

**14<sup>th</sup> INTERNATIONAL IDEA CONFERENCE, STUDIES IN ENGLISH  
6-8 OCTOBER 2021, TRABZON, TURKEY**

**DAY 1-OCTOBER 6, 2021 (WEDNESDAY)**

**KARADENİZ HALL**

<b>09.00-09.30</b>	<b>Welcoming Speeches</b>	Rector (KTU) – <b>Hamdullah Çuvalcı</b> Dean (Faculty of Letters) – <b>Mehmet Alaaddin Yalçınkaya</b> IDEA Association – <b>Işıl Baş</b>		
<b>09.30-10.30</b>	<b>Plenary Keynote I</b>	<b>Opening Lecture: Maria Isabel Carrera Suarez -Universidad de Oviedo &amp; ESSE</b> Cosmopolitan Resistance: Writing the Ampersand in Twenty-First Century Britain <b>Chair: Işıl Baş</b>		
<b>10.30-10.45</b>	<b>BREAK</b>			
<b>10.45-11.45</b>	<b>Keynote Session II</b>	<b>Talat S. Halman Memorial Address: Jacob Blakesley- University of Leeds</b> English Dante, Global Dante <b>Chair: Himmet Umunç</b>		
<b>11.45-12.00</b>	<b>BREAK</b>			
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Atilla Silkü</b>	<b>Chair: Esin Akalın</b>	<b>Chair: Mukadder Erkan</b>	
	<b>FEMINISMS I</b>	<b>REWRITING/ADAPTATION</b>	<b>LITERARY THEORY I</b>	
<b>12.00-13.15</b>	<b>Alev Karaduman</b> Gertrude Colmore's <i>Suffragette Sally</i> : The Voice of The Voiceless	<b>Mehmet Ali Çelikel</b> From Proto-Novel to Post-Novel: Salman Rushdie's Quichotte as the Rewriting of Don Quixote	<b>Yakut Akbay</b> A New Historicist Reading of Gentlemanliness in Ishiguro's The Remains of the Day	
	<b>M. Sibel Dinçel</b> Feminist Readings of "Hu-man" Dystopias in Kirkwood's Drama	<b>Onur Karaköse</b> Re-vamping the Representation of the Female Body through the Narrative of Carmilla: Juan López Moctezuma's Alucarda, The Daughter of Darkness	<b>Emine Çiftçi</b> A Critical Analysis: Deconstruction Theory and L. Frank Baum's "The Wizard of Oz"	
	<b>Sultan Komut Bakınç</b> A Mother's Suicide: A Study on Space, Identity and Motherhood in "To Room Nineteen" by Doris Lessing	<b>Ayşe Çırçır</b> Frankenstein in Baghdad: A Biopolitical Reading	<b>Gökben Güçlü</b> Formation of Artistic and Sexual Identity in Christopher Isherwood's Goodbye to Berlin and A Single Man	
	<b>LUNCH BREAK</b>			
<b>13-15-14.00</b>	<b>KARADENİZ HALL</b>			

