ve Edebiyatı Anabilim dalında tamamladı. Modernizm ve Postmodernizm üzerine çalışmalar yaptı. Halen Hatay Mustafa Kemal Üniversitesinde öğretim üyesi olarak çalışmaktadır.

Reflection of a post-modern problem: Cyber-violence in Teresa Driscoll's *Her Perfect Family*

Ajda Bařtan

The present study concentrates on the cyber-violence phenomenon as a post-modern problem in Teresa Driscoll's *Her Perfect Family*. The British author's novel is post-modernist because it features intertextuality, skepticism, complex plot, and distrust of technology. This latest work by Driscoll appeared towards the end of 2021, and within a short time it turned out to be a best-seller. *Her Perfect Family* is in the whodunit genre in which the detectives try to find out the criminal who has shot the protagonist Gemma during her graduation ceremony. One of the highlighted themes in this psychological thriller is cyber-violence, a form of violence, carried out by using technological devices and the internet. In this regard, cyber-violence is a non-physical type of violence experienced in the digital world. The novel reveals how violence is being practiced more and more online as a result of the 21st century's growing digitization of society and widespread use of technology. As Driscoll demonstrates, in the modern world, cyber-violence is a common occurrence and is closely related to actual violence that manifests itself in digital space, such as partner violence. In *Her Perfect Family*, Gemma's boyfriend cracks the password of the young girl's social media account. Thus, private messages and photos of Gemma have been followed without her consent or knowledge by Alex. As a result of this cyber-violence, which takes place in the form of an intervention in Gemma's private life, the young girl becomes embarrassed, feels spied on, and her psychology deteriorates. In this framework, Driscoll emphasizes that cyber-violence, which is frequently minimized or not recognized as such, may harm the victim's health in romantic relationships even after a break-up. Therefore, Driscoll's *Her Perfect Family* demonstrates how technology can be misused for surveillance, oppression, control, domination or defamation.

Keywords: Cyber-violence, Her Perfect Family, Social Media, Teresa Driscoll, Post-modernism

Ajda Bařtan is an assistant professor at Sivas Cumhuriyet University in Turkey. She holds a PhD in English Language and Literature, and teaches Simultaneous Interpreting and English language courses at the School of Foreign Languages. Her research interests include feminism, violence, post-modern literary theory, British women writers, and post-war playwrights. Besides, she is a sworn translator of German and English at the Sivas Courthouse in Turkey.

“Putting New Wine In Old Bottles to Make Them Explode”: Intertextuality in Angela Carter’s “The Fall River Axe Murders”

Arpine Mızıkyan

Intertextuality, a technique that is associated with postmodernism and that interrogates a sense of thinking through our relationship with the past, has the purpose of returning to older texts in order to display the characters whose stories have remained unheard and unspoken in the original text. Angela Carter’s short story, “The Fall River Axe Murders” (1985), within the interwoven fabric of history, is a typical example of intertextuality: an older event from American history being forged with a new story. This new story is a rewriting of the historical Lizzie Borden’s supposed two murders that take place in 1892, in Fall River, Massachusetts. Carter takes a woman from a different patriarchal culture and from a different century and revisits her story in an attempt at reconstructing what has been overlooked in the original case. The historical Lizzie Borden was charged with murdering her parents. However, she was not found guilty. Carter’s Lizzie, on the other hand, is guilty of two crimes. Lizzie commits acts of violence being provoked by her coffin-like condition in the dominant culture. By recreating the cultural contexts of time and place, the writer underscores the possible reasons for the murders in the surrounding milieu where women suffer in the face of oppression in varied forms. In doing so, Carter, moreover, enables the reader to listen to Lizzie’s side of the story: her ineffectual life and torturing boredom incarcerate her within the Old Borden house and thereby drive her mad. It is within this framework that this paper aims at discussing how influential and resolute a method intertextuality fashions in recovering the story of the female/s in Angela Carter’s “The Fall River Axe Murders.”

Keywords: Angela Carter, intertextuality, Lizzie Borden, postmodernism.

Arpine Mızıkyan is an Assistant Professor of English in the Department of English Language and Literature at Istanbul University. Since 2010, she has been a member of the English Department of Istanbul University, first as Research Assistant and presently as Assistant Professor. She has been teaching several undergraduate courses such as, “16th Century English Literature”, “Popular English Literature”, “Comparative Literature” and “Milton and His Time”. Moreover, she has also a MA and a PhD class devoted mainly to postdramatic theatre studies. Her interests include the detective character in literature and feminist and gender issues. Currently, her research is devoted to contemporary British dramatic writing by women. How contemporary plays employ the concepts of hysteria, trauma and melancholia is her present field of study.

Yusuf Atılgan'ın *Aylak Adam* ve Georges Perec'in *Uyuyan Adam* Romanlarında "Geçiş Nesnesi" Olarak Anlatı

Arsev Ayşen Arslanoğlu Yıldırım

Yapıtları çeşitli açılardan modernizm/postmodernizm keşişiminde bulunan Türk yazar Yusuf Atılgan (d. 1921) ve Fransız yazar Georges Perec (d. 1936), erken dönem yapıtlarında bireyin modernite içinde yabancılaşmasını ve kendi varlığını ontolojik açıdan sorgulamasını ele alır. Her iki yazarın da ilk romanları olan *Aylak Adam* ve *Uyuyan Adam* baş karakterlerinin bir ismi olmaması ile fenomenolojik psikanaliz açısından bu sorgulamanın tüm bireylere özgü olabileceğini gösterirken İngiliz Nesne İlişkileri Okulu'nun önemli isimlerinde D.W.Winnicott'un kuramına göre geçmişten gelen, dile getirilemeyen, dilin ifade etmek için yetersiz kaldığı travmalara işaret etmektedir. Ailesi Balkanlar'dan göç eden Atılgan ve ailesi 2. Dünya Savaşı'nda öldürülen Yahudiler olan Perec özelinde bakıldığında ise her iki roman da bu durumdan kaynaklanan travmayı dile getirebilme aracı olarak değerlendirilebilir. Modern dünyada moderniteye geçiş şeklinde yorumlanabilecek pek çok sorun, bu iki yazara bakıldığında aynı zamanda çocukluktan taşınan yüzleşilemeyen travmaların yansımasıdır. *Aylak Adam*'ın baş karakteri C. küçük yaşta annesini kaybetmesinin etkilerini toplum ile ilişkisinde yoğun şekilde yaşarken "Uyuyan Adam"ın ne ailesi ne de toplum ile kayda değer bir ilişkisi yoktur. Şu ana dek literatürde eleştirmenler genellikle Perec'in deneysel yapıtlarının yanı sıra *Wya da Bir Çocukluk Hatırası* ve Atılgan'ın *Anayurt Otel*i romanları üzerinde yoğunlaşmıştır. Bu çalışmada ise, yarı otobiyografik özellik taşıyan *Aylak Adam* ve *Uyuyan Adam* romanlarının anlatı olarak yazarların yaşamında travmatik olanla yüzleşme ve dile getirebilme açısından nasıl bir "geçiş nesnesi" olduğu D.W. Winnicott'un birey gelişimi ve travmaya ilişkin görüşleri açısından tartışılacaktır. Bu tartışma sırasında, değişen dünyanın bireyin varoluşu algılama şekli üzerindeki etkisi, fenomenolojik psikanaliz çerçevesinde zamansallık ve öznesellik kavramlarına vurgu ile Sigmund Freud ve Edmund Husserl'in görüşlerine başvurulurken ele alınacaktır.

Anahtar Sözcükler: travma, geçiş nesnesi, Winnicott, öznesellik, zamansallık, yabancılaşma

Arsev Ayşen Arslanoğlu Yıldırım Artvin Çoruh Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalı'nda çalışmalarını doktor öğretim üyesi olarak sürdürmektedir. Arsev Ayşen Arslanoğlu Yıldırım, yüksek lisans ve doktora derecelerini sırasıyla Türk Edebiyatı ve Amerikan Kültürü ve Edebiyatı alanlarında almıştır. Modernizm ve psikanaliz üzerinde yoğunlaşan tezlerinin yanı sıra, Dr. Arslanoğlu Yıldırım deneysel Amerikan ve Kanada edebiyatları, grafik anlatı ve psikiyatri tarihi üzerinde çalışmalarını sürdürmektedir.

The reflection of art on *A Portrait of the Artist as a Young Man*: Healing and transformative power of art on Stephen Dedalus.

Ayşegül Yenice Ay

James Joyce, one of the pioneering modernist authors is highly impressed by aesthetes and art. Though artistic practice is not explicitly presented in his works, it is grasped by the reader especially through Joyce's characters. Joyce uses imagery wisely and very often as in his novel *A portrait of the Artist as a Young Man*. However, *Dubliners*, *Ulysses* and *Finnegans Wake* are much more discussed in detail than *A portrait*. This study deals with the healing and transformative power of art with the help of active imagination by focusing on *A Portrait*. The study has Stephen Dedalus, the protagonist of the aforementioned novel, into the center. Stephen's way of thinking is dramatically affected by his strong imagination. It is obvious that Stephen has the ability to translate his emotions into vivid images. In respect to this, Stephen's childhood experiences, fantasies and daydreams are portrayed to illuminate the process of his active imagination. From the psychoanalytic perspective, this study also discusses the opportunity art offers in discovering one's hidden contents of his psyche. All in all, with the help of art, by coming to terms with his unconscious contents Stephen is protected from the weariness of his past experience, gets rid of sanctions of politics, religion and society; finally, he goes through a transformation resulting in a self artistic consciousness.

Keywords: Aesthetics, Active imagination, Imagery, Power of art, The Unconscious

Ayşegül Yenice Ay was born on September 16, 1990 in Muğla, Turkey. She had a bachelor's degree of English Language Teaching and graduated from Muğla Sıtkı Koçman University in 2012. She received a master's degree of English Language and Literature from Karabük University in 2021. She worked as an English Teacher in Anatolian and Science High Schools in Reşadiye, Tokat between the dates of September 11, 2013 and July 4, 2017. She has been working as an English Teacher in a public high school in Bolvadin, Afyonkarahisar since the date of 6 July, 2017.

Postyapısalcı Edebiyat Kuramına Bir Calvino Örneği: *Kesişen Yazgılar Şatosu*

Barış Yücesan

İlk hali 1969 yılında yayımlanan ve 1972 yılında *Kesişen Yazgılar Meyhanesi* başlıklı bölümün de eklenmesiyle *Kesişen Yazgılar Şatosu* adını alan Calvino'nun öykü kitabı postyapısalcı edebiyat kuramı açısından incelenebilecek eserlerden biridir. Eserin yayımlandığı dönem Postmodernizm'in düşünce hayatında ağır bastığı ve felsefeden, sanata, edebiyattan dilbilime kadar pek çok farklı mecrada varlığını ve etkisini hissettirdiği yıllara denk gelir. Eserlerinde postmodern unsurları kullanmaktan çekinmeyen ve kendi döneminde bunu İtalyan edebiyatında en iyi uygulayan yazarlardan biri olarak ortaya çıkan Italo Calvino 20. yüzyılın ikinci yarısına damga vurmayı başarır. *Kesişen Yazgılar Şatosu*'nda birbirinden bağımsız gibi görünen ancak eserin sonunda birbirleriyle olan bağlantıları ortaya çıkan 16 öykü mevcuttur. Öykülerin aktarılmasında kahramanlar konuşma yerine sayısız anlamlar içeren tarot kâğıtlarını kullanırlar. Diğer bir deyişle, bir deste tarot kâğıdının sembolize ettikleriyle birbirlerinin başından geçen olayları anlatmaya, anlamaya, daha doğrusu, yorumlamaya çalışan bir grup insanın ortak öyküsü artık okurun da işin içine dâhil olduğu bir hal alır. Öyle ki, kahramanların seçtikleri ve öne sürdükleri kâğıtlar dinleyiciler nezdinde farklı anlamlar kazanır. Nitekim farklı yorumlamalara açık olan öyküler Jacques Derrida'nın o yıllarda (1960'ların sonu) ortaya attığı postmodern düşüncenin temellerinden birini oluşturan yapıbozum analiz yöntemini akıllara getirir. Bu çalışmada farklı okumalara uygun olan Calvino öyküleri ayırım (différance), saçılma (dissemination), yinelenebilirlik ve iz kavramlarını da içeren yapıbozum yöntemi ile analiz edilmeye ve bu öykülerin edebi açıdan postmodern dönemin hangi özelliklerini barındırdığı açıklanmaya çalışılacaktır.

Anahtar sözcükler: Postmodernizm, Italo Calvino, Yapıbozum, Derrida

Barış Yücesan 2008/2013 yılları arasında Ankara Üniversitesi, Dil ve Tarih Coğrafya Fakültesi, İtalyan Dili ve Edebiyatı Anabilim Dalı lisans programını bitirdi. Aynı birimde 2014/2016 yılları arasında sürdürdüğü yüksek lisans öğrenimini Giovanni Papini üzerine yazdığı bir tez ile tamamladı. 2017 yılında başladığı doktora öğrenimini Dino Campana'nın *Orfik Şarkılar* adlı yapıtı üzerine yazmakta olduğu tez ile sürdürmektedir. Barış Yücesan aynı Anabilim Dalında 2015 yılından beri araştırma görevlisi olarak görev yapmaktadır.

Consuming the Body: Feminine Beauty in Anita Brookner's *Hotel du Lac*

Barış Ağır

This study analyses English author Anita Brookner's novel *Hotel du Lac* referring to Jean Baudrillard's *Consumer Society* in which he constitutes a consumption theory. Baudrillard assumes that a commodity consists of three types of values, namely, sign value, use value and exchange value. Among them, sign value is separated from the other two values and becomes the primary character of a commodity in consumer society. Before becoming a commodity, an entity must turn into a sign; when people purchase commodities, apart from their use value and exchange value, they take the sign value into consideration which results in satisfying materialistic desires. In this sense, female consumption is a disputed topic which attracts Baudrillard's attention. In his opinion, female consumption is closely linked with female bodies which are the carriers of the mass culture and means of expressing people's desire. In the process of reconstructing female bodies, they are materialized and become the consumption objects. So, in the consumer society, females become fetishized and regard beauty as a cultural sign to worship. In this context, this paper focuses on the fetishized female's excessive worship and pursuit of beauty in Brookner's novel. In the novel, Iris Pusey is a typical example of fetishized woman who is crazy for luxurious goods and beautiful clothing that she regards as a sign of status which makes her a byproduct of consumer society. who is crazy for luxurious goods and beautiful clothing that she regards as a sign of status which makes her a byproduct of consumer society.

