

# 14<sup>th</sup> International IDEA Conference *Studies in English*

BOOK OF ABSTRACTS  
&  
PROCEEDINGS

**6-8 October 2021**

**Trabzon / TURKEY**

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Karadeniz Technical University





**THE 14<sup>TH</sup> INTERNATIONAL IDEA CONFERENCE**

**STUDIES IN ENGLISH**

# **BOOK OF ABSTRACTS**

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**KARADENİZ TECHNICAL UNIVERSITY**

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Dear participants!

The English Language and Literature Research Association of Turkey (IDEA), founded in 2004, is a national academic association for Turkish academics engaged in teaching and research in the fields of English literature, British and comparative cultural studies, linguistics, English language teaching (ELT), and translation studies. The IDEA encourages academic collaboration among its members, supports academic research and publication related to its major fields of concern, organizes annual international conferences and, thus, creates a scholarly platform for academic interaction and cooperation. The IDEA is a member of the European Society for the Study of English (ESSE).

International IDEA Conference has been a prestigious international event acquiring strong and diverse conventions of its own. It has been gathering scholars and researchers from all over the world. The event has been a doorway between disciplines and diverse fields of research into language, literature and culture. IDEA conference foregrounds a significant feature in that it has brought together various distinguished scholars of the studies in English.

14<sup>th</sup> IDEA Conference, Studies in English, will be jointly hosted on 6-8 October 2021 by the Department of English Language and Literature, Faculty of Letters, and the School of Foreign Languages, Karadeniz Technical University (KTU, Trabzon, Turkey) in collaboration with the English Language and Literature Research Association of Turkey (IDEA). We want to convey our kind regards and warm feelings to those who have supported us from the beginning, our keynote speakers, our presenters, our participants and students. Notably, we should like to thank our Keynote Speakers, whose abstracts are available in the following pages. Without their noteworthy rejoice of English studies and remarkable interest in the sessions with keen insights, elevated excitement and enthusiastic motivation, the conference would be so colourless.

We look forward to seeing you at the next conferences!

Organising Committee

## **Abstracts & Proceedings**

*(in alphabetical order)*



## Cosmopolitan Resistance: Writing the Ampersand in Twenty-First-Century Britain

### Keynote Speech

**Isabel Carrera Suárez**

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### Bio

**Isabel Carrera-Suárez** is Professor in English at the University of Oviedo and works on the intersections between gender and postcoloniality. She has published widely on contemporary writers from the UK, Canada, Caribbean and Australia. Recent articles have appeared in *Interventions* ("The Stranger *Flâneuse* and the Aesthetics of Pedestrianism," 2015), *EJES* ("Negotiating Singularity and Aliveness: Esi Edugyan, Lawrence Hill and Canadian Afrodiasporic Writing," 2017), *Moving Worlds* ("Feminist Epistemologies from the South: Latin American Activisms and Decolonial Futures," 2020, with E. Durán Almarza); among recent contributions to collective volumes are her chapter on transnational Canadian novels in *The Oxford History of the Novel in English* (vol. 12; ed. C. A Howells et al., 2017) and "Growing Up Multiply: British Women Write the Ampersand Experience," in *Postcolonial Youth in Contemporary British Fiction*, ed. L.M. Lojo-Rodríguez, et al., Brill, 2021, (with C. Rodríguez-González). She has been visiting scholar and speaker at international universities, including Calgary, Adelaide, Tsinghua Beijing and King's College London, and is currently Past Chair of EACLALS and co-editor of the European Journal of English Studies (EJES).

### Abstract

Two decades into the twenty-first century, the promise of a multi-heritage Britain living in conviviality, heralded by writers at the start of the millennium, has been deeply compromised. To the defensiveness of the West, ever growing since 2001, the UK added the effect of the xenophobic discourse deployed by the Brexit process, which undermined the relatively established interaction of difference. Multiple-heritage writers such as Bernardine Evaristo, Diana Evans or Kerry Young, were particularly quick to express their resistance to such parochial and patriarchal tendencies. Successful anthologies like *The Good Immigrant* (2016) and *The Things I Would Tell You* (2017), the sequential volumes of *Refugee Tales*, special issues of influential literary magazines such as *Wasafiri's* 100<sup>th</sup> anniversary (2019), and the individual work of novelists, poets and spoken word artists, strongly challenged the exclusionary tendencies of conservative speech and practice. This lecture will attempt to gauge the counterhegemonic resistance offered by such (neo)cosmopolitan writing against the obstacles posed by a widespread discourse of stranger xenophobia, and to explore the transnational connections suggested by their practice.

## Joe Orton and Shakespeare: Revision, Adaptation, Subversion

### Keynote Speech

**Emma Parker**

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### Bio

I am an expert on postwar and contemporary literature, especially women's writing, and am interested in issues relating to gender and sexuality. I am a founder member of the **Contemporary Women's Writing Association** and a former co-editor of the journal **Contemporary Women's Writing** (2012-2017), published by Oxford University Press and winner of the Council of Editors of Learned Journals' 'Best New Journal' award (2009). I am a member of the Editorial Board of the **Orlando women's writing project** (Cambridge University Press) and the Advisory Board of the journal **Writers in Conversation**. I have published on Margaret Atwood, Toni Morrison, Angela Carter, Jeanette Winterson, Sarah Waters, Kate Atkinson, Michèle Roberts, Rose Tremain, Graham Swift, Martin Amis, Will Self and Jonathan Coe, amongst others. I also work on the playwright Joe Orton. I have delivered public talks at the British Library, Tate Britain, the British Film Institute, the National Justice Museum, The Postal Museum, and festivals including Latitude and Homotopia. I have appeared on the BBC Radio 4 programmes 'Today', 'Woman's Hour' and 'Front Row'. I have also been interviewed on BBC East Midlands Today, ITV Central News and BBC Radio Leicester.

In 2018, I won a Saboteur Award (a prize for indie arts sponsored by Arts Council England) and the East Midlands Women's Award for Outstanding Woman in Arts, Media and Music. I am the recipient of a University of Leicester Superstar Award for Best Personal Tutor (2020), a Discovering Excellence Award for Equalities (2018), a Research Impact Award for 'Best Public Engagement' (2017) and an Inspirational Woman Award (2015). I was awarded a University (Distinguished) Teaching Fellowship in 2003.

### Abstract

This lecture considers Joe Orton's relationship to Shakespeare through the library book covers that he doctored with his partner Kenneth Halliwell and through the plays that followed. It proposes that Orton and Halliwell's collages both elucidate and ironise Shakespeare's themes. They also contest critical authority. By focusing specifically on Arden editions, Orton and Halliwell resist the gentrification of Shakespeare engendered by elitist academic discourse and increasingly bourgeois spaces such as the public library and the theatre. An irreverent attitude to Shakespeare is equally evident in Orton's plays. Although he admired, identified with and took inspiration from his predecessor, Orton recycles Shakespeare's plots, lines and motifs to transform their class politics and to amplify their sexual subversion. Overall, this lecture contends that Orton reshapes Shakespeare to contest the Bard's growing function as an emblem of social distinction in mid-century Britain.

## English Dante, Global Dante

### Keynote Speech

**Jacob Blakesley**

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### Bio

**Jacob Blakesley** is associate professor in comparative literature and literary translation at the University of Leeds, where he co-directs the Leeds Centre for Dante Studies, along with directing the Routledge Studies in Literary Translation and Leeds Studies on Dante series for Peter Lang. He has published two monographs on poetry translation, *A Sociological Approach to Poetry Translation: modern European poet-translators* (Routledge, 2018) and *Modern Italian Poets: Translators of the Impossible* (University of Toronto, 2014). He has edited the volume *Sociologies of Poetry Translation: Emerging Perspectives* (Bloomsbury, 2018) and co-edited a special journal issue of *English Studies* as well as of *Translation and Literature*. He is currently co-editing a volume dedicated to the English reception of Dante's Alighieri Vita Nuova for Routledge. His talk today will draw on his monograph in progress, which is a history of global Dante translations from the 14th century until today.

## 3

### Abstract

Dante Alighieri's *Divine Comedy* (Italian: *La Divina Commedia*), a three-part poem portraying the journey of Dante the pilgrim through Hell, Purgatory and Heaven, which ends in a vision of God, was written seven centuries ago. Over the past 700 years, it has been translated hundreds of times, in dozens of languages - including repeatedly into Turkish. Yet despite the vast and ever-growing scholarly literature on Dante's magnum opus, there exist no comprehensive and up-to-date treatments of the translation history of this canonical work. My book in progress aims to rectify this, and will be the source of my lecture. I will first present a concise overview of worldwide Dante translations, showing where his poem has been translated the most and least, as well as the cultures which have had the greatest number of recent translations. This will provide a context for the second half of my lecture, focused on the English-language translation history of Dante's *Comedy*. Here I will discuss the poetics of Dante translations into English, namely the choice of poetic or prose forms adopted in translation, as well as issues of censorship, and differences in nationality of English-language translators. As we will see, the English reception of Dante has not only proven to be the most prolific but has also partly conditioned the reception of Dante in countries across the world.

**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**

**Keynote Speech**

**Nazmi Ağıl**

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**Bio**

Nazmi Ağıl is the author of *Ekphrasis: Turkey and The West* (Simurg, 2016) besides several volumes of poetry. He translated some canonical works of English Literature into Turkish, including *Beowulf*, *The Canterbury Tales* and *Sir Gawain and the Green Knight*. His research and teaching interests are English and Turkish poetry, ekphrasis, translation and food studies.

**Abstract**

So far I have received many thanks from the common readers for my translations of English Literature. But I think, the most grateful are those in the academia, including both the professors and the students, who benefit from the Turkish versions of *Beowulf*, *Sir Gawain and the Green Knight*, and *The Canterbury Tales*. Hence, in my talk I will give an account of my adventures in translating these texts. I will not only mention the translation difficulties and my methods of overcoming them but will also present a glimpse of the private life of a translator: the impasses, anxieties of a hunter, his thrill at the moment of glory when, he, after approaching it from many sides, has finally captured the huge stag; then again his despair when he discusses the difficulty of carrying it back home and of accustoming it to this new climate so that it can stay alive and continue to amaze the locals, who had never seen this species before; and most importantly, his own puzzling discovery that it is nobody but himself which he actually hunted.

## Enhancing Learning through Effective Teaching: Insights into the Brain of the Learner

### Keynote Speech

#### Simon Phipps

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#### Bio

**Simon Phipps** is Director of ATI (Anatolia Training Institute) in Ankara, which provides teacher training and educational consultancy. He worked as Deputy Director of Bilkent University School of English Language in Ankara for 20 years, where he was responsible for in-service teacher training and development, and designed/directed an MA programme. He has worked in ELT since 1985, and in teacher education since 1989. He has a PhD in Education, from the University of Leeds.

#### Abstract

This plenary talk aims to provide fresh insights into how students learn English, and why they find certain aspects of learning so challenging. It begins by looking at theories of learning and language learning to establish the fundamental features of learning a second language in a classroom setting in a non-English speaking environment. It then draws on SLA research findings and Psycholinguistics to explore the main challenges learners face, and suggest ways of overcoming these challenges. The last part presents a model for language learning which can help us conceptualise the learning process for our learners and enable us to reconsider the activities we use in order to enhance learning through more effective teaching.

## **Marriage as the Last Bastion of Defense in Leila Aboulela's *Elsewhere, Home***

### **A. Nejat Töngür**

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### **Bio**

**A. Nejat Töngür** graduated from the Department of English Language and Literature of the Faculty of Letters, Ankara University in 1987. He had his MA and PhD. in the British Cultural Studies Program of the English Language and Literature Department of Hacettepe University. He has been working at the Faculty of Education of Maltepe University. His current research fields are Post-colonial and Colonial Literature, Immigrant Literature, 20th Century English novel, Scotland, and Literature and Language Teaching.

### **Abstract**

Leila Aboulela's short stories in *Elsewhere, Home* (2018) introduce immigrants, international students and sojourners in multiple locations including London, Aberdeen, Edinburgh, Khartoum, Cairo and Abu Dhabi. The 13 stories are populated with British-Scottish, Egyptian and Sudanese characters who are drawn to be dwelling, studying, sojourning or travelling between countries in foreign countries for employment, postgraduate studies or marriage. One of Aboulela's concerns in the stories is relationships between people of various ethnicities, creeds and races, and interracial and interreligious marriages. Particularly for some female characters in the stories, both British and African, their own marriage or marriage of their sons and daughters with people from other cultures is a prime fear lest such interreligious and interracial liaisons may end in disaster for everybody involved for cultural, economic and/or social reasons. Thus, the aim of this study is to explore the marriages of the couples from different ethnicities and religions. Another concern in the study is to show that the characters in the stories regard marriages with people of the same religion and race as the last bastion of defense against their perceived threat from another religion and culture because they regard avoidance of marital bonds with people of different faith and race as the prerequisite of preserving their cultural traits, values, traditions, language and religion.

**Keywords:** Leila Aboulela, interreligious marriage, interracial marriage, elsewhere, home, culture

Leila Aboulela is a Scottish-Muslim writer of Sudanese-Egyptian origins. She has been nominated for and won many prestigious literature awards with her novels, *the Translator* (1999), *Minaret* (2005), *Lyrics Alley* (2010), *the Kindness of Enemies* (2015) and *Bird Summons* (2019). Her plays and short stories have also been adapted for BBC. *Coloured Lights* (2001) and *Elsewhere, Home* (2018) include her short stories in which British-Scottish, Egyptian and Sudanese characters are drawn to be dwelling, studying, sojourning or travelling between countries for work, tertiary education or marriage.

As Essalih (2018) notes, “the stories show subtle intertextuality, linking them together in a delicate way” including “the struggles of being a woman and a mother, the anxiety of immigrants raising children in the West and the loneliness of being a Muslim in a western country” (para.3) with a focus on interracial and inter-faith liaisons. In *Elsewhere, Home*, Aboulela probes into lives of married couples and the people who are dating or preparing for marriage. In the 13 stories, Aboulela portrays the relationships of interracial and interreligious couples in addition to the few couples of the same-ethnic and cultural backgrounds and with only two British couples, Adam and Elaine in *the Aromatherapist’s Husband* and Ronan K and his wife in *Souvenirs* as well as the relationship between Sudanese Shadia and a Scottish boy, Bryan in *the Museum*. Moreover, Samra in *the Ostrich*, Samia in *the Boy from the Kebab Shop* and Saif’s wife in *Expecting to Give* are in the United Kingdom for the sake of their marriages. Obviously, whether with people from the same culture or with people from other religions and cultures, these liaisons are the results of immigration to or sojourning in Britain for work and education because lack of resources and widespread poverty push a lot of people in the stories to foreign countries to improve their economic situation and to have education abroad to maximize their chances to find employment and suitable spouses in their country. People studying abroad are depicted to be expecting to make good marriages with beautiful and well-educated girls like Manaal in *Souvenirs* as Yassir tells his sister that “every university graduate is abroad, making money so that he can come back and marry a pretty girl like you” (Aboulela, 2018, p.72) revealing one of the basic motives of Sudanese men abroad.

Mummery (2019), too, underlines the same concern saying the great majority of the characters Aboulela creates in her stories are “recent converts to Islam, while others fall in love with people from other countries and cultures, and some simply move abroad in search of better career prospects” (para.1). Particularly for some female characters in the stories, both British and African, who are “visibly different, culturally marooned and craving an emotional connection” (Akbar, 2018, para 5), their own marriage or marriage of their sons and daughters with people from other cultures is a prime fear lest such interreligious and interracial liaisons may end in disaster for everybody involved for cultural, economic and/or social reasons. In parallel to her previous novels where “high rates of geographic mobility and cultural exchange across different contact spaces in the West [are] represented by England and Scotland and in the East exemplified by Egypt and Sudan” in *Elsewhere, Home*, too “Leila Aboulela’s hybrid locus is well represented by her typical merging of Eastern and Western locales, characters, styles, forms, tropes, modes, languages, norms, and cultures in her own texts” (Wahab, 2014, p.225). This merging comes with interreligious and intercultural marriages and relationships in the stories.

In *Summer Maze* which takes place in London and Cairo, Egyptians living in Britain, Nadia and her mother Lateefa, are visiting their country to meet Salwa, Lateefa’s sister, Khalid, Salwa’s son and his fiancée, Reem. The perspective of the Egyptian people towards marriage is traceable in the story as the characters frequently express their opinions for marriage. Lateefa wants Nadia to get married young preferably to a cousin because she believes there is protection in marriage. Although for Nadia marrying a cousin is unacceptable, Lateefa sees “This aversion to cousin



marrying is something the English taught her, something a girl brought up in Egypt would not feel” (Aboulela, 2018, p.18). Lateefa was hoping that Khalid and Nadia would marry, and she honestly says that she was devastated when she learned Khalid was engaged with Reem and she was cross with Salwa who promised about Khalid’s betrothal with Nadia. Salwa says their age gap is too big and “things have changed, and young people make their own choices” (Aboulela, 2018, p.17) to Lateefa who still is praying for the engagement between Khalid and Reem to break up. Lateefa reveals her utmost care in raising her daughter, Nadia, “protected and warm like a plant in a glass house” (Aboulela, 2018, p.17). This over-protective attitude to daughters is the main motive of Reem’s parents who brought her to Egypt from the USA as they were anxious that she could have a relationship with an American. Obviously Lateefa’s and Reem’s parents main concern is to marry their daughter off to a person of the same cultural and religious background and they seek to ward off marriages with foreigners whose religion, culture and life style are different.

The second story, *Something Old, Something New* is set in Khartoum, Sudan and Edinburgh when unnamed Scottish man comes to Khartoum to marry a Sudanese girl after their friendship in Edinburgh. The prospective bridegroom has already been informed about the conventions and codes in Sudan so he shows utmost care to act properly like not kissing her in the public and bringing a lot of presents for her relatives while he is striving to adapt to a totally new culture, customs, in-laws, rituals, heat, dust and crowd in the city. He is to be her second husband as she got divorced from her first Sudanese husband 6 months ago. The bride’s ex-husband had fallen in love with an English woman but his family disapproved of this relationship and stopped sending remittances for his studies. Therefore, he was compelled to marry her but the loveless marriage did not continue long and they got divorced soon. Interestingly his family still blames her for the divorce for not using her mind to keep him in marriage bond. Although the bridegroom previously paid a sum for dowry, during the preparations for marriage, he is obliged to pay for the petrol of the brother-in-law’s car and for the drinks, sweets and similar expenses although they decide to hold a small wedding ceremony because of the death of an uncle. Therefore, he can’t help feeling “humiliated, as if had been hoodwinked or as if he had been so insensitive as to underestimate his share in the costs. Or as if he had paid for her” (Aboulela, 2018, p.43). At the religious wedding, the imam is obviously unwilling to marry them. The people persuade him after the bridegroom recites Fatiha aloud in the presence of all the witnesses as proof of his embrace of Islam. Indeed, his conversion to Islam came as a shock for his parents and friends; however, when he told them that he would marry a Muslim Sudanese woman, it came as a relief to them because “It was easier for his parents to accept that he was in love with a Muslim girl than to accept that he was in love with Islam” (Aboulela, 2018, p.30).

In *Souvenirs*, there is the story of another interracial couple Yassir and Emma. Yassir comes to Sudan for a short visit from Britain where he is married to Emma in Aberdeen where he is working on a North Seas oil rig. Here, Steinitz (2013) claims, “marriage to a westerner leads to dissatisfaction” because the gap between the couple seems unbridgeable (p.376). His wife refused to go with him to Sudan and she did not allow him to take their daughter, Samia, for fear that they could catch contagious diseases in Khartoum because of poor hygiene and lack of



amenities. In the story, it is possible to trace some of Sudanese people's scornful outlook to interreligious marriages. Obviously Yassir and Manaal's mother feels disappointed and heart broken because Yassir married Emma, a Christian British woman and he married her without her consent. The mother still does not call her Emma by her name and Emma is no more than his wife. Yassir's relatives still consider his divorce from Emma a probability and he could yet marry one of Manaal's friends who would not mind he had married someone before. Disregarding his previous marriage with a Scottish woman, a Sudanese bride would take it "as a man's experience. When talking to her friends she would say the word 'experienced' in a certain way, smiling secretly" (Aboulela, 2018, p.65). However, the implication is that for a divorced woman from a Scottish man, everything would be a lot more difficult.

In *the Ostrich*, Samra, who is pregnant with their first baby, is flying back to her house and her husband in London from Khartoum. The way they married is explanatory about Sudanese people's perspective to marriage because when Majdy came to London he was anxious about his Ph.D. exams so his family selected and married him off to Samra as "the rescue package" to put his life into order (Aboulela, 2018, p.102) and to make sure that "he would not bring back a foreign wife like so many Sudanese students did, or worse, marry her and never come back. Who wants to go back to Sudan after tasting the good life of the West? With a Sudanese wife though, he would surely come back" (Aboulela, 2018, p.88). Indeed, his family feared that he could fail, stay in Britain and lose his connection with his heritage and home country. Interestingly both Samra and Majdy were afraid that the other would leave without any apparent reason to believe so other than Majdy's worry that she wouldn't come back and Samra's baseless anxiety that "he would marry an English woman with yellow hair and blue eyes" (Aboulela, 2018, p.87). Instead of preventing Majdy's break-up with his culture and heritage, his marriage with Samra does not bring the intended benefits because Majdy gets critical of Samra's behavior in Britain, which he believes is rooted in their culture. Majdy is apparently devaluing their habits and way of life as he is depicted to be frequently warning Samra to act according to the British ways. For instance, when some people visit their house she mentions 'Polygamy' and says how can they reject something God permits, which irritates and angers Majdy.

*The Boy from the Kebab Shop* tells about a group of Muslims in Scotland. The focus is on two young people of hybrid origins. Dina, an 18-year-old girl, is the daughter of an Egyptian mother and Scottish father and Kasim, a young man, whose father is a Moroccan, and his mother is Scottish. Dina's mother's parents showed the toughest reaction to an intermarriage as they immediately disowned Shushu after her marriage. Although Kasim and Dina are attracted to each other, Kasim does not favor a simple kiss on his cheek from Dina and he does not return the kiss saying he won't kiss her before marriage. In *the Boy from the Kebab Shop*, the main reason why Shushu opposes her daughter Dina to have a relationship is based on her fear that "[they] will end up in a horrible council flat with racist graffiti on the wall" (Aboulela, 2018, p.129). Apparently, Shushu has grown pessimistic about their future and she has desperately realized that although "they try to fit in both the worlds ... they are considered unfit everywhere" (Haider, 2019, p.139).

In *Expecting to Give*, an unnamed immigrant woman and her husband Saif have moved to Scotland because of Saif's work on an oil rig off the coast. Fearing that she was passing the age of marriage, she is contented that "Marriage was a good move, coming here the right choice"; however, she thinks it is unfair that "Saif has taken [her] away from [her] career, [her] friends, [her] family and brought [her] here only to leave [her] and go offshore?" (Aboulela, 2018, pp.134-135). Although she likes being able "to afford things, and not to have to skimp and save" (Aboulela, 2018, p.135) in Britain and although they enjoy and have good time together when Saif comes offshore, she still dislikes "the bad weather, the loneliness when Saif goes offshore" (Aboulela, 2018, p.135). Indeed, "loneliness and complicated romance" are two of "her recurring concerns" (Akbar, para 2).

*Coloured Lights* is also informative about the perspective and expectations of Sudanese people about marriage while offering glimpses into the life of a fragmented family with an unnamed Sudanese woman coming to London to work at BBC whereas her husband, Hamid, is working in Kuwait and her parents in Khartoum are taking care of their children. For the sake of their children, they endure separation and loneliness abroad. The woman is distressed with homesickness, loneliness and foul weather and she still mourns the death of her brother on his wedding day due to a bare live cable in decorative lights. In accordance with their traditions, her parents suggested she marry one of his brothers instead, which they politely refused but married her off to one of her cousins as their customs dictate.

*The Museum* is mainly about a Sudanese girl, Shadia, doing her MSc in Statistics in Edinburgh. It was her mother who encouraged her to do her post-graduate studies abroad so that she can have a career and she can have her in-laws' respect with her degree which is to match Fareed's family's wealth. Obviously in addition to her lessons, her engagement is also putting her under stress despite the fact that Fareed's family is wealthy and everybody including her mother considers her lucky for being engaged with him as she feels that she is to marry not only Fareed but everybody in his family. However, she is not in love with Fareed, and she expects happiness after marriage for herself and for her mother who is apparently more enthusiastic than her. Her family's outlook to marriage is revealed as her family is said to be imposing the idea that she should become "friends with people who were higher up" for suitable and good marriages (Aboulela, 2018, p.165). Another point to make is the way her mother raised her without giving her any responsibilities although she had to shoulder the responsibility of raising six girls alone after her husband left them for another woman as she did not allow her husband for a second wife. In contrast to her mother, Shadia considers herself lucky as Fareed did not stop her from doing her studies abroad. However, her lessons put her under strain because she is constantly worrying about failure in her studies and subsequent humiliation and waste of expenses. She attempts to focus on her lessons without any diversion and her life before she started studying with Bryan was mostly confined within the university campus in contrast to her exuberant life in Sudan as "she was punching and struggling for a piece of paper that would say she was awarded an MSc from a British university" (Aboulela, 2018, p.180). Despite her initial dislike for Bryan's manners and appearance, and despite their difference in socio-economic status, an attraction grows between them after he shares his notes with her, he takes off his earrings and

cuts his pony tail upon her wish they become friends. After a while they start having time together although she starts to blame herself and feel guilty every moment they spend together because of her betrothal. Guilt-stricken Shadia recommends Bryan to convert to Islam to appease her conscience and to find a way to keep their friendship. On the other hand, the international students at the university criticize strange behavior of the British people and they also complain about racist attacks they are subjected to in Britain although Shadia does not undergo such a nasty experience personally. Meanwhile, she voices her criticism of British colonialism, British rule in Sudan as well as her impression that in the West they hate Islam. With their visit to African Museum, “the plot unravels and questions the possibility of their relationship” (Steiner, 2008, p.12). Seeing that the exhibition only serves to strengthen the clichés and assumptions about African people and infuriated by the looted objects, she concludes that their friendship will bring problems for her and she splits up with Bryan.

In *the Circle Line*, there is the story of another unnamed woman from Abu Dhabi who is living in London. After she broke up with her fiancé after he was arrested for money laundering, again like many other mothers in the stories, her mother, who is extremely worried that she is passing the age for marriage, has been sending new suitors to her from Abu Dhabi because according to her mother it is the proper way for a marriage and she made an arranged marriage herself.

## 11

The story which focuses on an English-English couple is *the Aromatherapist's Husband*. Adam and Elaine are unhappily married with two daughters. They are opposites as far as their occupations, interests, hobbies and aspirations are concerned. Again the role of the families in their marriage is clarified because in the story it is disclosed that his family didn't like or approve her.

For the African couples, dating with a fiancé or a friend could only be possible with the presence of a chaperone for ensuring that the couple is never alone before marriage. Although it is not possible to keep that tradition in Britain, many families in the stories are stubbornly maintaining the code and couples are accompanied by chaperones. Lateefa in *Summer Maze* remembers when she and her husband were outing they took Khalid as a chaperone whereas Nadia is like a chaperone for Khalid and Reem. Even when he arrives in Sudan, she goes to the airport with her brother who is obviously a little nervous because of coming across his sister's boyfriend. The bridegroom and the prospective bride are never alone with relatives with them all the time despite the fact that they spent a lot of time together in Britain before they decided to marry. Her family is very strict about this issue particularly because she is divorced and they can only be alone after marriage. Another story which presents a couple chaperoned is Fareed and Shadia. Although she dates with Bryan without anybody else, she remembers that “In Khartoum, she avoided being alone with Fareed. She preferred it when they were with others, their families or their many mutual friends. If they were ever alone, she imagined that her mother was with them, could hear them, and spoke to Fareed with that audience in mind” (Aboulela, 2018, p.171). In a similar manner, the unnamed woman in *the Circle Line* is well aware that her dating with Hisham, her suitor, will be easier because they can be alone in London with nobody minding and accompanying them. Thus, they will have the chance of having “a more organic start” in

contrast to Abu Dhabi where they would have to be “chaperoned or at least pretend to be” so that they can have the chance of “aborting a project before it becomes formal” (Aboulela, 2018, p.184). Apparently the chaperones function as safety valves which is believed to be providing a comfort zone and peace of mind for the couples and their relatives.