14.00-15.00	Keynote Session III	<b>Simon Phipps - OUP &amp; Anatolia Training Institute</b> Enhancing Learning through Effective Teaching: Insights into the Brain of the Learner <b>Chairs:</b> Mustafa Zeki Çıraklı & Muzaffer Zafer Ayar		
15.00-15:15	<b>BREAK</b>			
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Ali Şükrü Özbay</b>	<b>Chair: İbrahim Yerebakan</b>	<b>Chair: Adesanya M. Alabi</b>	
	<b>LINGUISTICS</b>	<b>POETRY I</b>	<b>FEMINISMS II</b>	
15.15-16.30	<b>Gülay Akın</b> <b>Mehmet Akkuş</b> Language Situation in the Black Sea Region in Turkey	<b>Murat Ögütçü</b> An Unfinished (Ironic) Tale of Love: Marlowe's Hero and Leander	<b>Sinem Çapar İleri</b> Female Representations in British Modernist Short Story: Katherine Mansfield's "Bliss", James Joyce's "The Dead" and Doris Lessing's "To Room Nineteen"	
	<b>Yeşim Türker</b> King Lear by W. Shakespeare; Food Language and Gustatory Imagery as Linguistic Devices	<b>Özlem Aydın Öztürk</b> Poetry as Artwork: Carol Ann Duffy's Lancashire Witches	<b>Stavroula Anastasia Katsorchi</b> A Declaration of Independence: Femininity and Nature in Madeline Miller's Circe	
	<b>Aslı Sena Göksoy</b> <b>Vasfiye Geçkin</b> Variability in the Use of Functional Morphology at Initial Stages of L2 Acquisition		<b>Arzu Çevirgen</b> The Entanglement of Science and Fancy: (Re)Defining the Female Self in Margaret Cavendish's Atomic Poems	
16.30-16.45	<b>BREAK</b>			
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Selin Marangoz</b>	<b>Chair: Murat Ögütçü</b>	<b>Chair: Başak Ağın</b>	
	<b>GENDER STUDIES</b>	<b>SHAKESPEARE I</b>	<b>POSTHUMANISM I</b>	
16.45-18.00	<b>B. Ayça Ülker Erkan</b> Powerless Sex versus Hetero normativity in Sarah Daniels's Plays	<b>Evrin Doğan Adanur</b> "In the dark backward and abysm of time": Nature of Temporality in <i>The Tempest</i>	<b>Timuçin Buğra Edman</b> <b>Hacer Gozen</b> <b>Samet Güven</b> Is Humanity's Technological Mont Blanc their Fathomable Twilight?	
	<b>Nilay Erdem Ayyıldız</b> "Who the Hell are You?": The Duality and Fluidity of Gender Roles in Tom Stoppard's Hapgood	<b>Volkan Kılıç</b> Kantian "Self-Split" in Shakespeare's <i>Macbeth</i>	<b>Selin Yılmaz</b> "Neither normal nor human:" Posthumanism, Body, and Gender in C.L. Moore's "No Woman Born"	
	<b>Duygu Serdaroğlu</b> Violence in Sam Shepard's A Lie of the Mind and The Late Henry Moss	<b>Adesanya M. Alabi</b>	<b>Muammer Özoltulular</b> 'Violence' towards nature? A Problem of nomenclature: Simon Stephen's Herons	