Keywords: body, sign, consumption, beauty, fetishized.

Barış Ağır received his BA and MA degrees in English Language and Literature from Dumlupınar University. He received his PhD from Ege University, Department of English Language and Literature with his dissertation on American ecopoetry. He is a faculty member at Osmaniye Korkut Ata University, Department of English Language and Literature. His academic interests include ecocritical studies, postcolonial studies, animal studies, gender studies, and posthumanism.

Alman Parodileri Üzerine: Edebiyat, Sinema, Müzik

Derya Perk
Betül Yalçınkaya Akçit

Farklı biçimlerde tanımlansa da parodik anlatım biçimi, en genel anlamda bilinen bir eserin alaycı bir taklidi. Bu anlatım biçiminde yaygın olarak bilinen eserin bir bölümü veya bütünü abartılı bir hale getirilir ve biçimi bozulmadan esere bambaşka bir özellik verilir. Biçimle öz arasındaki bu ayrılıktan gülünç bir etki yaratılmış olur. Özetle parodinin komik etkisi, orijinalin bilindik biçim ve içeriğinin komik bir şekilde çarpıtılmasından kaynaklanmaktadır. Eski zamanlarda felsefi metinlere tepki vermek için kullanılan parodi zaman içerisinde toplumsal değişime ayak uydurarak gelişmiş ve evrilmiştir. Günümüzde bilindik eserler, kişiler ya da türler orijinal metne eğlenceli, esprili bir dokunuş sağlamak için, orijinalin biçimsel veya içeriksel zayıflıklarını eleştirmek için ya da eserle veya yazarla alay etmek için parodileştirilmektedir. Farklı eserleri/kişileri/durumları şablon olarak kullanabilen parodi aynı zamanda farklı sanat dallarında da kullanılabilir. Örneğin edebiyat, sinema ve müzik alanında parodiler oldukça sık karşımıza çıkmaktadır. Parodileştirilen ise yazılı, sözlü ya da tınısal bir eser, tanınmış ve belirgin özellikleri olan bir kişi veyahut sanat dallarının altında bulunan bir tür olabilmektedir. Bu çalışmada Grimm Kardeşler'e ait *Hansel ve Gretel* masalının, Friedrich Schiller'in *Çamın Şarkısı* şiirinin, tarihsel bir kişilik olarak Adolf Hitler'in, Wolfgang Amadeus Mozart gibi tanınmış bir Alman klasik müzik sanatçısının eserlerinin parodileştirilmesi örneklendirilecek ve parodinin unsurları dikkate alınarak yorumlanacaktır.

Anahtar Kelimeler: Alman, Parodi, Edebiyat, Sinema, Müzik

Derya Perk: 1986 Almanya doğumlu Derya Perk, lisans ve yüksek lisans eğitimini Hacettepe Üniversitesi, Alman Dili ve Edebiyatı Bölümünde tamamlamıştır. 2018 yılında Ankara Üniversitesi Alman Dili ve Edebiyatı bilim dalında Alman Masalı ve Medyalararasılık konusunda çalışarak doktorasını tamamlamıştır. Halen doçent olarak Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesinde görev yapan Perk'in akademik çalışmaları Alman edebiyatı, kültürü ve tarihi, medyalararasılık ve sinema üzerinedir.

Betül Yalçınkaya Akçit: 1986 Almanya doğumlu Betül Yalçınkaya Akçit, lisans, yüksek lisans eğitimini Ankara Üniversitesi, Alman Dili ve Edebiyatı Bölümünde tamamlamıştır. Doktora unvanını ise 2019 yılında polisiye roman ve üslup üzerine yazdığı tezle almıştır. Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesinde doktor öğretim üyesi olarak çalışmaya devam eden Betül Yalçınkaya Akçit'in akademik çalışmaları Alman kültürü ve tarihi alanında olup karşılaştırmalı edebiyat çalışmaları da bulunmaktadır.

“Aşk-ı Memnu”nun “Başka Memnu” Hali: Bir Parodi Örneği

Betül Yalçınkaya Akçit
Derya Perk

Günümüzde geniş kitlelerce tanınan edebi eserlerin içeriklerinin beyaz perde ya da televizyon gibi farklı medyalara aktarımı oldukça yaygındır. Ana malzeme olan eser içeriği önemli ölçüde korunarak sinema, televizyon dizisi ya da televizyon tiyatrosu türlerine uyarlanmaktadır. Farklı türlerde ele alınan televizyon tiyatrosu uyarlamaları arasında parodilerin de sıklıkla işlendiği ve ilgi gören türler arasında yer aldığı bilinmektedir. Parodinin en önemli özelliklerinden biri olan ‘tanınır olma’ koşulunu yerine getiren eserlerin parodilerini televizyon tiyatrolarında izlemek mümkündür. Bu çalışmada, özellikle edebiyat-sinema-televizyon medyalarının kesişiminin bir örneği olarak Halit Ziya Uşaklıgil’in geniş kitlelerce tanınan “Aşk-ı Memnu” adlı romanının televizyon dizisi uyarlaması ile bu uyarlamanın televizyon tiyatrosu türünde yeniden yorumlanan “Başka Memnu” adlı parodisi incelenecektir. Bu bağlamda özellikle parodi eserin şablonu olarak seçilen tür ve eserde meydana gelen değişiklikler ve orijinal esere yapılan göndermeler incelenirken çeşitli kuramlarla ilişkisi ortaya koyulacaktır. Parodinin unsurları, yapısı ve özellikleri dikkate alındığında rus biçimciliği, yapıbozumculuk ve metinlerarasılık ön plana çıkmaktadır. Buradan hareketle örnek parodi eserde yer alan ironi ve abartı sanatlarının kullanımı, yabancılaştırma ve çağrışım yöntemleriyle oluşan güldürü öğesi, orijinal eserin özellikle biçimsel ve metinsel özelliklerinin belirgin bir biçimde ve düzenli olarak tekrar edilmesi incelenecektir. Sonuç olarak okuru/izleyici eleştiri yapmaya ve düşünmeye sevk eden özellikler kuramsal bir bakış açısıyla değerlendirilecek ve kuramlar ışığında sınıflandırılmaya çalışılacaktır.

Anahtar Kelimeler: Rus Biçimciliği, Yapıbozumculuk, Metinlerarasılık, Parodi, Aşk-ı Memnu, Başka Memnu

Betül Yalçınkaya Akçit: 1986 Almanya doğumlu Betül Yalçınkaya Akçit, lisans, yüksek lisans eğitimini Ankara Üniversitesi, Alman Dili ve Edebiyatı Bölümünde tamamlamıştır. Doktora unvanını ise 2019 yılında polisiye roman ve üslup üzerine yazdığı tezle almıştır. Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesinde doktor öğretim üyesi olarak çalışmaya devam eden Betül Yalçınkaya Akçit’in akademik çalışmaları Alman kültürü ve tarihi alanında olup karşılaştırmalı edebiyat çalışmaları da bulunmaktadır.

Derya Perk: 1986 Almanya doğumlu Derya Perk, lisans ve yüksek lisans eğitimini Hacettepe Üniversitesi, Alman Dili ve Edebiyatı Bölümünde tamamlamıştır. 2018 yılında Ankara Üniversitesi Alman Dili ve Edebiyatı bilim dalında Alman Masalı ve Medyalararasılık konusunda çalışarak doktorasını tamamlamıştır. Halen doçent olarak Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesinde görev yapan Perk’in akademik çalışmaları Alman edebiyatı, kültürü ve tarihi, medyalararasılık ve sinema üzerinedir.

(Post-) Postmodern Apocalypse in Octavia Butler's "Parable"

Burcu Kayışcı Akkoyun

The apocalyptic paradigm derives its significance primarily from the dialectical and eschatological relationship between catastrophe and renewal in the Christian New Testament. Its secular / literary reworkings, however, tend to focus more on catastrophic events than on the promise of salvation as they record how the unprecedented crises of modernity and postmodernity have precluded the consolation of divine revelation and eternal reward. While teleological narratives of progress only culminate in wars, massacres, and environmental collapse, corporate capitalism gradually consolidates its power by exploiting both humans and non-human beings. Presenting the damage report of the contemporary moment, (dystopian) apocalyptic fiction may thus be the most convenient mode to reveal this corruption. Octavia Butler's *Parable of the Sower* (1993) is one such work that aims to engage with the disastrous consequences of inefficient governance and unbridled greed. Set in the near future, the novel portrays the physical and spiritual journey of Lauren Olamina, an African American teenager, who imagines spreading the belief system she has invented and founding her own community as a better alternative for the future. The book is actually a collection of her diary entries. Drawing upon Tom Moylan and Raffaella Baccolini's formulation of critical dystopia, this paper will examine these entries and the verses Lauren composes to explore the possibility of a new perspective on the apocalypse. I will argue that Lauren's, and thus Butler's, emphasis on resilience, responsibility, and solidarity as opposed to a nihilistic embrace of total disorder represents the necessary response to the dystopian realities and predicaments of the future.

Keywords: Octavia Butler, Parable of the Sower, apocalypse, dystopia

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Finnegans Wake and the Death of Joycean Modernism

Ceren Kuşdemir Özbilek

James Joyce has always been deemed as one of the most celebrated names of literary modernism, yet, is this categorization a safeguard equipped to bypass the dense and intricate textual world of the writer? Joyce's first two novels, *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922) fit into the category of modernist works more comfortably — due to their dialogic forms, rhetorical language and treatments of history — than his last novel *Finnegans Wake* (1939) does. The work is, rather notoriously, regarded as one of the most difficult texts ever to read, if not the most. Critics and readers tend to categorize it more as a postmodernist text due to various reasons. It was written in 1939, a time around when late literary modernism was in full bloom. *Finnegans Wake* is primarily classified as a precursor postmodernist text because of its linguistic play and excess which overlap with literary postmodernism's emphasis on linguistic experimentation, intertextuality, and the pasting of styles and genres. The novel can also be counted as a forerunner example of historiographic metafiction in which the recounting or mentions of historical events is accompanied by an ironic stance that criticizes stable and hierarchical notions of history and history writing. It is argued in this study that categorizing *Finnegans Wake* as an early postmodernist text does more justice to the textual progression of the writer over the years not just because of the text's stylistics but also due to its obscure but compelling treatment of politics and history. This kind of reading “against the grain” provides an in-depth analysis of Joyce's textual oeuvre, laying bare the progression undertaken by the writer narratologically, politically, and historically.

Keywords: James Joyce, *Finnegans Wake*, modernism, postmodernism, narrative, history, politics

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The Good Soldier: An Ambiguous Tale

Ceren Turan Yalçın

Written in 1915, Ford Madox Ford's *The Good Soldier: A Tale of Passion* is one of the significant examples of the early modernist fiction in English Literature. The novel revolves around the complicated friendship between two fellow couples, Dowells and Ashburnhams. Ford's choice of an involved first-person narrator is the key factor in the novel's ambiguity. Retrospectively, John Dowell, as the narrator, tries to tell the tale of this friendship looking to his impressions and recollections. Dowell's resort to memory to tell his tale ends in the impossibility of narration and the novel turns out to be an assemblage of vacillations and ambiguities. This paper aims to reconsider the ambiguities within the narration from a theoretical perspective shaped by Jacques Derrida's deconstructive approach to language, text, and memory. Focusing on some centralizing statements within the narrative which operate as stabilizers, this paper tries to demonstrate how these statements are dismantled by the narrative itself as the text cannot escape the inherent instability of language and memory. All in all, the present study argues that narrative unreliability functions as a deconstructive strategy within the text, which discloses the fluidity of language and memory.

Keywords: modernism, Ford Madox Ford, unreliable narrator, deconstruction, language, memory

Ceren Turan Yalçın is pursuing her Ph.D. in English Literature at Ege University. She received her B.A. in Western Languages and Literatures from Boğaziçi University in 2011 and her M.A. in English Literature from Yeditepe University in 2020 with a thesis entitled "Memory and Mourning in *The Last Man* and *Wittgenstein's Mistress*". She works as a teacher of English at Istanbul Technical University High School in Istanbul. Her research interests are literature and philosophy, contemporary theory, and comparative literature.

Towards a New Understanding of Consciousness: Don DeLillo's *Zero K* (2016) and Jeanette Winterson's *12 Bytes* (2021)

Cristina Arbues

Jeanette Winterson, in her collection of essays regarding Artificial Intelligence (*12 Bytes*, 2021), puts forward the idea of AI as a new form of religion, something other scholars, such as Mikael Leidenhag (2020) have hinted at as well. In *Zero K* (2016), Don DeLillo also presents a cult-like organisation branded as “The Convergence”, which shows individuals interested in transcending into an unknown territory which, thanks to AI, will allow them to sustain their consciousness in an unknown space, and in an unknown form (with the desire to return in a perhaps unknown or non-corporeal form). Interestingly, both writers show that AI is constituting new forms of human belief thus-far not considered. While Winterson’s thought deals with humankind's obsession to extend life and tamper with our bodies, DeLillo’s deals with the interest in understanding what constitutes death and (re)birth in a world in which the possibility to extend our (physical bodies’) lives and our brain’s structure and data elsewhere is increasing. This paper aims to create a dialogue in terms of how much of AI’s probable increasing intervention with human bodies and consciousness can alter our understanding of what constitutes what it is to be human. As explored in *Zero K*, the transcendence into a different form of life opens possibilities for conceptualising consciousness in different forms, just as Winterson repeatedly puts forward in her collection of essays. If consciousness and death are to be redefined, so are the concepts and beliefs that humankind has operated under for thousands of years. Hence, both DeLillo and Winterson put forward the understanding that the ways in which personal, sexual, religious and national identity has been heretofore recognized is to be reformulated. If Modernism concerned itself with what the mind was composed of and Postmodernism understood its many fragmentations, perhaps what comes after is an understanding that nothing is to be grasped and that the question marks created by Postmodernism have created a fracture in our comprehension of human consciousness far more complex to rationalise.