To conclude, with unhappily married couples, couples marrying despite their families’ protests, couples marrying because of their parents, mothers worried about their single daughters, people dying just before weddings or just after engagement, love marriages and marriages for work permit in the background, fraternization between interreligious and international couples are frowned upon and parents of the prospective couples show their disdain and contempt for relationships. The first reason why they repudiate such contacts is their dislike of the values, behavior and manners of the British-Scottish people and community among which they have been living. For instance, Lateefa would not consent to Nadia’s preparation cards for Christmas (Aboulela, 2018, p.4) because she considers such activities as meaningless. In the same story, Lateefa thinks Salwa cannot grasp how difficult it is to bring up children in London as she complains about the lax morals: “Did her daughter’s school friends ever speak of ‘dad’s girlfriend’ in a matter-of-fact way? Did she ever go into shops where naked breasts and backs glared down from magazines, above the heads of small children buying sweets? Did she pass people who kissed and touched in parks and bus stops without shame?” (Aboulela, 2018, p.17). Their faultfinding attitude to British makes them suspect British people and put barriers between them. The second reason is purely concerned with faith. Although conversion to Islam is welcome and applauded by the Muslim characters, conversion of any Muslim into Christianity is regarded as bad as working in bars or joining terrorist organizations (Aboulela, 2018, p.19), which is obviously the scenario terrifying Lateefa in *Summer Maze* who hurries to marry Nadia because she hears rumors about Muslim children converting to Christianity. Although Sudanese and Egyptian people disfavor union, relationship and marriage of their women with the British-Scottish men, they seem to have adapted a slightly less critical outlook to such liaisons between Sudanese-Egyptian men and British-Scottish women. Evidently several characters in the stories are stressed about social and moral codes and they show utmost attention to their relationships in order not be stigmatized, scapegoated or excluded by their community.

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## **A Critical Analysis of the Funeral Speeches in Shakespeare's *Julius Caesar* Using Principles of Rhetoric**

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### **Bio**

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### **Abstract**

Julius Caesar is one of the most enthralling tragic plays of Shakespeare. It is a play that gives one some sense of critical thinking about power, death and life in its full sense. Although, tragedy is a genre of literature that makes one feel—and there is always an emotional involvement while reading or seeing a tragic play in the theatre. Hence, tragedy is not like comedy that makes one think rather than feel. This study examines how rhetoric is applied by the characters of Julius Caesar to achieve their personal goals. However, emphasis is placed on Brutus and Mark Antony characters respectively; and how they are able to use the power of words to gain the attention of Roman audience is examined. Looking critically into the rhetorical art of the two powerful orators, Brutus and Mark Antony at Caesar's funeral rite, make use of different rhetorical approaches and techniques in communicating their feelings to their audience. In their speeches, the art of rhetoric plays a very significant role in the way they deliver their vagary. As the study progresses, the technique that each of the characters uses to prove their points and gain people's support is brought under focus.

**Keywords:** Funeral Rite, Speech and Rhetorical Art, Julius Caesar, Betrayal, Death, Power, Roman Audience.

### **Introduction**

Rhetorical art is an integral part of the ancient Greece and Rome. It was a crucial instrument of governance, judicial system, political discourse, and intellectual disputation. At that time, there was no opportunity for multimedia communication as we have them today. Today, we have Facebook, twitter, instagram, podcast, TV, Billboard, campaign posters etc., which we use to make mass communication easier. Despite that all these media of communication were not in existence in those eras, the people made use of their power of words and rhetorical prowess to communicate meanings to the members of the public. They debated on different subjects and defended their theorems—be it political, social or philosophical issues. Thus, "The historical tradition of classical rhetoric has been the focus of intense study in a number of academic disciplines, including the field of rhetoric and composition" (Lipson and Binkley, 2004:2).

In the time of Shakespeare, he studied rhetorical art as a young boy because the subject was popular in his time. Therefore, the school pupils greatly studied rhetorical art in his time. At this time, he may have been accustomed with many classical writers and figures of history. At the time that Shakespeare was born rhetoric was going through a great reviving process and numerous books have been published in English with the major classical works (Ballard,2016:6). These books include figure of rhetoric and the book was meant for persuasion with some linguistic elements. All these books formed the figurative expressions which enhances the power of rhetoric.

In all his dramatic texts, one can actually see how skillful Shakespeare applies rhetorical devices to convey his idea. He has not only made use of linguistic craft and mechanisms in the creation of his characters and their dialogues but the characters express interesting speeches and reflect rhetorical art in their conversation. In *Julius Caesar* rhetorical devices are significantly applied to make the play absorbing. In fact, *Julius Caesar* is a play that really reflects the art of rhetoric in its real magnitude. For Shakespeare to demonstrate a high knowledge of rhetorical art in his plays, he must have acclimatized himself with classical writings and ancient characters. However, rhetorical art was an important tool in governance, law, public hearing, and philosophical argument in ancient Greece and Rome. Therefore, this paper explores how Shakespeare applies rhetoric in *Julius Caesar* and how specifically he uses the characters of Mark Antony and Brutus at Caesar's funeral to achieve this goal.

15

### **Theoretical Background**

#### **The Art of Rhetoric**

People have used rhetoric in different forms, to achieve personal interest and also national, collective and general goals. Different definitions have been given to rhetoric. Thus, "Rhetoric...is the capacity to persuade others; or a practical realisation of this ability; or, at least, an attempt at persuasion, successful or not"(Wardy,2005:1).In order to expand the definition of rhetoric, Wardy explains that "it is the capacity to get others to do what its possessor wants, regardless of what they want, except to the extent that their desires limit what rhetoric might achieve: this, of course, is the rhetoric of ideological manipulation and political seduction"(2005:1).Rhetoric has been an integral part of the society for centuries, it has been given different definitions and functions. Thus, to "...the Greeks and Romans rhetoric meant the theory of oratory. As a pedagogical mechanism it endeavored to teach students to persuade an audience. The content of rhetoric included all that the ancients had learned to be of value in persuasive public speech" (Clack, 2003:3).

Furthermore, the questions about the rhetorical art are: how do we use it? For what purpose? In whom interest? For good or sinister goal? Why does it play an effective? Rhetoric is intended to achieve one thing—to convince the hearers and gain their support whether for positive or cynical motive. In fact, we need to bear in mind that "...in the nineteenth century text-books of rhetoric came to include description of a kind little considered by classical rhetoricians, and narrative of an aim and scope which they excluded. Thus, the modern treatise on rhetoric deals



not only with what the Greeks would recognize as rhetoric...” (Clack,2003:7). Nevertheless, the “... classical Greek orators developed a rhetorical art that took as central the plurality of classes within the regime and usually within their audience. We, in our new and unprecedented rhetorical situation, need to develop a rhetorical art that is suited for the new public...” (Kochin,2002:9). Rhetoric is explained to be an important device of persuasive communication, but “...to the Greeks and Romans rhetoric was defined by its function of discovering means to persuasion and was taught in the schools as something that every free-born man could and should learn” (Clack, 2003:1).

As the classical progenitor of rhetoric, Aristotle established a concept for most of the subsequent ententes of Rome. These ententes were scribbled for the instruction of all members of the audience of all categories. It was not just meant for the politicians and legal luminaries. It was meant for a sublime explication of legal analysis and a representation of common assertion (McCormack,2014:132). The writers of these ententes which include Cicero and Quintilian made use of Aristotle’s rhetorical concept to establish and distinguish persuasive disquisition and legal assertions into three specific segment:

1. Logical argument (logos)
2. Emotional argument (pathos)
3. Ethical appeal (ethos)

(McCormack,2014:132).

These popular segments have always been considered Aristotelian three pattern of evidence. Hence, the concept that surrounds the legal assertion has gone through the process of change over the times. The analysis of Greek and Roman theorists establishes their opinions based on the study they made about human condition and on the crucial personal experience they had about the apologia of cases. However, the “...need for the persuasion is often informed by a dire or grave situation which one needs to wriggle out from. Persuasion may also be necessitated by a person’s disposition to a subject, development, or topic in view” (Oyegoke,2017:1). Therefore, the “...art of persuasion through speech is what scholars, ancient and modern, call rhetoric or oratory”(1). However, Aristotle establishes some principles in his *Art of Rhetoric*, translated by W. Rhys Roberts; he explicates some dichotomy and relationship between different types of rhetorical art and how they are applied in different contexts. Rhetoric was first developed by Aristotle, a Greek philosopher in his book *Rhetoric* which recognizes different types of rhetorical appeals such as logos, pathos and ethos as earlier stated. Right from the time of Aristotle people have discovered other rhetorical devices and two of them are reflected in *Julius Caesar* known as parallelism and repetition. Thus, “Aristotle argues what successful rhetoric entails, for what purposes rhetoric should be used, and what effective rhetoricians do. Aristotle’s Rhetoric speaks to the power of words and has remained relevant since its publication” (Floyd-Lapp, 2014:1).

Nonetheless, Aristotle postulates that rhetoric is the coequal of dialectic and both of them deal with the same topics within the general human knowledge. Hence, all men apply both accordingly depending on the given circumstance, so, it is obvious that men make discussion



and they try to defend themselves and their theorem through the means of rhetorical persuasion (Aristotle inside parenthesis of Roberts ,2008:4).Persuasion therefore depends on how the speaker equips himself to convince his/her listeners through persuasive devices. Hence, “Persuasion is fundamental to public policy debates. This is because a policy debate engages both the supporters and opponents of a proposed policy, in which the two sides deploy any means available to persuade the audience to support and identify with the opinion of interest” (Hsiu-chingKo, 2015:114). In this sense, the speaker must understand the content and the context of his speech; without this the communication becomes ineffective when it lacks rhetorical devices.

Rhetorical devices are used to convince the hearers and win their support. However, looking at this subject from the classical context, rhetoric “... was an important part of Greco-Roman education...it enabled politicians and others who spoke in public to persuade their audiences in an efficient and effective manner” (Erickson, 2004:1). As rhetoric has the positive side, it is important to also note that it has the negative side too. As it can be used for positive intention it can also be used for negative motive. Erickson points out that “...there was (and still is) a danger associated with this art because, like any powerful tool, it can be misused. Just as a virtuous person can employ it to accomplish good, so can an evil one use it to do the opposite” (2004:1).

## 17

### **The Pedigree and the Power of Rhetoric in Caesar’s Funeral**

Looking critically into the event of rhetorical art by the two powerful orators, Brutus and Mark Antony at the Caesar’s funeral rite, it is understood that the two individuals make use of different rhetorical approaches and techniques in communicating their feelings to their audience. In their speeches, the art of rhetoric plays a very significant role in the way they deliver their vagary. As it is known that the fountainhead of rhetoric could be traced to the ancient Greece and Rome—it is a powerful tool that they used in persuading people to accept their ideas especially in government. In particular, during the time of Cicero, a great politician—he was a very good orator whose speech could make the most sceptical person believe his ideas. Hence, it is this rhetorical art that Shakespeare’s characters use in carrying out every action that happens in the text including the funeral event.

Ballard (2016) argues that, “throughout his plays, we can see how Shakespeare was steeped in rhetoric – not just through the linguistic ‘tricks’ and techniques he uses to compose his characters’ speeches, but through the comments the characters themselves make about the art of communication” (Ballard, 2016).Therefore, to look into the manner through which Brutus and Antony deliver their speeches, it is obvious that there are significant linguistic devices that Shakespeare makes them use. He makes them use languages that provoke thoughts and emotions. Brutus uses logical languages that make people reason. At the same time, language is used by Antony to get people’s sympathy and emotion. This is exemplified when Brutus tells the Roman audience that killing Caesar doesn’t mean he loves Caesar less but he loves Rome more. He puts Rome first and puts Caesar second. Here it can be understood that Roman rulers are ephemeral; they will always come and go but Rome remains the same. Antony also uses

language when he argues that he has come to bury Caesar not to praise him and “the evil that men do lives after them”. His choice of words arouses emotion and sympathy from the audience.

Thus, Ballard, (2016) explains that, “early on then, Shakespeare establishes rhetoric as the possession of the powerful, and as a means of controlling and influencing the behaviour of the commoners. It is also the vehicle by which he explores issues relating to the good of the Roman people and the democratic values of the state”. As Senator Brutus begins his speech, trying to justify and elucidate his participation in the killing of his friend, Caesar, he makes use of effective rhetorical devices such as antithesis and parallelism to defend his crime. Antithesis is the contiguity of contradicting perspectives; it is a wonderful rhetorical device in which two different things such as friendship and enmity or love and hatred are disputed. Parallelism is the application of elements in a communication that have the same grammatical features; they are related in structure, meaning or sound. The instances of parallelism are more common in literary studies and also in mundane communications.

Brutus reflects this component thus, “Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?” Brutus main reason for rising against Caesar is well stated here and it appeals to the senses of the audience—they never question him, instead he is hailed and praised. Therefore, “Brutus convinces the public about the fact that Caesar was ambitious by using again the arguments of the confirmation ...and some rhetorical questions... He has just exposed his arguments making clear that he killed Caesar because he was a tyrant” (Sara, 2015:99). Hence, he goes further and states that:

As Caesar loved me, I weep for him;  
As he was fortunate, I rejoice at it; as  
He was valiant, I honour him: but, as he  
Was ambitious, I slew him. There is tears  
For his love; joy for his fortune; honour for  
His valour; and death for his ambition. Who  
Is here so base that would be a bondman?  
If any, speak; for him have I offended. Who  
Is here so rude that would not be a Roman?  
If any, speak; for him have I offended. Who  
Is here so vile that will not love his country?  
If any, speak; for him have I offended  
(act 3, scene 2, pg76).

Although Brutus extenuates his crime against his good friend, Caesar—his act of amicide is not rationally justifiable. In fact, he does not conceal his participation in the killing of his friend and he uses the opportunity to convince the Romans why Caesar deserves to die. Listening critically to what Mark Antony says at Caesar's funeral, it becomes clear that Brutus' act of perfidy is basically a product of conspiratorial persuasion from Cassius, who has succeeded in inveigling other quislings to join him in the assassination of their ruler. In fact, it is not the death of Caesar

that now matters but the speeches—the rhetoric that is made by Brutus and Mark Antony accentuates the pick of the whole play and it is the basis of the rest events of the play. Hence, Brutus is a great betrayer of a great friend. Although, according to Aristotle's concept of tragedy; a tragic hero one way or the other personally contributes to his own doom. His Achilles' heel is always the main point of his woe. This happens because of his excessive arrogance and inability to listen to warning and correct his error.

Therefore, Caesar has a weak point which is *hubris*. *Hubris* is an excessive pride innate in a hero which makes him feel like a superhuman who cannot be subdued by any force. This is exemplified in Shakespeare's *Macbeth*. The three witches behind Macbeth assure him he can never be conquered by any man born of a woman. This contributes vehemently to his overconfidence that leads to doom. Thus, Caesar is warned by the soothsayer at the marketplace to beware of the "Ides of March", he ignores the warning. In Aristotle's *Nichomachean*.

*Ethics*, Aristotle postulates the circumstances of certain engagements, explaining that if those circumstances are not carefully controlled it will always lead to doom. In Aristotle's opinion, there have been people of great wealth who were destroyed by their own wealth and the brave were devoured by their bravery (1996:6). In this scenario, when one is not meticulous about what he has most, be it bravery, wealth, power, fame, influence or whatever, it is possible for destruction to be imminent through those possessions. This is the muddle Caesar has. He is never aware of his private or public excessive pride which is the main architect of his doom. If Caesar had listened to warning he would have escaped the doom. However, looking at this event from another perspective, it can be reasoned that because he is a hero who has been fated to perish without any reversal of doom, what will happen would have happened through other means.

In juxtaposition to what happens to King Oedipus in Sophocles' *The Oedipus Rex*, King Oedipus is also vehemently warned against finding out the truth about who is responsible for the plague in the land, but he insists on searching for the truth until the last point. At the end, his discovery of the truth indicts and incriminates him of being the main culprit—it is a discovery of bitter candour that leads to his desertion of his noble throne, gushing out of his two eyes, identifying that his children are also his siblings, and his self-banishment. In this context, to know the truth will end somewhere that is not favourable especially when it concerns a tragic hero.

To some certain extent, Caesar is becoming more powerful, magnificent and indispensable than Rome itself. Critically speaking he needs to die for Rome and its dignity to survive as Brutus claims. This is more crystallised in his being deified when people say "Hail Caesar". But, Caesar could have been guiltier if his death had not come from his close friends. Really, it is very pathetic. He is a great man with a godlike character, but his inability and insouciance to be wary of his frailty and get rid of it devours him. In fact, the "...tragic hero will be proven to have undergone a path of individualization, shifting from a mere tool to convey the overall philosophy of the tragedy to become the heart and soul of the tragedy" (Ayman, 2016:1).

### **Rhetoric As an Instrument of Power**

In ancient Rome, skill in rhetoric is a pervasive attribute of their leaders. This is obvious in the opening scene when the legionary officers (the tribune) Marrullus and Flavus meet with the common people and Marullus objurgates them because they rejoice and commemorate Caesar's victory over the sons of Pompey, the previous Roman leader. He asks them series of questions and points an accusing finger at them:

#### **Marrulus**

Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?  
You, sir, what trade are you?

#### **Second Commoner**

Truly, sir, to wear out their shoes, to get myself  
Into more work. But, indeed, sir, we make holiday,  
To see Caesar and to rejoice in his triumph.

#### **Marullus**

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels?  
(scene 1p4-5).

His intention is to disgrace them into running home to make supplication to the gods to suspend the plagues. There is also an obvious disparity between potent rhetoric of Marullus and the trivial expression of the plebeian conbler who plays with the legionary officer applying double entendre that gives it ambiguous connotations. Shakespeare creates rhetoric as a property of the powerful and as a weapon of hegemony over the common people. Rhetoric is also used to crystallise the subject that relates to the benefit of Romans and the political virtue of the polity. In the subsequent scenes, rhetoric becomes an instrument of political conspiracy against Caesar; it fulfils a sinister rather than a public duty.

### **Rhetoric and Connivance**

Rhetorical function is reflected in conspirators who plot the death of Caesar. Cassius is the principal conspirator who proposes a plot to kill Caesar and his main tool to do that is rhetorical prowess to train the conspirators. He starts by persuading Senator Brutus that it is imperative to do something about Caesar's ambitious propensity for power. He feels that by conniving with Brutus the connivance will be more potent. Brutus quickly becomes suspicious that Cassius is plotting something that will contradict his idea:

#### **BRUTUS**

Into what dangers would you lead me, Cassius,  
That you would have me seek

Into myself for that which is not in me?

### **CASSIUS**

Therefore, good Brutus, be prepared to hear:  
And since you know you cannot see yourself  
So well as by reflection, I, your glass, Will modestly  
Discover to yourself That of yourself which you yet  
Know not of. And be not jealous on me, gentle Brutus:  
Were I a common laugh, or did use  
To stale with ordinary oaths my love To every new  
Protester; if you know That I do fawn on men and  
Hug them hard And after scandal them, or if you know  
That I profess myself in banqueting To all the rout, then  
Hold me dangerous. (Act1, scene, 1, pg12).  
Quot, as Aeneas, our great ancestor,  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of  
Tiber Did I the tired Caesar. And this man  
Is now become a god, and Cassius is  
A wretched creature and must bend his body,  
If Caesar carelessly but nod on him (scene2, act1, pg13).

21

He also tries to use trick on Brutus; he claims that the name “Brutus” and “Caesar” have the same meaning; and he agonises that Rome rests only on the shoulder of one man. That is, the whole destiny of Rome is controlled by one man. The rhetorical devices used by Cassius becomes very overwhelming that Brutus has to stop him to give him time to think. Rhetoric has the power to convince even the most rigid men of the world. Cassius subsequently claims that he has already persuaded some of the most important figures of Rome while talking to Casca to support the subterfuge. Hence, achieving the act of homicide is done through the power of rhetorical persuasion. As the day of assassination is near the traitor Decius sanguinely persuades Caesar to leave his home while Brutus eventually promises to convince Caius Ligarius to be part of the conspiracy.

### **Brutus the Rhetorician**

Rhetorical acumen is used to lure Brutus into temptation of killing Caesar even when Brutus knows that Caesar has committed no crime to deserve such a brutal conspiratorial deal. He knows that he sternly refuses a kingly crown given to him. Brutus then concludes that the propensity to become dangerous is enough reason to kill him:

### **BRUTUS**

And then, I grant, we put a sting in him,  
Those at his will he may do danger with.  
The abuse of greatness is, when it disjoins

Remorse from power: and, to speak truth of Caesar,  
I have not known when his affections sway'd  
More than his reason. But 'tis a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber-upward turns his face;  
But when he once attains the upmost round.  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend. So Caesar may.  
Then, lest he may, prevent.  
And, since the quarrel Will bear no colour for the thing he is,  
Fashion it thus; that what he is, augmented,  
Would run to these and these extremities:  
And therefore think him as a serpent's egg  
Which, hatch'd, would, as his kind, grow mischievous,  
And kill him in the shell(Act 2,scene 1,pg32).

While soliloquising, Brutus searches for metaphorical expressions such as “the serpent’s egg”; he uses this to make Caesar’s death legitimately needful because Caesar is now dangerous. Brutus is not just a rhetorician but he uses rhetorical art to convince himself to do the unnatural. When his wife Portia becomes wary of the situation she advises him through the use of rhetoric. Brutus does not respect his wife for being exceptional alone but for having a great command of rhetorical eloquence.

### **Caesar’s Funeral Speech**

As the conspirators prepare to assassinate Caesar, Brutus disagrees with Cassius’s opinion that they should also assassinate Mark Antony Caesar’s close friend. Brutus applies rhetorical devices to dissuade him from such act. He points out that they should be “Sacrificers but not a butchers” “purgers not murderers”

### **CASSIUS**

Decius, well urged: I think it is not meet,  
Mark Antony, so well beloved of Caesar,  
Should outlive Caesar: we shall find of him  
A shrewd contriver; and, you know, his means,  
If he improve them, may well stretch so far  
As to annoy us all: which to prevent,  
Let Antony and Caesar fall together. (Act2scene1pg39).

### **BRUTUS**

Our course will seem too bloody,  
Caius Cassius, To cut the head off  
And then hack the limbs,

Like wrath in death and envy afterwards;  
For Antony is but a limb of Caesar:  
Let us be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Caesar;  
And in the spirit of men there is no blood:  
O, that we then could come by Caesar's spirit,  
And not dismember Caesar! But, alas,  
Caesar must bleed for it! And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds:  
And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And after seem to chide 'em.  
This shall make Our purpose necessary and not envious:  
Which so appearing to the common eyes,  
We shall be call'd purgers, not murderers.  
And for Mark Antony, think not of him;  
For he can do no more than Caesar's arm  
When Caesar's head is off (act2,scene1,pg40).

## 23

After permitting Antony to live, he makes a request from Brutus to be allowed to speak at Caesar's funeral. Caius seriously warns Brutus against it that the people may be moved by what Antony will say. Brutus eventually allows Antony to speak. At the funeral, rhetorical art takes its full function. In fact, the central subject of the play is no longer about the death of Caesar but about the art of rhetoric that takes the centre stage in his funeral. This becomes the principal discourse. Brutus is the first speaker; he speaks with great calmness and eloquence. He applies rhetorical devices in an effective manner. He speaks in prose and his speech is absorbing, mind-blowing and magically penetrating. He judiciously uses antithesis and parallelism that exemplify his rhetorical style:

### **BRUTUS:**

If there be any in this assembly,  
any dear friend of Caesar's, to him I say,  
that Brutus' love to Caesar was no less than his.  
If then that friend demand why Brutus rose against Caesar,  
this is my answer: --Not that I loved Caesar less, but that  
I loved Rome more. Had you rather  
Caesar were living and die all slaves, than that  
Caesar were dead, to live all free men?  
As Caesar loved me, I weep for him; as he was fortunate,  
I rejoice at it; as he was valiant, I honour him: but,  
as he was ambitious, I slew him. There is tears for his love;

joy for his fortune; honour for his valour; and death for his ambition. (act3 scene 1pg73).

Antony's speech is obviously presented in verse not in prose. It is appropriately delivered on the injured, bloody and lifeless body of Caesar. His speech is more brilliant and appealing than Brutus'. He uses rhetorical repetitions and pauses when he reminds Brutus that "he is an honourable man". He wisely convinces the Roman audience that Brutus' claim for killing Caesar is not justifiable. In accordance with Aristotle's concept of rhetoric, Antony's speech does not only appeal to people's emotion but also their reason. As Antony gives his emotional iconoclastic view about Brutus' reason for killing their friend, within a few minutes the audience has a change of mind about Brutus' claim and reason for killing Caesar. The crowd immediately finds out that Brutus and his cohorts are betrayers.

### **The Comparative Survey of Brutus' and Antony's Funeral Rhetoric**

In speeches made by the two speakers at the Caesar's funeral—comparing rhetorical speeches made by Brutus and Antony, they apply different rhetorical styles to hold the attention of Roman audience. In the art of public speaking, there are different appeals that can be applied in order to arrest, gain, and retain the attention of the audience. Looking critically into the approach used by Brutus, one finds that he applies logical appeal as said earlier—he is able to prove his point with logic by drawing attention of Roman audience to the dignity of Rome. Rome is more cardinal than anyone irrespective of his achievement and dignity, including Caesar. He justifies killing Caesar for the good of Rome and Romans. To him, Rome first, and no one can be elevated above her. Even the ruler of Rome is not as indispensable as Rome. Hence, if anyone or the ruler is over rising or raising himself above the dignity of Rome, he poses a great threat to the entire Rome and her descents. Therefore, Caesar must die for Rome to live. Here is what Brutus postulates in his apologia of killing his best friend under the auspices of conspiracy:

Romans, countrymen, and lovers!  
hear me for my cause, and be silent,  
that you may hear: believe me for mine  
honour, and have respect to mine honour,  
that you may believe: censure me in your  
wisdom, and awake your senses, that you  
may the better judge (Act 3scene 2judge pg76).

At the beginning of his speech, he tries to instruct the audience to maintain an absolute decorum so that he will be able to penetrate the psyche of the people with his words, points and logic. Notwithstanding, the logical approach and points he uses make the audience see reasons to Caesar's tragedy of necessity and why it is logical for him to die. The people of Rome hail him for killing their leader who has brought great cachet to Rome more than what Brutus could have brought to them. In this sense, sophistry is appropriately applied in his speeches. In the ancient Greece, the Sophists usually applied sophistry to convince their audience, but most times,



sophistry was always a potent mobility to deception. They manipulated people through their fair and logical speeches.

Critically, some speeches may be very logical but not true. Ryan (2014) posits that “Brutus's appeal to “any dear friend of Caesar's” and his rhetoric of love, friendship, and civic loyalties outline the familiar discourse of friendship so prevalent in late-sixteenth and early seventeenth century England” (10). This is exactly what Brutus applies; he uses logical words that are not necessarily true. He tells them to open their senses, but definitely Brutus is the one who tries to manipulate their senses through fair speeches that are not really fair. Thus, he explicates and reveals his hypocrisy to rationalise his crime—he tries to make the people of Rome accept the fact that he is right for killing Caesar and killing him is for the good of Rome and her people. He accuses Caesar of being ambitious, here; ambition as it is accentuated by Brutus has a negative connotation.

Looking at this event from Brutus’ claim, he has done the right thing for killing his own friend. But looking at it from the verisimilitude point of view, Brutus himself may have a personal and private ambition that makes him assassinate his best friend. That is, to eliminate him so that he will be deposed from godlike level which Caesar has already attained. There is a great seed of envy planted within the line of his heart that prompts the tragic connivance against Caesar. He really does not want Caesar to attain the level he presumes he might attain, and which he feels could be more egregious to the entire Rome—Rome must be first, not Caesar; that is his perception. Unfortunately, he claims he is doing everything for Rome’s sake and in the interest of Roman people. Here he points out at the end of his speech when Antony comes in with Caesar’s body:

‘With this I depart,—that, as I slew  
my best lover for the good of Rome,  
I have the same dagger for myself, when  
it shall please my Country to need my death (Act3, scene2, pg.76).