		A Critical Analysis of the Funeral Speeches in Shakespeare's <i>Julius Caesar</i> Using Principles of Rhetoric	
<b>18.00-18.15</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Rezzan Silkü</b>	<b>Chair: Huriye Reis</b>	<b>Chair: Alev Karaduman</b>
	<b>POETRY II</b>	<b>MEDIEVAL I</b>	<b>NOVEL I</b>
<b>18.15-19.30</b>	<b>Şafak Altunsoy</b> Longing for the Eternal: John Keats' "Sleep and Poetry"	<b>Azime Pekşen Yakar</b> ""Forth he rides by frith and fell": Ywain and the Forest"	<b>Yıldıray Çevik</b> "I was born, as my friends told me:" "Naturalization" in Defoe's Roxana
	<b>Okaycan Dürükoğlu</b> Epic Reframing the Notorious Image of a Medieval Queen in Margaret Holford's Margaret of Anjou: A Poem	<b>Gizem Altın</b> Neo-medievalism and T. H. White's <i>The Once and Future King</i>	<b>Tuğçe Soygöl</b> Fictional Representation of the Romantic Quest: Penelope Fitzgerald's <i>The Blue Flower</i>
	<b>Elif Derya Şenduran</b> Epistemological Crisis in Philip Larkin's <i>The Whitsun Wedding</i> , Annus Mirabilis and Poetry of Departures	<b>Seher Aktarer</b> A Romance or a Dream Vision: Robert Henryson's Refashioning of the Myth of Orpheus in <i>Orpheus and Eurydice</i>	<b>Özgün Ataman</b> Documentation over Memory through Tony Webster in <i>The Sense of an Ending</i>
<b>19.30-19.45</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Vasfiye Geçkin</b>	<b>Chair: Selçuk Şentürk</b>	<b>Chair: Ayla Oğuz</b>
	<b>ELT I</b>	<b>NOVEL II</b>	<b>LITERARY THEORY II</b>
<b>19.45-21.15</b>	<b>Mevlüde Abdioğlu</b> <b>Perihan Savaş</b> Integrating online collaborative writing into English as a foreign language classes: Perceptions and challenges	<b>Baturay Erdal</b> Homocentrism and Misanthropy in the Age of Enlightenment: Defoe vs. Swift on Human, Culture and Reason	<b>Yavuz Pala</b> Meaning Reconstruction in Every Brilliant Thing in the Light of Grief and Bereavement Theories
	<b>Ayşegül Takkaç Tulgar</b> Effects of Covid-19 on Instructor-Student Interaction	<b>Saša Simović</b> <b>Marija Mijušković</b> The Cult of Domesticity in <i>The Scarlet Letter</i> and <i>The House of the Seven Gables</i>	<b>Gökhan Albayrak</b> Robinson Crusoe's Confrontation with the Abject and Immersion in Abjection in Michel Tournier's <i>Friday</i>
	<b>Vildan İnci Kavak</b> The Development of Questions in Child Speech in Turkish	<b>Sinem Oruç</b> Ethics of Self-Sacrifice in <i>The Mill on the Floss</i>	<b>Mahmut Akar</b> The Psychoanalytic Evaluation of Characters in Djuna Barnes' <i>Nightwood</i> : An Analysing on the Author-Character Relationship

**Elif Sari**

The Use of Automated Feedback in EFL  
Writing Classes: A Pilot Study

# 14<sup>th</sup> INTERNATIONAL IDEA CONFERENCE, STUDIES IN ENGLISH

6-8 OCTOBER 2021, TRABZON, TURKEY

DAY 2-OCTOBER 7, 2021 (THURSDAY)

## KARADENİZ HALL

09.00-10:00	Keynote Session IV	<b>Nazmi Ağıl – Koç University</b> Translating the Middle Ages: A Brief Account of How Boastful Beowulf and His Brave Brothers-on- Boat were Brought to the Banks of the Beautiful Bosphorus by a Brain-Bending Breeze; How Sir Gawain Saw the Green Light to Gallop upon Turkish Ground; and How in Days of Old, Chaucer’s Pilgrims, Moved by the Stories Told, Lost Their Way and Accidentally Found Themselves in Turkey, Today <b>Chair:</b> Burçin Erol		
10.00-10.15	BREAK			
10-15-11.30	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Mehmet Takkaç</b>	<b>Chair: Volkan Kılıç</b>	<b>Chair: Gillian M. E. Alban</b>	
	<b>DRAMA I</b>	<b>POETRY III</b>	<b>CULTURAL STUDIES</b>	
	<b>Ela İpek Gündüz</b> Identity Politics in Pam Gems’s Plays “Dusa, Fish Stas and Vi” and “The Treat”	<b>Gillian M.E. Alban</b> G. M. Hopkins Crushed between Divine Female Nurture and Male Power in Strikingly Sensual Poetry	<b>A. Nejat Töngür</b> Marriage as the Last Bastion of Defense in Leila Aboulela’s Elsewhere, Home	
	<b>Dilek İnan</b> An Intersectional Reading of Debbie Tucker Green’s Nut	<b>Merve Sarı</b> One Bear to Rule Them All: Parody and Performance in Bill Herbert’s Murder Bear	<b>Hale Küçük</b> Cultural Hybridity in Caryl Phillips’s The Final Passage	
<b>Ş. Nüvid Alemdaroğlu</b> The Complex Emotion of Love and The Context of Happiness in Brian Friel’s Plays: “Translations and Give Me Your Answer, Do!”	<b>Türkan Yılmaz</b> The Victorian Unquenchable Thirst for Murder and Death in “The Laboratory” by Robert Browning and “The Ballad of Reading Gaol” by Oscar Wilde	<b>Onur Çiffiliz</b> Cross-cultural Relationships and the Dimension of Individualism versus Collectivism in Achebe’s <i>Things Fall Apart</i>		
11-30-12.00	LUNCH BREAK			