Keywords: Don DeLillo, Jeanette Winterson, Transhumanism, Modernism, Postmodernism

Cristina Arbués holds a BA, an MA, and a PhD from the University of Barcelona, where she lectures on Contemporary British Literature, Modernism, Postmodernism and Trauma Studies. Her research focuses on studies on authorship and readership; postmodernism, and specifically on the interactions between trauma and metafiction and how they affect individual (postmodern) identities.

A Meta-Analysis of the Effects of Flipped Learning on ESL/EFL Students' Achievements

Çağla Atasoy Şal
Turgay Han
Nilüfer Aybirdi

Flipped learning has been frequently studied in the context of learning English as a second/foreign language (ESL/EFL). But few studies have analyzed the results of studies on EFL/ESL flipped classroom. This study specifically aims to examine the effects of flipped learning on EFL/ESL students' overall academic achievements through meta-analysis. The journal articles, M.A/Ph.D. theses and conference papers about 'flipped classroom', 'flipped learning' and 'academic achievement' were obtained from various databases. After implementing the inclusion criteria, 40 studies were obtained. The meta-analysis was conducted by using Comprehensive Meta-Analysis Software. The random effects model was used in analyzing the overall effect size and the heterogeneity of the studies included in this meta-analysis. The results revealed that flipped learning has statistically significant effect on students' academic achievements ($g=1.303$) compared to traditional learning approaches. This result does not differ according to publication type, educational level and four basic language skills and sub-skills, but it differs according to sample size of the studies included in this meta-analysis study.

Keywords: Flipped learning, flipped classroom, meta-analysis, EFL/ESL, academic achievement

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Nilüfer Aybirdi works as an assistant professor at the department of English Language Literature at the University of Ordu, and has a doctorate in evaluating translation quality of university students.

Portrayal of Nature in the *The Road* by Cormac McCarthy

Derya Biderci Dinç

In *The Road* (2006), Cormac McCarthy presents a post-apocalyptic world in which an unnamed father and his unnamed son struggled to survive after an unknown catastrophe. This unknown catastrophe dissolved the human civilization and devastated the earth. Countryside, forests and cities were burned to cinder, all human, animal and plant life were dying. The father and his son followed a road to the southern coast as a chance of their survival and a better life; despite they did not know what awaited them there, their hope kept them alive in this post-apocalyptic world. During their journey, the earth was presented as a bleak, desolate, barren, uninhabitable, grey and cold stage; their struggle to survive was depicted through many obstacles such as dying of human civilization and morality, the lawless bands, cannibalism and starvation. McCarthy delivers his vision of end of life, the world is falling into a primordial state while creating an ecological consciousness. He challenges anthropocentric claims to superiority and order, he presents a dissolution of the traditional dichotomy of culture and nature. The purpose of this study is to analyze how McCarthy portrays the dying life on the earth and the place of nature in human civilization and moral life from the perspective of ecocriticism.

Keywords: Ecocriticism, The Road, Cormac McCarthy, post-apocalyptic, nature

Derya Biderci Dinç received her BA degree in English Language and Literature from Istanbul University in 2006. She taught English language in public schools. She completed her MA in English Language and Literature in 2011. She received her PhD degree in the same field from Erciyes University. She has been researching topics related to colonialism, postcolonialism, ecocriticism, posthumanism and animal studies.

A Postmodern Disease in Organizations: Social Ostracism

Edip Doğan

In the field of management and organization, postmodern approaches and concepts are divided into two categories. The first focuses on the organization and its activities as a whole. The second focuses on the relationships between the organization and its employees. In the second group, there are topics such as organizational justice and organizational loneliness, which are popular in the field of organizational behavior and on which many studies have been made. Social ostracism is another major concept that postmodernism has uncovered in organizational behavior. Social ostracism is a concept that is linked to organizational loneliness; however it is an extreme manifestation of the latter. Organizational loneliness occurs when an employee is unable to form social relationships with other employees due to the insincerity of other employees' attitudes and behaviors, and thus feels lonely within the organization. Social ostracism, on the other hand, occurs when a person is pushed out of a group within an organization and the group ignores him/her. Employees who are exposed to ostracism are treated coldly by their colleagues, leave their environments and/or become indifferent to their existence, ideas and behaviors. Social ostracism is known as abstraction from the work environment and is a concept loaded with negative connotations. To ensure organizational efficiency and effectiveness, as well as individual rights and freedoms, exclusion must be minimized. Social ostracism can take the shape of the employee being denied access to formal processes, or it can take the form of the person being exposed to organizational injustice and having his or her power eroded. For both individual and organizational health, all kinds of ostracism, which is one of postmodernism's negative results, must be eliminated or at least minimized.

Keywords: Postmodernism, ostracism, loneliness, organizational behavior.

Edip Doğan has been working as a lecturer at Adıyaman University since 2009. He graduated from English language and literature department in 2009. In addition, the author has a undergraduate degree in Business Administration. He completed his master and doctorate education in the field of management and organization. The author, who has researches on strategic management, leadership and organizational behavior, has given lectures as a visiting lecturer in countries such as Poland, Portugal and Croatia.

The Modes of Female Power and Urban Space in Amy Levy's Poetry

Emre Çakar

Coming from Jewish origin, Amy Levy was an interesting literary figure of the late Victorian period. As a woman with a Jewish background, she was omitted from the literary scene, and, for some reason, she committed suicide when she was not twenty eight. Levy employs the image of London in her poems not as a setting, but also as a character to explore the everyday lives of women. Levy's poetry reveals two different representations of women, the position of women in the city and the position of Jewish people in the society. Camile Paglia comments on "the Romantic reversal of a Renaissance theme" and she claims that "the hero is not decapitator but decapitated. Decadent art's main mission is to record the modes of female power" (501)¹. In terms of Decadent art, Levy depicts the image of the decapitated women in the fin de siècle period. In this study, it is argued that Levy's poems signify different modes of urban space through the representations of confined women, both middle-class and Jewish, within the fin de siècle society.

Keywords: Amy Levy, Fin de Siecle, Decadent art, Female Power, Jewish identity.

Emre Çakar He received his BA from Kocaeli University, Department of English Language and literature. He completed his MA thesis in 2010 and his doctoral thesis, "Politics of Space in the English Fin de Siècle Poetry" in 2019 at Ege University English Language and Literature. He has been working as a research assistant at Manisa Celal Bayar University, Department of English Language and Literature since 2006.

¹ Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. Yale Nota Bene: New Haven, 2001.

“[W]e remember different things”: Postmodern Experience of Memory in April de Angelis’s *A Warwickshire Testimony*

Esra Ünlü Çimen

April de Angelis (1960-) is one of the prominent female playwrights of the contemporary British drama. In her plays, she deals with a variety of topics such as feminism, patriarchal oppression, women’s creative power, past, history, capitalism etc. Her play *A Warwickshire Testimony* (1999) displays the radical changes in the 20th century as they are mirrored in the lives of the inhabitants of an English village in Warwickshire. As it is explained in its introduction, the play is based on an interview by a local in 1970 about the memories of the villagers. Therefore, the issues of remembering, forgetting and memory have a crucial role in the play.

In traditional literary works, memory is presented as a reliable source of truth and the representation of the past is regarded as objective. Often, the past is idealized and expressed with a sense of nostalgia. However, postmodern works exhibit overt scepticism about memory as a reliable source of truth drawing attention to its subjectivity, and the firmness of the past demonstrating the gaps, biases and contradictions in it. Rather than relying on such grand narratives as memory and history, postmodern works emphasize the multiplicity and variety of personal narratives. In *A Warwickshire Testimony*, the characters’ relationship with the past is shaped by their personal experiences such as psychological traumas. Thus, characters remember and evaluate the past differently. This presentation aims to demonstrate that the play refuses to see the past as a coherent, objective narrative, and instead foregrounds its subjective expressions.

Keywords: postmodernism, memory, April de Angelis, *A Warwickshire Testimony*

Esra Ünlü Çimen graduated from the Department of English Language and Literature at Hacettepe University in 2012. She completed her MA thesis at Ankara University, Department of English Language and Literature in 2017. She is currently writing her Ph.D dissertation at Ankara University. She is working as a research assistant at Çankırı Karatekin University. Her research interests include Renaissance, 20th and 21st century British drama, and feminist theory and criticism.

The Postmodern Identity in *Leviathan* Written by Paul Auster

Faruk Kalay

Paul Auster, a leading figure in postmodern literature, is one of the most distinctive writers of American Jewish literature. *Leviathan* whose title is borrowed from Thomas Hobbes's biblical sea monster in his same book deals with both a narrator Peter Aaron and a victim, protester and urban terrorist of 1970s named Benjamin Sachs paralleling with the real name Unabomber Theodore Kaczynski in the same date. The novel accomplishes to reflect the contemporary individuality shattered by failures, coincidences and roles which are must-act. Auster blends both mythology and present together. The novelist's disquisition of identity in this novel intrigues many critics. For example, Dimovitz claims "Leviathan rejects postmodern notions of identity as subjectivity" (447). In his opinion, not only must the identity not be depicted as an intersection of society or other social organizations but also it must be disposed in the middle of society. In this sense, the novel articulates the existential situation / problems of contemporary identities in this modern society. In this paper *Leviathan* penned by Paul Auster will be argued for subjectivity, identity in the eyes of postmodern criticism.

Keywords: Individuality, Paul Auster, Postmodern criticism, Subjectivity

Faruk Kalay is a faculty member of Aydın Adnan Menderes University. He graduated from ELT Department of Selçuk University. He got his MA and PhD from Yüzüncü Yıl University. He has worked as assistant professor in Muş Alparslan University for seven years. He became an associate professor in 2018 in Aydın Adnan Menderes University. He is interested in second generation American Jewish authors like Saul Bellow, Philip Roth and Bernard Malamud.

Displacement, Ambivalence and Alienation in Virginia Woolf's *Mrs. Dalloway* and Reşat Nuri Güntekin' s *Yaprak Dökümü*

Fikret Güven

The turn of 20 th century was a period of tremendous transformation and progress in all walks of life. However, these transformations and changes also brought the destruction of traditional norms and values. This destruction brought a sense of displacement, ambivalence, and alienation. Although they came from different cultures and backgrounds, Virginia Woolf and Reşat Nuri Güntekin have depicted similar themes in their works. Both authors portrayed the dark aspect of modernization, illusion of progress, and loss of traditional values in their novels. The characters are portrayed as traumatized and alienated individuals who are captured in a meaningless and chaotic lacuna. Güntekin, the late Ottoman/early Republican period writer, witnessed the transformations in the first hand and reflected the loss of traditional values in *Yaprak Dökümü*. Similarly, Woolf depicts the dark aspect of progress and post – war trauma and psychological collapse of individuals in her novel, *Mrs. Dalloway*. The purpose of the study is to bring an approach to the destruction of modernization, the illusion of progress, and how the corruption of British and Turkish cultures are depicted in the selected texts. Both texts are analyzed using comparative literature methods.

Keywords: Mrs. Dalloway, *Yaprak Dökümü*, alienation, modernization, illusion of progress.

Fikret Güven received Bachelor of Arts degree in American Studies in 2001, M.A in English in 2009, and PhD in English Literature in 2018. He currently works at AİÇÜ.

Phallogentric Language and Desire in Timberlake Wertebaker's *The Love of the Nightingale*

Gül Kurtuluş

Timberlake Wertebaker's *The Love of the Nightingale* (1988) is modern adaptation of Ancient Greek myth and it alludes to gender by employing feministic ideas. The play deviates in form from the classical drama structure in favour of a more charged and driven scenic transition through a puppet show as a metatheatrical device. Based on sexuality of the genders, the play is a criticism of phallogentric authority. It highlights the role of desire in human decisions and actions. Furthermore, it is a social commentary on the power dynamics involved in consensual, physical, and emotional disruptions. This paper aims to relate Wertebaker's theatrical representation of Philomele who is raped, mutilated, and silenced to Lacan's symbol of the phallus as presented in *The Meaning (or Signification) of the Phallus*, which appeared in *Écrits* in 1966. In his article, Lacan digresses Freudian concept of the Oedipus complex and suggests that phallus is a signifier that has a meaning in itself, independent of what it signifies. The phallus operates in three ways: the symbolic, the imaginary, and the real and it is a signifier of the desire of other. The symbolic lack of the phallus implies the possession through non-possession and a desire to own it. Lacan's concept of the phallus is apt in approaching the intricate relationship of Philomele, Procne, and Tereus which is a conflation of desire and eloquence or inarticulacy of women. Therefore, this article intends to explore Wertebaker's emphasis on phallogentric language and desire, in relation to gender, through Lacanian theory.

Keywords: desire, language, Lacan, Philomele, phallogentrism

Gül Kurtuluş is a lecturer of early modern and modern drama in English Language and Literature Department at Bilkent University. Her teaching and research interests are based on a wide range of periods from early modern to the Restoration and from the nineteenth century to the twenty-first century drama studies. Her first monograph, *Stereoscopic London: Plays of Oscar Wilde, Bernard Shaw and Arthur Wing Pinero*, was published in 2020 by Peter Lang. Her second monograph, *Convention and Contravention in Ben Jonson's Three Comedies: Volpone, The Alchemist and Bartholomew Fair* was published in 2021. Her latest publications appear in *IDEAS Journal* and *the Sixteenth Century Journal*.