Brutus identifies the fact that he is dearly loved by Caesar, but he betrays him. Nonetheless, as he claims that he has the dagger for himself, when it shall please Rome to need his death. The question is: is he really sincere about his statement or he says that to gain people’s trust? He actually gives his speech rhetorically even as he is ending his speech at the entrance of Antony and Caesar’s body. He maintains that:

Who is here so base that would be a bondman?  
If any, speak; for Him have I offended. Who is  
here so rude that would not be a Roman? If any,  
speak; for him have I offended. Who is here so  
vile that will not love his country? If any, speak;  
for him have I Offended. I pause for a reply (Act 3, scene 2, pg.76).

Here, the logical approach that Brutus applies to his audience is appealing to them and, they hail him without questioning. But as he rounds off his speech, Mark Antony dispels his claim and gets into people's emotion. In an occasion like this, we must know the fact that Caesar's untimely passage into the great beyond is too tragic—too, too tragic. Assassinating the ruler of Rome is tantamount to crumbling the whole Rome itself—when the captain of a troupe is defeated the troupe is conquered. Symbolically and sincerely, Caesar is not just a leader, but a warlord who has fought and brought victories to Rome in his adventure of war. The Caesar of Rome is an embodiment and symbol of Rome; her power and dignity. So, if the Caesar of Rome is conquered, it shows Rome has gone down.

The people of Rome have never reasoned to this extent before they hail Brutus for his speech of crime. But Antony's elocution is more emotional because he becomes emotive when he renders his speech. He opens the people's eyes and senses and draws attention of the citizens of Rome to all good works of Caesar to Rome and her people. He tells them how he has fought most terrible wars in which, through that, he brought an honour to Rome and her people— it is, therefore, tragically uncalled for to pay him back with death—tragic death. He makes them realise that even if Brutus has justified his crime they should know that his crime is not just against Caesar but against Rome in particular. If truly Brutus loves Rome more as he claims, he will not kill the man who stands as the symbol of the whole Rome. Hence, the rectitude Brutus avows to have for Rome is never a true one but a forged and barmy one. One cannot claim to love Rome and destroy her Head. In his attempt to persuade the Romans, Antony uses an act of persuasion in an emotive manner and he is able to resuscitate the mind of the people, towards the evil that Brutus and his fellow conspirators have done. In a few part of his first lines he maintains thus:

Friends, Romans, countrymen, lend me your ears;  
 I come to bury Caesar, not to praise him. The evil  
 that men do lives after them; The good is oft interred  
 with their bones; So let it be with Caesar. The noble  
 Brutus Hath told you Caesar was ambitious: If it were so,  
 it was a grievous fault, And grievously hath Caesar answer'd it.  
 Here, under leave of Brutus and the rest-- For Brutus is an  
 honourable man; So are they all, all honourable men—Come  
 I to speak in Caesar's funeral. He was my friend, faithful and  
 just to me: But Brutus says he was ambitious; And Brutus is an  
 honourable man. (Act 3, scene 1, pg. 79).

In this speech stated above, Antony also makes use of irony and sarcasm in which he taunts Brutus as an "honourable man" as Brutus himself claims. And all his partners in crime are also honourable men because they all conspire to commit "an honourable crime". In this sense, Antony uses pathos and makes the people of Rome to have an emotional identification with him. This makes them mourn the fallen Caesar when they realise that he really does not deserve the evil committed against him by his best friends. Hence, Antony keeps on explicating all what

Caesar has done which should accord him an honour even in death. He points out and proves to the audience that Caesar is not ambitious—he has even three times presented him the opportunity of becoming the leader of Rome which he has rejected three times. If he is truly ambitious as Brutus has accused him he would have accepted the kingly offer when he is given. Antony opines that “I thrice presented him a kingly crown, which he did thrice refuse: Was this ambition? Yet Brutus says he was ambitious” (Act 3, scene 2, pg.79).

Talking about Ethos reflected in Mark Antony’s speech, he tries to give the justification of his good relationship with Caesar. This manifests the tragic feeling and the speech is used to persuade and convince the listeners about the credible level of their friendship. The last but not the least, logos is palpably manifested in Mark Antony’s speech: this is a situation where there is an appeal to logic and reason and this is how he is able to persuade the Roman audience to get outraged at the atrocity committed by Brutus and his partners in crime.

Antony points out when he tries to persuade his audience to reason with the good works of Caesar. From the debut till the end of his speech, Antony gives many instances of the good deeds and a great humane attribute of Caesar to prove that he is unjustly murdered by his “unfriendly friends”. This is culminated in the will Caesar wrote in which he reads to the audience and it is discovered that Caesar gives every citizen of Rome 75 drachmas and half of his orchards. Antony makes use of those proofs to let the Roman citizens understand that Caesar is never a cruel dictator as Brutus and others make them believe. Therefore, Antony uses the rhetorical devices effectively to the extent that he is able to evoke tragic feelings from the audience; and this makes him win their support at the end.

27

### Conclusion

To sum up, Antony is very intelligent and he points out the good works of Caesar through which he is able to arouse the emotion of the people against Brutus and his cohorts. Thus, the significant difference between the two speakers is that Brutus appeals to the logical mind of the Roman audience while Antony cleverly appeals to the emotions and the reason of the people and it yields him a very good result. Brutus is honourable while Antony is emotionally persuasive. Thus, “...Mark Antony’s speech is not as clearly divided as Brutus’ is, as this one is longer and includes several pauses and interactions with the public which is in some way indicating that it will be a more pathetic and less rational speech” (Sara,2015:99). Pathos is effectively felt in Antony’s speech. When he establishes an emotional nexus and identification with the crowd, he makes them view the injuries of the stabs executed by Brutus on Caesar his friend. This he postulates that “this was the unkindest cut of them all” (Act 3, scene2, pg83). This really creates an emotional identification between the audience and the speech. Therefore, catharsis is greatly accentuated—there is a great sense of pity and fear. With his rhetoric and gestures, Antony is able to establish a great sense of sympathy, trauma and loss of trust for Brutus in the citizen of Rome. However, “as much as listening to his words, Antony wants to encourage the plebeians of Rome to look once more upon the piteous sight of the slain Caesar’s corpse. The assumption that underpins Antony’s observation is that the blood of Caesar can “speak” more to the citizens than any words the orators might use” (Geddes, 2010:45).

Shakespeare's characters have always been unique to the extent that even the most absurd character of his drama makes a very sensible dialogue. The characters analysed in this study and the peculiarities of their speeches have shown what the power of rhetorical art can achieve. Using the persuasive speeches to gain the support of the listeners has played a significant role in *Julius Caesar* especially the funeral scene, and this really gives the play an indispensable credibility and prestige it has gained so far. This analysis has revealed not just logically but chronologically the use and the power of effective rhetoric in an attempt to persuade others and gain their acquiescence. However, there are critical questions about the nature of Caesar's death: Why has Caesar not listened to the warning from both the soothsayer and his wife about the pending danger? If Caesar's case should be related to fate, do we think even if Caesar had listened to the warnings wouldn't he have died in his sleep? These questions are very relevant for further research.

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**Aftermath of Violent Traumas: Shades of Agoraphobia and Coping Strategies in Sue Townsend's *Bazaar and Rummage* (1982)**

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**Abstract**

Sue Townsend contemplates on the hardship and traumas she experienced through her body of work in the form plays and novels. One of the most prominent themes emerging in her works is multifaceted nature of violence against women. In her second play, *Bazaar and Rummage*, she explores the aftermath of violence in the form of agoraphobia while focusing on the social impediments to which women are being subjected by the men in their lives and environment. This paper re-evaluates the depiction of various forms, 'shades', of the phobia based on the medical conditions in accordance with the women characters in *Bazaar and Rummage*. The causes underlying the phobia and the resultant influence on the patients are illustrated by the agency of members of the self-help group as well as two social workers overseeing their activities. Townsend devotes the entirety of the stage to women characters thereby concentrating on the solidarity of woman agoraphobics who are forced into the engendered social roles in their search for a safe space. The discussion will subsequently include the coping mechanisms employed by Townsend's characters and her arguments relating to a "wider agoraphobic society" in the play which conceptualizes the phobia on the grounds of a sense of the self and boundaries between the person and the outside reality.

**Keywords:** Sue Townsend, *Bazaar and Rummage*, agoraphobia, violence, the twentieth century British drama

## **Gertrude Colmore's Suffragette Sally: The Voice Of The Voiceless**

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### **Bio**

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### **Abstract**

31

In the 19th-century Britain, women's struggles to achieve their individual socio-economic and socio-political rights brought many females together from different classes regardless of their statuses, ranks and origins. The only issue they considered was to demand their prerogatives as being one since they were aware of the fact provided, they became together in an organized way, they would not be able to achieve their rights. On the other hand, it was not easy to be unified for them. There existed several attempts to make females to awaken and to recognise themselves as individuals. It was Mary Wollstonecraft, in 1792 with her *Vindication of the Rights of Woman*, who had initiated the roots of the spirit for the independence of women. Gradually, in the 19th century, more intellectuals defended the women's rights with their works, Harriet Taylor Mill's "The Enfranchisement of Women" (1851), John Stuart Mill's "Subjection of Women" (1869) asked the legal, social, political and economic equalities between the sexes and paved way to the freedom of them. Through the end of 19th century, this intellectual development turned to be the active one by Elizabeth Garrett Anderson (1836-1917), who gathered 1,500 signatures through which British women gained various political rights under certain circumstances. This awareness and recognition in the society turned to be a nation-wide movement which made many British women came closer in large masses for the same purpose in the early 20th century. In 1903, Emmeline Pankhurst and her daughters, Christabel and Sylvia, set up the Women's Social and Political Union (WSPU), attempting to raise awareness in society by taking action on the streets to gain women's political rights. These actions, which they started using physical force, resulted in the fact that every English woman who turned 30 in 1918 had the right to vote and 10 years later she played an active role in bringing women's political rights to the same level as men. Reflections of these events, which took their place as the English Suffragette Movement in history, are also seen in literature. The purpose of this paper is to

illustrate the struggle of women for political rights, how they fight against the established patriarchal system and how they come together to form a strength against the established norms of the society and be the “voice of the voiceless” in Suffragette Sally written by Gertrude Calmore in 1911.

**Key words:** English Suffragette Movement, Women Legal Independence, Gertrude Calmore, Suffragette Sally



### **Beyond Conceptual Lyric: Christian Bök's *Eunoia***

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#### **Abstract**

Among the latest avant-grade movements, conceptual writing, specifically conceptual lyric, gained greater visibility and acceptance after *Eunoia* by Christian Bök was published in Toronto by Coach House Press in 2001 and received the Griffin Poetry Prize for 2002. Like his contemporary conceptual colleagues, Bök expressed himself not through declaration of voice and emotion, but through information strategies. *Eunoia*, which is the shortest word in English to contain all five vowels, reflects a neoclassical set of values and means “beautiful thinking”. Inverting the universal lipogram—which is for sure the OULIPO’s influence on the poet—where a vowel is generally absent from the text, Bök creates an inverse-lipogram where the text restricts itself to the use of one vowel in each chapter. Throughout the chapters “A”, “E”, “I”, “O”, and “U”, the poet raises epistemological questions about the production and creation of meaning. In Chapter “I” which will form the focus of this paper, he first questions the existence of “I”. Since he also questions his writing process in the same chapter, the end of the chapter may well be seen as the point he reaches to the utmost “degree zero” of the inverse-lipogrammatic text. Considering this chapter as the main part where Bök questions the presence of the lyric “I” and the writing process, I will discuss how both the poet and the poem undergo a complete textual exploration in *Eunoia*.

**Keywords:** conceptual writing, Canadian Poetry, inverse-lipogram, OULIPO

## **The Entanglement of Science and Fancy: (Re)Defining the Female Self in Margaret Cavendish's Atomic Poems**

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### **Bio**

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### **Abstract**

As one of the most prolific and eccentric female figures of the seventeenth century, Margaret Lucas Cavendish, the Duchess of Newcastle (1623-1673), achieved fame and especially poetic recognition through her publications. Despite her low and unqualified education in terms of intellectual productivity, she wrote in various genres including poetry, drama, letters, biography, fiction and even science fiction. In her whole oeuvre, besides mainly dealing with the issues concerning women, she also delves into natural philosophy and science. In this respect, her poetic career is specifically centred around her own appropriation of atoms and atomism. Like her self-moving atoms, she sees herself free to write about any subject previously limited to men. However, she was condemned and ignored because she presented her conception of the universe through her fancy, which can be defined as a sort of intertwinement of her vivid imagination with her creative wit, rather than the male-dominated scientific thought. The primary aim of this paper is, therefore, to examine how Cavendish, in accordance with her scientific thought, uses her feminine fancy instead of a scientific theory in her atomic poems which appear in her first publication *Poems and Fancies* (1653). Moreover, it also proposes to analyse how she reconstructs the gender boundaries and reinterprets the creation of the universe by explaining her scientific ideas through her fancy.

**Keywords:** Margaret Cavendish, Science, Fancy, Natural Philosophy, *Poems and Fancies*, The Atomic Poems

## **Eros and Thanatos: The Psychoanalytical Counterparts of Cupid and Pysche**

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### **Abstract**

According to Freud, myths are remnants of the dreams which are built collectively by a nation and which transformed in the course of time; it cannot be neglected that they might express the "worldly" dreams in respect of the beginning of humanity. No doubt, they also reflect the emotional attributes and instincts of human beings, like passion, curiosity, love, fear of death, trying to survive, quest for immortality, etc. In the myth of Cupid and Psyche written by Apuleius in his *Metamorphoses*, Psyche is the third and the most beautiful daughter of the king, just as in the theory of three sisters motif postulated by Freud in his work *Writings on Art and Literature*. In this theory, the youngest and the most beautiful one of three sisters which are frequently seen in various tales and myths actually symbolizes death embodying in the figure of Atropos who is the third sister of the Moirai, the goddesses of fate in Greek mythology. Atropos cuts the thread which stands for the life of human, while others spin and measure this symbolic thread. Freud finds a parallelism between Atropos and the third young sister claiming that human being denies the absolute existence of death and transforms it unconsciously into the most desirable one. In this study, it is aimed to discover and examine this transformation in the myth of Cupid and Psyche under the light of Eros and Thanatos, another theory of Freud about basic instincts of human.

**Keywords:** Cupid and Psyche, Eros, Thanatos, Three Sisters Motif, Sigmund Freud.

**Overshadowing the Author's Voice: The Visible Translator of *The Life and Opinions of Tristram Shandy, Gentleman***

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**Abstract**

*The Life and Opinions of Tristram Shandy, Gentleman* is a multi-layered experimental novel written by Laurence Sterne in the 18<sup>th</sup> century. The novel, composed of nine volumes written at different dates, has an exclusive style. Sterne creates a narrator, Tristram Shandy, who enters into dialogues with readers. In a conversational manner, Tristram narrates his life and opinions, his uncle Toby's life and his father Walter's opinions. In addition to its colloquial style, the novel is dominated by Tristram's frequent digressions from the topic. *Tristram Shandy* was first translated into Turkish by Nuran Yavuz in 1999 and has been published seven times so far by Yapı Kredi Publishing House. Examined closely, the translation is observed to be marked with translational strategies and choices promoting the visibility of the translator, who at the same time partly created an "acceptable translation", subscribing to the target culture's norms (Toury, 1995:57). As Lawrence Venuti (1995) mentions, a translated work is fluent to the extent that its translator is invisible. However, the translator can raise his/her visibility through a number of strategies and choices in the target text. In this regard, the present study aims to examine the translator Yavuz's strategies and choices that promote her visibility on stylistic and semantic levels and that lead to a certain extent of "acceptable translation" on the part of the target reader. The study also discusses the influence of the publishing house on the promotion of the Turkish translation of *The Life and Opinions of Tristram Shandy, Gentleman*.

**Keywords:** experimental novel, *Tristram Shandy*, visible translator, acceptable translation, translator strategies.

## **Variability in the Use of Functional Morphology at Initial Stages of Second Language Acquisition**

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### **Abstract**

Within the Generative Framework, two major stances have been adopted with respect to access to UG principles and parameters in the initial stages of second language (L2) acquisition. The Missing Surface Inflection Hypothesis (MSIH) claims that L2 learners have full access to UG principles and parameters and full transfer from first language (L1) in the acquisition of function morphemes in L2 (Haznedar & Schwartz, 1997; Lardiere, 2000, 2007). The Failed Functional Features Hypothesis (FFFH) posits that UG principles and parameters are not readily accessible to L2 learners and if the L1 lacks the relevant functional feature, that feature may not be acquired even at very final stages of acquisition (Hawkins & Chan, 1997; Smith & Tsimpli, 1995). On one hand, the MSIH holds that morphophonological errors are not rooted in a deficit in the underlying abstract features. On the other hand, FFFH claims that the deficit in the underlying abstract morphosyntactic knowledge leads to variability in L2 productions. The MSIH would predict an asymmetry in the written and spoken productions of L2 learners who are expected have lower rates of accuracy of function morphemes in their speech. However, such an asymmetry is not expected under the FFFH. Rather, features such as case marking, and definiteness are predicted to be vulnerable in the acquisition process. To test this prediction, 20 Turkish students (mean age=18.75, SD=.96) learning English as a foreign language (EFL) at a state university in Turkey took part in a storytelling and story-writing task. The students were all elementary level learners of English. Student spoken narratives were audiotaped and

transcribed. Both the written and the spoken narratives were coded as accurate, substituted, and omitted with respect to the use of past tense morphology, overt subjects, and articles in obligatory singular contexts. As main findings, accuracy in the use of nominatively marked overt subjects was well above 95%. However, a binary logistic regression analysis revealed a main effect of task (spoken vs. written) and context (past vs. articles) on accuracy in the use of functional material, lending support to the MSIH.

**Keywords:** past tense morphology, English articles, overt subjects, Missing Surface Inflection Hypothesis, functional categories.

## Introduction

Universal Grammar (UG hereafter) is a theory of linguistics which proposes that all world languages share principles and parameters of grammar. In this framework, human beings are believed to be biologically endowed with a language faculty which puts constraints on grammar. In first language (L1) acquisition, the child is assumed to have access to the universal principles and parameters within the Generativist Framework. Based on the input they receive; the children are finely tuned to the language specific principles and a set of structural parameters, which shape the acquisition of the mother tongue.

The availability of UG in second language (L2) acquisition has been subject to debate. One camp claims that L2 learners have partial access to UG principles and parameters. This point of view embraces hypotheses such as the Representational Deficit Hypothesis (RDH), The Failed Functional Features Hypothesis (FFFH) and a more recent one, the Interpretability Hypothesis. The FFFH proposes that functional features that are not instantiated in the L1 are unavailable, thus, are not acquirable in the L2 (Hawkins & Chan, 1997; Smith & Tsimpli, 1995). More specifically, it has been argued that L2 learners have full access to L1 parameters but only partial access to UG. In a more recent version, variability in learner interlanguage is expected to depend on whether the function morpheme carries interpretable or uninterpretable features (Tsimpli, et al., 2003; Hawkins, 2005; Hawkins & Hattori, 2006; Tsimpli & Dimitrakopoulou, 2007; Tsimpli & Mastropavlou, 2007). Within the minimalist account, when syntactic operations which require uninterpretable features, such as subject verb agreement or case marking, are not properly represented or analyzed, variability in L2 grammars is observed. The uninterpretable features which are not selected from the inventory of features available through UG in the L1 acquisition are not accessible in the L2 acquisition. In the lack of access to the uninterpretable features in L1, the source of variability in L2 interlanguage grammars is linked to representational deficits. What gives rise to representational deficits is maturational constraints. Yet, interpretable features such as plurality or animacy that affect semantic interpretation can be acquired if they exist in both languages. Hawkins and Hattori (2006) suggest that unlike uninterpretable features, interpretable features which carry semantic load are hypothetically available before and after puberty. This means that L2 learners would perform significantly worse than native speakers due to L1 constraints when acquiring uninterpretable (syntactic) features when there is a mismatch between L1 and L2.

The other camp, The Full transfer Full Access (FTFA) hypothesis, claims that regardless of L1 constraints, all features, whether they are interpretable or uninterpretable, are successfully acquired by L2 learners (Montrul et al., 2008; Rothman et al., 2009; 2010; Bond et al., 2011). The FTFA hypothesis posits against any underlying syntactic deficit in L2 grammars. The claim is that the L2 learner has full access to UG regardless of whether there exists a critical period or not (Schwartz & Sprouse, 1996; White, 2003a). The hypothesis claims that new parameters can be reset to new interpretable or uninterpretable features and the native and L2 speakers have the same underlying grammatical representations. One vulnerable module due to maturational constraints would be a peripheral component of the language faculty namely the morphological forms. The particular hypothesis under FTFA hypothesis, the Missing Surface Inflection Hypothesis (MSIH) (Haznedar & Schwartz, 1997; Lardiere, 2000, 2007), claims that there is full transfer and full access with respect to UG parameters, but morphophonological variability in the L2 interlanguage grammars is attributed to the difficulties learners experience in mapping abstract syntactic features onto the morphophonological forms due to processing pressure (Prévost & White, 2000), problems of syntax-morphology mapping (e.g., pronouncing certain phonological combinations in the form of consonant clusters) (Lardiere, 1998a, 1998b), L1 prosodic constraints (Goad et al., 2003; Goad & White, 2006), input factors (Hopp, 2009) and L1 phonotactic constraints (Davidson, 2005). In short, under the MSIH, functional material that is not a part of L1 inventory of features can be acquired by the L2 speakers.

## 39

The current paper reports the suppliance of [+/- past], [+/- definiteness] and overt subjects in the written and spoken narratives of adult Turkish L2 speakers of English at their initial stages of language acquisition. We first report research findings with respect to accessibility to UG in the acquisition of functional categories. Then, we introduce how Turkish and English mark past tense morphology, definiteness, and overt subjects. The next step is detailing out the methodology of the paper followed by reporting the results. We conclude with a discussion of our findings.

### Previous work

Research findings in the acquisition of functional material in L2 have lent support for the FFFH. For instance, Chinese speakers with different levels of proficiency in L2 English are reported to transfer non-movement topicalization from their L1 while acquiring [+/-wh] features in L2 even though their L1, Chinese, does not allow for *wh*-operator movement (Hawkins & Chan, 1997). Another example comes from the acquisition of clitics and determiners in L2 Greek by Russian and Serbian speakers (Tsimpli et al., 2003). The adult L2 Greek speakers (n=20) are reported to exhibit persistent difficulty in the acquisition of the definite article and 3<sup>rd</sup> person clitic. Tsimpli and Mastropavlou (2007) investigated the acquisition of clitics and determiners by Turkish and Russian children and adults learning Greek as a second language. Both the child and adult speakers are cited to have problems in the acquisition of the 3<sup>rd</sup> person clitic and the definite article which carry uninterpretable features; however, they are relatively more successful in the acquisition of the 1<sup>st</sup> and 2<sup>nd</sup> person clitics and the indefinite article that carries the interpretability feature. Tsimpli and Dimitrakopoulou (2007) also report that even at later stages of acquisition, uninterpretable features such as subject and object agreement come with learnability problems. Hawkins and Hattori (2006) examined the interpretation of *wh*-questions



by Japanese learners (n=19) with an advanced level of proficiency in L2 English. The subjects are reported to perform more poorly than the native controls offering evidence for the assumed difficulty in the acquisition of uninterpretable syntactic features after puberty.

Hawkins and Liszka (2003) explored whether [+/-past] is acquired by proficient German, Japanese and Chinese speakers of L2 English by analyzing their spontaneous speech samples. Chinese lacks the feature Tense as opposed to Japanese and German. The researchers report that the rate of accuracy in marking past tense by the Chinese speakers (62.5%) is significantly lower than the accuracy in the same domain by German (96.3%) and Japanese speakers (92%). Adult Chinese learners who started acquiring English after the critical period are reported not to be able to set the L2 parameter in the acquisition of overt arguments (Kong, 2005). This set of findings suggests that functional categories could not be accessible to L2 learners of English after the critical period.

On the other hand, research conducted on L2 speakers of varying ages and levels of proficiency suggests that variability in L2 interlanguage might be rooted in difficulty while mapping abstract features onto morphophonological surface forms. Montrul et al. (2006), for example, examined the acquisition of clitics and word order in L2 Spanish. Both late and early bilinguals perform similarly, refuting the effect of the critical period in the acquisition of functional categories in L2. In a case study, Tanner (2008) investigated the acquisition of number, gender and case by an English speaker, *Tom*, learning German as an L2. *Tom* manifested nearly target-like productions in verbal agreement (100% accuracy), verb-second productions (96% accuracy) and verb final agreement in subordinate clauses (94% accuracy). However, his rate of accuracy in the acquisition of determiners (62%) and adjectives (55%) dropped dramatically. His productions of the nominative (84% accuracy) and accusative case (81% accuracy) were nearly native-like when compared to his productions of the dative case (19% accuracy). A special difficulty was observed in his declination of adjectives in the dative form (0% accuracy) when compared to those in the accusative (96% accuracy) and nominative case (100% accuracy). However, this asymmetry does not specifically inform us whether the problem has to do with the inaccessibility of uninterpretable features or problems spelling out the associated uninterpretable features.

Rothman et al. (2009) investigated overt pronoun constraints and inflected infinitives in the interlanguage of English learners of L2 Portuguese. Advanced L2 learners of Portuguese are reported to have native-like accuracy on both features. This finding suggests that uninterpretable features are still acquirable at later stages of language acquisition. Judy et al. (2008) reports that adult English learners of L2 Spanish with advanced and intermediate levels can acquire the knowledge of grammatical gender and adjective placement which is not instantiated in L1 English. The take home message of this study is that interpretable features (morphosyntactic features) such as [+/- past] or [+/- definiteness]) can be acquired, along with uninterpretable features such as case. Çakir (2014) tested two groups of Turkish speakers learning English as an L2, one living in the USA and the other living in Turkey. He reports that Turkish L2 learners of English residing in the USA have no problem in accessing the uninterpretable *wh*-feature when compared to the Turkish L2 learners of English residing in



Turkey. The finding suggests that a naturalistic learning environment may contribute to the acquisition of *wh*– movement in L2 English.

Further empirical support for MSIH comes from longitudinal data from two end state speakers, *Patty* and *Serap*. Spontaneous speech samples were obtained from *Patty*, a Chinese speaker who lived in the USA for ten years in the first round of data collection (Lardiere, 1998a; 1998b; 2007). The last round of data collection took place ten years after the first data collection in the form of written e-mails. Although she was 100% accurate in the use of the uninterpretable feature of nominative and accusative case, her marking of the past morphology did not exceed 35% of accuracy. The point to emphasize here is that case is not overtly realized in her L1, Chinese, but still she seemed to have no problem in overt marking of case in her interlanguage. Though she performed slightly better in her written correspondence, past tense marking was still supplied inconsistently. White (2003b) recorded spontaneous speech samples from a Turkish speaker, *Serap*, who lived in Canada for ten years, in the first round of data collection. Like *Patty*, *Serap*'s suppliance of L2 English inflectional morphology such as the 3<sup>rd</sup> person–s, subject verb agreement marker, past tense morphology and (in)definite article remained inconsistent over time. However, her suppliance of nominative and accusative case marking was accurate 100% of the time even though her L1 is a pro-drop language. The conclusion to be drawn is that there seems to be no deficiency in the abstract syntactic features, instead the problem could be a mapping issue.

## 41

To tease apart the predictions of the MSIH and the FFFH, the effect of task (past morphology vs. case marking vs. article use) and context (spoken vs. written) is investigated in this study. For this aim, twenty adult Turkish learners who started learning English after puberty are recruited to take part in an oral and a written narrative task. Next, we proceed with how Turkish and English assign past tense morphology, definiteness and nominatively marked overt subjects.

### English and Turkish

Definiteness is established through the common ground between the speaker and the hearer. English resorts to a two-way distinction of articles when assigning definiteness. In English, definiteness is morphologically encoded as *the* and *a(n)* in obligatory singular contexts. To exemplify, in the sentence *The child is playing with **the** robot*, there is an already established common ground between the hearer and the speaker over the identity of the robot so the context is definite. In the sentence *The child is playing with **a** robot*, there is no established common ground between the hearer and the speaker about the identity of the robot, so the context is indefinite.