	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Öznur Semiz</b>	<b>Chair: Ela İpek Gündüz</b>	<b>Chair: Yeliz Biber Vangölü</b>
	<b>ELT II</b>	<b>TRAUMA STUDIES I</b>	<b>LITERARY THEORY III</b>
<b>12.00-13-15</b>	<b>Züleyha Ünlü</b> A Macro and Micro Level Analysis of Language Education Policies at Higher Education Institutions in Turkey	<b>Harith I. Turki</b> Traumatized Vs. Traumatizing Characters: A Study of Sarah Kane's <i>Blasted</i>	<b>Arzu Korucu</b> Eros and Thanatos: The Psychoanalytical Counterparts of Cupid and Psyche
	<b>Vasfiye Geçkin</b> ELT students' Use of Connectives in Summary writing	<b>Belgin Bağırar</b> Traumatic Bodies in Debbie Tucker Green's Dirty Butterfly and Born Bad	<b>Ferhat Ordu</b> From Nature to Culture, or Is It?
	<b>Saye Zibande</b> <b>Alpaslan Çiftçi</b> Engraving Values in English Language Lessons: A Needs Analysis of Reading Material for Turkish Elementary Schools	<b>Cansu Özge Özmen</b> Homelessness and Trans-species Psychology in John Berger's King: A Street Story and Paul Auster's Timbuktu	<b>Esmâ Nur Çetinkaya Karadağ</b> "A Psychoanalytic Interpretation of Motherhood in By the Bog of Cats by Marina Carr"
	<b>BREAK</b>		
<b>13.15-13.30</b>	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: İsmail Avcu</b>	<b>Chair: Selin Marangoz</b>	<b>Chair: Ş. Nüvid Alemdaroğlu</b>
	<b>TRAUMA STUDIES II</b>	<b>MODERN LITERATURE</b>	<b>SHAKESPEARE II</b>
<b>13.30-14.45</b>	<b>Hilal Şengenç</b> Reclaiming the Past in Caryl Phillips's Cambridge	<b>Pınar Süt Güngör</b> The Relationship Between Nonlinear Time and Individuality in "As I Lay Dying" by William Faulkner	<b>Esin Akalın</b> King Lear: Old Age and Elderly Care, or the Lack Thereof
	<b>Selin Şencan</b> Anthropogenic Trauma in Sarah Hall's The Carhullan Army	<b>Nurten Bayraktar</b> "The mind receives a myriad impression.": Influences of Painting on Virginia Woolf's Criticism	<b>Mahinur Gözde Kasurka</b> Othello: The Story of a False-Consciousness
	<b>Ahmet Mesut Ateş</b> Aftermath of Violent Traumas: Shades of Agoraphobia and Coping Strategies in Sue Townsend's Bazaar and Rummage (1982)	<b>Mustafa Zeki Çıraklı</b> Spatial Representation and Appropriation in the Narrative Discourse of T. S. Eliot's Waste Land: A Narratological Approach	<b>M. Ayça Vurmay</b> Goethe's Shakespearean Criticism