Zeynep Kaçar Oyunlarında Kimlik

Gül Sevgi Karaca

Uzun süre, bir kimliği oluşturmakta da kullanılan tiyatro, postmodernizmle çeşitliliği artan kimliklerle birlikte, bu kimliklerin temsilciliğini üstlenmiştir. Günümüzde yerli oyun yazarlarının önemli eğilimlerinden biri olan kimlik, özellikle toplumsal cinsiyet kodlarına eleştirel bir yaklaşımla görünür olur. Kadın olmak, LGBTİ+ birey olmak, erkek olmak, özellikle 2010 sonrası oyun yazarlarının popüler konularını oluşturur. Dönemin oyun yazarlarının önemli bir kısmı “alternatif” ekiplerin içinde yer almakta ve kendi tiyatroları için üretmektedir. Bu da yazılan oyunların sayısını doğal olarak artırmaktadır. Nicelik olarak artan üretim, niteliği de olumlu yönde etkilemektedir. Kuşkusuz oyun yazarı, kendisi için sorun olanı yazmaktadır. Artan toplumsal şiddet, özellikle kadın cinayetleri, LGBTİ+ bireylerin hayatın her alanında uğradığı ayrımcılık, kadınların iş hayatında maruz kaldığı eşitsizlik, toplumsal hayatta var olamayan kadınlar, hayatları kendi iradesi dışında akıp giden modern insan, tüm bunlar bugünün oyun yazarının kendisinin de yaşamakta olduğu sorunların bulunduğu bir evreni işaret eder. Dolayısıyla doğal olarak, oyun yazarlarının temaları, oyun kişileri ve mesajları bu sorunların etrafında şekillenir. Oyunlar, çoğunlukla hayatının denetimini ele alamayan oyun kişilerinin hayatlarının yaşanmadan sona ermesi ya da aydınlanma yaşayan oyun kişisinin hayatını yaşamak üzere adım atmasıyla sona erer. Birey olmayı, birey olmayı en azından denemeyi, önerir oyunlar. Beyaz yakalılar konu aldığı anda, yine hayatının denetimini önerir oyun kişilerine, başarıya odaklı fakat istekleri dışında hırpalandıkları hayatlarını görmelerini ister oyunlar. Zeynep Kaçar’ın oyun kişileri, toplumsal düzenin bireyi hırpaladığı noktayı göz önüne serer. Kaçar, oyun kişilerini ele alırken, kadın veya erkek olarak ayırmaz, kimliği toplumsal düzlem bağlamında değerlendirerek kişinin pozisyonunu ele alır. Günümüzde kimliğin ele alınışı bağlamında son derece önemli bir noktayı gösterir. Çalışmada Zeynep Kaçar’ın oyunları üzerinden bir kimlik okuması yapılacaktır.

Anahtar Kelimeler: kimlik, Zeynep Kaçar, cinsiyet.

Gül Sevgi Karaca 1989’da İzmit’te doğmuştur. Kocaeli Anadolu Güzel Sanatlar Lisesi, Müzik Bölümünü bitirmesinin ardından 2007’de Kocaeli Üniversitesi, Güzel Sanatlar Fakültesi Sahne Sanatları Bölümü, Dramatik Yazarlık Anasanat Dalında eğitimine devam etmiştir. 2016’da aynı üniversitenin Sosyal Bilimler Enstitüsü, Dramatik Sanatlar Disiplinlerarası Yüksek Lisans Programını, Sinema ve Tiyatroda Müzikal başlıklı teziyle tamamlamıştır. 2022’de Kocaeli Üniversitesi, İletişim Bilimleri Doktora Programından Bir İletişim Aracı Olarak Tiyatro: 2000’li Yıllardan Günümüze Tiyatromuzda Kimlik Temsilleri konulu teziyle mezun olmuştur.

Tabucchi'de Pessoa İzleri: Zaman-Mekan ve Kişiy Postmodernist Bir Yaklaşım

İlhan Karasubaşı

Yüzyılımızın önde gelen İtalyan yazarlarından Antonio Tabucchi, 1970'li yıllardan itibaren kaleme aldığı kurgusal yapıtlarında postmodern öğelere yer vermiş, zaman, mekân, kişi kavramlarını postmodern çizgide işlemiştir. Tabucchi'nin bir diğer özelliği ise Portekiz asıllı şair Fernando Pessoa'ya duyduğu hayranlıktır. 1888 yılında Güney Afrika'da dünyaya gelen Fernando Pessoa, 1892 yılında ailesiyle Lizbon'a dönmüş, üniversite öğrenimine yalnızca 2 yıl devam ettikten sonra eğitim hayatını bırakmış ve çok iyi derecede bildiği İngilizce dil bilgisini kullanıp çeşitli çeviri ve redaksiyon işleri yaparak geçimini sağlamış bir şairdir. Hayatı anlamlandırma çabası ve sürekli bir ikilemde yaşıyor olması şairi farklı isimler ve dolayısıyla farklı kişilikler altında şiirler yazmaya itmiştir. Doğduğu ülke Güney Afrika'dan başkaca bir ülkede bulunmamış, hatta Portekiz'de bile ülke içinde seyahat etmemiş olan Pessoa, tüm yapıtlarında gezi, mekân ve zaman kavramlarını ustaca imgelem dünyasını ustaca kullanarak gerçeklik algısıyla okuyucuya aktarmayı başarabilmiştir. Pessoa'nın yapıtını genç yaşta keşfeden Tabucchi, 1991 yılında yazdığı *Requiem* başlıklı kurgusal yapıtta, hayranlık duyduğu şairin yaşamına yön vermiş gerçek ve kurgusal kişileri yeniden bir araya getirir ve, şairin imgeleminde gerçekleştirdiği seyahatleri, gerçek yaşamında deneyimleyerek kurguya taşır. Dolayısıyla, bu çalışmada Tabucchi'nin *Requiem* başlıklı yapıtının zaman-mekan ve kişi kurgusunun postmodern yaklaşım çerçevesinden incelenmesi amaçlanmaktadır.

Anahtar sözcükler: Pessoa, Tabucchi, Postmodernizm, İtalya, Portekiz

1995 yılında Ankara Üniversitesi İtalyan Dili ve Edebiyatı anabilim Dalında öğrenimine başlayan **İlhan Karasubaşı** sırasıyla 2000 yılında mezun olmuş; 2002 yılında Antonio Tabucchi'de Postmodern Öğeler başlıklı Yüksek Lisans çalışmasını tamamlamış; 2002 yılında Doktora çalışmalarına başlamış ve 2008 yılında Primo Levi'nin Yapıtları başlıklı doktora tez çalışmasını tamamlayarak aynı anabilim dalında çalışmalarını sürdürmüştür. Halihazırda aynı Anabilim Dalında doktor Öğretim Üyesi olarak görevini sürdürmektedir.

Document Forgery: Rural Migrant Workers and The Politics of Citizenship in Contemporary China

Jinglun Zhu

In China's urban cities, especially in the early 2000s, there has been a ubiquitous presence of Chengshi Niupixuan—a graffiti type advertisement—indicating an underground illegal business of forged document production. Having emerged as a need-based service, counterfeit documents like residential permits and identification cards are circulated among Chinese rural migrants to escape the Hukou restriction, a household registration system that limits the individuals to access public welfare. Unlike the production of the governmental documents, which is largely invisible to the public, the forged documents become partially visible and ubiquitous, resulting from the technological advancement of image making and reproduction. Based on the mandates of the central government's several of Spiritual Civilization Construction policies (1997- present), city officials took aim at the range of Chengshi Niupixuan, including those for forged documents. Using Benjamin's concepts of aura and mechanical reproduction, I will suggest that the reproduction of these forged documents challenges the aura of legal documents by calling into question a document's authenticity, power, and uniqueness granted by the state. Borrowing Benjamin's concept of ritual, I consider people's navigation of legal spaces as they seek legal documents, a ritual that is absent, for example, when migrant workers attempt to improve their mobility and accessibility to social welfare by engaging with forgers.

Keywords: Document Forgery, Illegality, Reproduction, Labor Migration, Walter Benjamin

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Modernisms Against Modernity: The Provincial as Modern in Synge and Soseki

Kaustav Mitra

“He disregards or proscribes local color. This disdain indicates a new approach to the historical novel”—
Jorge Luis Borges, “Pierre Menard, Author of *Don Quixote*” (1939).

Is World English a gesture towards global modernity? [1] Is global modernity dependent on the erasure of the provincial? My essay intends to conflate these watertight distinctions. I argue that the celebration of the provincial, enabled by the shared disapproval of global modernity, prompted imaginative and political parallels on a global scale. These parallels, I suggest, are gestures towards global modernisms [2]. I shall substantiate my claims through John Millington Synge’s *Riders to the Sea* (1904), and Natsume Soseki’s *Kusamakura* (1906). The texts represent unique disdains against modernity: Synge revels in rural Ireland through invoking native folklore and peasant dialect; Soseki abandons Japan’s rush towards globalization through recluse into the idyllic peace of a mountain village. These texts, I would suggest, show global modernisms not as a product, but a critique of global modernity. It is their shared disdain of global modernity’s teleological certainty and historical progressivism that makes them modern provincials.

[1] My opting of the phrase ‘World English’ instead of ‘World Literature’ is a conscious decision. The latter, I believe, has its theoretical beginnings in Marx and Engels’ *The Communist Manifesto* (1848); they write: “National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature”. Another starting point is that of Goethe’s *Weltliteratur*; in conversation with his disciple Johann Eckermann, he remarks, “I am more and more convinced that poetry is the unique and universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men [...] I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach”. (1827) ‘World English’, I believe, is driven by British colonialism and Anglo-American globalization. This drive, at worst, represents a unitary imagination: a ‘mastery’ over archives around the world, with English as its rationale and medium. My essay will

complicate this claim.
[2] It is their conscious disdain against modernity that makes them ‘modern’. Their recession shows their anti-derivative nature; their struggle against global capitalism. This recession, however, is not nationalist, rustic, or culturally prejudiced. There is ample critique of the self in solitude – a common trait of modernisms.

Keywords: Modernisms, Modernity, Provincial, Synge, Soseki.

Kaustav Mitra earned his Masters in English from Ashoka University, where he was shortlisted for the MA award; and Bachelors in English from Amity University, where he was the recipient of the gold medal and the Baljit Shastri award. His research interests include world literature, global modernisms, and 19th century Bengal. He lives in Kolkata and has two cats.

An Ecocritical Perspective on Simulated Theme Park in *England, England*

Kevser Ateş

England, England (1998), Julian Barnes's novel highly acclaimed as postmodern criticism of history, also sheds light on how humans' separation from nature ultimately results in their separation from reality and their own identity, consequently confining them into a hyperreal world with artificial needs. In the novel, a businessman called Sir Jack Pitman, who has an inexhaustible thirst for profit, desires to construct a huge flamboyant theme park on the Isle of Wight where there would be the most popular historical landmarks and figures of England such as White Cliffs of Dover, Big Ben, Jane Austen and Queen Victoria. Without taking into consideration the sustainability of natural life on the isle, Pitman, the embodiment of capitalist greed and recklessness for nature, carelessly changes the island's nature and culture to build his money-making theme park despite the protest of some of his environmentally concerned colleagues. They rebuild an England with its most beautiful, significant places for which the tourists come to the country, and also recreate its history as the hired actors playing famous people from history such as Robin Hood and Samuel Johnson perform some historical scenes during the day. Just as history, nature is also constructed and cultivated through destruction in order to attract the attention of tourists for material purposes. Though this simulated theme park is advertised to be more convenient, cleaner, friendlier, and more efficient than the real country, capitalist perception of nature as a disposable market commodity without any moral and ethical concerns is shown throughout the novel. The writer skillfully criticizes how this inauthentic, simulated, hyper-real and a human construct theme park called England, England, becomes more alluring than the real one as, after a while, people prefer to visit this replica instead of the real country. This study aims to present an ecocritical perspective on Barnes's *England, England* by focusing on how simulation of environment and history under the control of profit-driven capitalist companies may lead to the degradation of humans and nature.

Keywords: ecocriticism, postmodernism, hyperreality, England, England

Kevser Ateş is currently a postdoctoral researcher at University of British Columbia, Canada. She is an assistant professor in the department of Foreign Languages in Samsun University. She worked as an assistant professor in the department of English Language and Literature in Karabük University from 2019 to 2020. Before that position, she worked as an English instructor in the same university. She graduated from the department of English Language and Literature in Atatürk University. She has a master's degree in English Literature. The title of her master thesis is *The Application of Magic Realism to The Passion by Jeanette Winterson and Wise Children by Angela Carter*. She has a PhD entitled as "Postmodern Ecology in the Hunger Games by Suzanne Collins, The Year of the Flood by Margaret Atwood and The Stone Gods by Jeanette Winterson".

Aleksandr Grin'in *Al Yelkenler* Eserinin Neoromantizm Bağlamında İncelenmesi

Kevser Tetik

Rus yazar ve şair Aleksandr Grin, *Al Yelkenler* (*Алые паруса*) eserini 1923 yılında yayınlamıştır. Eserin yazıldığı dönem, edebiyatta çoğulculuk² görülür. Nesirde ağırlıklı olarak sosyalist gerçekçiliğin hüküm sürdüğü söz konusu dönemde eserlerde ele alınan başat konular, halkın içinde bulunduğu koşullarla bağlantılı olarak Ekim Devrimi, İç Savaş, proletarya gibi siyasal, toplumsal ve ekonomik sorunlardır. Aleksandr Grin, böylesine zor bir dönemde Rus halkına, ihtiyaçları olan hayal gücünü, iyimserliği, mucizelerin yaşanabileceğine duyulan sarsılmaz inancı kazandırabilmek için *Al Yelkenler* peri masalını yazmıştır. Eser, defalarca sahneye uyarlanmış; film, tiyatro oyunu, bale, opera ve müzikal olarak gösterime girmiştir. Aynı zamanda “al yelkenler”, kutlamaların vazgeçilmez unsuru hâline gelmiştir; her yıl 25 Haziran gecesi Petersburg’da yapılan Mezunlar Günü kutlamalarında Neva Nehri’nin üzerinde devasa al yelkenli bir gemi belirir. Bu yönüyle “al yelkenler”, Rus halkının bilincinde, mutluluğu ve umudu çağrıştırır. Bu çalışmayla, Rus ulusal kültüründe bir kült hâline gelen, ancak ülkemizde neredeyse hiç üzerinde çalışılmamış olan *Al Yelkenler* eserinin tanıtılması ve eserin neoromantizm akımını temsil eden bir çalışma olduğunun kanıtlanması amaçlanmıştır. *Al Yelkenler* eseri, hermeneutik inceleme yöntemiyle analiz edilmiştir. Sonuç olarak, *Al Yelkenler*’in bünyesinde sembolik-fantastik öğeler barındıran, sembolizmin ve empresyonizmin yansımalarının da görüldüğü neoromantik bir eser olduğu tespit edilmiştir.