Turkish, on the other hand, is a pro-drop, agglutinative language that follows the canonical SOV word order in main clauses. Turkish lacks an overt definite article (Tura, 1973) and it has a questionable indefinite article *bir* (a) that acts as a numeral (one) when followed by an adjective (Kornfilt, 1997; Öztürk, 2005; Underhill, 1976). Definiteness is established using the accusative case marker *-ı*, which also acts as a marker of specificity (Enç, 1991). Definiteness is established through word order, syntactic position, and stress (Erguvanlı, 1984). In (1) for example, the

context is indefinite since the noun *apple* is free of the accusative case marker *-yI* and there is the indefinite article *bir*.

1. Çocuk **bir** elma yiyor.  
 Child a(n) apple eat  
 The child is eating an apple.

In (2), the noun *apple* carries the accusative marker *-yI* making the context definite.

2. Çocuk elma**(y)**-I yiyor.  
 Child apple-ACC eat  
 The child is eating the apple.

English assigns past tense morphology through verb forms which signal the referenced time. The regular past tense marking is rule governed whereas the irregular past tense form has various lexical forms each of which needs to be learnt individually (Lakshmanan, 1994).

Turkish morphologically encodes past tense with verbal suffixes *-DI* and *-mİş* and the copular marker *-(y)DI* (with its relatively uncommon alternant *idi*). Both past tense and perfective aspect are expressed through these suffixes. The meaning both these markers convey is completed past events as given in (3):

- (3) Ev-i sat-tı-nız mı?  
 house-ACC sell-PF-2PL INT  
*Did/Have you sold the house?* (Göksel & Kerslake, 2005: 285)

Turkish is categorized as a head-final language as opposed to English, which is classified as a head initial language. English, as a non-pro-drop language does not allow for subject or object deletions. Yet, the deletion of subjects and objects are syntactically and pragmatically governed in Turkish.

## Method

This study employed an experimental design where students learning English as a foreign language were asked to participate in the same task two weeks apart. Accuracy in language use was explored through data collected over spoken and written narratives.

## Research questions

The specific research questions addressed are (i) whether there is a difference in accuracy of use between the written and spoken narratives in L2 English and (ii) whether there is a difference in the realization of nominatively marked overt subjects, past tense morphemes, and articles in L2 English.

If the L2 learners have partial access to the UG, they are expected to have difficulty in the suppliance of overt subjects, past morphemes and articles. The students are expected to drop subjects (since Turkish is a pro-drop language) and make errors in the use of the definite article. Accuracy in the use of the indefinite article is expected to be higher than that of the definite article since the Turkish indefinite article *bir* carries interpretable features and acts as a free morpheme just like the English indefinite article. What is more, the students are expected to perform better in the use of the indefinite article and past tense morphology when compared to overt subjects since case marking and definiteness are assumed to carry uninterpretable features. No difference in accuracy is expected between the spoken and written productions.

If the problem is a mapping issue as dictated by the MSIH, then, there would not be a difference in accuracy between the use of the past morpheme, overt subjects, and articles. If there is a problem in the mapping the abstract syntactic features on the surface morphophonological forms, then optionality in the suppliance of past tense morphology, overt subjects and articles is expected to be at a higher rate in spoken than in written narratives.

### Participants

Twenty male preparatory school Turkish EFL students, ranging in age from 18 to 21 years (mean=18.75, SD=.96), were recruited as the subjects for the present study through convenience sampling. The participants were admitted to a state university in Turkey according to the results of a nationwide mainstream exam. The physical and mental health of the students was tested before their admission to this military institution. They were placed in the classrooms based on the results of an institutional placement test in English. Thus, the English proficiency levels of the students were considered the same. The homogeneity of the participant pool was also validated by teachers who had taught them for three months. The participants were all native speakers of Turkish with no specific hearing or speech disorders or working proficiency in a third language.

The participants' reported mean age of first exposure to English was 10.8 (SD=1.77, range= 8-17). Their reported mean age to become fluent in writing (mean= 16.80, SD=2.33, range=12-20) and in reading (mean= 16.60, SD=2.50, range=12-20) was earlier than the reported mean age to become fluent in listening (mean= 17.44, SD=2.09, range=12-20) and speaking (mean= 17.83, SD=2.09, range=12-20) in L2 English. The students were also asked to report their perceived proficiency in reading, writing, listening, and speaking in L2 English on a scale from 1 to 10 where 1 meant very low, 2 low, 3 fair, 4 slightly less than adequate, 5 adequate, 6 slightly more than adequate, 7 good, 8 very good, 9 excellent and 10 perfect. The students evaluated their proficiency in reading (mean= 7.05, SD=1.70, range=5-9) and writing (mean= 6.60, SD=1.70, range=5-9) higher than their proficiency in listening (mean= 5.65, SD=1.76, range=4-9) and speaking (mean= 4.40, SD=1.88, range=1-8).

### Procedure

The testing procedure was carried out face-to-face by the first author on university campus. The testing took place after the students had been exposed to instruction in English for 21 hours on a weekly basis for 3 months. The testing material was adapted from Duran-Karaoz and Tavakoli

(2020). The testing took place at two sittings in the classroom environment two weeks apart. At the first sitting, the students who volunteered to take part in the study were given a demographic questionnaire and a story-telling task which required making use of pictures to construct a storyline (see Appendix A). They were encouraged by the researcher to use their imagination while telling the story. The spoken productions were audio recorded. The mean duration for the story-telling task was three minutes thirty-four seconds (SD=1.85). In the second sitting, the students were given a parallel set of pictures and were asked to write the story as illustrated in the pictures (see Appendix B). They had 20 minutes to complete the task. Next, the audio recorded samples were transcribed and coded as accurate, omitted, and substituted in obligatory contexts for past tense morphology, nominatively marked overt subjects and singular definite and indefinite contexts for further data analysis.

### Analysis

Descriptive and referential statistics were reported. First, the patterns of use in singular definite and indefinite contexts, overt subjects and past tense morphology were reported in frequency counts and percentages. Next, accuracy in past tense morphology and article use was reported using the statistical software R (R Core Team, 2021). The *glmnet* package (Simon et al., 2011) was used to perform a binary logistic regression model (Cox, 1958). The main effect of task (spoken vs. written) and context (past vs articles) was investigated on the accuracy in use<sup>1</sup> through the code *glm (response ~ task\*context)*. In the examples below, the students use the overt subjects accurately in his spoken (see 4) and in written narratives (see 5):

- (4) S4: **Murat** was bored at home # because **he** is a child # and # **he** doesn't have any siblings.  
 (5) S20: **Muzaffer** wanted to rescue its life and **he** achieved.

The following exemplifies the optional use of past tense marking in spoken (see 6) and written narratives (see 7).

- (6) S3: After that # at first # guard **\*hold** umbrella to Murat # but # finally # Murat **held** umbrella to guard.  
 (7) S11: After that, he **tried** to wear ice skate and he **succeeded**.

In (7), S11 uses the past tense morpheme accurately in his written narrative. As exemplified in (6) the student optionally inflects the verb *hold* in his spontaneous speech. The last set of examples comes from the use of the definite and the indefinite article. In (8) below the student uses the indefinite article accurately in his speech.

- (8) S16: He skates on the ice # he saw **a** fish # and # he stopped.  
 (9) S18: And # he saw **\*fish** # **\*small fish** # **\*yellow fish** # and # he make **a circle** like **\*fish**.

<sup>1</sup> The use of overt subjects was excluded from the regression model since the students were already more than 95% accurate in their spoken and written narratives.

In (9), the student optionally uses the indefinite article in his spoken narrative. In (10) the student first uses the indefinite article accurately and then omits the definite article in the upcoming sentence in his written narrative.

(10) S15: Then, he saw **a** fish. \***Fish** was yellow and very brilliant.

Next, we continue with the presentation of our results.

## Results

First, we present the frequency and percentages of accurately used overt subjects, past tense morphology (regular and irregular forms) and articles (definite and indefinite articles) in obligatory contexts.

A pattern of asymmetry was observed when a breakdown of the use of definite and indefinite article, and past regular and irregular morphology was considered as listed in Table 1:

Table 1. Patterns of use of overt subjects, past morphology, and definiteness

Functional material	Context	Patterns of use		
		Correct	Omitted	Substituted
Overt subjects	Spoken	241 (97.57%)	5 (2.02%)	1 (0.40%)
	Written	288 (100%)	0 (0%)	0 (0%)
Past-Regular	Spoken	31 (54.39%)	24 (42.11%)	2 (3.51%)
Past-Regular	Written	46 (73.02%)	11 (17.46%)	6 (9.52%)
Past-irregular	Spoken	68 (59.65%)	32 (28.07%)	14 (12.28%)
Past-irregular	Written	71 (67.62%)	12 (11.43%)	22 (20.95%)
<b>Total (past):</b>	Spoken	99 (57.89%)	56 (32.75%)	16 (9.36%)
	Written	117 (69.64%)	23 (13.69%)	28 (16.67%)
Definite article	Spoken	30 (40%)	44 (58.67%)	1 (1.33%)
Definite article	Written	44 (58.67%)	29 (38.67%)	2 (2.67%)
Indefinite article	Spoken	23 (33.33%)	41 (59.42%)	5 (7.25%)
Indefinite article	Written	27 (67.50%)	12 (30%)	1 (2.50%)
<b>Total (articles):</b>	Spoken	53 (37.86%)	81 (57.86%)	6 (4.23%)
	Written	71 (61.74%)	41 (35.65%)	3 (2.61%)

As given in Table 1, the students had more than 95% of accuracy in their use of overt subjects. The rate of accuracy was higher in irregular past forms than in regular past forms. The students were the least accurate in using the articles. They performed particularly worse in obligatory

indefinite contexts. Across contexts and function morphemes, accuracy dropped in spoken narratives when compared to accuracy in written narratives.

When the data were collapsed as accurate (supplied) and inaccurate (omitted and substituted) use of functional material, the effect of context is visualised in Figure 1 below:

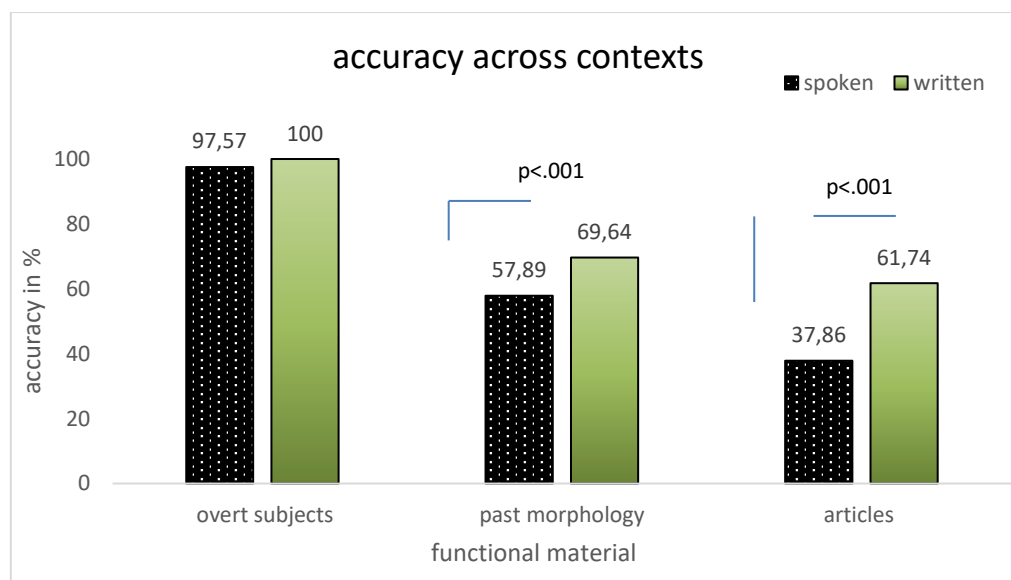


Figure 1. Patterns of use of overt subjects, articles, and past morphology in oral and written narratives

Overall, the students exhibited higher rates of accuracy in written contexts than in spoken ones which require obligatory use of overt subjects (100% vs. 97.57%), past morphology (69.64% vs. 57.89%) and articles (61.74% vs. 37.86%), respectively. The results of a binary logistic regression model showed that the odds of being accurate in written productions are 104.35% higher than the odds of being accurate in spoken contexts ( $Z = 4.17$ ,  $p < .001$ ). Similarly, the odds of being accurate in using past tense morphology are 85.66% higher than the odds of being accurate in article use ( $Z = 3.61$ ,  $p < .001$ ). The findings revealed a main effect of task and context. Finally, we turn to a discussion of our main findings.

## Discussion

The research questions addressed the role of task and context in the acquisition of nominatively marked overt subjects, past morphology, and definiteness. The student written and oral productions of functional material were investigated with respect to their patterns of use. The predictions of the two hypotheses with respect to the availability of UG after puberty were explored.

First, the L2 learners exceeded 95% accuracy in their use of overt subjects in both the written and the spoken contexts. They were 100% accurate in their use of overt subjects in written narratives although Turkish is a pro-drop language which allows for pragmatically governed subject and object omissions. Such a high rate of accuracy in the use of overt subjects is not

predicted by the FFFH. In other words, the Turkish learners were able to set the right parameter for overt subjects in their L2 English despite intensive exposure to L2 English after the critical period. This finding suggests that case as an uninterpretable feature can override maturational constraints and can still be acquired in a native-like manner.

Second, the L2 learners were more accurate in their use of the past tense morphemes in their written narratives. The difference in accuracy in past morphology productions between the written and spoken narratives could be explained through restrictions L1 Turkish imposes on word final consonant clusters. No more than two consonant clustered are allowed in the coda position and their sequences are restricted. For instance, consonant clusters can be allowed (i) when the consonants are sequenced as a sonorant and an obstruent as in *Türk* (Turkish), (ii) when there is a combination of a fricative and a stop as in *çift* (couple) or *aşk* (love) and (iii) when the word is a borrowed one as in *boks* (box) (Tobpaş & Kopkallı-Yavuz, 2008: 873).

Third, when it comes to the use of the definite and the indefinite article, there is a significant main effect of context. The L2 learners were more accurate in their written narratives than in their spoken narratives. This finding is in line with the other studies reported in the literature (White, 2003b; Lardiere, 2008). The students were more accurate in their use of the definite article in both contexts. This finding goes against the FFFH which would predict a higher rate of accuracy in the use of the indefinite article since the indefinite article acts as a free function morpheme in both languages and carries interpretable features. The difficulty in the use of the indefinite article could be related to L1 prosodic constraints (Goad & White, 2009; Goad, 2011). That is, when the indefinite article follows the adjective in article adjective noun constructions in Turkish, it is prosodified as an affixal clitic whereas the indefinite article becomes a numeral when it precedes the adjective and is prosodified as an independent prosodic word. Two different prosodic representations of the same lexical form in L1 constrain L2 productions. In example (9) for instance, the student omits the indefinite article in constructions with and without an adjective, yet the indefinite article is accurately supplied with another noun *a circle* within the same utterance. One other explanation for lower rates of accuracy in the use of the indefinite article could be related to the difficulty in reassembling the features required for the indefinite article (Lardiere, 2000; 2007). Although Turkish lacks a definite article, the students appear to have definiteness in their oral and written productions. They accurately supplied the definite article more often than the indefinite article probably because the definite article in English does not need to take number and count/mass distinction into account. Thus, lower rates of accuracy in indefinite article productions can be linked to (re)assembling and disentangling the features of [+/- plural] and [+/- mass].

Overall, we conclude that the L2 learners in this study have full access to UG principles and parameters as well as full transfer of L1 features. The observed asymmetry in spoken and written L2 productions in initial stages of acquisition could be related to a mapping problem of abstract syntactic features onto morphophonological forms rather than a deficiency in the underlying syntax.



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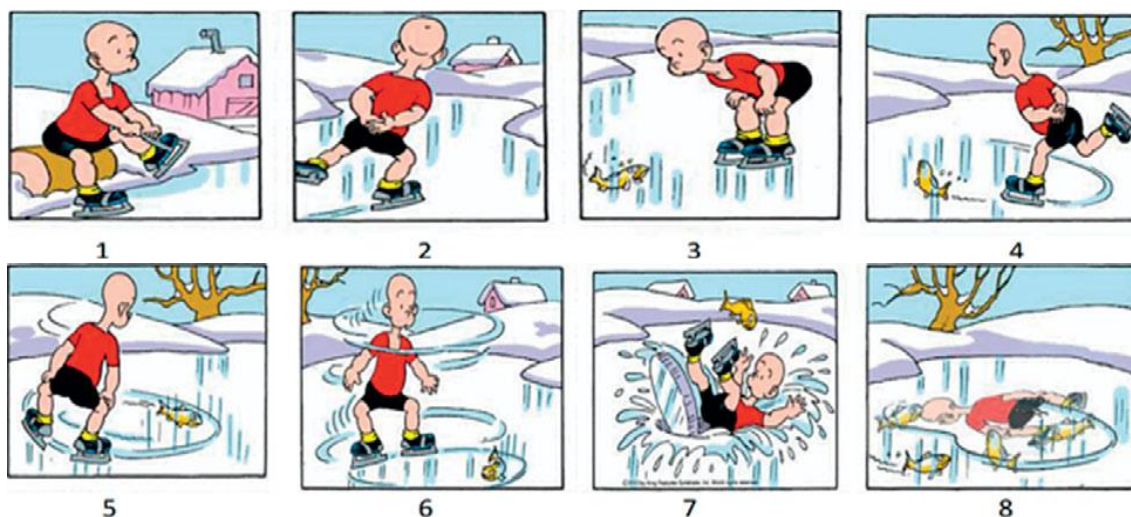
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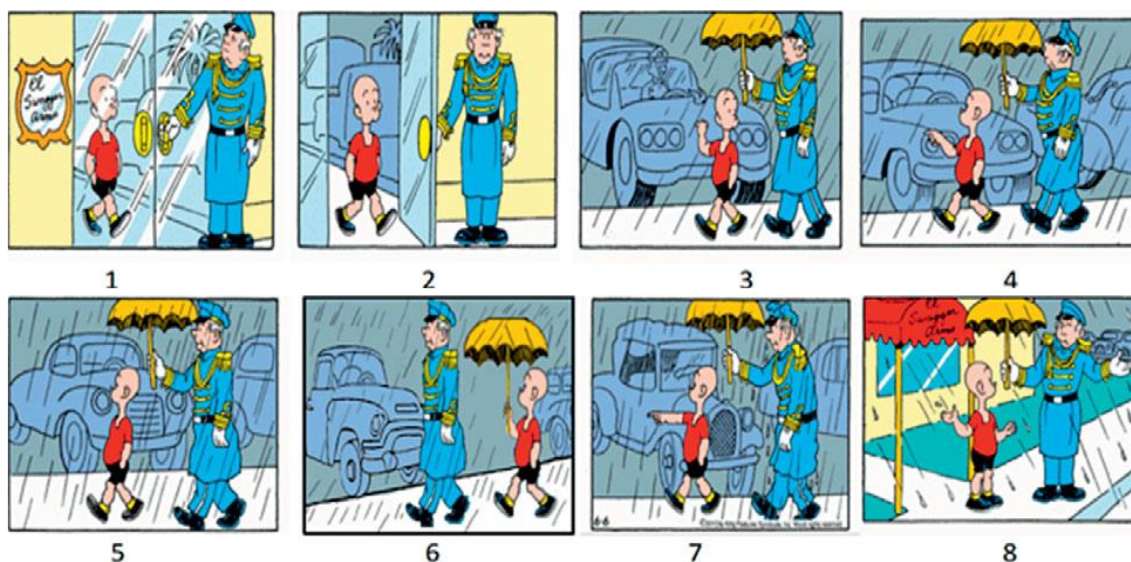
## Appendix A: Storytelling task

Look at the picture story below. Tell what happened in the story. Please introduce the main character, time, and place of the story before you tell the events. Tell the story in detail.

### A. Ice-skating



### B. Car

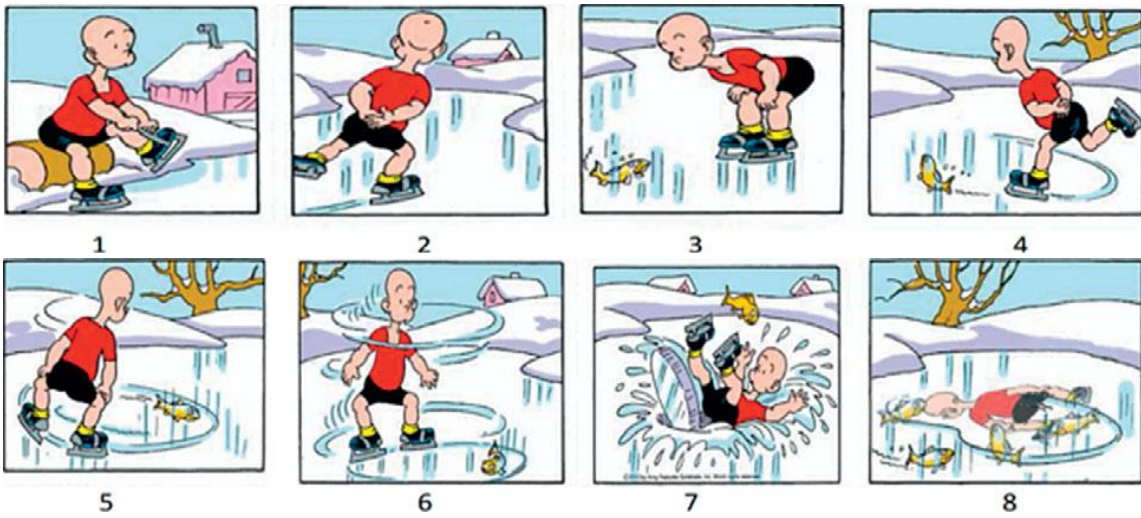


### Appendix B: Story writing task

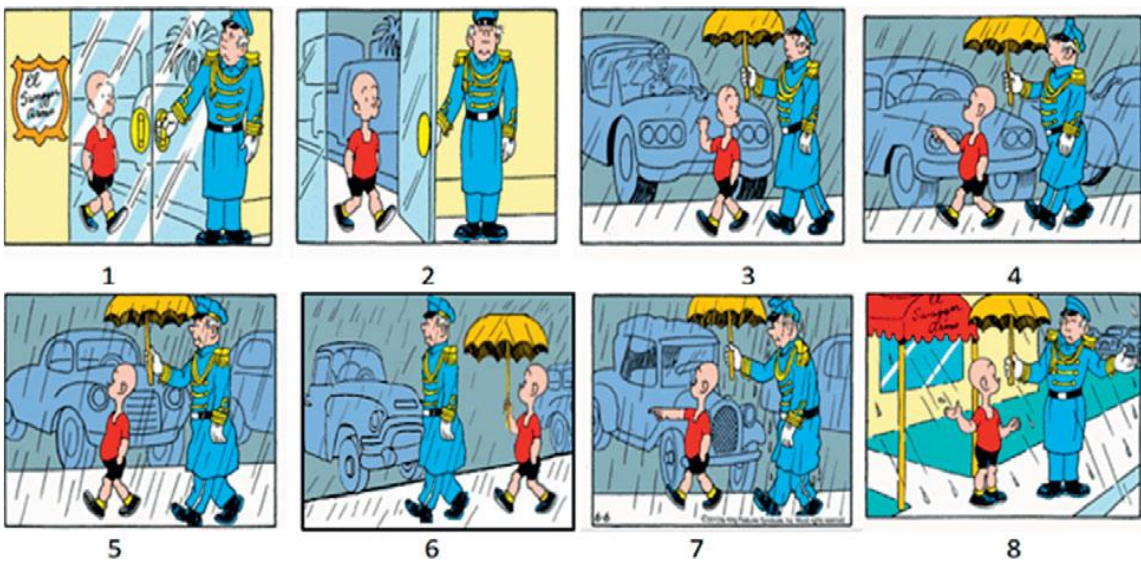
Look at the picture story below. Write what happened in the story. Please introduce the main character, time, and place of the story before you detail the events. Write the story in detail. Do not forget to give a title to the story. Please write between 200 and 250 words.



**A. Ice-skating**



**B. Car**



## Female Identity in Jean Rhys's Quartet

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### Bio

**Ayla Oğuz** got her Ph.D. from the Department of English Language and Literature, Atatürk University. Her area of specialization is postcolonial literature. Her research interests lie in British novel and culture, psychoanalysis, semiotics, structuralism and feminism. She has articles and books on these subjects.

### Abstract

According to Charles Taylor, one of the most important thinkers of the twentieth century, the concept of identity was not considered before the modern period. Today, the concept of identity, which has become an academic concept and theorized, has been reshaped according to historical conditions. In its first appearance, it is seen that the concept of identity, which is rooted in the etymology of the world as a compound, internal event, has changed until the present day. The concept of identity, which is also presented as a self-project, has a genealogy based on Enlightenment rationalism and idealism such as positioning in the last modernity, postmodernity and globalization, settling in everyday language with nostalgic use, leaning against romantic concepts in the context of personal development proposals. Another side of concept of identity is related with sense of belonging. In this context, identity refers to the features that distinguish you from the others and the people you share common features with and it is related with sense of belonging. Additionally, it is a known fact that social, cultural and institutional frameworks make identities distinct. In this sense, Jean Rhys as a British writer has long been central to debates in feminist, modernist and postcolonial writing. In her Quartet, Marya Zelli moves from London to Paris with her Polish husband. Unfortunately, she has to find herself at the mercy of strangers when her husband is imprisoned for the theft. In this study, Myra as a female character in the center of the misery of being alone, obscure and impecunious in a foreign city has been analysed in terms of concepts of place, belonging and identity within a feminist frame.

**Keywords:** Identity, Quartet, belonging, feminist.

## Cartwright's *The Cut* and the Victorian Social Problem Novel

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### Bio

**Ayşe Çelikkol** is an assistant professor at Bilkent University's Department of English Language and Literature. Her research is on Victorian literature and culture. Her book *Romances of Free Trade* was published by Oxford University Press in 2011, and she has also published articles in journals such as *ELH*, *American Literature*, and the *Journal of Victorian Culture*.

### Abstract

The British novelist Anthony Cartwright's *The Cut* (2017) was published on the first anniversary of the Brexit referendum. The novel narrates the divide between leave and remain voters and seeks to elicit sympathy for the leave voters without actually advocating Brexit. As it focuses on the plight of working-class Britons, it is reminiscent of the Victorian social problem novel. My contention in this paper is that the novel builds upon the tradition of the Victorian social problem novel: it bridges a social division (in this case between leave and remain voters) by imagining the romantic involvement of two characters who are divided by class. Cairo Jukes, a boxer from Dudley, becomes intimately involved with a young woman, the cosmopolitan documentary-maker Grace Trevithick, whom he meets when she interviews him on the Brexit question. Their fleeting romantic union asserts the possibility of the remain and leave voters' sympathy for one another. I compare *The Cut* to Elizabeth Gaskell's *North and South* (1854) and Benjamin Disraeli's *Sybil* (1845), attending to the replacement of the marriage plot with a story of merely temporary romantic connection. This contemporary novel deviates from the tradition of resolving the "two nations" problem through marriage. Because Cairo and Grace's connection does not result in marriage, Cartwright is able to resist an unrealistic tale of facile reconciliation and envision a deep-running sympathy that does not eradicate difference.

**Keywords:** Brexit, class conflict, the social problem novel, Victorian literature, twenty-first century British literature.

## Frankenstein in Baghdad: A Biopolitical Reading

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### Bio

**Ayşe Çırçır** had her PhD in 2018 and her project is “Narrativizing Memory and History: Identitarian Islam and the Contemporary Female Hybrid in the Fiction of Ahdaf Soueif (supervisor: Prof. Dr. Mukadder ERKAN)”. Her project was supported by TUBITAK and she published on various international journals on Anglophone Literature, Post-Colonialism and Orientalism in literature.