<b>14.45-15.00</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Belgin Bağırlar</b>	<b>Chair: Özkan Kırmızı</b>	<b>Chair: Barış Ağır</b>
	<b>SHORT STORY/NOVELLA</b>	<b>ELT III</b>	<b>POSTHUMANISM II</b>
<b>15.00-16.15</b>	<b>Özkan Kırmızı</b> <b>Zeynep Kurt Yıldız</b> Intertextual Elements in Angela Carter's The Bloody Chamber and Other Stories	<b>Ayşenur Kör</b> <b>Öznur Semiz</b> Rethinking Silence as an Academic Engagement Style	<b>Başak Ağın</b> ‘The Wand chooses the Wizard’:The Breakdown of the Human/Nonhuman Quandary in J.K. Rowling’s Harry Potter Series
	<b>Zennure Köseman</b> Materialist Work Ethic in the Rushing Working Life: Robert Fox’s “A Fable”	<b>Şakire Erbay Çetinkaya</b> A Closer Look at Tertiary-level Students’ Entrance to the Research Community: Their Concerns, Needs, and Expectations	<b>Zümre Gizem Yılmaz Karahan</b> Material Liberation and/or Bodily Confinement: Edward Gant’s Amazing Feats of Loneliness
	<b>Fikret Güven</b> Deep Ecology and Eco-Defense in Ursula K. Le Guin’ s <i>The Word for World is Forest</i>	<b>Ceren Işıklı</b> A General Outlook on the Ways of Improving Beginning Level EFL Learners’ Listening Comprehension	<b>Fatma Aykanat</b> Liquid Corporeal Identities in Hyperspatial Exiles: Richard K. Morgan’s Altered Carbon as a Post humanist Eco-thriller
<b>16.15-16.30</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Evrim Doğan Adanur</b>	<b>Chair: Kubilay Geçikli</b>	<b>Chair: M. Sibel Dinçel</b>
	<b>DRAMA II</b>	<b>MISCELLANEOUS I</b>	<b>MISCELLANEOUS II</b>
<b>16.30-17.45</b>	<b>Fehmi Turgut</b> Existential Anxieties in Disgraced by Ayad Akhtar	<b>Berivan Saltık</b> The (In)humanity of the Killer through Literary Portrayals of Honour Killings	<b>Arsev Ayşen Arslanoğlu Yıldırım</b> Beyond Conceptual Lyric: Christian Bök’s Eunoia
	<b>Yeliz Biber Vangölü</b> How to Criticise Europe: Zinnie Harris’ How to Hold Your Breath	<b>M. Zafer Ayar</b> In-between Spaces and Efforts of Coming into Being in the ‘Third Space’ in V. S. NAIPAUL’S <i>Magic Seeds</i>	<b>Selin Marangoz</b> A Reading of Narrating ‘Spaces’: Of Travel(s)
	<b>Emine Seda Çağlayan Mazanoğlu</b> Politics Replaces War: The Possibility of Change in David Hare’s <i>The Absence of War</i>	<b>Selçuk Şentürk</b> The Representation of Vulnerable Men in Doris Lessing’s Fiction	<b>Halil İbrahim Arpa</b> The Talisman and The Book of Saladin

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**DAY 3-OCTOBER 8, 2021 (FRIDAY)**