Anahtar Kelimeler: Neoromantizm, Aleksandr Grin, *Al Yelkenler*, peri masalı.

Kevser Tetik lisans (2005-2010) ve yüksek lisans (2010-2012) eğitimini, İstanbul Üniversitesi Rus Dili ve Edebiyatı Bölümü’nde tamamlamıştır. 2013-2017 yılları arasında ise Lomonosov Moskova Devlet Üniversitesi’nde, Yakın Dönem Rus Edebiyatı Tarihi ve Çağdaş Rus Edebiyatı Süreci Bölümü’nde (Кафедра истории новейшей русской литературы и современного литературного процесса) doktora eğitimi almıştır. Anadolu Üniversitesi, Rus Dili ve Edebiyatı Bölümü’nde Doktor Öğretim Üyesi olarak görev yapmaktadır. Uzmanlık alanı Rus Modernizmi’dir. Söz konusu alanda ve 20. Yüzyıl Rus Edebiyatı alanında birçok bilimsel çalışması bulunmaktadır. Ayrıca Eski Rus Edebiyatı, 19. Yüzyıl Rus Edebiyatı, Çağdaş Rus Edebiyatı ve Kültürdilbilim alanlarında çalışmaları bulunmaktadır.

²**Çoğulculuk (Плюрализм):** 1910 ve 1920’li yıllarda Rus edebiyatında çoğulculuk (plüralizm) görülür. Sembolizm, akmeizm, fütürizm, neorealizm, neoromantizm gibi pek çok akım; imajinizm, LEF (Sol Sanat Cephesi), RAPP (Rus Proleter Yazarlar Derneği) gibi birçok edebiyat grubu; Mezanin Şiir ve Santrifuj gibi edebiyat birlikleri bu yıllarda aynı anda varlıklarını sürdürmüşlerdir. Ayrıntılı bilgi için bkz.: Tetik, K. (2020). Rus Edebiyatında Modernist Bir Eğilim Olarak Neorealizm, *Journal of Modernism and Postmodernism Studies (JOMOPS)*, 1(2), 66-83.

Shakespeare as an Agent of Postmodernism in George Bernard Shaw's Plays

Kübra Vural Özbey

Although George Bernard Shaw declares himself a reincarnated self of Shakespeare in one of his stories in *Farfetched Fables* (1948), Shaw's adverse criticism of the playwright's works makes his connection with Shakespeare notoriously problematic. It is widely acknowledged that Shaw is critical of Shakespeare's favouring romanticism over realism in his comedies, his use of blank verse and the issue of morality problematised in the latter's plays. In addition to his prose works and articles on Shakespeare's *oeuvre*, Shaw begins to offer revisions of Shakespeare's texts for different reasons. From the beginning of the twentieth century, Shaw rewrites Shakespeare's works and blurs the boundaries between fact and fiction by presenting Shakespeare as one of his characters. In *Caesar and Cleopatra* (1898), *The Dark Lady of the Sonnets* (1910), "Macbeth Skit" (1916), *Cymbeline Refinished* (1937) and *Shakes versus Shaw* (1949), Shaw's revision of Shakespeare and his works can be regarded as his adaptation of postmodern elements and techniques. From this vantage point, the paper sets out to gloss Shaw's selected works as the plays tinged with postmodernist literary characteristics. In this respect, the paper argues that Shakespeare becomes an agent of postmodernism for Shaw and acts as a driving force for the playwright to use postmodern structures and elements.

Keywords: George Bernard Shaw, William Shakespeare, *Caesar and Cleopatra*, *The Dark Lady of the Sonnets*, "Macbeth Skit," *Cymbeline Refinished*, *Shakes versus Shaw*, postmodernism

Kübra Vural Özbey is a research assistant in the Department of English Language and Literature at Muğla Sıtkı Koçman University (Muğla/Turkey). She received her BA in 2013 and MA in 2015 from the Department of English Language and Literature at Hacettepe University (Ankara/Turkey). She completed her doctorate degree in 2021 in the same department with her dissertation entitled "Liminality in Shakespeare's *As You Like It*, *Hamlet* and *Troilus and Cressida*." She also conducted her Ph.D. research at the University of Illinois at Urbana-Champaign as a Fulbright grantee from January 2021 to October 2021. Her recent publications include "The Graveyard as a Site of Resolution: Hamlet's Rites of Passage and Shakespeare's Criticism of Late Elizabethan Politics" (Cambridge Scholar Publishing, 2022) and "The Representation of Communitas in the Forest of Arden: Shakespeare's *As You Like It*" (*IDEAS*, 2022). Her research interests are Shakespeare, Irish drama, literary theories and criticism.

**The Metamorphosis of Non-human Entities from Disposable Bodies in *Never Let Me Go*
towards Agentic Counterparts in *Klara and the Sun***

Mahinur Gözde Kasurka

Kazuo Ishiguro depicts non-human narrators in both *Never Let Me Go* (2005) and *Klara and the Sun* (2021) with a significant difference in his attitude towards human and non-human ontological relationality. Kathy H. as the clone narrator of *Never Let Me Go* objectifies a passive acceptance of death with the aim of supplying their human counterparts with longer life spans. The gloomy narrative world exemplifies an anthropocentric endeavor of humanist arrogance that shapes the lives of clones by reducing them into tradable and disposable bodies. The novel's undermining non-human agency with a human-centered interest in *Never Let Me Go* metamorphoses into acknowledging the agentic potentialities of Klara in his very recent novel *Klara and the Sun*. Klara as a humanoid occupies the narrator's position in the text. Yet, she poses a challenge to the digital capitalist narrative world by presenting a cure for her human counterpart Josie's illness by going beyond the boundaries set for her. Josie's *intra-active* relationality with Klara transgresses the ontological boundaries of the human and non-human in Karen Barad's sense of the term. This study argues that there occurs a remarkable transformation in Ishiguro's attitude in his portrayal of human and non-human entanglement from *Never Let Me Go* towards *Klara and the Sun* in terms of relational ontology. This paper suggests that the implied author attempts to de-link from old habits of anthropocentric practices in his very recent novel by showcasing non-human agency on the same grounds with human agency. In this respect, his latest novel negates the human-centered acknowledgement of agency as a prerogative of the human which excludes non-human dimension. On the contrary, the human and non-human entanglement appearing in Klara and Josie's relationship in *Klara and the Sun* promises hopeful horizons of multiplicity working as a cure for human-centered hubris in comparison to Kathy's dark visions of commodified clones in *Never Let Me Go*.

Keywords: Non-human Agency, Intra-action, Relational Ontology, *Never Let Me Go*, *Klara and the Sun*

Mahinur Gözde Kasurka has recently completed her PhD in English Literature 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 an English teacher at Istanbul Technical University Vocational and Technical High School. Her research interests are British novel, literary theory, women and writing, dystopian fiction, psychology and literature, and posthumanism. She presented papers at several conferences such as IDEA 2021, Modernism and Postmodernism Studies Conference 2021, BAKEA 2021. She has attended Rosi Braidotti's summer school on "Posthuman Knowledge(s)".

Virginia Woolf's Utilisation of Modernist Literary Characteristics in *Mrs. Dalloway*

Mahmood Hashim

This paper aims at putting a spotlight on Virginia Woolf's approach in utilising Modernist literary characteristics. An approach which made her rightfully hold a place as one of the most iconic figures within literary circles. Virginia Woolf's fame is no secret and it is not an understatement to say that Woolf as a writer is a literal reflection of the Modern period, producing most of her writings post World War I during the high point of Modernism. And with the emergence of a new age, new literary characteristics were born, emanating from that age's spirit of experimentation, a spirit which Woolf embodied, producing many acclaimed literary works that are still being taught to this day, one of which is *Mrs. Dalloway*, the work that will be examined in this paper to demonstrate the argument. Hence, the focus of this paper will be on providing a background of that age and movement as a whole, and how they shaped Woolf's ideas and literary voice, examining the new characteristics and elements of Modernism like the stream of consciousness, symbolism, alienation, and ambiguity, providing a brief overview and analysis of *Mrs. Dalloway*, and finally, examining how Woolf utilised the previously mentioned characteristics and elements in her novel.

Keywords: Virginia Woolf, Modernism, Mrs. Dalloway, stream of consciousness.

Mahmood Hashim has graduated from the University of Karabuk with a BA degree in English Language and Literature. During his second Bachelor year, he studied at the University of Latvia for one academic semester as an Erasmus+ exchange student. Currently, Mahmood is an MA student at the University of Kocaeli, and is in the process of writing his MA thesis.

The Unknown within the Evident: *The Red Wheelbarrow*

Mehmet Burak Ev

Modernism in literature made use of many other disciplines such as painting, music, and architecture in order to experiment and come up with diverse ideas to be used in such literary genres as prose, drama, and poetry. Both social and political atmosphere between 1900 and 1940 caused drastic changes in the world. Writers, poets, intellectuals, painters and etc. were highly influenced by these changes, most of which they pioneered themselves. Poetry was one of the genres where elements of modernism and the attempt to transform “the already existing into something new” were observed. This article will attempt to clarify how elements of modernism was applied in the poem from a semantic and structural point of view. Apart from the analysis of the poem, an overall description of the rural American scene that gradually turned into an industrial one will be attempted to be touched upon in order to come to a better understanding of the core of the poem.

Keywords: Modernism, Literature, Poetry, Experiment

Mehmet Burak Ev is currently working as an English instructor at Niğde Ömer Halisdemir University, School of Foreign Languages. He graduated from Hacettepe University with a BA in ACL in 2008. He is doing a master’s degree at Selçuk University in ELL department.

From Romanticism to Modernism in English Poetry: Tennyson, Browning, and Hopkins as Figures of Transition

Mustafa Canlı

The Victorian era was dominated by novels rather than poetry or drama. However, the poetry and poets of the Victorian Age were respected and considered true artists at the time. They were celebrated much by their contemporaries and audience. In this study, three voices from the period representing the time and its conventions are analysed in terms of their general characteristics and contribution to nineteenth-century English literature as it paved the way for modern English poetry: Alfred Lord Tennyson, Robert Browning, and Gerard Manley Hopkins. Tennyson, the first of these writers, is a figure of transition from Romanticism to nineteenth-century English poetry. Taking his inspiration from the leading Romantic poets, Tennyson used the Romantics' melancholic style and emphasised the English language's musical quality in poetic usage. Reading and analysing Browning's poetry is more demanding. In terms of style and themes, Browning could be labelled as a "proto-modernist" in that his stylish verses and experimentative attitude made him unique. With Gerard Manley Hopkins, 19th-century poetry becomes modern. He uses different rhythms and stress structures. He continued the tradition of short lyric poems with a different approach that marked the modernist turn in poetry. These poets represent a connection from Romantic traditions to Modernist poetry. This work analyses a poem from each poet outlining their and the century's characteristics as a transition from Romanticism to Modernism.

Keywords: Modernism, Victorian poetry, Tennyson, Browning, Hopkins

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Özcan Ergüder'in Öykülerinde Kafkaesk Unsurlar

Mustafa Karadeniz

Özcan Ergüder, Türk edebiyatında modernist eğilimlerin enikonu belirmeye başladığı 1950 kuşağı öykücülerini arasında değerlendirilir. Ergüder'in öykücülük uğraşının bütün verimleri, 2019 yılında *Maskeli Balo ve Diğer Öyküler* adıyla yeniden yayımlanır. Edebiyat dışı bir gerekçeyle gidilen Londra'da, Batı edebiyatının modernist yazarlarını ve Freud'u okumaya başladıktan sonra Ergüder'in yazdığı öykülerde bir çizgi değişikliğinin belirdiği söylenebilir. 1952 ile 1956 yıllarında yazılan ve çoğunluğu *Maskeli Balo*'ya dâhil edilen bu öyküler, içerik/motif/konu ve anlatım tarzı bakımından Londra öncesi dönemin öykülerinden farklılık gösterir. Bireysel yaratıcılığı, üslupta özgünlük ve özerkliği amaçladığını sık sık belirten Ergüder'in Londra devresindeki öyküleri, birey odaklı içsel yaşantılara, psikolojik durumlara ve cinsel eğilimlere yer vermesiyle modernist bir çizgiyi yansıtır. Franz Kafka'nın eserlerine özgü tuhaf, karamsar atmosfer ve grotesk mantık yazın terminolojisinde "kafkaesk" olarak adlandırılır. Kafka'nın eserlerinde görülen varoluşçu, dışavurumcu, gerçeküstü ve absürd özellikler kafkaesk üslubun temel içeriğini oluşturur. Akıl dışı, olağanüstü olay, durum, nesne veya kişilerin sıradanmış gibi anlatılması bu anlatım tarzının temel özellikleridir. Özcan Ergüder'in söyleşilerinde veya öykücülüğü hakkındaki tanıtım ve değerlendirme yazılarında Kafka veya eserlerine yönelik bir işaretlemeye rastlanmaz. Sadece Sait Faik'e yazdığı mektuplardan birinde Kafka'nın Kale [Şato] ve Muhakeme [Dava] isimli romanlarından söz eder. Ancak muhtelif öykülerindeki tuhaf şahısları, olay ve durumları göz önüne alınca, Ergüder'de modernist estetiğin bu ikonlaşmış isminin kurgu dünyasından kaynaklanan etkilere rastlamak mümkün. Bu bildiri, muhtelif öykülerindeki olay, durum ve motifler ışığında Ergüder'in öykücülüğünün modernist karakterini "kafkaesk" kavramı dolayımında serimlemeyi amaçlamaktadır.

Anahtar Kelimeler: Özcan Ergüder, öykü, kafkaesk, modernizm.

Mustafa Karadeniz 1982 Diyarbakır doğumludur. Yüksek lisansını 2010 yılında Dicle Üniversitesinde, doktorasını ise 2015 yılında "Cemal Süreya'nın Şiir Estetiğinde Poetik Sadakat: Poetika ve Şiir Arasındaki Mütakabiliyet" adlı çalışmasıyla İnönü Üniversitesinde tamamladı. Akademik düzeydeki kitap ve makalelerinin yanı sıra deneme ve eleştiri türündeki yazıları *Türk Dili*, *Askıda Öykü*, *Öykülem* ve *Bizim Külliye* dergilerinde yayımlandı. Batman Üniversitesi Türk Dili ve Edebiyatı Bölümü'nde doçent olarak çalışmalarına devam etmektedir.