### Abstract

Ahmad Saadawi's *Frankenstein in Baghdad* (2013) is a postmodern retelling of Mary Shelley's gothic novel *Frankenstein; or, The Modern Prometheus*. Set in civil war and poverty-hit Iraq during the US invasion and occupation, this brilliantly structured political tale strips Shelley's masterpiece of its romantic elements and presents Baghdad as Frankenstein. What is its name, Saadawi's creature, as dubbed by the absurd Iraqi Tracking and Pursuit Department, is a terrifying and putrefying killing machine: a composite of victim flesh that preys on other victims to survive. It is made by Hadi, the drunk and dishevelled junk dealer and narrator of stories, of people killed in everyday bomb and suicide explosions. Saadawi's grim novel about the sectarian violence in Iraq shows the vulnerability of human body and this paper concentrates on biopolitics in Iraq. By drawing on the theories of Michel Foucault and Giorgio Agamben, and carefully aligning the two, this study analyzes biopower and literary power as seen in the novel. What is of interest is that Shelley's *Frankenstein* shows the analogy between Foucauldian biopower and literary power and *Frankenstein in Baghdad*, a poetics of survival in the life market, dramatically shows the clash between biopower and literary power. Although literature is a form of biopower in *Frankenstein*, narrative power shows the ungovernability of life in *Frankenstein in Baghdad*. With these in mind, I propose to develop a discussion of biopolitical implications in the novel.

**Keywords:** Biopolitics, Biopower, Romanticism, Sectarian Violence, Gothic, Foucault, Agamben

## Effects of Covid on Instructoe-Student Interaction

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### Bio

**Ayşegül Takkaç Tulgar** is an associate professor at ELT Department, Atatürk University, Turkey. She completed her undergraduate education at Middle East Technical University, M.A. and PhD. at Ataturk University. Her research interests are cross-cultural pragmatic competence, peace education, glocalization and language education.

### Abstract

Covid-19 pandemic the effects of which have been felt, observed and experienced in many different areas has also greatly influenced the field of education, language education in particular. Requiring high levels of active instructor-student interaction, the process of language education has had to face a drastic change coming along with the mandatory transition from face-to-face education mode to distance/online education mode. During this mandatory distance education process which has been followed from K-12 education to tertiary education, language instructors and language learners have tried to adapt themselves to the nature of *distant* interaction with its peculiar characteristics. This intrinsic case study aimed to examine the perceptions of language instructors and learners of interaction during pandemic-coercive distance education and the effects of the process on their interaction patterns. The data were collected through open-ended questions which were prepared by the researcher and checked by another field expert for clarity and appropriateness. The questions were sent to and received from six instructors and thirty-five students at an ELT Department through e-mail. The results of the descriptive analysis revealed such aspects as the amount, direction, intimacy and effectiveness of interaction affecting the nature of instructor-student interaction during distance education.

**Keywords:** interaction, language education, case study, tertiary education, ELT



## Rethinking Silence as an Academic Engagement Style

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**Öznur Semiz** is an assistant professor at Karadeniz Technical University, Turkey. She received her PhD on foreign language teaching from Atatürk University. Her research interests focus on individual differences in foreign language learning, language teaching methodology, teacher education and professional development.

### Abstract

Silence in classrooms is seen as a negative behavior since it is believed that it represents the lack of interest and language proficiency of students. The current study aims to identify the opinions of students about silence as an academic engagement style and to detect any predictor of silence in ELL classrooms. Since, in literature, silence is generally seen as a problem to be solved, the findings of the study are believed to shed light on the prejudices about silence of students and to make lecturers and students rethink about the functions of silence. While qualitative approach is chosen as the research method, convenience sampling is utilized to reach target population of the study. As participants and research setting, 7 students from the Department of English Language and Literature of a university located in Eastern Black Sea Region are interviewed. The findings of the study support that silence can be used by students as an academic engagement style strategically rather than a sign of lack of interest and language proficiency. The study suggests that lecturers should be aware of the real functions of silence of students in classrooms.

**Keywords:** Silence in Classrooms, ELL, Academic Engagement Style, Functions of Silence, Rethinking.

**““Forth he rides by frith and fell”: Ywain and the Forest”**

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**Bio**

Azime Pekşen Yakar received her BA and MA degrees from the department of English Language and Literature at Hacettepe University. After completing her doctoral research on the ideological use of the forests in Arthurian romances at King’s College London, she took her PhD at Hacettepe University with the dissertation on medieval romance forests in Arthurian tradition. Her research interests include medieval romances, Arthurian tradition, Chaucer, fabliaux, and gender studies.

**Abstract**

This paper aims to analyse the relationship between the knight and the forest in Ywain and Gawain. This romance mainly narrates the adventures of Ywain though Gawain is also added to the title. Similar to its counterparts, Ywain and Gawain starts with Ywain’s movement from Arthur’s court to the forest to seek adventure upon Kay’s anecdote. The forest as an archetypal setting of most medieval romances plays an important role in Ywain and Gawain as well with regard to Ywain’s achievements and failures. The forest takes on various functions, but in most of the cases, it works for the benefits of the knight and serves the chivalric cause. Thus, as an ideologically constructed space, the forest enhances Ywain’s knightly virtues. Moreover, it puts non-knight characters such as the women, the hermit and the lion at Ywain’s service. While many opportunities are presented to Ywain to achieve and prove his prowess in the forest, others may only survive if they are useful for the knight. Even when Ywain becomes mad and flees to the forest, he is healed there and continues in the forest to atone for his failure. In this respect, this paper will examine that the forest is designed with the medieval ideology of chivalry; hence, Ywain is given many chances and/or obstacles in the forest to prove himself as a strong/pious/loyal/kind/fearless/brave knight.

**Keywords:** medieval romance, chivalric ideology, forest, Ywain and Gawain

## **Powerless sex versus hetero-normativity in Sarah Daniels's Plays**

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### **Bio**

**B. Ayça Ülker Erkan** got her B.A. on English Literature, M.A. on American Culture & Literature, Ph.D. on English Literature from Ege University in 2005. She completed her post-doctoral study at the English Department, University of Minnesota in 2008. She worked as the Chair of Department of English Language and Literature at Manisa Celal Bayar University between 2014-2018. She wrote a book on Caryl Churchill's plays in 2010 in Turkish and another book entitled Subversive Female Voices in the Plays of Timberlake Wertenbaker and Pam Gems in 2019. She has presented several papers at international conferences, and published several articles on international journals. Her main interests are feminist theatre, gender studies, and contemporary women's theatre. She is currently working at İzmir Demokrasi University, Chair of Department of English Language and Literature.

### **Abstract**

Sarah Daniels, who has been recognized in the canon of contemporary British feminist drama as feminist playwright, formulates a new powerful woman image that survives in dominant patriarchal society in her plays. The playwright draws attention to not only the fact that without women collaboration there will be no improvement in the status of women but also various gender discourses throughout her plays. Daniels quests normalization of heterosexual structure by the society, which is in fact the reflection of patriarchal ideology. She investigates this power by gender identities, which exists on the periphery of heterosexuality. Daniels's plays Neaptide and Masterpieces point out the existence of lonely women who survives and stays on the periphery of British society as "the other" by rejecting heterosexual life style. The subject matter of the play Neaptide is a marginal and alone woman who tries to take the custody of her daughter and fights against her ex-husband who is supported by the patriarchal society. The play subverts gender roles and powerless position of women. The play Masterpieces covers the survival story of a woman-identified woman. The plays will be analysed through liberal feminism and radical feminism.

**Keywords:** Sarah Daniels, Neaptide, Masterpieces, gender studies, liberal and radical feminism.

## Revisiting Rachel Carson: Environmental Apocalypticism in Silent Spring

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### Bio

**Bariş Ağır** was born in 1984 in Adıyaman. He received his BA and MA degrees in English Language and Literature from Dumlupınar University. He received her 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 ecopoetry, ecocriticism, postcolonial environmentalist studies, animal studies etc.

### Abstract

Rachel Carson was an American marine biologist and conservationist whose monumental book *Silent Spring* and other writings are honored of advancing the global environmental movement. Beginning her career as an aquatic biologist, Carson turned her attention to environmental problems that she believed were caused by synthetic pesticides. The result was *Silent Spring* (1962), which brought environmental concerns to an unprecedented share of the American people. Although it was met with fierce opposition by chemical companies, the book spurred a reversal in national pesticide policy, which led to a nationwide ban on DDT and other pesticides, and it inspired a grassroots environmental movement that led to the creation of the U.S. Environmental Protection Agency. With the help of large amount of scientific researches and accurate data, the book depicts a bleak world without any vigor and vitality, discloses the great harm done by the abuse of insecticide to the environment and human health, attacks the living style, developing mode and values which intend to enslave and dominate nature through the means of scientific technology. In this regard, the book can be labelled as an environmental apocalyptic work that creates images of future disasters to inform people of the danger to enlighten them to escape from such terrible fate. Within this context, this study will discuss the connotation of environmental apocalypticism in *Silent Spring*.

**Keywords:** Rachel Carson, Pesticide, DDT, Ecological Crisis, Environmental Apocalypticism.

## **‘Tha Wand Chooses the Wizard’: The Breakdown of the Human/Nonhuman Quandary in J.K. Rowling’s *Harry Potter* Series**

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**Dr. Başak AĞIN** is Associate Professor of English Literature at TED University. Having obtained her doctoral degree with her dissertation “Posthuman Ecologies in Twenty-First Century Short Animations” in 2015, Ağın’s research interests involve the study of posthumanist features in science-fiction and gothic texts and the new materialist and material feminist approaches to popular media. Her monograph, *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* [Posthumanism: Concept, Theory, Science-Fiction] came out from Siyasal Kitabevi in 2020. Some of her other recent publications include two journal articles titled “Tracing Ecophobia through *Bios/Zoë* Dichotomy in Margaret Atwood’s *Surfacing*” (*Neohelicon*, 2021) and “A Chronological Bibliography of Turkish Literature in English Translation: 2004–2020” (*Translation Review*, 2021 – with Şafak Horzum) and a chapter, “‘The Force Is Strong with This One’: A Material Feminist Approach to *Star Wars*,” in *Ecofeminist Science Fiction: International Perspectives on Gender, Ecology, and Literature* (Routledge, 2021, edited by Douglas Vakoch).

61

### **Abstract**

J.K. Rowling’s world-famous *Harry Potter* series involve a vast array of nonhuman elements that possess agential capabilities displayed in a manner often attributed to humans. The world of magic presented in *Harry Potter* views nonhuman things and beings as agentic, effective, productive, or generative as humans, hinting at a horizontal, rather than a hierarchical, alignment of the human and the nonhuman realms. In the entire heptalogy, the use of anthropomorphism is a key tool that enables a better understanding of the coalescence of human and nonhuman agencies, which thus provides a means of literary analysis beyond the conventional approaches of magic realism. A new materialist examination of the dynamic relations between humans and nonhumans in *Harry Potter*, therefore, reveals a fresher outlook towards nonhuman agential capabilities. This traverses the boundaries not only between *bios* and *zoë* – two domains of life that have long been held separate – but also between the animate and the inanimate, thereby re-positioning the accepted values of superiority and inferiority. Especially the bodily transformations that both the human and nonhuman characters undergo serve as a template for a rite of passage between the subject and the object, making the series predominantly a posthuman-ecocritical enterprise. This means, in the world of *Harry Potter*, the human-centered vision of the world that has displaced animals, plants, and all nonhuman forms has been dismantled and the breakdown of this major dichotomy between human and nonhuman entities is vital to posthumanism and its ecological allies.

**Keywords:** *Harry Potter*, J.K. Rowling, posthumanism, new materialisms, nonhuman agency

## **Homocentrism and Misanthropy in the Age of Enlightenment: Defoe vs. Swift on Human, Culture and Reason**

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### **Bio**

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### **Abstract**

Though the great authors of English literature, Daniel Defoe and Jonathan Swift, coexist in the same age, occupying a large place in the projection of the sense of universe onto the literature, Defoe celebrates the new ideals imposed by humanist tradition while Swift intends to disavow the exaltation of human reason. In this sense, on one hand Defoe's writings can be labelled as the homocentric literary propaganda of the Enlightenment thinkers, on the other hand Swift's scornful eyes in his works make him being identified with misanthropy.

Bearing in the mind the reflection of the enlightened mind on the eighteenth-century English literature, this study aims to analyze how Defoe and Swift approach the developments and the breakages of the age concerning human, culture and reason in their works, particularly in *A Tour Through the Whole Island of Great Britain* and *Gulliver's Travels*. The study concentrates on how Defoe, as a liberal Whig and a Dissenter, is in favour of the courageous individual fascinated with earthly wealth in terms of anthropocentric approaches to the new order and also how Swift, as an Irish Anglican and conservative Tory, is critical of the socio-political changes triggering human race to conceal his dark nature.

**Keywords:** Daniel Defoe, Jonathan Swift, Misanthropy, Homocentrism, Age of Reason

## **Traumatic Bodies in Debbie Tucker Green's *Dirty Butterfly* and *Born Bad***

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### **Abstract**

This study aims to analyse both the traumatic background of two of Debbie Tucker Green's political plays *Dirty Butterfly* (2003) and *Born Bad* (2003) and the reasons of trauma in contemporary British society, within the context of trauma theory. A black British dramatist, Green stands out in terms of her contributions to the twenty-first century English theatre. Debbie skilfully reflects the problems of the society in the new century to her plays with her exquisite observing ability. While in *Born Bad* she focuses on child abuse, in *Dirty Butterfly* she ingeniously deals with domestic violence. In her both plays, the characters are haunted by their abusive and violent pasts. In *Born Bad*, the protagonist Dawta and her brother are sexually abused by their father. *Dirty Butterfly*, on the other hand, takes a serious look at domestic abuse through the character of Jo, whose trauma is witnessed not only by the audience but also by Jo's neighbours, Amelia, and Jason as well. Green succeeds in exposing the insensitivity of contemporary society as she exposes her characters' distress, in so far as she forces her audience to witness what Dawta's family members and neighbours alike turn a blind eye to, therefore this evokes spectators to question themselves and their actions.

**Keywords:** Debbie Tucker Green, *Dirty Butterfly*, *Born Bad*, Contemporary British theatre, trauma

## **The (In)humanity of the Killer through Literary Portrayals of Honour Killings**

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### **Bio**

Berivan Saltık is an assistant professor at Adiyaman University. She holds a PhD from the University of Lancaster. Her research interests involve postcolonialism, literature and culture, race and identity, gender and sexuality, gender-based violence related to patriarchy, the relationship between gender and religion in multicultural contexts, representation of Islam and Muslims in literature and media.

### **Abstract**

This paper explores specific dehumanising or humanising strategies used in character construction in *Bliss* by O. Zulfu Livaneli, *Honour* by Elif Shafak, *My Name is Salma* by Fadia Faqir and, *Maps for Lost Lovers* by Nadeem Aslam, all of which concern themselves with the subject of honour killings. When these novels are examined comparatively, there are many points in common and certain differences of characterisation by Turkish and postcolonial British writers. It is always an inhumane figure who decides on the killing and if the prospective killer character is someone who can be sympathised with, then he is portrayed as reluctant and as enacting the will of a patriarchal figure. As honour killings are a more familial problem in Turkey in the Turkish novels, the prospective killers are portrayed as hesitant and the uncles as monstrous and the driving powers. Aslam and Faqir, however, do not touch on the feelings of killers and the supporters of killings are not limited to family members: there is a wider community abetment and killing acts suggest that the perpetrators have lost their human empathy if they ever had any. Whether the novels have an instigator uncle or not, the killing verdicts are determined by dehumanised villains whose humane sentiments towards the act of killings are excluded from the narration. In this way, the dehumanisation of some characters caters to reader expectations as honour killing is accepted as a barbarous crime by people who do not have strict honour values in Turkey and Britain.

**Keywords:** Dehumanisation, honour killings, production, reception, postcolonial literature



## **Homelessness and Trans-species Psychology in John Berger's *King: A Street Story* and Paul Auster's *Timbuktu***

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### **Bio**

Cansu Özge Özmen received her BA degree at Bilkent University, American Culture and Literature department in 2004. She got her MA degree in American Studies from the University of Heidelberg, Heidelberg Centre for American Studies; on being awarded a PhD fellowship from the Intercultural Humanities department at Jacobs University Bremen, she wrote her dissertation on 19th century American travel narratives of the Orient and was awarded a PhD degree in Literature in February 2010. Since 2010, she has been working as an Assistant Professor at Tekirdağ Namık Kemal University, the department of English Language and Literature. Her research interests include American travel literature, Orientalism, Anti-Natalism, and Animal Studies.

### **Abstract**

Both published in 1999, Berger's novel and Auster's novella feature canine protagonists, also a canine narrator in the latter. Plots are centered around the common traumatic experiences of dogs and their human companions who are homeless and in abject poverty, living physically and psychologically at the margins of the society. Self-aware canine characters, King and Mr. Bones respectively, accompany their humans at these margins which exposes the parallel of the taxonomic difficulty of *canis lupus familiaris* as a species reminiscent of its atavistic traits yet with a simultaneous dependence on humans for its survival. In other words, dogs are homeless in nature, neither having the ability to completely adapt to life in the wild, nor entirely granted the right to live without being owned by a human being. Lacking affiliation and a social network, homeless human characters in both works, albeit perceived as vagrants by the society, produce and invent things not necessarily of economic value. King and Mr. Bones can communicate with their humans yet are not treated as sentient beings by the rest of the society. Thus, animals as well humans are situated in an existential purgatory with no sense of belonging or acceptance. Trans-species psychology proposes that emotionally and cognitively humans and non-human animals, particularly mammals are not substantively different and they both experience joy, anger, fear, love, and trauma. It rejects the ethical hierarchy established to classify non-humans animals as lower animals not entitled to the rights humans take for granted. This paper seeks to provide readings of the two fictional works from a trans-species psychological perspective by claiming that the representations of non-human animals are more realistic than anthropomorphic.

**Keywords:** dogs, trans-species psychology, homelessness, trauma, anthropomorphism

## **A General Outlook on the Ways of Improving Beginning Level EFL Learners' Listening Comprehension**

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### **Bio**

**Ceren Işıklı** is currently pursuing her civil service career at the Gendarmerie Coast Guard Academy in Ankara (JSGA) as a lecturer of English language. Before being transferred to the Academy she was a member of the permanent staff of the Ministry of National Education of Turkey working in different public secondary education schools for seven years. She has also worked for four years as a multilingual interpreter/translator for three consecutive Ambassadors of the Republic of Turkey in Ashgabat, Turkmenistan. She holds two Bachelor degrees in English language teaching and in English language and literature from the Mahtumkulu State University in Turkmenistan and from the Sorbonne University in Paris, France, respectively. She was also awarded a master's degree in English language, literature and civilization from the Sorbonne University (Paris IV). She was honoured by a doctoral degree in ELT from the Gazi University in Ankara writing her thesis on the design of English literature syllabus in Turkish secondary education. She holds numerous diplomas certifying her excellent native-like mastery of French and Russian languages. She studied English in the Beloit College, Wisconsin, the USA, as an exchange program student. During the past several years she has written three articles on English language teaching for different international journals.

### **Abstract**

This study reviews research that focuses on the issue of efficacy in teaching listening comprehension skills to beginning level learners of English as a foreign language. It aims to identify teaching strategies that positively contribute to student outcomes. The analysis of a wide range of teaching methods and strategies employed in teaching listening skills to foreign language learners reveals how instructional methodology is key to the effective teaching of listening skills. Some of the strategies are suggested as being effective in teaching listening skills. Furthermore, some of the problems commonly encountered at low levels are discussed: inability to recognize familiar vocabulary, difficulty in identifying key patterns within speech streams, comprehension problems due to the lack of phonological system knowledge, first language interference, and cultural barriers. Some practical recommendations are also made stressing the need for teachers to introduce insights from cognitive theories into their teaching practices in relation to top-down and bottom-up processes which play a critical role in listening strategies development.

**Keywords:** listening comprehension development, listening problems, listening strategies, beginning level learners

## 1. Introduction

A considerable number of studies is engaged in investigation of a complex issue of listening comprehension development for learners of English as a foreign language (Bowen & Marks, 1992; Brown, 1986; Chen, 2009; Goh, 1998; Guan, 2014; Ozeki, 2000; Sakuma, 2000; Thompson & Rubin, 1996; Vandergrift, 1997, 2003, 2004). This area of language studies has drawn the attention of language researchers for a long time as they targeted a wide range of issues related to listening comprehension, in particular the ones associated with the beginning level. Countless research studies in theory and practice have produced a substantial body of scholarly work covering different strands of professional interest. There has been laid a solid ground of scholarly consensus on a number of issues regarding listening comprehension development in foreign language education. The prevailing view is that listening skill development is prerequisite to any sort of successful communication. Murphy (1991) points out that ‘coherent curriculum design[s]’ targeting oral communication should capitalize on synchronized learning of speaking, listening and pronunciation skills, ‘characterized as reciprocally interdependent oral languages processes’ (p.51).

With regard to foreign language learning, the first thing to consider in assessment of efficacy is whether people can communicate in that language and demonstrate their self-sufficiency. What it means is that out of four language skills reading and writing skills run second to speaking and listening on the natural acquisition order. In this regard, speaking, listening and pronunciation skills are considered to be the first input and output elements of communicative language learning process. However, needless to say, listening skills are first to be acquired as predicated following the Krashen’s thesis of natural acquisition (1989). In other words, considering that listening skills are developed prior to speaking skills, the need arises therefore to give listening skill development the necessary attention since it constitutes the first step in building communicative competence (Asher, 1996).

Listening is a human activity that fills up to 50% of our daily life and more so in the classrooms (Gilman and Moody, 1984). Essentially, listening means deciphering of oral messages transmitted via sound waves. As Kees de Bot (2004) explains it, ‘... children must first learn to identify words in the speech stream... Then they have to link words they hear with objects, actions and entities in their surroundings’ (p.408). To understand the meaning of oral messages, one has to be equipped with phonetic, syntactic and semantic systems knowledge. The knowledge of grammar and vocabulary alone is not enough for understanding different speech sound patterns. The knowledge of phonetic/phonological systems of the language regarding pronunciation, rhythm, intonation, stress is also required. If learners are unable to cognitively process phonetic information, deciphering oral messages will certainly fail (Sakuma, 2004). In this light, the issue of the efficacy in teaching listening comprehension has to be thoroughly addressed.

Considering the infinite scope of the notion of listening comprehension and listening skills development in foreign language education, the current work is limited to a brief analysis and

discussion of some of the aspects deemed most relevant to understanding of the issue of listening skills development for EFL beginners.

## 2. Auditory memory

Understanding what inhibits the development of listening comprehension is as important as it is challenging. One of the difficulties is associated with the notion of unknown vocabulary (Buck, 2001; Hasan, 2000). Unknown vocabulary implies two things: words, completely unfamiliar and, words that are familiar, but which learners are unable to recognize in audio format. Familiarity of words in this context implies learners can actually recognize words, but only when they encounter them in written text formats. Vandergrift (2004) speaks of the frustration learners go through when they find themselves incapable to 'segment all the words out of the stream of sounds' (p.13). Field (2003) also draws attention to learners' inability to recognize words which they normally know. As a possible solution, researchers suggest that learners should be engaged in intensive and extensive practicing of listening skills while focusing on such features as intonation and stress (Goh, 2002a; Lynch, 1998).

Inability to recognize linguistic sounds is an indication of the incomplete skill in cognitively connecting receptive inputs. Guan (2014) refers to this as a problem of underdeveloped listening vocabulary or a sound recognition problem. To overcome this problem, learners are encouraged to work on improving reading memory (visual memory) in concurrence with listening memory (auditory memory) so that they can recognize lexical input not only in reading forms but also in listening.

Deficiency in auditory memory of learners can create a demotivating sense of frustration. It grows further as learners realize they missed on the words they can actually recall from 'eye' memory. Hulstijn (2003) points at the necessity to develop appropriate listening materials to help learners automatize their input processing skills. Elaborate word recognition techniques and procedures could be set up to train audio memory in language laboratories to help learners make cognitive connections between speech sounds and visual schemata. As an example, Hulstijn and colleagues developed a multi-modal software program (*123Listen*) built on cognitive theories of language learning with the aim to help learners process audio texts using several procedures based on segmented video and audio texts, as well as written text supports.

## 3. Audio key words and phrases

Another aspect concerns learners' inability to distinguish keywords and key phrases in audio or spoken texts. To ensure meaningful learning, it is important that learners know how to identify keywords and phrases in audio texts. One of the commonly made mistakes is that learners tend to identify words of secondary role as keywords. It is understandable though considering that learners do not know majority of lexical input.

Coursebooks for beginners are usually designed with keywords and phrases already highlighted in one or another way: some **bold**, some underlined, some *italic* or **color**. Word-highlighting is a solid technique in reading skills development and it is effective in '*catching the eye*' of readers.

Considering this effectiveness for learning keywords and phrases, why cannot similar techniques be applied in listening skills development? Indeed, it is technically possible to highlight keywords and phrases in audio-stream, by pitching higher the voice of a speaker, for example, or changing the tone of voice, as well as adjusting pronunciation and intonation patterns on each keyword or a key phrase. Such techniques could signal to learners the moments when they need to pay maximum attention. Although, technically it might not always be possible to have such audio logistics ready available, teachers can be encouraged to use their own skills of material-adapting with all the highlights, stresses, pitches and tunes.

#### 4. Culture-specific expressions

Another aspect, relevant to listening skills, concerns sociocultural norms and standards by which people live their day. To these are added neologisms, the unique expressions that younger generations, mostly teenagers use. Owing to groundbreaking breakthroughs in technology of recent times, English language, as we know today, just as any other language, has evolved, to some extent, into something different than it was before. Unless EFL learners get timely updates on these developments, they risk running comprehension difficulties, especially when talking or listening to youngsters.

When learning English, it is important to be aware of common expressions and meanings associated with manners, identities, ways of addressing people (Mr. Smith, Sir, Ma'am), measuring norms (mile, pound, feet), naming/nicknaming (Rust Belt), abbreviations and acronyms (mani, pedi, AKA, RPSV, LOL, OMG), colloquial language, etc. As an example, some people who are unfamiliar with American fast-food culture might find strange the expression *hot dog*, as they might struggle interpreting it literally and wondering why someone would eat a dog, and, more confusing, a hot dog!

In daily communications, people often find themselves in situations when certain utterances require repetitions as is often the case with telephone numbers, car plates, driving licenses, clothing sizes, addresses, place names, titles, etc. Some of these verbal behavior expressions are culture-specific and can be heard only in this or that culturally bound area or region.

Colloquial language and slang also count as culture specific. It is interesting how modern language used by young people today (common teen slang) is charged with acronyms, abbreviations of tech words and social media coding, slang (Bruh!) and series of other pejorative expressions. People, learning a foreign language, need to be aware of these expressions to develop mechanisms of culture- and custom-specific utterance recognition. Even native speakers need sometimes repetitions, do-overs and clarifications to check on their comprehension. People often ask each other to spell names, repeat phone numbers in double-digits to avoid coding confusion.

In this regard, culture-specific expressions need to be accounted for when working on the development of listening skills of foreign language learners. Learners' awareness must be raised on such cultural elements. They might need an extensive *ear-training* practice. Also, learners

can be introduced to different registers in accents, terminologies, and modes of spelling existing in English-speaking cultures so that when these pop up they can recognize them with less cognitive effort.

### 5. Sequencing knowledge

Various knowledge theories emerge based on Bloom's taxonomy of cognitive skills. The most commonly known type of knowledge is descriptive and procedural. Descriptive knowledge (also known as propositional or declarative knowledge) is the *knowledge of something*, whereas procedural knowledge is the *knowledge of how* to do something. Procedural knowledge refers in fact to higher levels of human cognition compared to descriptive knowledge, as it requires more in-depth processing. When learning a foreign language, sequencing knowledge correctly is important as learners need to be presented with declarative knowledge first and then the procedural (Anderson, 1990; Hullen, 1987). In order to facilitate listening comprehension, sequencing listening materials is important as it needs to be arranged in a way to ensure that learners get descriptive knowledge first and then the more complex levels of procedural knowledge.