**KARADENİZ HALL**

<b>09.00-10.00</b>	<b>Keynote Session V</b>	<b>Emma Parker-University of Leicester</b> Joe Orton and Shakespeare: Revision, Adaptation, Subversion” <b>Chair: Mehmet Ali Çelikel</b>		
<b>10.00-10.15</b>	<b>BREAK</b>			
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Mustafa Zeki Çıraklı</b>	<b>Chair: Ayşegül Takkaç</b>	<b>Chair: Mehmet Ali Çelikel</b>	
	<b>TRANSLATION STUDIES</b>	<b>ELT/CRITICAL READING</b>	<b>19<sup>TH</sup> CENTURY NARRATIVES</b>	
<b>10.15-11.15</b>	<b>Hilal Öztürk Baydere</b> Translatorship in A Digital Age: A Translation Studies Perspective	<b>Gamze Emir</b> <b>Tuba Demirel</b> Digital Natives as Teachers: An Investigation of Real vs Virtual Self Presence of Turkish EFL Teacher Trainees	<b>Elisabetta Marino</b> The Fortunes of Perkin Warbeck by Mary Shelley: Employing the Past to Investigate the Present	
	<b>Muhammed Baydere</b> Rethinking Categories of Translation	<b>Zülal Ayar</b> Revisiting digital storytelling: Practises of multimedia systems for electronic memoirs	<b>Gonca Çelik</b> Exploration of Monstrous and Non-Formative Bodies in 19 <sup>th</sup> Century Novels: The Picture of Dorian Gray and The Strange Case of Dr. Jekyll and Mr. Hyde	
<b>11.15-11.30</b>	<b>BREAK</b>			
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>	
	<b>Chair: Burçin Erol</b>	<b>Chair: Gillian M.E. Alban</b>	<b>Chair: Ayla Oğuz</b>	
	<b>MEDIEVAL II</b>	<b>MISCELLANEOUS III</b>	<b>NOVEL III</b>	
<b>11-30-12.45</b>	<b>Pınar Taşdelen</b> Illustrations of Death in Medieval Manuscripts and Churches	<b>Gül Kurtuluş</b> Nature and Animal Imagery in Shakespeare’s <i>Richard III</i>	<b>Emine Akkūlah Doğan</b> You Are Sherlocked”: An Investigation of Arthur Conan Doyle’s Detective Fiction in The Hound of the Baskervilles	
	<b>Nazan Yıldız</b> More than a Pilgrim: Harry Bailly in Geoffrey Chaucer’s <i>the Canterbury Tales</i>	<b>Tuğba Şimşek</b> Ireland of the 1990s: A Grotesque Spectacle	<b>Saliha İrenci</b> Liberation of Death in Tracy Chevalier’s Falling Angels	
	<b>Oya Bayılmış Öğütçü</b>	<b>Emrah Peksoy</b>		



	Inside Out: The Conversion of Saint Paul and Everyman	How distant is Distant Reading? Tools Aestheticized	
<b>12-45-13.15</b>	<b>LUNCH BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Muhammed Baydere</b>	<b>Chair: B. Ayça Ülker Erkan</b>	<b>Chair: Harith İsmael Turki</b>
<b>13.15-14-30</b>	<b>TRANSLATION STUDIES</b>	<b>MEMORY IN LITERATURE</b>	<b>POSTMODERNISM</b>
	<b>Florentina Gümüş</b> <b>Mustafa Zeki Çıraklı</b> Translating Culture from Turkish into English: Tanpınar's <i>The Time Regulation Institute</i>	<b>Neslihan Ekmekçiöğlü</b> "Pinter's Vision on Memory and Desire as Reflected in Ashes to Ashes"	<b>Enes Kavak</b> The Contemporaneity of Theatrical Historiography and Theatricality in Howard Barker's Scenes from an Execution
	<b>Aslı Polat Ulaş</b> Overshadowing the Author's Voice: The Visible Translator of The Life and Opinions of Tristram Shandy, Gentleman	<b>İsmail Avcu</b> Devastating Nature of Memory and Past in Julian Barnes' The Sense of An Ending	<b>Silva Duman</b> Postmodernism in Philip K. Dick's The Man in the Highcastle
	<b>Sultan Komut Bakıncı</b> <b>Özlem Gülen</b> Feminist Literature in Translation Under the Thumb of Socio-Culture: An Analysis of The Yellow Wallpaper	<b>Hüseyin Efe</b> <b>Arsev Ayşen Arslanoğlu Yıldırım</b> The Void in the Subject in Autobiography: Who is this "I"?	<b>Zeliha Kuruducu</b> A Postmodernist Interpretation of American Psycho by Mary Harron
<b>14.30-14:45</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Pınar Taşdelen</b>	<b>Chair: Tuncer Yılmaz</b>	<b>Chair: Gizem-Zümre Y. Karahan</b>
<b>14.45-16.00</b>	<b>FEMINISMS III</b>	<b>UTOPIAN /DYSTOPIAN STUDIES</b>	<b>ECOCRITICISM/ANIMAL STUDIES</b>
	<b>Defne Arya Gümüşlü</b> Women under Surveillance in Sarah Waters' Affinity	<b>Ece Çakır</b> Variations on Dehumanization: Yevgeny Zamyatin's We (1921) and Kazuo Ishiguro's Never Let Me Go (2005)	<b>Barış Ağır</b> Revisiting Rachel Carson: Environmental Apocalypticism in Silent Spring
	<b>Ecen Lale Nur Dülger</b> Unweaving the Internalized Misogyny between Female Characters in Margaret Atwood's The Penelopiad	<b>Merve Afacan</b> "Our destination is the same in the end, but our journey is different for us all": The Victim Turns into a Perpetrator in the Hands of a Dystopian State in Iain Banks's The Wasp Factory	<b>Kubilay Geçikli</b> Anti-Speciesist Stance in J. M. Coetzee's Novels: A Study of Animal-Standpoint