A Parody of Heroism in *The Fall of Troy* by Peter Ackroyd: Heinrich Obermann as the Pseudo Beowulf/Hector

Nazan Yıldız

Modernism, which came into being via the change of the perception of reality by the trauma of the World War I (1914-1918), was replaced by postmodernism again by the disturbance caused by another war, World War II (1929-1945). Along with similarities and differences, both movements foregrounded the plurality of reality. Postmodernism, especially, has questioned metanarratives, to name a few, religion, history and science, which shape people's perception of reality. Thus, in Lyotard's terms, postmodernism, simply, is "incredulity toward metanarratives" (xxiv). In postmodernism, metanarratives appear as ideological concepts that reflect the perspective of the dominant group and culture. Peter Ackroyd is amongst those postmodernists, including Jeanette Winterson and John Banville, who makes use of storytelling to accentuate the existence of many realities by blurring the lines between fact and fiction and questioning metanarratives. In his *The Fall of Troy* (2006), Ackroyd questions history, as a metanarrative, and history writing, and rewrites the renowned story of Troy by tracing the footsteps of Homer, the hero of his protagonist Heinrich Obermann, a half real character. Rewriting history, Ackroyd focuses on heroism or idealized figures of history extending to hero worship which has existed ever since antiquity. Moreover, there are copious peerless heroes in literature from epic heroes to romance ones: Beowulf, Hector, Achilles, Hercules and King Arthur. In *The Fall of Troy*, employing different postmodern techniques such as pastiche, intertextuality, metafictionality and parody, Ackroyd introduces his hero Obermann, a heavy-set, middle-aged, bald archaeologist, against well-received heroes such as Beowulf and Hector. The reader witnesses his swimming across the Hellespont and racing with young Thornton around the circuit of Troy. Thus, Acroyd presents his (re)construction of heroism through his vibrant postmodern parody. Therefore, this paper aims to dwell on the rewriting of heroism /history as an example of "incredulity toward metanarrative" through Peter Ackroyd's Heinrich Obermann in *the Fall of Troy*.

Keywords: Peter Ackroyd, *Fall of Troy*, parody, metanarrative, storytelling, heroism

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Double Consciousness in Retrospect: Adrienne Kennedy's *A Movie Star Has to Star in Black and White*

Neşe Şenel

This paper aims to analyse E. B. Du Bois' concept of double consciousness in Adrienne Kennedy's one-act play "A Movie Star Has to Star in Black and White" (1976). The play portrays Clara, a young African American intellectual woman, trapped within an identity crisis which is obviously caused by her exposure to the all-white charactered Hollywood movies and their depictions of women. Clara establishes her own identity initially by identifying with the white characters from the films she watches, and then, she subverts and deconstructs the pre-set association through a new subject and identity formation which she achieves in her own writing processes. Clara, who is an absolute alter ego of Adrienne Kennedy, does not confirm her position in society indisputably. Rather, she takes the critical and questioning tone to the roles imposed upon African American women by objecting against ethnic and racial implications and discriminatory tendencies. Thus, this study aims to trace how Kennedy's work represents the mode postmodern Black drama (re)theatricalizes African American plays by undermining and deconstructing conventional depictions of colored people. This study also aims to analyse how Kennedy establishes the distinct "Black aesthetics" just like Clara, herself. By studying the subverting nature of the play and the protagonist, this paper is to reveal how Clara deconstructs and reconstructs the new genuine identity for the colored people with double consciousness by becoming a writer, who is able to challenge the existing representations and restructure herself in new frameworks. Therefore, this paper aims to discover how Kennedy's play resourcefully challenges the modern theatrical depiction of the African American identity.

Keywords: Double consciousness, African American identity, drama, subversion, identity formation.

Neşe Şenel currently works as an Assistant Professor at the Department of English Language and Literature, Niğde Ömer Halisdemir University. She graduated in 2012, with her BA major in American Culture and Literature and her minor in International Relations. She completed her MA in English Language and Literature at Erciyes University in 2015 with a master thesis entitled as "An Ecofeminist Reading on Margaret Atwood's *The Handmaid's Tale* and Starhawk's *The Fifth Sacred Thing*." Dr. Şenel completed her PhD studies in the Department of English Language and Literature at Pamukkale University in 2020 with her dissertation entitled as "A Comparative Analysis of Death and Suicide within the Poetry of Sylvia Plath and Nilgün Marmara". Her research interests include ecocriticism, ecofeminism, gender studies, postmodern dystopian & utopian fiction, confessional poetry and psychoanalysis.

'It was the dread of exile, the desolation of homesickness': Female Disability Embodiment and Social Isolation in *Molly Sweeney*

Nurten Çelik

In *Molly Sweeney*, Brian Friel constructs a female character whose state of social exclusion stems from her physical disability (her blindness) and gender which resist the restrictive social norms of Irish society. In Friel's play, the disability experience of a female character is determined by the discourse defined by the patriarchal interference. In the play, although Molly has a fully satisfying life, she is forced by her husband and the ophthalmologist Mr. Rice to undergo an operation to restore her sight. After the operation, she reverts to blindness and thus, experiences psychological and emotional breakdown. Molly is victimized due to her submission to the authority of her father, her husband, and her surgeon who create the illusionary truth to correct or obliterate Molly's physical 'deficiency' for their self-interest. That way, the play focalizes how gender and physical 'differences' merge to ascribe social meanings to her physiological characteristics. This essay, therefore, aims to explore how the disabled female body is constructed in Brian Friel's *Molly Sweeney* (1994). Rather than seeing blindness as an individual 'deficit' or 'lack', this essay concentrates on the ways in which blindness is constructed in the play as a state of the body that challenges the normative structure of society. While doing this, this essay will examine the certain aspects of disability embodiment with particular references to the social, cultural, and individual standpoints. While *Molly Sweeney* is concerned with the construction of the disabled body within the cultural boundaries, this essay also highlights that the play offers a feminist reading since the narratives and illusions created by the male characters shape Molly's experience of disability. On that line, this essay demonstrates how male-dominated discourse influences the process through which her disability identity is formed.

Keywords: Blindness, Feminism, Brian Friel, *Molly Sweeney*

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Distancing and alienation as interpretative paradigms of contemporaneity

Orazio Maria Gnerre

The concepts of modernity and postmodernity are both very useful and difficult to interpret at the same time, due to the polysemicity underlying them. Indeed, they are often loaded with moral meanings or uncertain philosophical classifications. So, to better understand what Marx calls “the present state of things” we will use the term contemporaneity. Already Marx himself identifies in alienation one of the characteristic elements of the contemporary economy – capitalism. This element obviously has not only economic-productive but also anthropological implications. The purpose of the speech is to highlight how one of the central cultural elements in our age is distancing – from other subjectivities, from things and from ourselves. This produces a series of “alienations” of different character, which are opposed to the radical anthropological tendency of the elimination of the distances between subject and object for the realization of high stages of *noumenal* understanding.

Keywords: Contemporaneity; Capitalism; Distancing; Alienation

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A Postcolonial Quest for Language and Narrative Style in James Joyce's *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1920)

Pınar Çetinkaya

This study aims to argue that while James Joyce is often regarded as the greatest modernist author of the Western canon, his narrative style and inventive language use reflect symptoms of the Irish colonial past and a quest for resistance against the predominance of English and therefore Britain. Joyce portrays a self-exiled young artist like himself in *A Portrait of the Artist as a Young Man* to find and see the reality of Irishness, whereas he metaphorically returns to Ireland, creating a new space and discourse for his Irishness through *Ulysses*. He combines this modernist theme, identity construction, with stream of consciousness, Gaelic word use and nursery rhymes, repetitions in *A Portrait of the Artist as a Young Man*, and with new word combinations, even, inventions, fragmented and run-on sentences, and nonlinearity in *Ulysses*. In this respect, even though Joyce is not a postcolonial author or postcolonial writing and criticism had not yet arisen in his time, I will argue that he precisely creates a hybrid language and narrative in Third Space, Homi Bhabha's contribution to postcolonial criticism, with the aim of disrupting the hegemony of the language of the colonizer by articulating a new discourse and giving an agency of fragmented Irishness. In addition to this perspective, I will support my claims by comparing the Indian postcolonial text, *A God of Small Things* by Arundhati Roy, which shares a common ground in relation to the results of their common colonizer, the British Empire, and a deconstructive narrative and language style with *Ulysses* and *A Portrait of the Artist as a Young Man*. I will show, using Homi Bhabha's and Bill Ashcroft's statements on colonial cultural and identity reconstruction, that Joyce's narrative style is not merely a symbol of modernist tradition, and might be recognized as a pioneer of postcolonial literature through the deconstruction of English.

Keywords: James Joyce, Postcolonialism, Hybridity, Third Space, Deconstruction, Language

Pınar Çetinkaya was born in İzmir in 1994. She completed her bachelor's degree in the department of English Language and Literature at Ege University. She is currently a thesis student in the department of English Language and Literature at Yaşar University. She is working on a thesis titled "Sociality and Alterity in Modern Fantasy Novels in the Light of Epic Tradition." Her academic interests are post-structuralist criticism, identity politics, science fiction and fantasy literature, Irish literature, and mythology. She is planning to pursue a PHD in the near future.

Kronotop Kavramı Bağlamında Bir Değerlendirme: V. Nabokov'un “Maşenka” Adlı Eseri

Pınar Turan Özdemir

“Kronos” (zaman) ve “topos” (mekân) kelimelerinden oluşan *kronotop*, Rus filozof ve edebiyat teorisyeni M. Bahtin (1895-1975)'in ortaya koyduğu bir kavramdır. Disiplinler arası birçok alana hitap eden kavramın en çok hayat bulduğu alanlardan biri de hiç kuşkusuz edebiyattır. Bunun başlıca sebebi kurmaca olan tüm formlar için belirleyici olanın zaman-mekân ilişkileri olmasıdır. Bu bağlamda *kronotop* kavramının edebiyatta metin içinde oldukça önemli bir rol oynadığını söylemek mümkündür. Modernist Rus yazar Vladimir Nabokov (1899-1977)'un 1926 yılında V. Sirin rumuzuyla kaleme alıp yayımladığı ilk romanı olan Maşenka, içinde *kronotop* unsurlar barındıran bir eserdir. Eserde mekân olarak Berlin'de *tren istasyonu*, *asansör* ve göçmen Rusların ağırlandığı bir *pansiyon* gibi mekânlar kullanılmıştır. Rus Devrimi sırasında birçokları gibi yurtsuz kalan Beyaz Ordu subayı Ganin, yaşlı şair Podtyagin, Alfyorov gibi Rusların yaşadığı *pansiyon*, sıkışık, insanda sallanma hissiyatı oluşturan, berbat bir yer olarak betimlenmiştir. Bununla birlikte eserde kronolojik ve psikolojik zaman anlayışı, zamanda geri dönüşler ve ileri sıçramalar gibi zaman unsurları bulunmaktadır. Öyküde fiziksel olarak hiç görülmeyen ama esere adını veren Ganin'in çocukluk aşkı Maşenka, Ganin'e zamanda geri dönüşler yaptırmaktadır. Alfyorov ile sohbetinde Maşenka'nın Alfyorov'un karısı olduğunu öğrenen Ganin, Maşenka'ya âşık olduğu günlere dönerek aşkını tekrar içinde yeşertmektedir. Bu çalışmada öncelikle Bahtin'in *kronotop* kavramına değinilecek, daha sonra Nabokov'un “Maşenka” adlı eseri kronotop kavramı üzerinden zaman ve mekân unsurları bağlamında incelenecektir.

Anahtar kelimeler: Kronotop, M. Bahtin, V. Nabokov, Maşenka, modernizm.

Pınar Turan Özdemir Rus Dili ve Edebiyatı bölümündeki ön lisans eğitimimi Gazi Üniversitesi'nde, Yüksek Lisans eğitimimi ise İstanbul Üniversitesi'nde tamamladım. Prof. Dr. Türkan OLCAY eşliğinde hazırladığım “M.E.Saltıkov-Şchedrin'in 'Büyüklerle Masallar' Adlı Yapıtında Hiciv Sanatı” başlıklı yüksek lisans tezimi 2011 yılının Kasım ayında savundum. 2013 yılının Eylül ayı itibariyle 1416 sayılı Kanun kapsamında kazandığım bursla Moskova Devlet Üniversitesi'nde doktora öğrenciliğine başladım. 2017 yılının Haziran ayında Doç. Dr. O.N. Grigoryeva önderliğinde hazırladığım “Обозначение человека по признаку «внимание/безразличие к собственной внешности» в русском языке” (Rus dilinde kişiyi dış görünüşüne önem verme/vermeme bağlamında ifade eden kelimeler) başlıklı tezimi savunarak doktora eğitimimi tamamladım ve yurda geri döndüm. 2017 yılı Ekim ayından itibaren Karamanoğlu Mehmetbey Üniversitesi bünyesinde Dr. Öğr. Üyesi olarak çalışmaktayım. Araştırma konularım Rus dili, Rus edebiyatı ve kültürü üzerinedir.