### 6. Total Physical Response

Total Physical Response (TPR), developed by Asher (1996), has an appeal as a method in that it aims at developing beginner listening skills. It uses physical moves as key elements to teach a language. The approach advocates '*Silent period*' as the first step in language learning. Interesting is that the anagram for '*listen*' is '*silent*', which means that during a certain period of time learners are exposed to verbal input (receptive language) while staying silent without being allowed to produce it back (output). Only after this phase ends, they are encouraged to the productive language, which means they get finally to practice speaking. The main principle is that learners are expected to acquire good listening skills before anything else. They are not good speakers before they are good listeners. The use of physical moves in TPR implies that learners are receivers of spoken language and they demonstrate listening comprehension via physical responses to verbal input. Developing listening comprehension in this way has certainly its advantages as it allows direct observation of skills attainment to a certain point. In other words, learners' actions, as physical responses, demonstrate the extent of how good they are as listeners. It is important that before speech production phase they develop sufficient amount of listening comprehension, or in Asher's (1996) terms, '*comprehension fluency*' – prerequisite for any speaking fluency. The statement '*fluent listeners become fluent speakers*' is congruent with principles embedded in language acquisition theories (Gouin, 1984; Krashen, 1989).

### 7. Cognitive processes

Listening comprehension involves different levels of cognition activated by learners during classroom work. Extensive research has pointed towards the role of two different types of cognitive processes in relation to listening comprehension (Lynch, 1998, 2002; Oxford, 1993; Rubin, 1994; Vandergrift, 2004). The first one refers to top-down processes of cognitive nature when the learning purpose is to listen for gist. It involves the use of prior knowledge to understand main ideas of spoken texts. The second one is about bottom-up processes when the

purpose is to listen for specific information. It requires linguistic skills to get at details of audio messages (Vandergrift, 2004). According to Vandergrift (2004), ability to apply these processes ‘significantly reduces the burden of comprehension for the listener.’

Research on cognitive processes in listening comprehension shows that proficient listeners (advanced listeners) tend to employ a wide range of top-down processes that evidences deep processing abilities, whereas beginner level learners mostly apply bottom-up processes indicating only surface processing skills (Vandergrift, 2004). While both processes can be said to be important in language learning, top-down dimension appears to be in some way superior to the bottom-up as it demands much deeper cognitive effort and engagement. Top-down processes relate to learners’ knowledge of larger context and background. If learners are already familiar with the concepts and the general framing on the given topic, they are able to predict what the text is going to be about and all the likely outcomes. The bottom-up elements, on the other hand, operate rather at a linguistic level and refer to learners’ knowledge of specific subsystems: phonetics, lexis, syntax and semantics. Listener learners try to interpret phonemes piecing them together into meaningful whole – first, words, then sentences. It is important that listening activities accommodate this cognitive domain to facilitate learners’ listening comprehension.

71

Research assumes that learners are more successful if new knowledge is cognitively linked to previous knowledge. Learners can guess meanings of audio texts as they relate to what they already know from previous learning experiences. Sometimes teachers wrongly assume that learners are familiar with topics and themes and there is no need to warm them up. It is common to see in classrooms learning materials being presented without appropriate warm-up session. As Cherrington (2004) states, learner-centered teaching need to put a genuine emphasis on the learner, ‘with the teacher becoming more of a facilitator, a guide, than a ‘giver of knowledge’’ (p.120). Caution is required when learning materials center on themes, topics, notions and concepts that pertain to specific cultures and might involve sensitive cultural issues. It can be problematic with regard to learners coming from different sociocultural backgrounds as they might not understand certain foreign-culture-related elements.

## 8. Listening Strategies

Strategies on listening skills development receive extensive discussion in numerous research studies (O’Malley & Chamot, 1990; Vandergrift, 1997) as they point to learners employing different strategies at different skill levels. Surface-processing strategies are more associated with beginner levels, while at a more advanced level learners tend to employ deep-processing strategies. At the same time, advanced learners are reported to use a significantly wider spectrum of listening strategies (Goh, 1998). Some of the most frequently used strategies at this level are comprehension monitoring, problem identification, questioning elaboration, note-taking, prior knowledge, directed attention, self-monitoring, and sophisticated memory. Beginner levels, on the other hand, employ far less complicated strategies of translation, transferring, repetition, and simple memory (Goh, 1998; Liu, 2009; Vandergrift, 1997, 2003).



Researchers agree that there is need to teach appropriate listening strategies to different levels (O'Malley & Chamot, 1990; Vandergrift, 1997). However, such instruction needs to be flexible enough to reflect specifics of different learning contexts. For low levels of listening proficiency, making the right strategy choice to boost comprehension is important, as is also the ability to make adaptations.

A metacognitive strategy of monitoring could be adapted to allow multiple revisions and feedbacks, if necessary. This way learners are provided with sufficient time to monitor listening comprehension according to individual learning paces. Lesson plans need to include strategy instruction sessions.

Kinetic inferencing is a listening strategy that might be particularly relevant to beginning levels. It uses visual imagery as a source of learning. Learners make inferences based on facial and bodily expressions, posture, gestures and voice tone. This strategy has common points with the Total Physical Response approach in that it also stresses physical movement as an important part of learning. Learners closely observe and listen to verbal input source to produce meaningful associations. Video materials in different audio-visual imagery formats are employed as learning tools.

Elaboration strategy relies on prior knowledge of learners to make meaningful inferences based on audio texts. Listener-friendly links integrated within listening tasks and activities could be useful guides in helping learners with fast-track recalling of previous knowledge. Socio-cultural backgrounds of learners could be used as critical information resource at this stage.

Strategy of transfer uses elements of native language to make meaningful connections with target language. Although transfer can have at times negative effect on learning, as Cherrington (2004) points out, 'transfer may also be positive, such as in cases where the languages have similarities which assist learning of the TL' (p.633). Corder (1973) regards positive transfer as facilitating language learning. The etymological roots in phonetic and syntactic subsystems that are similar between native and target languages could facilitate teaching listening skills to low level learners. As an example, English *culture*, *climate*, and *cypher* share similar roots with the French *la culture*, *le climat*, *le chiffre*; with the Turkish *kültür*, *iklim*, *şifre*; and with the Russian *культура*, *климат*, and *шифр*.

### 9. Explicit strategy instruction

An increasing number of researchers agree that listening strategies should be taught explicitly either as integrated into language course or as a separate course (Cohen, 1998; O'Malley and Chamot, 1990; Oxford, 2002). Empirical studies have demonstrated a positive impact of explicit listening strategy instruction on learners' listening comprehension. Thomson and Rubin (1996) had a similar conclusion in their study on foreign language learners. Chen (2009) found significant advancement in learners' listening comprehension as a result of explicit strategy instruction. Carrier (2003) reached similar conclusion on the effects of explicit listening strategy instruction. Such instruction was based on a series of video sessions following which students



learned how to use alternately top-down and bottom-up skills. It helped them to discriminate between discreet sounds, particularly when they were asked to listen for specific information. This kind of instruction is believed to develop note taking skills and improve selective attention. Carrier argues that each listening strategy should be taught separately, intensively and thoroughly with teacher acting as a model. Teachers are expected to provide detailed verbal explanations to learners and the ways of applying listening strategies correctly. Clement (2007) reports positive results in study on explicit strategy instruction focusing on web-based learning.

Considering that beginner levels are capable of grasping only tiny bits of verbal information, listening comprehension at these levels is usually rather limited. It is important for teachers to be aware precisely of what types of strategies can genuinely contribute to listening comprehension. Research shows that the following types are most likely to benefit beginner levels:

- inferencing,
- guessing,
- directed and selective attention,
- note taking,
- summarizing,
- translation,
- repetition,
- resourcing.

73

It is not technically feasible to draw an exhaustive map of all cognitive data-processing operations occurring in a learner's mind because of impossibility to direct observation. However, there are a few methods of indirect observation that help grasp the extent of listening comprehension development (O'Malley and Chamot, 1990; Oxford, 1990; Thompson and Rubin, 1996; Vandergrift, 1997, 2003). These verbal data collection methods are:

- self-report statement,
- think-aloud protocol,
- interview,
- diary,
- questionnaire,
- journal
- notes.

## 10. Professional development

Strategy instruction is recommended either explicitly or in integrated manner (Chamot et al., 1999; Cohen, 1998; Nunan, 1997; Oxford and Leaver, 1996). What is important at this point is that instruction is considered to be part of continued professional development of teachers who need training and guidance for strategy instruction. Not all teachers are familiar with strategy

instruction procedures. Training teachers is important with respect to the found effects instruction has on learner performance, since important correlations have been reported (Chamot, 2004). Teacher education needs to seriously consider addressing the issue of strategy instruction.

Teachers need adequate training to be able to identify correctly listening comprehension problems at different levels: syntactic, semantic, and phonetic. Field (1998) points out that foreign language teaching often fails to provide learners with ‘systematic practice in the skills’, namely, strategy skills. Training sessions for teachers could provide necessary orientation in this respect.

Language used during strategy instruction, native or foreign, has long been a cause of dispute. The main reason for that was that beginner levels seem to find too challenging understanding explanations with medium of foreign language. As Chamot (2004) points out, ‘Beginning level students do not yet have L2 proficiency to understand the explanations in the target language of why and how to use learning strategies.’ What is more, teachers might not be familiar themselves with technical terminology, let alone giving instruction. Although the question of teaching strategies using native language as a medium of instruction continues to be contested, providing native language support is not such a bad idea. Some studies show strategy instruction can be beneficial when it combines both languages or uses native language only (Grenfell and Harris, 1999; Cunningham, 2000; Ozeki, 2000).

### **11. Providing contexts**

When planning listening instruction course, one has to keep in mind different types of contextuality that learners can be exposed to. One is when interlocutors are engaged in alternating roles as speakers and listeners. Listeners are not just passive recipients of verbal input. They can be active listeners as well when they engage in interactive discourse with others, meaning they are expected to make utterances to maintain the communicative process. They ask questions for clarification purposes. They ask for repetitions. There are various genres of discourse to exploit such context: conversations, discussions, debates, interrogatories, dialogues, small talk, etc. On the other hand, some contexts can arise when no role alternation is possible. Listeners cannot ask questions and expect responses. Lectures, presentations, briefings, conferences, monologues are just a few examples of such. Also, listening contexts can be defined according to input sources: video, audio, live, pre-registered. It is important to design listening courses according to contextual variety to make learning happen.

### **12. Phonetics**

Native language tends to interfere with learning when one is learning a foreign language. This is called verbatim transfer of native codes during learning processes. Native pronunciation patterns affect target language pronunciation. As an example of Turkish learners of English as a foreign language, it should be said that Turkish has a phonemic system completely different from English. In it, each letter of the alphabet has a single phoneme which defines how it should

be pronounced. Turkish letters have only one way of pronunciation. However, in English a single letter can have different ways of pronunciation depending on how it is used. As Cherrington (2004) points out, learners make many mistakes when they fail to grasp the complexity of target language phonetics. The point here is that, in order to improve listening comprehension, it is important that listening input is based on correct pronunciation patterns.

Sakuma (2004, 373) points to 'phonetic phenomena such as liaison, glide, assimilation, the dropping of sounds, weak forms that can also affect pronunciation and therefore recognition of words'. Sakuma stresses the importance of rhythm in pronunciation. English is a stress-timed language and has word stress rules which are different from syllable-timed languages. Stress and rhythm patterns vary from language to language. In French, stress normally falls on last syllables, whereas in English it is independent of syllable position.

Intonation patterns is another aspect to be considered for listening comprehension development. Monotonous and non-monotonous languages, for example, interfere with listening comprehension. The study on Japanese students by Ogata (1993, in Sakuma, 2004, 374) is a good example for this. Japanese is a monotonous language. Therefore, it makes difficult for Japanese 'to get used to several kinds of rising intonation' in English.

Phonetically and phonologically there can be differences and similarities between languages. Transparent languages have phonemic systems with phonemes transcribable only with one symbol (letter). Turkish is a transparent language. 29 letters of the Turkish alphabet correspond to 29 phonemes. English, on the other hand, is non-transparent and has 26 letters corresponding to 44 phonemes.

Listening comprehension consists of complex processes of decoding target language phonetics. One starts with decoding the smallest units (phonemes) and goes on to words and sentences. For beginners, it is very hard to make sense of sounds if they do not have the skill of decoding. Considering that English is non-transparent, transfer errors run rampant with learners whose native language is transparent. Some examples of typical errors by Turkish learners are given in Table 1 based on researcher's own observations. It is important to teach learners to discriminate between target and native phonetic systems.

Table 1. English sound mispronunciations by Turkish learners.

English letters	correct pronunciation	incorrect pronunciation
j	job /dʒɒb/	/zɒb/
c	cow /kaʊ/	/dʒɒv/
i	l /ai/	/i/
a	hat /hæt/	/hɒt/
h	honest /'ɒnɪst/	/hɒnɪst/
o	home /həʊm/	/hɒmə/
e	nice /naɪs/	/nɪdʒə/
w	wrist /rɪst/	/wrist/

### 12.1. Homophones

Homophones is another aspect important for listening comprehension development. These are words spelled by same sounds but with different meanings. In other words, homophones have similar or identical pronunciation but they mean different things. Homophonic languages have varying number of homophones. English and Turkish are homophonic languages. Raising awareness on homophones can be exploited in language learning. Practicing homophones through listening and pronunciation activities (ex., tongue twisters) can be rather interesting and entertaining for learners. Riddles and rhymes are also a good choice of activity. Table 2 and Table 3 present some examples of English and Turkish homophones.

Table 2. English homophones

English homophones	sounds
some, sum	/sʌm/
sun, son	/sʌn/
see, sea	/si:/
I, eye	/ai/
new, knew	/nju:/
week, weak	/wi:k/

Table 3. Turkish homophones

Turkish homophones	sounds
aç	/ʌtʃ/
ak	/ʌk/
yüz	/ju:z/
at	/ʌt/
bin	/bin/
diz	/diz/

Some English homophonic elements can be used to learn vocabulary in a fun way:

*What did Buzzy Bee say to the naughty bee? – Bee-have yourself.*

*Why does Buzzy Bee like Shakespeare? – To bee or not to bee. That is the question.*

(adapted from *Riddles for Children*)

Or:

*I see the sea. And you, my son?*

*What do you see?*

*I see the sun above the sea.*

(the researcher's contribution)

### 13. Conclusion

The apparent neglect of listening comprehension development in English language teaching might be due to some erroneous conception of the communicative language teaching approach.

Practitioners might be willing to assume that teaching speaking skills would automatically trigger listening skills development. However, research shows that there is need to take seriously the issue of teaching listening skills. Beginner learners do have serious listening problems. Teaching listening skills to them should target these problems from different angles. Learners need to learn how to deal with problems of unknown vocabulary and key words and phrases recognition. Not only target language but also target culture should be taught as part of listening course design.

Teaching listening comprehension to low levels needs to account for different knowledge content in listening input materials. In the same light, different listening contexts should be taken into account to match learners' actual levels of listening comprehension. Very short dialogues and listening activities based on simple vocabulary could be designed.

Total Physical Response approach is valuable for its contribution to listening comprehension development for beginning level learners. The 'silent period' might be an appropriate method to meeting learners' listening comprehension needs. The 'fluent listeners, fluent speakers' principle exemplifies gradual language acquisition processes.

Listening strategy instruction has to be integrated in language programs for the confirmed effectiveness on learners' listening comprehension. Learners learn to develop their own strategies to deal with listening problems.

Learners need to be trained extensively in target language phonetics. In this respect, various audio-visual resources can be used by teachers and learners. It is equally important that learners have ample opportunities to practice articulation and self-correction. Learning phonetics gives them awareness of differences and similarities between target and native languages contributing thus to positive transfer.

Although Sakuma (2004) points out that 'the definitive listening processing model' has not been established so far in the field of listening comprehension, it might be about time now that someone comes up with a viable listening model based on insights from theory and practice.

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### **Women under Surveillance in Sarah Waters' Affinity**

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#### **Bio**

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#### **Abstract**

Sarah Waters' Affinity (1999) takes place in Victorian London and is briefly about a lesbian and unmarried woman's visits to Millbank Prison as a lady visitor and her falling in love with one of the convicts. This paper aims to show that the protagonist, along with other women characters is incarcerated not only physically but also mentally due to the constant watching. Thus, the women's suppression in the Millbank prison and out in the society can be thoroughly understood in the light of Michel Foucault's ideas on the panopticon concept. The everlasting surveillance makes these characters perpetually control their own behaviors and eventually turns them into passive figures. The protagonist apparently lives the life of a prisoner although she is not a convict in prison. Her confinement into the Victorian society's norms relates to the inmates of the Millbank since she is constantly watched; her way of dressing and behaving are controlled. Thus, the overall system aims to control, punish and constrain not only the bodies of the women but also the psychologies of them. The process of ceaseless monitoring and suppression towards women forces them to be ideal Victorian women in the eyes of society by limiting them and ignoring their identities.

**Keywords:** Sarah Waters, Michel Foucault, Panopticon, Victorian England, Imprisonment.

## **An Intersectional Reading of Debbie Tucker Green's Nut**

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### **Bio**

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### **Abstract**

The aim of this paper is to analyze debbie tucker green's 2013 play, nut, from an intersectional perspective in order to explore such themes as obsession, oppression, mental breakdown, alienation and anguish. The causes of social and psychological reasons for the protagonist's desperation will be attempted to be unveiled through an intersectional reading which focuses on multiple forms of discrimination such as issues of gender, race and class. Kimberlé Crenshaw first used the term "intersectionality" in 1989 to propose various dimensions of discrimination that Black women face. In green's nut, Elayne, as a black woman experiences race and gender discrimination and suffers from psychological illness. This study examines the relationship between language and women's oppression and between language and black woman identity. It also depicts family relationships accompanied by an uncomfortable tension through discussions of the everyday commonality. As a prolific contemporary black British playwright, green's innovative and politically charged style will be explored.

**Keywords:** Debbie Tucker Green, Nut, intersectionality

## **Violence in Sam Shepard's A Lie of the Mind and The Late Henry Moss**

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### **Abstract**

Sam Shepard, in beginning of the seventies with *Curse of the Starving Class*, started to deal with the domestic issues in his plays which are characterized as family plays. He scrutinizes the sources of the problems and corrupted relationships of the family members, and it is clearly seen that in the center of the problems, there is the masculine rage reflected to other members especially on the sons of the family as well as the female characters. Shepard's male characters, especially the fathers of the families, are unable to escape from (once American dream but long ago changed into) nightmares of their past and thus, are disillusioned with the family's inability to comprehend their trauma, therefore, they convey their frustration with verbal and physical violence. Accordingly, the younger generations in the families are victimized and cursed. Thus, the aim of this paper is to analyze the theme of violence, as the curse of the family, in Sam Shepard's *The Late Henry Moss* and *A Lie of the Mind* through his male characters who shatter the image of "cowboy"--the idealized image of masculinity-- (and what it represents) which actually embodies, according to Shepard, the greatest lie of the mind -- the American dream.

**Keywords:** Sam Shepard, A Lie of the Mind, The Late Henry Moss, violence, masculine rage

## **Variations on Dehumanization: Yevgeny Zamyatin's *We* (1921) and Kazuo Ishiguro's *Never Let Me Go* (2005)**

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### **Abstract**

As a general term, dehumanization refers to the process of depriving an individual of various qualities that constitute their humanity, their agency, and their selfhood. It functions in a way that violates self-actualization, and breaks off the established definitions of being human so as to re-define the individual, or reduce them to a part of the machine. Hence, it often finds its way into dystopias in which the oppressive state seeks to re-shape the citizen to the smallest detail to create the ideal citizen. In this sense, Yevgeny Zamyatin's *We* (1921) and Kazuo Ishiguro's *Never Let Me Go* (2005) portray two dystopian worlds where dehumanization through technology is at the heart of the entire system, nurtured by ideological and social practices. Through the integration of technology, in these works individuals are turned into subjects; bred, used, and killed as mere instruments of the state. Furthermore, they are made submissive by the illusion of freedom of choice. In both works, in distinct ways, dehumanization is taken to the extreme as humanity and selfhood are erased by individuals being reduced to numbers or clones, stripped entirely of their free will, agency, and even of their bodies. Hence, the aim of this paper is to analyse the theme of dehumanization and how it gains different variations through the integration of technology to the dystopic imagination in Zamyatin's *We* and Ishiguro's *Never Let Me Go*.

**Keywords:** dystopia, freedom, dehumanization, technological dystopia, agency.

## **Unweaving the Internalized Misogyny between Female Characters in Margaret Atwood's *The Penelopiad* (2005)**

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### **Abstract**

Misogyny is a form of gender-based violence and/ or bias against women, by (mostly) men. But women can become the proponents of misogyny in ways that are not recognized by themselves, in turn, reinforcing the concept of internalized patriarchal influence among women. Atwood's novel *The Penelopiad* (2005) is a retelling of *The Odyssey* by Penelope, the Queen of Ithaca and wife of Odysseus. Examples in the novel show how internalized misogyny affects women's behaviors towards each other due to their passive acceptance of patriarchal norms. In *The Penelopiad*, Penelope does not have a close relationship with her mother-in-law Anticleia as she seems to be not approving of her as a bride, because she thinks that Penelope is not suitable for Odysseus. Likely, Penelope gets criticized by the nurse Eurycleia as she knows what is 'best' when it comes to both domestic and maternal issues. Most obvious is the rivalry between her cousin Helen of Troy about physical beauty, as Helen uses her beauty to her advantage by objectifying herself in the eyes of men, which enrages Penelope. Another emphasized example is the Twelve Maids accusing Penelope of their getting hanged unfairly, and the trial scene where Penelope approves of their rape. From the viewpoint of feminist theories like Janice Raymond's gyn-affection and hetero-reality, and Kate Manne's *Down Girl: The Logic of Misogyny*, this paper aims to argue that the misogynistic attitudes of the female characters towards each other are enforced by internalized patriarchal beliefs, leading to discord among the female characters.

**Keywords:** Internalized misogyny, Penelope, female characters, patriarchy, feminist theory

## **Identity Politics in Pam Gems's Plays "Dusa, Fish Stas and Vi" and "The Treat"**

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### **Bio**

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### **Abstract**

At the beginning of the twentieth century, there were political plays, which were staged for explaining the ideas of the working class in England. After that period, especially during the 1960ies, there emerged new dramatic inclinations, which are called "alternative" or "fringe theater." These plays contribute to the development of British drama by changing the mainstream theatre conventions in their attempt to reflect the changing power mechanisms in society. These developments in British drama pave the way to a deviation that went hand in hand with the Women's Liberation Movement of 1970ies, which produces feminist theatre as an alternative theatre. These new plays are the offsprings of an alternative political perspective, which is against the male-dominated qualification of the mainstream theatre. In this presentation, the aim is to analyse the female dramatist Pam Gems's plays "Dusa, Fish, Stas and Vi" and "The Treat" in their handling of the representation of women via their identities in the society. Yet, despite her avoidance to label herself as feminist, Gems in her plays necessarily reflects the feminist political stance for modern women. The four female characters in the play "Dusa, Fish, Stas, and Vi" and the prostitutes in a brothel in the play "The Treat" reflect how the identity politics work for women in the society.

**Keywords:** alternative theatre, Pam Gems, identity politics, feminism

## **Epistemological Crisis in Philip Larkin's *The Whitsun Weddings*, *Poetry of Departures*, and *Annus Mirabilis***

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### **Abstract**

The aim of this article is to examine the crisis in the nature of knowledge through the categories of time, space, the nature of reality in Philip Larkin's *The Whitsun Weddings*, *Annus Mirabilis*, *Poetry of Departures*. The tumultuous time of 1945-1955 paved way to an alternative discourse in poetry which was anti-romantic and was not experimental in form, structure, and text. Regarding this new wave with its alternative discourse to heal the crisis of struggle for power with respect to epistemological crisis Larkin goes beyond the metaphysics of being by creating poetry as opposed to Cartesian thinking. Larkin writes late modern poetry, which is agonizing, self-questioning and puzzling. Thus, the three poems that have been studied in this article demonstrate that in every aspect of life and in every period of life there is this epistemological crisis regarding not only the human relationships but also the political and social stance. Every tradition is always in danger of being incoherent. If a tradition becomes incoherent, it can only be recovered by a revolutionary reconstitution. In this sense scientific revolutions try to calm down epistemological crises in a Cartesian way. Everything is questioned at one time. Similarly, Larkin's poetry tries to calm down the social and political atmosphere of 1960s by distancing himself from the modernist tradition.

**Keywords:** Knowledge, Philip Larkin, *The Whitsun Weddings*, *Annus Mirabilis*, *Poetry of Departures*

The twentieth-century has been a period of epistemological crisis regarding the two World Wars, economic crisis, and social tumult, and Movement poets, such as Philip Larkin, who corroborate to instigate the controversial tools to rephrase the correlative knowledge and the formation of it in that period. The form and content of poetry as a means of expression of that epistemological crisis, with respect to the correlative knowledge and its production, demonstrate the intricacy that lies in poet's operative world of discourses. The ever-changing form of poetry gives "expressive shape" (Hurley, 2012, 1) to words that hesitate to overlap with the world either in formlessness or in high order. Despite Plato's attack on poetry's "deceptive mimesis" (Hurley, 2012, p. 1-2) which is a play of associations to change and subvert the form, Larkin's poetry, an

art with common history, is essential to give an outline of the period. In addition to this, Larkin did not adhere to the dominant modernist writing which is epistemological, questioning the known, the knower, the way knowledge is obtained, and its certainty (McHale, 2002). Hence, his poetry demonstrates the epistemological crisis of the 50s and 60s through his new form that breaks away from the tradition of art for art's sake and targets at every human being, and his/her ontological status as s/he listens to Beatles and reads *Chatterley*, encountering weddings on trains, and going off on adventures in *Departures*.

The post-structuralist emphasis on the gap between word and world and the transcendental signified can be sensed in Larkin's poetry. Larkin's modern voice can be heard clearly in poem's questioning of epistemology but also in the everyday language (Regan, 2007, p.156). He both abstains from and uses devices associated with Modernist experimentation: "linguistic strangeness, self-conscious literariness, radical self-questioning, sudden shifts of voice and register, complex viewpoints and perspectives, and symbolist intensity" (149). However, he goes beyond clichés by drawing on his new form of using everyday language in his poetry unlike T.S. Eliot. These devices he uses can also be associated with epistemological crisis because his radical self-questioning which can be related to Cartesian view of simultaneous questioning of events is in fact false due to the possibility of a lack of understanding in the history of practices. Thus, Larkin's words "[w]e all hate home" (Larkin, 2003, 64) epitomizes the departure for adventure, or rather a journey in which the gap between word and world emerges, seeing that the "routine dominated life in perfect order" (Marsh, 2007, p. 19) does not correspond to the paradigmatic shift in the society, seeking for the meaning, as their signification system cannot interpret the newly constituted mechanism of the globalisation and capitalism.

The event, or the rupture, the notion of epistemological crisis in the 1950s and 60s, can also be traced in the democratic ideals of the Welfare State guided by the Labour Party in post-war Britain. The shift in the norms of the society paves the way to the representation in poetry with an ordinary way. Thus, Larkin's speaker is a "non-hero", so his feelings represent the feelings of the majority. With respect to egalitarianism, everyone is "a civil servant, a responsible citizen, responsibly employed" (Stojkovic, 2006, p.69), so Larkin's choice of ordinary lives of ordinary man marks that notion of "egalitarianism" in England. This responsibility may be intensified by several other circumstances. Although these circumstances may have hindered transcending reality, Larkin's job as a librarian helps him to develop into an original world-view. Larkin came from a solid background in which everybody worked. In that society it was immoral not to work (70). Thus, his intellectualism as a librarian retains the notion of originary in his poems despite the crisis situations that periodizes the time.

Moving beyond all traditional forms of literary constructions, the Movement writers create an epistemic break from modernism as they tend to present everyday life using everyday language rather than symbols and images. The modernist images generally evokes the diseased fragmentation culminating from modernity specifically in T. S. Eliot's poetry. The hollowness of the modern man is enunciated with mythical figures, with references to the blindness to truth for seeing eyes through the clairvoyant Tiresias, who "foresuffered all" (MacBeth, 1992, p. 83).