	<b>Ayla Oğuz</b> Female Identity in Jean Rhys's Quartet	<b>Elzem Aksu</b> Worlds to Be Renewed: The Blazing World and the Everlasting Need for Utopia	<b>Seher Özsert</b> An Ecofeminist Reading of Wide Sargasso Sea
<b>16.00-16.15</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>	<b>SÜMELA HALL</b>	<b>ZİGANA HALL</b>
	<b>Chair: Bülent Tanrıtanır</b>	<b>Chair: Duygu Serdaroğlu</b>	<b>Chair: Yeliz Biber Vangölü</b>
	<b>AMERICAN LITERATURE</b>	<b>FEMINISMS IV</b>	<b>DRAMA III</b>
<b>16.15-17.30</b>	<b>Olgahan Bakşi Yalçın</b> Social Outcasts of Edith Wharton: Lily Bart in The House of Mirth and Ellen Olenska in The Age of Innocence	<b>M. Pilar Milagros</b> The Artist as an Agent of Social Change: Artistic Praxis to Create Gender-Based Violence Awareness	<b>Mesut Günenç</b> <b>Hakan Gültekin</b> Globalisation, Migration and Class: Lucy Kirkwood's It Felt Empty When the Heart Went at First but It Is Alright Now
	<b>Pınar Akgül</b> The Representation of the Failure of the American Dream in the Times of Recession in Imbolo Mbue's Behold the Dreamers	<b>Özlem Koyuncu Öncel</b> Internalised Imaginary Inadequacy of Potential Female Power in Frozen 2	<b>Gökçe Akarık</b> <b>Enes Kavak</b> Spatial And Temporal Intersections and Divergences in Mark Ravenhill's Ten Plagues
	<b>Fatma Aylin Bayrakçeken Akın</b> Love in D.H. Lawrence's American Writings	<b>Muzaffer Derya Nazlıpınar Subaşı</b> A Feminocentric Reading of 'Twelve Dancing Princesses' in Jeanette Winterson's Sexing the Cherry	<b>Mehmet Ünal</b> The Effects of Media on Society in Robin Soans' Life after Scandal
<b>17.30-17.45</b>	<b>BREAK</b>		
	<b>KARADENİZ HALL</b>		
<b>17:45-19:00</b>	<b>İngiliz Dili ve Edebiyatı Araştırmalarının Geleceği: Sorunlar, Öneriler ve Vizyon</b>		
<b>19.00- 19:15</b>	<b>BEST STUDENT PAPER AWARD</b>		
<b>19:15-20:30</b>	<b>CLOSING SESSION: ROUNDTABLE AND OPEN-FLOOR DISCUSSION</b>		