Türkiye’de Minimal Sanat Uygulamaları Üzerine Bir Deneme

Rahşan Toptaş

Modern sanat akımları içerisinde ilk kez 1965 yılında sanat literatürüne dâhil edilen Minimal Sanat, Cool Art, ABC Art, Serial Art, Primari Sutructures vb. isimler ile anılmıştır. Çeşitli resim sergileri ile adını duyuran akım daha çok heykel sanatında uygulama alanı bulmuştur. Akım soyut dışavurumculuğa bir tepki olarak doğmuştur. Minimal Sanat Akımının genel anlayışı indirgeme, eksiltme, sadeleştirme ve küçültme gibi kavramlara dayanmaktadır. Sanatçılar saf, objesiz, artistik biçim ve renklerden arınmış eserler ortaya koymaya başlamışlardır. Yalınlık ilk bakışta resim ve heykel sanatında göze çarpmakla beraber müzik, edebiyat, mimari ve moda gibi birçok sanatta aynı yaklaşım uygulama alanı bulmuştur. Dünya genelinde çok sayıda uygulayıcısı olan akımın başlıca sanatçıları Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Robert Morris, La Monte Young, Terry Riley, Philip Glass Steve Reich, Robert Bresson, Carl Theodor Dreyer’dir. Çalışmamızla Türkiye’de edebiyat, müzik, resim, heykel, moda, seramik, görsel ve endüstriyel birçok alana etki eden sanat akımının uygulamalarına genel olarak bir değerlendirme getirilmek istenmektedir. Konu tarihsel bir süzgeçten geçirilerek farklı alanlarda minimal akım kapsamında Türkiye’deki çalışmalar ortaya konulmuştur. Sonuç olarak 18. yüzyılda modern manada görsel sanatların Türk sanatına girişinin ardından 1950’lerden sonra soyut sanata yönelişler başlamıştır. 1960’lardan sonra soyut ve minimal sanata uzanan örnekler verilmiştir. Günümüzde ise birçok sanat alanında minimal formların kullanıldığı görülmüştür.

Anahtar Kelimeler: Minimal Sanat, Modernizm, Sanat Tarihi, Soyut, Biçim

Rahşan Toptaş Pamukkale Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, Sanat Tarihi bölümünde araştırma görevlisidir. Türk Dili, eğitim tarihi, pop-art endüstrisi, şehir tarihi ve İslami sanatlar üzerine yayımladığı çok sayıda makalesi, kitap bölümleri ve bildirileri bulunmaktadır. Doktora çalışması ise eğitim tarihi, mimarlık tarihi, yönetimin mimarlık, sanat ve eğitim üzerindeki etkileri üzerine odaklanmaktadır.

Postmodern Character along the Möbius Strip: Ed Thomas's *Stone City Blue*

Rıza Çimen

Postmodernism dissociates itself from the assumed rationality, unity, and mastery of the Cartesian subject and favours multiple subjectivities rather than one ideal subjecthood. By offering novel ways in which difference, multiplicity, and fragmentation might be mobilized creatively, this plurality of agents addresses a new mode of acting which moves beyond rational models of intentionality and collective unity. The postmodern experience of the self presents often contradictory frames of reference which are incapable of producing neat resolution, either intrasubjectively or intersubjectively. As opposed to the unified subject of modernity, the postmodern subject is not considered as essentially a conscious individual with an innate ability to know the world in its entirety, or as an autonomous agent moving towards a *telos* with its capacity to produce rational outcomes in the material world. Within a constant play of signifiers where language does not point out an origin, subjectivities under the postmodern condition are constituted through complex enmeshments emerging out of the interplay between the self and others, or between consciousness and unconsciousness. They are processes stimulated along the crossover between selves and social spaces where actions, reactions, and a variety of subversions find material-discursive expressions. The ontological framework that such continuities formulate addresses the topology of the Lacanian Möbius strip where binary oppositions such as inside/outside, the self/the other, and signifier/signified are problematized. The Möbius strip sees such dichotomies as not discrete entities but as continuous with each other. Ed Thomas's play *Stone City Blue* (2004) is located in a heterotopian hotel room where the spatiotemporal dynamics of the interactions between characters and the space outline the ontology of the Möbius strip. Suggesting that subjectivity is a matter of relations rather than isolated perspectives, the play explores how a postmodern take on the theatrical character can open up a dynamic space for a pluralistic understanding of the self.

Keywords: Postmodern subject, postmodern theatre, non-dualism, Möbius strip, Ed Thomas

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Approaching the Earth: Ecology in Postmodern Fiction

Selin Şencan

Most of the environmentalist critics believe that the way humans live in the present has an impact on the future of the planet Earth. Likewise, the postmodern view of ecology suggests that the best way to protect the Earth is to have a new definition of humanity in the present time. Drawing on the concepts such as multiplicity and plurality, postmodernism rejects the modernist anthropocentric way of thought. Instead, it brings forth a material understanding of the world within which they the future manifests itself. Within this perspective, postmodernist speculative fictions seek to tell stories of the more- than-human to facilitate building proper environmentalist practices in the present. Drawing on the common grounds between ecocriticism and postmodernism, this study argues that ecological narratives provide a deeper understanding of humanity's interaction with nonhuman that in turn enhances the value of environmental practices in present time.

Keywords: Postmodernism, Postmodern Fiction, Ecocriticism, Speculative Fiction

Selin Şencan completed her PhD in English Literature at Ege University.. Her major areas of interests are postmodern British fictions, ecophilosophy, geocriticism and cli-fi literature.

A Magical Historicity of the Marginal: The Postmodern Concern of Magical Realism in Sema Kaygusuz's Trauma Narrative *Yüzünde Bir Yer*

Selis Yıldız Şen

The aim of this paper is to draw the attention to the magical realist elements of both the stories and the narrator who tells these stories in Sema Kaygusuz's novel, *Yüzünde Bir Yer* (2009) and try to find an answer to the question as to whether the magical realist elements in the narrator's stories and the magical realist perspective and attitude of the narrator disrupts or maintains the humanist narrative. All the stories that are told by the narrator and especially the magical realist elements in these stories situate the personal story, identity and familial history of the protagonist on a level beyond the dominant semantic field constituted by the humanist narrative. That is, it is safe to say that the magical realist elements and magical realism as an attitude or a form of creating narrative(s) in *Yüzünde Bir Yer* makes it possible for the repressed and shamefully silent voices of those who are traumatized to have a voice, a space of recognition. Id est, the magical realist mode of storytelling and meaning making takes on a postmodern role towards the humanist narrative. The magical realism and the question of postmodernist sensibility will be examined through the frames of Luca Valera's article, "Posthumanism: Beyond Humanism?" and Wendy B. Faris's critical work *Magical Realism and the Remystification of Narrative*.

Key words: literature, postmodernism, humanism, Sema Kaygusuz, magical realism, trauma narrative

Born and raised in İzmir, **Selis Yıldız Şen** graduated from Yasar University's department of English Language and Literature. Upon graduation, she worked as a freelance translator and redactor for Ithaki Publishing. In 2021, she started studying at the MA program at Yasar University's department of English Language and Literature to continue her academic studies. Currently, she working on her thesis. Her fields of interest and study includes posthumanism, gender studies, feminist readings and literature, and especially, the representations of the female cyborg in literature, which is the subject of her thesis.

Oğuz Atay'ın *Oyunlarla Yaşayanlar* Adlı Oyununda Modernist ve Postmodernist Ögeler

Sema Göktaş

Oyunlarla Yaşayanlar (1975) Oğuz Atay'ın tek oyunudur. Oyun merkezine aldığı Coşkun Ermiş adlı karakter üzerinden Türkiye'de aydın ol(ama)ma sorunsalını ele alır. Oyun boyunca oyun-gerçek ikilemi hem Coşkun Ermiş'in üzerinde durmaya çalıştığı zemin, hem de oyunun tümüne yayılan ağırlıkta bir tema olarak işlenir. Coşkun'un parçalanmış kimliği ve bunalımı, yabancılaşma ve iletişimsizlik, kadınların oyun içindeki durumları, oyunun diğer temalarını var eder. Oyun dramatik tiyatro özellikleri taşır. Buna göre peş peşe gerçekleşen olaylarla, oyunun hikayesi ileriye doğru akıtılır. Baş karakter ve yan karakterler vardır. Konuşma örgüsü ilk bakışta gündelik konuşma gibi inşa edilmiş gibi görünse de Coşkun'un bunalımını en çok vurgulayan unsur oyunun sözlü dilidir denilebilir. *Oyunlarla Yaşayanlar* oyunu tiyatromuzda postmodernizme örnek olarak gösterilir. Oyunda bolca görülen ironi, metinlerarasılık gibi ögeler, sözlü dilin ve durumların yer yer büründüğü eklektik görünüm bu savı destekler gibi görünmektedir. Diğer taraftan oyunun yaslandığı dünyanın "büyük anlatı" vurgusu taşıyıp taşımadığı da tartışılabilir. Bu çelişki, hem modernizmin hem postmodernizmin özelliklerinin aynı anda eserde yer almasını mı sağlamaktadır? Çalışmamızda Türk tiyatrosunun en özgün eserlerinden biri olan "Oyunlarla Yaşayanlar" oyununun klasik dramaturjik yaklaşımla çözümlenmesi ve daha sonra taşıdığı modernist ve postmodernist ögelerin tartışılması amaçlanmıştır.

Anahtar sözcükler: Oyunlarla Yaşayanlar, Oğuz Atay, Modernizm, Postmodernizm

Sema Göktaş 1962- Aydın doğumludur; 1985'te Ege Üniversitesi Eczacılık Fakültesini, 1991'de Dokuz Eylül Üniversitesi Sahne ve Görüntü Sanatları Bölümünü, 1995'te DEÜ Sosyal Bilimler Enstitüsüne bağlı Sahne Sanatları yüksek lisans programını ve 2000'de DEÜ Güzel Sanatlar Enstitüsüne bağlı doktora programını tamamlamıştır. 1991-2001 sürecinde Atatürk Üniversitesi Tiyatro Bölümünde çalışan Göktaş, halen Kocaeli Üniversitesi Sahne Sanatları Bölümünün başkanlığını yürütmekte ve dramatik yazarlık, dramaturgi, oyun incelemesi, çağdaş tiyatro metinleri dersleri vermektedir. Oyun ve senaryo yazımı alanında ödülleri olan Göktaş'ın senaryolarının, seslendirilmiş radyo oyunlarının yanı sıra, Devlet Tiyatroları ve İstanbul Büyükşehir Belediyesi Şehir Tiyatrolarında repertuvara alınmış ve sahnelenmiş oyunları bulunmaktadır. Yayımlanmış kitapları şunlardır: Büyülü Göl (Erbil Göktaş'la birlikte). Mitosboyut, 2006; Toplu Oyunları 1(Duvar-Yerin Altında). Mitosboyut, 2006; Halı Silkelerken Ölen Kadınlar-Sonsuzluğa; Yeni Tiyatro Yayınları, 2013; Güngör Dilmen'in Mitolojik Dünyası, 2015, Yeni Yayınevi.

Female Self-Assertion in Modern Fiction: A Comparative Analysis of Adalet Ağaoğlu and Doris Lessing

Senem Üstün Kaya

Emerged in the early 1960s in the United States, the “second wave feminism” spread worldwide throughout the modern period in literature. Influenced by the social, economic and politic changes after the world wars, the second wave feminists dealt with new issues as female sexuality, the role of women in family and society, the concept of motherhood, feminine liberty and employment. Many female authors tended to reflect their distaste about the restriction of patriarchy over women and female desire for self-assertion both in actual and fictional worlds. The Turkish author Adalet Ağaoğlu and the British writer Doris Lessing were notable female figures that enhanced the idea of feminine self-assertion in patriarchal societies through their literary writings. This study, therefore, aimed at examining and clarifying the similar struggle of two female protagonists, created by Lessing and Ağaoğlu, for self-identity in different cultures. Within this scope, the novel, *Ölmeğe Yatmak* by Adalet Ağaoğlu and the short story, ‘To Room Nineteen’ by Doris Lessing were comparatively analyzed to present how women sacrificed their bodies, souls and lives to gain an identity in society. It was concluded through the findings that both Ağaoğlu and Lessing tended to reflect to what extent gender segregation and hypocrisy of patriarchy lead to alienation, distress and agony of women due to the roles imposed upon them by men.

Keywords: self-assertion, second wave feminism, Adalet Ağaoğlu, Doris Lessing, comparatively

Senem Üstün Kaya graduated from Hacettepe University, English Language and Literature Department in 1996 and received her MA degree from Hacettepe University, English Language and Literature Department in 1999. In 2009, she received her doctorate degree from Ankara University, English Language and Literature Department. Since 2013, Üstün Kaya has been the Head of ELT Department at Başkent University. Üstün Kaya has attended noteworthy national and international seminars and conferences as a speaker. Üstün Kaya became Associate Professor in the branch of Comparative Literature-Philology. She is the author of *The Awakening of Angels in the House*, *Short Stories for ELT Classes*, *The Spirit of Dickensian Style* and *Edebiyatta Sonsuz bir Serüven: Karşılaştırmalı Edebiyat*, *The Shadows of Authors: Biographies Reflected in Literary Texts* and *Women Behind the Pens*. Üstün Kaya is the co-author of *Sosyal ve İnsani Bilimler-Teori*, *Güncel Araştırmalar ve Yeni Eğilimler/2* and *Drama in ELT*. Her study areas are English Literature, Stylistics, Comparative Literature and Gender Studies.

How to Approach International Modernism

Serhat Uyurkulak

In literary scholarship, the effort to reconsider modernist literature from a transnational perspective has intensified with the interventions made from a variety of areas ranging from postcolonial theory to gender studies. This paper will focus particularly on the ideas advanced by Dilip Parameshwar Gaonkar (ed. *Alternative Modernities*, 2001) and Susan Stanford Friedman (“Periodizing Modernism: Postcolonial Modernities and the Space/Time Borders of Modernist Studies,” 2006) in order to assess the usefulness of such concepts as “alternative modernities” and “multiple modernities” for that reconsideration. In this discussion, Gaonkar’s and Friedman’s theses will be contrasted with those of Fredric Jameson regarding how modernism should be theorized and periodized especially vis-à-vis postmodernity. Finally, the paper will try to propose a way to approach international modernist literature that both draws on and differs from the works of those theorists. According to this approach, international modernist literature can best be delineated with respect to that globally unified yet internally variegated cultural, political, and phenomenological experience characterizing modernity, namely fragmentation or loss of totality.

Keywords: modernism, modernist literature, alternative modernities, multiple modernities, postmodernity

Serhat Uyurkulak received his bachelor and M.A. degrees in English Language and Literature from Istanbul University and Boğaziçi University respectively. He obtained his Ph.D. from the Literature Program at Duke University with the dissertation titled “The Modernist Will to Totality: Dream Aesthetics and National Allegory.” Dr. Uyurkulak is currently a full-time faculty in the Department of English Language and Literature at Fenerbahçe University. His research interests include modernist literature, postmodernism, history of ideas, critical and literary theories.