Thus, in modern poetry, the known, the knower, the way knowledge is obtained, its certainty, the way knowledge is transferred, whether it is reliable or not, the alteration of object during the circulation of knowledge through mythopoeic thought, and obstructions for knowledge are taken into consideration (McHale, 2002, p. 282). The access to knowledge, and how it circulates, various mental acts' structuration of the same knowledge (283) outcrop through mythic method that paves the way for equivocal polymorphous transfiguration in modern poetry. Contrastingly, Larkin and the movement poets find modern poetry too conceited and intellectual, so they reconceptualize its patterning with tensions that ramify the subversive effects of modernity through the language of everyday man. Their interconnection manifolds in various trajectories of life without much allusion to mythopoeic thought, so the movement poets eschew from assessing an authority over the reader through the classical allusions.

### Significance of the Study

There are many studies that foreground the aspects of 1960s in the literary canon that point to the crisis or chaotical happenings and their relation to Philip Larkin's poetry. John Osborne, in *Radical Larkin* argues that Larkin's idea about "the revolution in thought" are related to "Darwin, Nietzsche, and Freud". In that sense, Larkin liberates his poetry "from dogmatic commitment to the state of knowledge under the conditions of modernity" (Osborne, 2014, p.237). Waterman, on the other hand, draws attention to the distance between the depicted people in Larkin's poems and the poetic persona: in *the Whitsun Weddings*, for instance, the interpellation of "an uncle smutting" enables the reader to recognize the class distinction between the poetic persona and the members of the wedding ceremony (2014, p.143). Another point that foregrounds Larkin's poetry is his "suffering unprovoked sorrow and joy [...] unrequited longing and joy" meaning "the escape from the boredom of his home" (Jenkins, 2011, p. 525). Although Larkin protected his private thoughts to himself, he admitted that his poems were "shamingly revealing" not only his alienation from the world but his dislike for it (Jenkins, 2011, p.536).

Apart from these studies that suggest Larkin's break away from modernism and romanticism and his transmutation, bringing together the newly constituted knowledge in new discursive practices; there is a gap in the literary studies regarding the theoretical basis of the interconnection between "event" or "rupture" (Derrida, 1966, p. 176) that points to the paradigmatic shift from the old traditional talent that sees civilisation as a diseased "patient etherised upon a table" (Eliot, 1992, p. 70). Defying elitism in poetry, Larkin's poetic persona is generally an ordinary man unlike Eliot's J. Alfred Prufrock, whose love song marks a solipsistic, self-questioning poetic persona "with his collar mounting firmly to the chin" (Eliot, 1992, p.71), lingering "in the chambers of the sea / [b]y the sea girls wreathed with seaweed" (Eliot, 1992, pp. 73-74) away from the crowds of the world, and interpellate himself as Lazarus, coming from the dead. Larkin, on the other hand, sees going on adventures as a "stereotype" (Marsh, 2007, p.19) and this foregrounds a shift, culminating from the epistemological crisis of the period with a trace of aggressiveness that stands up to clichés such as chucking "up everything" (Larkin, 2003, p.64), with an implication of social media language: "Take that you bastard" (Larkin, 2003, p.64). This use of colloquial language is an attribution to the form and content of Philip Larkin's poems that raises a sceptical approach to the political and social stance of the period: "historical

periodization”, which involves “massive kinship and homogeneity or identity within a given period” (Jameson, 1997, p. 292) through the erratic effect of epistemology, constituted in the hunger for truth that mostly shifts to post-truth. This study, hence, examines this change, sensed in the form and content of Larkin’s poetry, that delineate the ontological status of human beings in such crisis situations by drawing on the notion of epistemological crisis.

### **Epistemological Crisis and How It is Handled by the Movement Writer Philip Larkin**

The Movement poets, specifically Philip Larkin express the phenomena in the 1950s and 60s by triggering and challenging the juxtapositions which set hierarchisations via hegemonic discourses. They also strive to blur the boundaries between the elites and the ordinary man in the British society. Before the analysis of the poems, giving the working definition of the epistemological crisis is essential to scrutinize its relation to the poetry of Larkin’s form and content. “An episteme is a set of relations or rules of formation that, at a given place and time, unite the set of discursive practices that make up an apparatus of knowledge-production” (McWhorter, 2005, p. 176). As the given definition requires the literary works written in tumultuous times in various spaces may reveal the disorder in that period, and also the non-linearity of knowledge-production culminating from a sense of crisis due to a shift in the episteme. The crisis ends up with “creative chaos” (Kauffman, 2020, p.10), that is to say Eros, interconnecting that sense of new creation with a new form of discourse. Larkin’s poems may also be regarded as “machine[s] that consists of words” (Childs, 2008, p.20) that reconstruct a form other than the form that estranges and eschews the concepts such as love by evacuating them with images of disease like T. S. Eliot’s modern love.

The field of knowledge avoids scepticism and obscurity to some extent although within the play of signification system the signifier and the signified would not always overlap to produce the right meaning or interpretation for the human beings. In a Foucauldian sense, *episteme* is “a set of dynamic relations that exist only in their concrete occurrences in discursive regularities across fields of knowledge in a particular historical epoch” (McWhorter, 2005, pp.176-177). In a Derridaian sense, the episteme is a “philosophy or science that is contradictorily coherent” with a centred structure that is immobile. (Derrida, 1966, p.177) However, the “epistemological relativism,” which delineates “the position that all knowledge is fallible, partial, and changeable over time” (Albert et. al. 2020, p.358) leads to the idea that centre resists totalization as Derrida states “centre is not the centre” (177). At this point of the argument, it is essential to point out that the crisis situation, resisting immobility, assesses a new kind of autonomy to constitute a new form encompassing a new content to create a meaning, within a new signification system that would satisfy the desire of its constitutor.

The period between 1950s and 1960s, in that respect, brings out a trajectory that revolves around a hedonist lifestyle of youth who rebels against the constructed norms of Victorian period. This rebellious attitude finds its equivalence among the intellectual artists who reflect their socio-cultural upheaval by departing from modernism and romanticism. Philip Larkin, a writer of the Movement, departs from the romantic sublime by foregrounding “the everyday life, with a realist and empiricist perspective” (9) without focusing on heroism. The creative

chaos of Eros can be sensed in *Departures*, *Annus Mirabilis*, and *Weddings*, that demonstrate “continual creation of contradictions” (Sim, 2002, p. 97) that are hidden in “the macro-world” that constructs the gloomy daily life of the poetic persona in the poems. The inward turn of the self with stream of consciousness technique or the spontaneous overflow of thoughts leave their place to ordinary life intricacies presented without much ornament in form.

### ***The Whitsun Weddings***

During 1960s, Philip Larkin, in his poetry, unite a new set of apparatus of knowledge-production against Modernism and Romanticism; thus, he mostly focuses on the disorder of everyday life and the non-linearity of everyday life with his usage of colloquial language. His power in form interweaves with the content of his poems as they reveal a history of “discontinuities” (McWhorter, 2005, p.177). Thus, knowledge is never embodied in the subject as the locus or guarantee of the truth (181). For instance, the poetic persona in *The Whitsun Weddings* depicts the transience of the truth that is based on fashion and consuming, displayed in “each station” that the train stopped, to specify: “Once we started, though,/ We passed them, grinning and pomaded, girls/ In parodies of fashion, heels and veils,/ All posed irresolutely, watching us go, [...] (Larkin, 1992, pp. 240-241) The train as mobilized space marks the multiplicity of splitting processes for changing photographic images, such as “grinning and pomaded, girls” a sign of history that accentuates its totality. “The natural conversational voice” (Marsh, 2007, p. 69) of the poem unfolds with “stanzaic and rhyming regularity” and the short second line of each stanza cuts across the pattern (70). Thus, Larkin evokes a sense of contrary vantage point to the artists’ romanticism by defending ordinary daily lives without sounding pompous.

Larkin marks the artificiality of beauty in the wedding ceremony in the poem: “An uncle shouting smut; and then the perms, / The nylon gloves and jewellery substitutes / The lemons, mauves, and olive-ochres that / Marked of the girls unreally from the rest” (Larkin, 1992, pp. 240-241). The poetic persona, encountering the images of the wedding, fluctuates between empathizing and a feeling of superiority and scorn for the weddings. The change in space and time, on the other hand, annihilates the romantic side of the weddings with the emphasis on being late: “That Whitsun, I was late getting away: / Not till about / One-twenty on the sunlit Saturday” (240). These lines demonstrate discontinuities traced in the transient tendencies of all consuming dull society. MacBeth, on the other hand, puts forth the sense of lack in belonging to a familial community in the poem, as long as the poetic persona watches over people’s preoccupation with their search for long-lasting love. Weddings and the train in the poem resonate journeys and travel evoking arrival at the “long perspectives” (2014, p. 285). These weddings polarize between “ending and continuation” (285).

All in all, the epistemological crisis is the bankruptcy of the Westernized standards of weddings that obstructs the ceremony and the costumes from being a “reference” to “culture” due to its being “dislocated, driven from its locus” (Derrida, 1966, p. 180). Weddings with their cultural implications may be prone to the play of presence as the poetic persona is estranged from them, and has difficulty in getting emotionally involved in the weddings. The weddings stand out as centre, but Derrida emphasizes that epistemological requirement of a centre” appears as

“mythological” or rather “a historical illusion” (Derrida, 1966, p. 185). However, Larkin removes the mythopoeic dimension from his poetry, and that marks the epistemological crisis of poetic persona while he encounters the weddings.

### ***Poetry of Departures***

My focus brings out the crisis in knowledge-production as Larkin abstains himself from T. S. Eliot and Dylan Thomas’s poetry by recreating a new relationship between form and content. For instance, the shyness of Eliot’s Prufrock, as an inactive poetic persona, alienated with the images of women “come and go / [t]alking of Michelangelo” (Eliot, 1992, p.70) contrasts to the aggressive, unintellectual voice of the poetic persona, in Larkin’s *Departures*, who prefers adventures rather than safe lives, as he states: “but I’d go today” (2003, p. 64) rather than staying to be with woman. The inactivity which is the embodiment of dullness evacuated like the hollow, inactive men in meaningless, paralyzed in death in life situations leaves its place to an “[e]lemental move” (Larkin, 2003, p. 64) in Larkin’s poem. The sound of Larkin’s poems echoes sense, it elucidates a perspective of the “particularly shaped meaning” that is neither symbolist nor imagist and they never deny historic progress. Whereas, in Dylan Thomas, “[g]rave men, near death, who see with blinding sight / Blind eyes could blaze like meteors and be gay, / Rage, rage against the dying of the light.” (Thomas, 1992, p.220) Thomas’s metaphorical extension of blindness to the light or the truth is an explication that demonstrate his difference from Larkin as Larkin’s poetry has a simplified tone and clarity. Larkin, hence, departs from the other poets of his time because his tone is plain, in comparisons his poems are clear. Larkin foregrounds the extraordinary sarcastically. He brings out rationalizations, scepticism, empiricism, conventionalism and realism in his poems. His poetry expresses individual displeasures.

Larkin also creates a patterning of rhythm with “an impression of natural conversation” (Marsh, 2007, 19). To quote Larkin, from *Poetry of Departures*: “Sometimes you hear, fifth-hand, / As epitaph: / *He chucked up everything / And just cleared off*” (Larkin, 2003, p. 64). The lines from the poem evoke a sense of familiarity with the everyday language of reported voices. The words departures and epitaph are both traces of elusive language, stimulating the sense of partings, and deaths.

Furthermore, Larkin instigates a verification for the negation of his sense of home by generalising it with first person plural pronoun “we”; to specify: [w]e all hate home/And they are right, I think./We all hate home/And having to be there:/I detest my room, /It’s specially-chosen junk, /The good books, the good bed, /And my life, in perfect order: /So to hear it said [...]” (Larkin, 2003, p. 64). This detestation for harmony and order can only be associated with the epistemological crisis, or as Derrida states, “coherence in contradiction” that reveals “the force of desire” (Derrida, 1966, p. 177) for chaotic creation, Eros. Poetic persona’s presence at home does not signify any meaning, so he traces the end of that presence, and the end of the order. These lines mark the form of poetry as the metaphorical extension of Larkin’s reduction of structure or rather form in poetry “on the basis of a full presence which is beyond play” (177).

Thus, presence have no meaning to structure poetry in harmony as far as the imposed upon constituted forms in modernism are concerned.

Another subversive element, in the poem is the assertion of mutation for the artificially constituted goodness against the backcloth of modernism that challenges modernity as a false means to civilisation scoping science or episteme that nails down coherence. Hence, Larkin is totally critical of this artificiality which he associates with being “reprehensibly perfect”; in that way, “[s]tubbly with goodness, if /It weren’t so artificial, / Such a deliberate step backwards /To create an object:/Books; china, a life/Reprehensibly perfect.

Larkin’s poems present a dialogue between two voices one of whom is self-reliant, responsible, the other is adventurous and romantic. Against the motto, “an Englishman’s home is his castle”, Larkin insists on the inconsistent trajectory of self because s/he is never preoccupied with the continuum of his/her presence at home to constitute a power or a centre to control. Larkin constructs another realistic perspective that is dreary and not acknowledged by many people which may be considered as a revolt into the mainstream discourse. The use of the verb “hate” for home indicates a shift in status of the concept of home regarding its epistemological value. It is obvious that the concept of home blurs the boundaries of order created with books and his room. Thus, creating a false dichotomy as in interlocking relationships, Larkin’s speaker in *The Poetry of Departures* hates his “life, in perfect order” and is “flushed and stirred” by other possibilities. Probably, the speaking voice is affected by the swinging phenomena of his time that is why he is stirred like the other people of his time, that promotes emancipation, and hedonism against the backlash of modernity and the movements that challenge it, such as modernism.

The “epistemological break or rupture” (Tiles, 2005, p.177) in Larkin’s poem elucidates the shift in status (in the epistemological value) of a principle, from necessary truth to something open to empirical challenge; this second sort of break is a reconfiguration of the conceptual framework of scientific inquiry. The energy of the body as a space has power to reconstitute itself as “representations of space, or ‘lived’ experience” in Lefebvre’s terms (Wegner 2002, 183) that starts with the origins of space as “inside and outside” and continues with different strategies of “capitalist stage.” (Wegner 2002, 199) In this respect, Larkin in *Poetry of Departures* creates a poetic persona lingering in between thoughts that juxtapose home either as a detestable junk space or an orderly space, containing good objects, such as books or beds. These two polarities of home indicate the intricacy of indeterminacy created by the psychopathology of the dullness of everyday life.

The dissatisfaction raised by all-consuming capitalist society is questioned in the last line of the poem as “To create an object:/ Books; china; a life / Reprehensively perfect.” (MacBeth, 1992, p. 236) The adverb “reprehensibly” elucidates the act of creating an object, books or a life that does not evoke enthusiasm. This sense of scepticism and anxiety for perfection is a “deliberate step backwards.” (MacBeth, 1992, p. 236) That is, it is a deviation from science that puts forth the lack of reliance on space as an extension of science. This thought resonates itself in Larkin’s

Poetry of Departures. Here the rupture between the Western humanistic ideal and the scientific, materialistic thought is evident since the step backwards involves a reprehensible perfection that “raced across / Bright knots of rail / Past standing Pullmans, walls of blackened moss” (MacBeth, 1992, p. 242).

### ***Annus Mirabilis (1967)***

This poem, with its repetitions, alludes to the epistemic shift in the norms of the British society by foregrounding the Beatles’ and their first LP, and the end of the ban for D. H. Laurence’s *Lady Chatterley’s Lover*. The title indicates the year of wonders for 1963. Larkin’s emphasis defines the beginning of freedom for affairs with the ban of famous literary novel of D. H. Lawrence’s *Lady Chatterley’s Lover* and the epistemic shift triggered by the rise of counter cultural revolution of the Beatles that started with their first LP. The form of the poem also indicates the focus on the period of 1960s through the repetition of the same lines at the end of each stanza. This is the epistemological break from oppressions that hesitates to create a counterculture against the conventions of oppressive rules of the society. Conversely, the shift unfolds in various movements running against the grain of capitalism, supporting “eschewing drugs and other toxins” (Marsh, 2007, p. 193), and preferring to be in nature instead.

Larkin, in line with these happenings, modifies and subverts modernist mode by referring to time of 1963 as *Annus Mirabilis*, as the year of wonders “[b]etween the end of the *Chatterley* ban / And the Beatle’s first LP.” (Larkin, 2003, p. 146) as the beginning of intimate physical connection. Larkin evokes a challenge to social norms that hierarchises society with a “wrangle for the ring” (Larkin, 2003, p. 146). The poem, in particular, marks the period of emancipation in thought and lifestyle of a new generation that swings with the songs of Beatles and the end of D. H. Lawrence’s novel *Chatterley’s* ban, in which the hegemonic structure of capitalism is critiqued in terms of the capital power and the desire for love. Only if hedonism surpasses the banality of betrayal, does the reversal of images for a new beginning takes place in the novel. Larkin’s reference to these artistic upheavals imbricates a rebellious psychic space for that period.

### **Conclusion**

To conclude, Philip Larkin’s wish to depart from “perfect order” evokes his shift in form that abstains from mythopoeic thought and the allusive language that borrows from Dante’s after life journeys. His creation of an alternative discourse within the transience of truth is an explicit reinforcement for recognition in the literary canon by dismantling modernist vantage point and reconstructing a new form, eschewing overdetermined scientific language such as “measuring life with coffee spoons” which is used for socialising. Instead, he reveals the ambivalence in epistemology by foregrounding the ban of an English novel, and the release of Beatles’ long play. Larkin celebrates the shift against the backlash of the enigma of modernity without an attempt to demystify life because he pertains life as an “unlosable game”. The conversational voice reiterates autonomy of every man that the signification system of Movement poets are in favour of. The natural voice and regular rhyming of his poems with abrupt breaks of aggression are never emblematic of any disorderly adversity, notwithstanding his desire for a creative chaos as



far as his contempt for the order of his room and books is concerned. Moving beyond the Platonic illusion of sensing every other being in terms of illusion, Larkin creates a psychic space for the swinging sixties, that avoids the awry look of abstinence from pompous authority maintained by elevated references and language. His poetic personas are also in economic, social and cultural crisis due to loss of personal relations in modernity. The bourgeois society and capitalism that opposes the values of feudalism by fuelling modernity for the sake of technology leads to an epistemic violence that leaves man in ontological alienation. Hence, Larkin, at that point, instead of questioning the alienated being, projects his/her in every walk of life and in every kaleidoscopic image that one can catch from a window of a train. The epistemological shift, thus, is both in his form and content that seems to part from modernists' mainstream culture.

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

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### Bio

**Elif Sari** was born in Trabzon in 1986. She attended Ticaret Primary School, Cudibey Secondary School, and Trabzon High School. In 2004, she started her university education in the English Language Teaching Department of Atatürk University in Erzurum. After she graduated in 2008, she started her MA in the same department. In 2010, she completed her MA and since then she has been working as a lecturer in the School of Foreign Languages at Karadeniz Technical University. Currently, she is doing her PhD in the English Language Teaching Department of Atatürk University. She is married with one daughter.

### Abstract

Effective writing requires an iterative process which contains writing, receiving informative feedback from teacher or reader, revising based on this feedback, and repeating this process again and again (Attali, 2004; Burstein, Chodorow, & Leacock, 2003). In a typical second/foreign language writing classroom, instructor is mainly responsible for providing feedback to all student errors, which constitutes a great amount of workload for teachers especially in classes with large number of students (Attali, 2010; Dikli, 2006; Kellogg, Whiteford, & Quinlan, 2010; Warschauer & Grimes, 2008). As a result of the developments in technology and the increasing importance of providing feedback on students' writing, some programs have been developed to provide individual and immediate feedback in the classroom setting. These programs are called as Automated Writing Evaluation (AWE) Systems. The purpose of this study is to investigate: (1) the impact of using one of the AWE systems, Criterion, on Turkish EFL students' writing performance and (2) Turkish EFL students' perceptions of the use of this web-based system in writing classes. Following a quasi-experimental research design, two groups of EFL learners at the School of Foreign Languages were assigned as the experimental group and the control group. The students in the experimental group were exposed to automated feedback while the students in the control group received written corrective feedback from their teacher. Both quantitative and qualitative data were collected through writing tests and semi-structured interviews.

**Keywords:** Automated Writing Evaluation (AWE), automated feedback, written teacher feedback, EFL writing, writing performance

## **The Fortunes of Perkin Warbeck by Mary Shelley: Employing the Past to Investigate the Present**

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### **Bio**

**Elisabetta Marino** is Associate Professor of English literature at the University of Rome “Tor Vergata.” She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). She has translated poems by Maria Mazziotti Gillan, collected in a volume (2006). Between 2001 and 2019 she edited/co-edited ten collections of essays and a Special Forum of Journal of Transnational American Studies, dedicated to Sau-Ling C. Wong (2012). She has published extensively on the English Romantic writers (especially on Mary Shelley and P.B. Shelley), Indian diasporic literature, travel literature, Asian American and Asian British literature, and Italian American literature.

### **Abstract**

Strongly influenced by Walter Scott’s historical novels, *The Fortunes of Perkin Warbeck: A Romance* (eventually released in 1830) has long been overlooked by most critics and scholars. Indeed, up until recently, little attention has been paid to Mary Shelley’s attempt to delve into British history, widely perceived as both an escapist retreat into the past, and an open disavowal of her commitment to social and political reform which, on the other hand, was evident in her previous literary endeavours.

Nonetheless, as this paper sets out to elucidate, *The Fortunes of Perkin Warbeck*, a narrative focused on the pretender to the English throne who claimed to be Richard of Shrewsbury (one of the “Princes in the Tower”), may be perceived as Mary Shelley’s attempt to actively employ history as an effective instrument to reflect and ponder on current-day problems. After all, in his essay entitled *Of History and Romance* (1797), William Godwin had already emphasized that the attentive study of history could offer valuable insights into the future. Hence, it could be argued that, far from signaling Mary Shelley’s lack of engagement, her fourth novel actually aimed at delving into highly debated issues, such as tyranny, power and, as will be shown, even the role of women in society.

**Keywords:** Mary Shelley, William Godwin, History, Tyranny, The Role of Women, *The Fortunes of Perkin Warbeck: A Romance*

## **Worlds to Be Renewed: The Blazing World and the Everlasting Need for Utopia**

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### **Bio**

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### **Abstract**

From the very early stages of human history, human beings have desired to change their present state and dreamed about alternatives. Their being discontented with existing conditions and hoping for a better future for themselves and their society have rendered possible the development of human life and culture, as well as the emergence and growth of utopian genre. Correspondingly, some scholars of utopian studies centre their work on the connection between utopia and human progress, both on the social and individual scale. According to Lyman Tower Sargent and Frederick Polack, utopia and human development are interdependent to one another as they are nourished from the same source. Human beings dream and create utopias to find a way out of the unsatisfactory realities and utopias influence the way how the future is constructed. Not only utopia enables them to improve themselves and the social organisations they live in, but it also represents the hope that individuals need to carry on their lives. In this respect, utopia has a significant role in human life, and therefore, analysing utopian literature might provide a perspective for understanding humanity. The Duchess of Newcastle Margaret Cavendish's utopian work "The Description of a New World, Called The Blazing World." portrays a system in which utopian and dystopian worlds exist together and the main characters of the work travel from one world to another in search of change. This study seeks to examine the human need for utopia by analysing the different layers of utopian and dystopian schemes depicted in Margaret Cavendish's "The Description of a New World, Called The Blazing World."

**Keywords:** Utopia, Dystopia, Hope, Change, The Blazing World

## **“You Are Sherlocked”: An Investigation of Arthur Conan Doyle’s Detective Fiction in The Hound of the Baskervilles**

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### **Bio**

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### **Abstract**

Arthur Conan Doyle was the writer of a considerable amount of fiction and non-fiction works in addition to his most famous literary piece, Sherlock Holmes stories. Among these various adventures of Holmes, The Hound of the Baskervilles (1902) holds a particular place due to its being a model for the later detective stories. Apart from its predominance in the field of detective fiction, it is possible to trace the changing dynamics of the period in this particular story of Doyle. Ostensibly, the mastery of the author lies not just in his ability to write detective stories but also observing the dynamics of the century he witnessed and mirroring them as subplots in his novels. Drawing on the famous statement about the popular fictions that they are the products of the modern world, Doyle’s The Hound can be read as a medium where the socio-political, scientific and also literary trends of the period are consumed and also where the author reveals his own views about these conflicts. Accordingly, the aim of this paper is to analyse one of the successful adventures of Holmes, The Hound of the Baskervilles, as a pioneer in detective fiction regarding the socio-political, scientific and the literary atmosphere of the age. Accordingly, it will be argued that Doyle mirrors the socio-political dynamics, the scientific developments and the elements of the popular Gothic literature in his detective fiction.

**Keywords:** Arthur Conan Doyle, The Hound of the Baskervilles, Sherlock Holmes, detective fiction, popular fiction

## **A Critical Analysis: Deconstruction Theory and L. Frank Baum's "The Wizard of Oz"**

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### **Bio**

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### **Abstract**

L. Frank Baum, one of the most well-known American writers, lived between 1856 and 1919. Rumor has it that he enjoyed telling fairytale stories to his sons every night. He grew very accustomed to telling stories, and one day created a heroine by the name of Dorothy. He began to tell long narratives about her. In addition to this character, he also conceived new ones; The Scarecrow, The Tin Woodman and The Cowardly Lion, respectively. Finally, Frank Baum wrote a wonderful fairy tale: The Wizard of Oz, which portrays these four characters' story arc in an entertaining and praiseworthy way. The purpose of this study is to analyze and determine the key points of deconstruction theory, put forward by Jacques Derrida, in The Wizard of Oz, written by L. Frank Baum in 1900. I concentrate on how these key points of the theory can be eliminated attentively in the text. I shall begin with a brief definition and history of the theory; after which I will center upon the story and its deconstructive impulses.

**Keywords:** L Frank Baum, deconstruction theory, the Wizard of Oz, Jacques Derrida, intended meaning.

## **Politics Replaces War: The Possibility of Change in David Hare's The Absence of War**

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102

### **Abstract**

David Hare's *The Absence of War* (1993), which is the last play of Trilogy focusing on the British institutions, is on the party politics dealing with both the Government and the Opposition, yet mostly presenting the ideals and the failure of the Opposition Party. The party leaders who work very hard; the advisors, minders and secretaries who function as controllers of the party leaders are the main characters of the play. Through these characters, Hare criticises the advisors and minders' intense involvement in the policies of the parties. Also, politics is presented as the means to keep people together in the absence of war; "[i]n time of war people do what needs to be done; in its absence there is only loss of purpose and keeping busy" (Homden 218). In this respect, the major aim of this paper is to display that, through the leader of the Labour Party, Hare argues that a leader of a political party should express own ideas on the ideologies and policies of the party. Also, Hare presents that the political parties should not cling to traditions and settled rules. Hence, Hare comments on the current situation, and makes proposals for the improvement in the institution of politics. Moreover, it will be argued that in the world of politics the busy schedules, the problems that the politicians suffer, the failed ideologies, losing and winning political parties replace an actual war.

**Keywords:** Politics, Politicians, Labour Party, Change, War

## How distant is Distant Reading? Tools Aestheticized

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### Bio

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### Abstract

The recent crisis in humanities in the face of neo-liberal university settings has led the field –and literary research that requires subjective entanglement with its object in particular – to adopt more scientific, reproducible, and data-driven research practices, which is labelled as ‘the scientification of the humanities.’ Distant reading of literary texts with the help of advanced digital technology acts as a perfect candidate to adorn subjective ‘interpretation’ with objective and verifiable ‘description.’ The macro-scale analysis of texts coupled with laxness of ‘not-reading’ at all in the traditional sense invigorates lively debates since both sides – humanists and scientists – might arguably be holding the higher ground considering the *neutrality* of distant reading against *selectivity* of close reading in a humanistic, qualitative fashion. The reduction of literary text into massive amounts of spatial data that can only be understood through interfaces might be devaluing hermeneutical decoding processes. As such, most computational literary analyses are ‘confirmatory’ in nature, and ‘exploratory’ ones add little to our actual knowledge. However, on the eve of redefining reading, text, and our roles as ‘readers’, distant reading practices, I argue, along with its tools and methods, do not undermine the aesthetic quality within texts at the expense of objectivity, but administer it more forcefully than ever before. The visualizations, codes, and patterns themselves have aesthetic qualities and have started to become new literary norms both as interpretive methods and as objects of our reading *appetite*. Here, I explore the latent aesthetic core in distant reading practices and how it will turn the hermeneutical process upside-down by creating a new trope of literary ‘readers.’