Italian Modernism: a Critical Debate

Stefano Pavarini

In recent years the category of Modernism has been applied to Italian literary criticism: an important debate was born. This debate is the focus of my Paper. There are some many questions:

- 1) Is it possible to apply to Italian Studies the category of Modernism?
- 2) What is the periodization of Italian Modernism?
- 3) Is there an Italian post- Modernism?
- 4) Is there an Italian hyper- Modernism?

My paper focuses on this critical debate and its controversies. I could mention many Scholars but I'll limit myself to the two main ones in this topic: Romano Luperini and Raffaele Donnarumma. Their essays are real milestone on this subject. This critical debate involves the main aspects of Modernity in Italy: History, Politics, Literature, Art, Philosophy.

Keywords: Italian Criticism, Italian Literature, Italian Art, Modernism, Post –Modernism, Hyper-Modernism

Stefano Pavarini was born in Reggio Emilia (Italy) in 1964. Graduated in Classical Literature at University of Bologna in 1986, he obtained a PhD in Italian Studies (Universities of Padua and Venice) in 1993. In 2007 he won the Carducci prize of the University of Bologna with his monograph, published in the series directed by Professor Romano Luperini. In 2010-11 he received two research assignments from the Department of Italianistics at University of Bologna. In 2017 he obtained the National Scientific Qualification in the 10/F1 Competition Sector (Italian Literature). Until now he has addressed authors and topics from the 16th century to the contemporary age, in the fields of prose, poetry, literary criticism, with textual, rhetorical and philological studies. Noteworthy are the volumes on Camillo Sbarbaro (1997) and on Giosue Carducci (2003) and the literary criticism of the 20th century for the edition of Salerno's History of Italian Literature (2000). In 2014 he published the critical edition of *Discorso sopra la prima Cantica della Commedia di Dante* (1572) by Vincenzo Buonanni, in the series of National Edition of Dante's Commentaries (Salerno Publisher). Finally he widely published from Renaissance to Contemporary Literature in magazines such as "Filologia e Critica", "Lingua e Stile", "Allegoria". He participated as a speaker at many Congresses: recently at 118th Annual PAMLA Conference 2021 (Las Vegas, November 11-14).

Hemingway sanıldığı kadar özgün bir yazar mıdır?

Şenol Bezci

Günes de Dođar yayınladığında gazetelerde çıkan bir tanıtım/eleştiri yazısında romanın yazarı Hemingway için şöyle denir: “Bu adam kendinden önce yazılan tek bir cümleyi bile okumamış gibi yazıyor”. Bir iltifat da olabilecek bu cümle o gün yergi olarak kullanılmıştır. Ancak, bu ifade Hemingway’in daha ilk romanında bile farklı ve özgün bir yazar olduğuna da işaret etmektedir. Hemingway’in yazarlık hayatı boyunca yazdığı çođu metin bu ilk izlenimi güçlendirmiştir. Amerikan modernist roman ve öyküsünün en önemli temsilcisi olarak görülen Hemingway’in, kimi zaman Buzdađı Teorisi, Nesnel Biçem gibi kavramlarla ifade edilen, kimi zamansa sadece Hemingwayesk diye özetlenen özgün bir tarzı olduğu doğrudur. Ancak, yazar öykü alanında kendisinden önce başlayan ve sözcülüđünü Sherwood Anderson’ın yaptıđı bir eğilimi sürdürmüş ve geliştirmiştir. Dolayısıyla, Hemingway önemli ve özgün bir yazar olmakla birlikte, Amerikan modernizminin kurucu babası sayılamaz.

Anahtar Kavramlar: Ernest Hemingway, Amerikan Öykücülüđü, Modernist Öykü, Sherwood Anderson

2013 yılından beri Ankara Üniversitesi, Amerikan Kültürü ve Edebiyatı Anabilim Dalı’nda ders vermekte olan **Şenol Bezci**’nin başlıca ilgi alanları 19. ve 20. Yüzyıl romanı, Amerikan öykücülüđü ve anlatı kuramıdır. Bu alanlarda yayınları bulunmaktadır.

Revisiting the World Order and British Society in Ali Smith's *Autumn*

Şeyda Sivrioğlu

Ali Smith's *Autumn* opens with the following words "It was the worst of times, it was the worst of times. Again. That's the thing about things. They fall apart, always have, always will, it's in their nature." These sentences are reminiscent of the very first words that start Charles Dickens's novel, *A Tale of Two Cities*: "It was the best of times, it was the worst of times." While Ali Smith's novel is a post-Brexit novel, *A Tale of Two Cities*, on the other hand, depicts the events that lead to the French Revolution and its stunning consequences. Since Brexit, France and England have not seemed to emerge as allies, a situation which establishes a parallel connection between the two novels in the sense that Dickens's novel similarly echoes the turmoil and strife between England and France after the French Revolution in terms of remounting the tension politically. Thus, this major intertextual link in political discourse enables Smith to pursue the long term lasting relations between the two countries. In this paper, spirit of/from the past in relation to political testimony through Elisabeth and Daniel's as well as Elizabeth and Wendy's relationships, the dichotomy between the young and the old, England's relation to the EU that are closely tied to the political issues of the era will be scrutinized in Ali Smith's *Autumn*.

Keywords: Ali Smith, *Autumn*, Post-Brexit novel, Intertextuality, *A Tale of Two Cities*

Şeyda Sivrioğlu is Associate Professor of English in the Department of English Language and Literature at Pamukkale University. She received her PhD degree in English Language and Literature at Istanbul University in 2008. She has been teaching undergraduate courses, such as "Survey of English Literature", "Shakespeare" and "Literary Criticism". She also has MA and PhD classes of "Shakespeare", and "Fantastic Fiction". Her interests include feminist and gender issues, myths and fairy tales and Shakespeare. Her publications include the books on *Fairies or Scaries: From Tradition to Transformation: Challenging Grand Narratives of Fairy Tales* and *The Faustus Myth in the English Novel*.

Revisiting the Modern Purgatory in Ezra Pound's *The Pisan Cantos*

Tuğba Karabulut

American poet, writer and critic Ezra Pound is one of the most influential figures of the twentieth century. Pound, whose oft-cited dictum is “Make It New,” contributed to the prominent literary and artistic avant-garde movements of the early modernist era, particularly Imagism and Vorticism. Pound's colossal and incomplete poem, *The Cantos* (1915-1962), often conceived as a *Divine Comedy* for our time, stands out as an experimental masterpiece of modernist poetry with its striking themes and features; it consists of 116 sections, each of which is a canto. *The Pisan Cantos*, written in 1945, when the poet was incarcerated near Pisa for treason in the aftermath of World War II, is usually considered the most read and admired section from this collection. *The Pisan Cantos* is a modern manifestation which responds to the contemporary world and modern society. The work synthesizes the political, historical and cultural panorama of the post-World War II from a global perspective; it alludes to mythological, political and literary figures and incorporates translations, musical notes, multiple voices and settings, efficacious memories, quoted lines and transnational references from diverse languages, such as Greek, Latin, Italian and Chinese. This paper, with references to Dante's work and ancient Greek poetry, intertextually and semiotically investigates how the narrative voice is situated within a purgatory through a spiritual and philosophical journey during which he reconsiders the past and present. The poem unfolds the transition actualizing in modern society from the hell-through the purgatory-to the paradise. Pound's narrator problematizes the moral and cultural deterioration of the existing modern society and looks for reality, wisdom and liberation through a global historicization.

Keywords: Ezra Pound, *The Pisan Cantos*, modernism, avant-garde, purgatory, historicization.

Tuğba Karabulut obtained her Ph.D. in English Language and Literature from Çankaya University in 2019. Her Ph.D. dissertation is entitled “Reading Performativity, Gender and the Fragmentation of Narrative Voice in Mina Loy's Texts and Artworks.” She has published in academic journals, and presented papers in international conferences. Her research interests include Modernism and the avant-garde, twentieth-century British poetry and women writers, feminism, Romantic poetry, Postcolonialism, Gothic fiction and visual arts. She worked as an Instructor of English at Çankaya University, Departmental English Unit between 2000–2014. As a visiting lecturer, she taught various courses in the English Language and Literature Department at Social Sciences University of Ankara. She has been working as a full-time Lecturer of English at the School of Foreign Languages, Ankara Yıldırım Beyazıt University.

The Colossal Failure of the Modern Man in Detecting What It Means To Be "Human"

Yunus Yavuz

Mary Shelley's *Frankenstein*, proffering broad discoveries about "self" and "identity", examines how far the modern man goes in his needs and how he falls back in understanding human nature and the "other." With his excessive desires and irresistible ambition, Victor Frankenstein here embodies the pre-industrial man on the path to becoming modern, and his inability and desperation to understand human nature. Thus, a central question that emerges when reading *Frankenstein* is: to what extent is Victor Frankenstein able, or unable to understand what it means to be human, though he is a man of rationality? The idea of rationality is quite crucial for this novel as it keeps Frankenstein from feeling empathy with the creature, leading him to be ruled by excess and hubris; and as it opens a door for us to analyze to what extent he is modern in light of Latour's theory. While the novel on the one hand stresses Frankenstein's role as "Modern Prometheus" who is ready to exceed all the limitations—on the other hand it questions if the creature is a modern "Pharmakon" i.e., scapegoat, or in Kristeva's words an "abject" onto which Victor projects his own inabilities and hatred to establish his own authority because he thinks the creature is faster and more intelligent to figure out the real world. Building from this, this paper will examine how Shelley employs the unnamed creature to test our "humanity" and "modernity", referring to some critical approaches of Latour and Kristeva.

Keywords: Posthumanism, rationality, modernism, empathy, abjection

Yunus Yavuz received his bachelor's degree in English Language and Literature from Boğaziçi University in 2020. Then, right after his graduation, he began studying MA in the same field in İnönü University where he has been currently working as a research assistant. He is also maintaining his support as co-editor to Inonu Law Journal. His primary research goals are directed towards understanding postmodern literature and the related topics such as postcolonial theory, posthumanism, gender studies, and ecocriticism.

**The Question of Identity Through Sense of Belonging, Hybridity, and In-betweenness in
Admiring Silence by Abdulrazak Gurnah**

Muzaffer Zafer Ayar

Rumeysa Taştekin

It is a conventional fact that immigrants who escape from the suffocating atmosphere and chaos of the colonized lands to more civilized and welfare countries are not easily able to erase the traces of their devastated past. The traces of their culture that they grew up in not only pursue them but also conduce them not to adopt thoroughly the countries they have currently lived in. In addition, another reason why they could not adopt to the countries they moved to lies also behind the fact that they were discriminated against and undervalued in every sense and were treated as second-class. In this sense, being exposed to two entirely disparate cultures and belonging to a minority culture in a country, have brought about the questioning of belonging within itself. In the light of post-colonial literature, it is likely to encounter some protagonists who are trapped in an inner turmoil in which they could not identify themselves with a certain place because of the reasons mentioned above; these protagonists no longer feel that they belong neither to the place where they were born nor to the idealized place that imposes on them a considerable cultural alteration. One of the prominent critics of postcolonial literature, Homi Bhabha, deals with cultural issues in his *The Location of Culture* (1994). In tandem with the issues of culture and identity that Bhabha elaborates on, this study will deal with Gurnah's *Admiring Silence* (1996) in terms of notions such as *sense of belonging*, *in-betweenness*, and *hybridity*.

Keywords: culture, identity, in-betweenness, hybridity, sense of belonging

Muzaffer Zafer Ayar completed his BA in the Department of English Language and Literature at Atatürk University, Erzurum. In 2003, he finished his MA in the Department of English Language and Literature at Çankaya University, Ankara. He completed his Ph.D. in the Department of English Language and Literature at Karabuk University in 2021. He specialised in the field of the postcolonial novel but his field of study ranges from Modern Novel, Postmodern and Postcolonial Novels to poetry. He authored a poetry book titled "Sokak Lambasından Yansıyan Şiirler" (2021).

Rumeysa Taştekin completed her BA in the Department of English Language and Literature at Karadeniz Technical University, Trabzon in 2022. She continues her education in the Department of Child Development Program at İstanbul University. She currently works as an English at Kocaeli Sınav Collage.

***A Street Car Named Desire* and *The Glass Menagerie*: Refiguring Marriage as Irigarayan Masquerade and Form of Resistance**

Zehra Gündar

Being one of the most highly recognized and prolific American dramatists of the 20th century, Tennessee Williams wrote about somehow alienated outcast people blending traces from his own life and bitter experiences. He also showed in a clear manner how these people suffered or were made to suffer. The purpose of this paper is to explain and analyze women in *The Glass Menagerie* (1945) and *A Streetcar Named Desire* (1947) in terms of their helplessness within the male-dominated Southern society in which women, husbandless women in particular, are cruelly treated and marginalized. These “husbandless” women are exposed not only to psychological violence but also economic oppression and sexual abuse. Williams dramatizes these women and depicts how women are victimized because of not being possessed by a man. Yet, a subversive reading of these plays within the context of Irigarayan masquerade shows that the subjugated women in these plays ‘mime’ marriage to be able to deconstruct it from within. In an Irigarayan perspective, the women in the plays submit to the desire of men and remain on the market, but with an assumed feminine identity. Challenging the non-representation of women in men’s economy, Irigaray posits that the binaristic system of patriarchy turns women into objects of desire and women can never achieve true subjectivity within this system but have to remain solely as ‘mirror images’. To the postmodern theorist, women can deconstruct this male hegemony through mimicry of femininity. This way, what is aimed to remain invisible and silent begins to stand out and the parodying of the institutions of patriarchy by women reveal that women are not lesser or lacking man, but a sex which is autonomous and multiple.

Keywords: *The Glass Menagerie*, *A Streetcar Named Desire*, patriarchy, mimicry, masquerade

Zehra Gündar is an assistant professor at Sivas Cumhuriyet University in Turkey as of 27/06/2022. She holds a PhD in English Literature and teaches courses related to English in the Tourism Management Department. Her research interests include modern English-American poetry, feminism, gender studies, feminist theology, continental philosophy and psychoanalytical literary theory.