**Keywords:** reading, distant reading, aesthetic, computational literary analysis, visualization.

### Introduction

In his famous satirical essay *Directions to Servants*, Jonathan Swift instructs The Butler to dip their fingers into every bottle in the house to make sure they are full because touching or feeling without an intermediary agent is the best way to prove. Seeing without touching is not trusted, might be wrong, refuted or proven wrong. The close reading practice that literary critics have relied on for the study of texts for years is blamed for lacking this experientiality. Critics have

never experienced the text the way Swift's Butler experiences the bottles. As Middleton (2005) asserts, close reading is "our contemporary term for a heterogeneous and largely unorganized set of practices and assumptions" (p. 5). As such, it "has become, for a group of critical scholars, a form of theology that invests too heavily in the sacrosanct nature of a few texts" (Eve, 2019, p. 5). This conventional form of reading is "something we take for granted, as a *sine qua non* of literary study" (Culler, 2010, p. 20; Felski, 2015), but almost always hermeneutical, purely subjective reflections of individual readers, and hysteric to the degree that the critic is trapped within the vicious circle of fallacies. What is more, highly politicized, and historicized conventional mode of critique have repeatedly led the strategy astray from the path of caring only about literary text. After all, Stanley Fish has instructed us teach only the text, not politics, and that is what we do in our classrooms despite the heavy ideological *contamination* in our articles. Though the close reading is politically restricting in that it inevitably leads one to the aesthetic, formal qualities of the text, ironically, it always ends up with contextualizing what is evident inside the text as social, cultural, and political background. The critic gets so obsessed with the text in-hand that it now becomes quite possible to write a whole article on Shakespeare without a single quotation from his works. The situation is less so with other writers: we accumulate a debris, in our studies, of secondary literature on individual writers or works without truly engaging with them. What I mean by 'engagement' is not in-depth, sentence by sentence analysis of individual works from the vantage point of 'hermeneutics of suspicion'. The critical reader gets suspicious of any phenomena and looks for the symptoms of an underlying contextual principle within text at the cost of distorting it. The closer we look, the more paranoid, suspicious, fetishist, and lost we become and lose our sense of aestheticism towards our object of inquiry. But "there is more going on," Felski (2015) states, "in literary studies than theoretical debates, political disputes, and close readings" (p. 21). Though scholars now openly voice their desire for "a return to fundamentals" as an antidote (Jay, 2014, p. 115), the reverse is true in contemporary mode of criticism. The critic seems more occupied with contextual elements of the text than its formal aesthetic qualities. Even so, close reading acts as the focal point of interpretation that critics boast to have good command of. Hence, de Man's deconstructionist motto 'closer-than-close-reading' or Moretti's 'formalism without close reading' highlight unconscious obsession of the critic to distance herself from the text but ironically become more engaged with it, but in more purported ways. Demystifying political agenda, situating social activism, and decoding ideology triggered by close reading has come to be the ultimate objectives subjugating therapeutic power of pure aestheticism. Yet, as Clive Bell suggests, to appreciate a work of art, we need to be stripped away from external life. Indeed, Culler's (2010, pp. 22-24) observation that what we do now as close readers is not close reading *per se*, rather a dubious reading in the form of cherry-picking individual passages fit for our individual tastes.

So, how does one read a text in the digital age without the aid of one's mind? Is the critic no longer fighting against modes of oppression as now he no longer decodes disciplinary power relations, for instance? Is distant-reading an adversary to our celebrated close-reading? Many more related questions arise as one tackles with the issue. The problems of representation, selectivity, verifiability, and ideology inherent in close reading attract many criticisms from



inside the academia; hence, the method itself is questioned as to its *scientificity*. The entire history of literature is too big to be represented by a single author or text and already burgeoning field of distant reading seems like an ideal candidate against the former's lacking evidentiality as scientific endeavour. Despite the efforts by some (Culler, 2010; Jockers, 2013; Ramsay, 2011) to combine both methods or defining the latter as the subset of the former (Jänicke et al., 2015), distant reading – or literary data mining, cultural analytics, quantitative formalism, computational textual analysis, computational criticism, algorithmic literary studies, and computational literary studies – is the next big thing in humanities departments. With the aim of creating a practical, lucrative use for text analysis, distant reading practice, since from its inception, has come a long way to be regarded as a valuable pursuit in an age where all the mystery in front of ideologies are lifted. As such, the symptoms of meaning previously hidden beneath the surface of text where the critic applied his subjective decoding skills are now questioned in the face of more objective, profitable, and verifiable reading practices. Using mathematical tools other than our minds *per se* to analyse textual surface/depth reverses our traditional 'hermeneutics of suspicion' that an ordinary critic comes equipped with.

As the material transformation of books – from hardcopy to digitized forms – invokes a similar transformation in our perception of them, close-reading a text in the hope of closing, as Piper (2016) asserts, 'the evidence gap', it directs us to the material space that the text inhabits; the statistical significance of language – the surface – used in the text. Yet, "words are [...] the means by which reader comprehension happens but not that which is comprehended" (Algee-Hewitt et al., 2018, p. 190). Referring to Morrissey, Piper (2018) asks: "[w]hen an average of 56% of words repeat themselves with every turn of a novel's page, what is the meaning [...] of the quantities that underlie such repetitions?" (p. 2). The question gets more valid as we consider the sheer number of books produced to be read every year. Close or distant, reading activity is always about tracing linguistic rarities, unique elements, patterns or quantitative significance of themes explored in one or a few more texts so that the critic makes more informed analyses about the genre, period, ideology, culture etc. The problem of representation in the gigantic corpus of literary history, hence, requires us to devise new forms of interpretive strategies, new ways of reading. Such that, data analysis that includes "procedures for analyzing data, techniques for interpreting the results of such procedures, ways of planning the gathering of data to make its analysis easier, more precise or more accurate, and all the machinery and results of (mathematical) statistics which apply to analyzing data" (Tukey, 1962, p. 2) has started accentuating our interpretive methods in close reading. Reading texts from a 'distance' without truly engaging with them in a personal sense or interpreting them without our textual, historical, psychological and ideological biases become norms if there is nothing "latent or concealed" (Best & Marcus, 2009, p. 3) or nothing to be suspicious of. "The question of why literary criticism matters" (Best & Marcus, 2009, p. 2) is, then, further and further marginalized towards seeing text and the activity of reading as matters themselves, not as human actions. So, the critic in this scenario starts using Wittgenstein's stick to confront the object of his enquiry (the concrete), not his bare hands or minds (the abstract).

In *Philosophical Investigations*, Wittgenstein refers to the walking-stick<sup>2</sup> he uses to experience the objects around him as the prolongation of his actual senses to the tip of the stick so that he and the stick act as united entities for the reception of outside world. The feeling of 'touching' an object with the stick is more than experiencing its physical qualities in the hand; it also includes the stick transforming from a mere conveyor of feelings into a tool that acts as the subject itself. For, when one touches something with a stick, he feels the object itself, not the tool. He states: "If, for example, someone asks me 'What are you now feeling in the fingers that hold the probe?' I might reply: 'I don't know – I feel something hard and rough over there.'" The world outside is no longer 'over there' in this case, but at tip of our sticks that has direct connection with our minds. The analogy is quite fitting for our purpose here. Rather, as Da (2019) puts it, "literary critics will no longer make unsupported claims about whole periods of literary history using just a few texts or ignore large swaths of literary production" (p. 602). Yet, seeing the text as computerized data, the reading as scanning, the interpretation as pure description, the meaning as maps, graphs, trees and statistical significance in relation other criteria, computerized distant reading seems, on the surface, to be underestimating the uniquely humane side of cultural products. However, the attempt is not a reversal of roles between humans and machines and a "[re]envisioning a world in which computers replace literary critics but [...] one in which we work with them to expand what we do" (Best & Marcus, 2009, p. 17). As we use the computational lenses to approach text, "then, data analysis becomes a new form of reading, a new way to interpret textual information" (Algee-Hewitt et al., 2018, p. 191).

Data and interpretation are natural-born enemies. Yet, considering the ever-expanding nature of literary cultural artefacts and the blooming of new disciplinary fields which introduce us to previously uncharted literary terrain such as indigenous literatures, the critics' vulnerability before this enormous knowledge to be mastered is further underlined. As Rhody (2017) states, "not reading is the dirty open secret of all literary critics" (p. 659). The situation foreshadows the intermingling or, better, evolution of literary mode of reading. This is a terrain of a new kind of literary hermeneutics in which close and distant reading practices oscillate in meaning extraction process. As such, Eve (2017) invites us to consider the cooperation between two claiming that adopting only one of them would fall short as the former leads to *textual alienation* while the latter rules out pure *human engagement*. The solution is a digitally amplified close reading, an "iterative process [which] "pivots between distant and close reading" (p. 4) in which he reads Mitchell's *Cloud Atlas* hermeneutically with the help of data provided by computational data. The literature is abundant with similar attempts along with more chivalrous endeavours as analysing thousands of works to map out genre, period, or current with quantitative data. For

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<sup>2</sup> "When I touch this object with a stick, I have the sensation of touching in the tip of the stick, not in the hand that holds it." When someone says, "The pain isn't here in my hand, but in my wrist", this has the consequence that the doctor examines the wrist. But what difference does it make if I say that I feel the hardness of object in the tip of the stick or in my hand? Does what I say mean "It is as if I had nerve-endings in the tip of the stick?" In what sense is it like that? — Well, I am at any rate inclined to say "I feel the hardness etc. in the tip of the stick." What goes with this is that when I touch the object I look not at my hand but at the tip of the stick; that I describe what I feel by saying "I feel something hard and round there"— not "I feel a pressure against the tips of my thumb, middle finger, and index finger . . ." If, for example, someone asks me "What are you now feeling in the fingers that hold the probe?" I might reply: "I don't know—I feel something hard and rough over there." (Wittgenstein, 170)

instance, Underwood (2019) and Piper (2018)'s quantitative literary analyses by using large corpora provide invaluable information on their individual topic of inquiries. Yet, it is essential to note that notable journals (such as *Cultural Analytics*, *Digital Scholarship in the Humanities*, *Digital Humanities Quarterly*) almost always host large scale quantitative data extraction procedures, meta-data analyses, methodological pattern identification techniques rather than providing cultural interpretation on the extracted figures or reading an individual work with quantitative data. Although this might be necessitating the need for a mutual implementation of close and distant reading techniques in these cases, the articles in these journals are argued to be opening paths for a new kind of hermeneutical process in which individual textual aestheticism is juxtaposed with pattern analyses, digital tools and methods enhancement, metadata formation and model implementation. For technologically unsavvy literary scholars, distant reading might mean a turn away from politics and personal appreciation of literary works and it could be criticized for undervaluing the aesthetic side of the text. Yet, the argument is that it underlines it more powerfully than ideological criticism with close reading as it preserves the latent aesthetic core by insulating human engagement from contamination through raw numerical data, digital tools, reductive visualizations and pattern extraction. Indeed, Moretti's fascination with the archive before any analysis and Ramsay's observation for the immense interpretive potential of paratextual elements inform us about the intersection of both objective inquiry and subjective appreciation.

107

The proof, for instance, lies in with the researchers' obsession with relentless experiments for the validity of digital methods employed for data extraction from literary works. Like experimental sciences in which all methodological steps need to be statistically verified and validated, digital literary methods heavily employ such significance measures borrowed from statistics – such as ANOVA, T-test, Chi-Squared, Mann-Whitney U-test and so on. Yet, in most studies, it is clearly seen that what they all do in particular is the verification of our previous insights about the texts in question. For instance, *tf-idf* weighting to extract the most distinctive words from a literary work does wonders in terms of extracting text's *aboutness* the same way as we could learn after reading it. *Tf-idf* has a simple formula:

$$tf - idf = 1 + tf \cdot \log\left(\frac{N}{df}\right)$$

The issue here is the capacity of this simple formula to produce completely similar information to the one we could get through laborious efforts of critical interpretation. This is, to simply put, a little bit more advanced, though getting-outdated, way of counting the most frequent words in a text. This process is recently employing more cutting-edge implementations through the advancement of new algorithms such as Latent Dirichlet Allocation (LDA), vector space representations of words through *word2vec* or of documents through *doc2vec* and other NLP algorithms and validity measures such as svm, naïve bayes, logistics regression and so on. The fecundity of such tools to explore textual content creates an atmosphere in which the workings of such methods are demarcated to look for meaningful patterns. Da (2019) claims that such digital methods do not produce any meaningful knowledge since their functioning mainly depends only on word unigram, bigram, or trigram frequencies (p. 606). And statistically speaking, gender, genre, and/or chronological classification models based on these frequencies

do/did never produce 100 percent accuracy rates since the models cherry-pick their objects (e.g. they analyse the most frequent 100 or an arbitrary number of frequent units defined by the researcher) and these cannot properly outline abstract narrative elements. She is right but she seems to neglect the idea behind all the modelling, validation, and verification attempts. The research conducted do not aim a full exploration of literary knowledge and its reduction into one single explanation or visualization. It is, for now, limited only to the exploration of a few hundred or thousand works and the question of scale and generalization of findings is still valid. Yet, it should be noted that the efforts to explore already-known insights are not the intent, but trivialities against grander aesthetic ideals. Da (2019) does not help but observe that for digital methods, “[m]isclassifications become objects of interest, imprecisions become theory, outliers turn into aesthetic and philosophical explorations” (p. 602). This is further underlined with distant readers’ preoccupation with the tools employed to extract such elements. The tools either as library packages under *Python* or *R* languages or as standalone software with GUI for simple usage, stand as distinguishing features that might have direct impact on the statistical results. Hence, a researcher is forced to consider a specific algorithm’s functioning to extract information with insight. Just like literary theories that offer unique viewpoints to understand literature, digital tools provide us with multifarious ways to approach a text. To explicate, a specific algorithm is continuously updated, and each new version possibly presents different results from the ones it has previously given. Thus, the focus shifts from the object of inquiry, e.g. the text, to the inner workings of tools and algorithms, or better put, how a tool gets a particular information from text. As previously put, the information validation efforts support this claim. Unlike a traditional literary scholar who connects with the text with her predisposed viewpoint and who does not feel a need to verify her position, a distant reader resorting to objective methodology is forced to justify findings. In this case, knowing what is going on under the hood of digital tools to retrieve useful insights from raw data is juxtaposed with the object of inquiry – literary text. The proof is in already flourishing field of Critical Code Studies in which computer code used for making the life easier is treated as a social and discursive mechanism with connotations and implications with a capacity for interpretation and contextualization. As Marino (2020) states, code is “literally becoming the means of debate, used as evidence in arguments for and against the scientific validity” (p. 3). Its reappropriation this way opens path for its reconfiguration as a textual element that requires further decoding with political, social, economic or aesthetic outcomes. Since “[it] is not enough to understand what code does without fully considering what it means” (Marino, 2020, p. 4), its aesthetic potential is highlighted in this new literary setting. The attempts are already in way. Digital Humanities Conference has started hosting Tool Criticism workshops in which digital tools are treated in scrutiny from the perspective of theory, history, and epistemology. Again, *10 PRINT CHR\$(205.5+RND(1));:GOTO 10* is collaborative work by Montfort et al. (2013) that interprets a single line of BASIC command from a humanistic point of view – to understand its cultural manifestations. Similarly, some other studies show racial, gender and cultural biases encoded into computer source code. In the same vein, Montfort produces codes that produces different textual outputs on each execution – making the text a surplus material that contains vital information on its code with aesthetic significance. To conclude, digital tools that mobilize computer source code to extract textual information should hold valuable insights into the text’s

aesthetic, political and performative potential. Being an interface to our objects of inquiry, tools act as complementary to human's meaning making process – that is hermeneutical process.

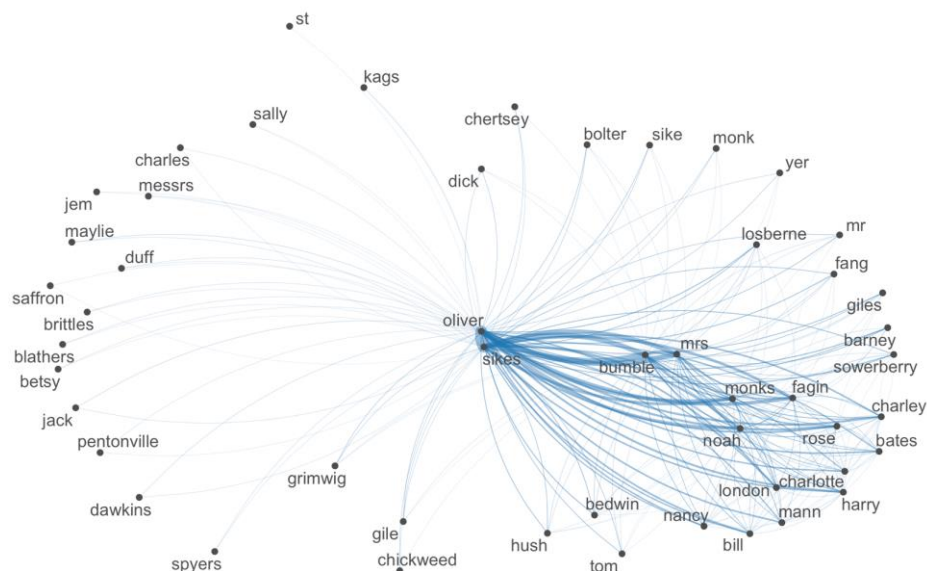
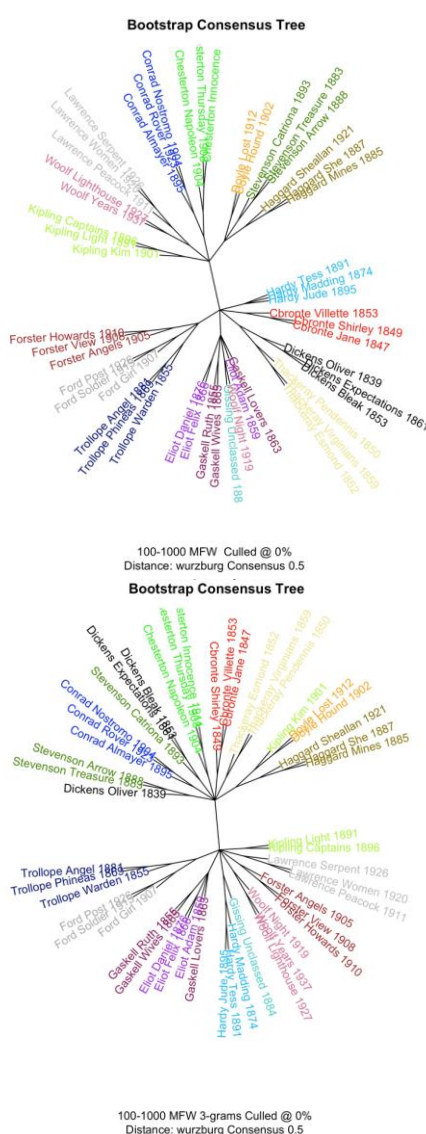


Figure 1. Character association network in *Oliver Twist*

The insight we could get may not be illuminating for this very simple example from only one text. Imagine doing that with all other works by Dickens, or by all Victorian or by English authors whose texts are available. Then, what we have at hand is grand new narrative to interpret. As such, Moretti (2007) suggests that “graphs, maps, and trees place the literary field literally in front of our eyes—and show us how little we still know about it” (p. 2). Moving away from individual textual world consisting of linguistic units loaded with abstract textual elements to aesthetic visualization that “can be grasped at a single glance” (p. 211) opens path for new narrative interpretation. Though visualization offers new insights for our questions, it is not to replace hermeneutical reasoning but create “new modes of interpretation and inquiry (Venturini et al., 2017, p. 160). Consider again network association models of a bunch of texts from nineteenth century in *Figure 2*. This is just a simple similarity, distance, or influence data extracted by looking at most frequent unigrams (on the left) and trigrams (on the right) in the texts.



*Figure 2.* Most frequent 1000 unigram and trigram based distance visualizations of some random 19<sup>th</sup> century British fiction.



The visual is far from perfect but it does much to offer very useful information for the texts in question. We cannot help but observe the rich narrative affordance they could provide. Their clustering pattern, association with other works or authors help us to create more questions: why do they cluster the way they do now? Are the associations stylistic, generic, chronological, gender based, theme informed and so on? How does it change if we add other works one by one? Are their canonicity affected if we add lesser known works? One might say a lot on these issues without having no knowledge of this network, but still, considering the vast amount other works which are not visualized here informs its potential value. For, as Moretti (2007) observes, literary history is too vast “to be understood by stitching together separate bits of knowledge about individual cases, because it isn’t a sum of individual cases: it’s a collective system, that should be grasped as such, as a whole” (p. 4). For example, Victorian literature should be more than Dickens, Thackeray, Eliot or Brontës and should consider other non-anthologized works as well. In this case, interpreting visuals of tens/hundreds/thousands of literary works functions the same way as we approach a single literary work through close reading. We tweak a little with the settings of the software/code that produces the visual (Note the difference between *n-gram* visualizations) and see that the network starts storytelling with its colours, nodes and edges, density, positions etc. Then we see that underlining, colouring, highlighting passages in close reading seems no different than interpreting nodes, edges, positions and weightings of literary data visualized.

# 111

## Conclusion

The consensus is that a gradual shift is taking place in the landscape of knowledge. The print is replaced by the visual, as well as the cognitive by the experimental and the illusory by the material. And this necessitates a new interpretation of technology both as a tool and technique. It now starts to underline its epistemic difference from language itself. While we just experience the language for its own sake behind invisible and ethereal walls, technology might help us surpass the border between knowledge and language through its skilful utilization. While computerized distant reading methodology for textual criticism is criticised for its over-deployment of technology, it is in fact highlighting this border and offering us valuable data to develop new interpretation strategies. As the critic feels herself lost in the text with no obvious result, the interface created by technological interfaces such as the code to extract information and/or visualizations to interpret it are transformed into our object of inquiries themselves and offer the critic new aesthetic potentials to uncover. By reading the material surfaces of the texts as codes, patterns, and visuals, the critic’s fetishized textual object is (re)transferred to its inured position as pure aesthetic objects and the textual surface to literary critical endeavour.

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## **The Contemporaneity of Theatrical Historiography and Theatricality in Howard Barker's Scenes from an Execution**

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### **Bio**

**Enes Kavak** is currently working as an assistant professor at Gaziantep University. He holds a PhD in English Literature from the University of Leeds, United Kingdom. He received his MA in English Literature from the University of Leeds and continued to the PhD programme at the same university, which he completed in 2015. His doctoral research focuses on Edwardian women's political theatre. His recent research focuses on women's writings, contemporary drama and theatre as well as contemporary British poetry.

### **Abstract**

Howard Barker, as one of the most provocative scriptwriters and dramaturges of the last decades, has confronted and disturbed the moral standards of his time and constructed a unique aesthetics of contemporary theatre in "The Theatre of Catastrophe" by portraying the human subject's misadventures and tragedies in the historical plays. His plays, in general, feature anti-mimesis, non-linearity, precariousness, disregard for norms and the destabilisation of narrative and conventional dramaturgy. His historical plays, particularly, are not only a revisioning of the past as a temporal element of contemporary theatre but also a medium of artifice and postmodernist experiment. In his *Scenes from an Execution*, the female artist Galactia enters a timeless struggle with the Republic of Venice in her painting which depicts the brutality of the battle and the pointless pride of Venetians over death and massacre instead of the victory of the country over the Turks at the Battle of Lepanto in 1571 as requested by the authorities. The theatricality and performativity of Galactia's act is envisioned as a theatrical mode for theatrical historiography and a temporal re-enactment of the history to examine the question of contemporaneity and its assemblage. The dual meaning of term, "theatrical" presents, in Barker's art, a new interpretation of historical crisis as part of the human condition and relational experiences in the contemporary age. Accordingly, this study aims to look at the concept of "contemporaneity" and its relation to historiography and theatricality in the Barker's theatrical and dramatic strategies in the play.

**Keywords:** Contemporaneity, Historiography, Theatricality, Howard Barker.

## **King Lear: Old Age and Elderly Care, or The Lack Thereof**

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### **Bio**

**Esin Akalın** holds a B.A. (English/Drama) from Glendon College, York University (Toronto), and an M.A. in English from University of Toronto, where she received her Ph.D. in the Graduate Centre for Study of Drama in 2001. She has written and directed several plays, which were staged in Canada and at Istanbul Kultur University where she teaches a variety of English literature and drama courses. Her research interests include early modern drama, modern drama and performance studies.

### **Abstract**

Theories of disease and ageing can be traced back to Aristotle and the idea of medical care in old age can be associated with the physician Galen of Pergamum who first introduced gerocomy (geriatric medicine) as a term and a concept in Graeco-Roman antiquity. However, even for renowned scholars such as Erasmus of Rotterdam, while ‘old age’ was equivalent only to ‘death’, few Renaissance writers were known to have scarcely incorporated into their manuscripts the term gerocomy, a concept related to the medical treatment of the elderly. Any specific treatments of geriatric disorders, however, were unknown to medicine in the seventeenth century just as old age itself was not yet an important topic in medicine in Shakespeare’s time. The aim of this paper is to take a close look at *King Lear*, a profound study of what today’s gerontologists refer as anomalous ageing -a play, which deals with old age and dying. Essentially, this is a play, which juxtaposes the mental deterioration of an elderly man in retirement with the gerontrophobic impulses of the younger generation indifferent to his needs. By surveying various gerontological data available in Shakespeare’s time, this paper will explore the pathological aspects of Lear’s actions and his mental decline by focusing on the disease which takes hold of the old British king’s mind by degree as he struggles with what today’s medicine will diagnose as ‘a case of progressive senile dementia’.

**Keywords:** King Lear, Old Age, Gerocomy , Disease , Gerontrophobia

## **A Psychoanalytic Interpretation of Motherhood in *By the Bog of Cats* by Marina Carr**

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### **Bio**

**Esma Nur Çetinkaya Karadağ** graduated from Ege University, English Language and Literature Department in 2008. She completed her master's degree at the department of Humanities and Social Sciences at Yıldız Technical University. Currently, she is doing her second MA at Ordu University. She worked as an EFL instructor at Bezmialem Vakıf University, Fatih Sultan Mehmet Vakıf University, and Karabük University from 2010 to 2019. She is currently working at Recep Tayyip Erdoğan University.

### **Abstract**

Motherhood has been one of the most controversial issues for women in the course of history. Whether motherhood is constructed as a role or it is an instinct for women is always open to a discussion. The relationship between mothers and their children is of great importance to interpret motherhood in this discussion. *By the Bog of Cats* is a striking play which subverts the norms and the holiness of motherhood in the middle of enigmatic affairs from one generation to another in a wild atmosphere. The aim of this study is interpreting motherhood, mother and daughter relationship, madness, the silence of women and the suppression of womanhood by means of referring to Luce Irigaray and Carl Jung in order to depict the affairs from a psychoanalytic perspective. Hester, the protagonist of the play thrusts the discourse of the holiness of motherhood violently and refutes the biological and social construction of motherhood in order to exist only as a woman. Her madness causes her to be labelled as a deviant in the town where she lives, and motherhood does not make her sensible. On the contrary she is a woman who is psychologically imprisoned “by the bog of cats” and she carries the burden of both the past and the future.

**Keywords:** motherhood, psychoanalysis, body, wild, norms

### **“In the dark backward and abysm of time”: Nature of Temporality in The Tempest**

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#### **Bio**

**Evrin Doğan Adanur**’s current research examines a range of different approaches to Shakespeare and early modern drama. Her recent focus is the relationship between temporality and genre in Shakespeare. She is a graduate of Hacettepe University (BA), American University, Washington, DC (MA), and Ankara University (PhD). She has been teaching English Studies for over 20 years and currently working as the founding chair of the Department of English Language and Literature at Fenerbahçe University.

#### **Abstract**

From the sonnets to the late plays, Shakespeare presents a preoccupation with time. Especially in his romances, there are disparate aspects and visions of time that characterise *The Tempest*, *Pericles*, *The Winter’s Tale*, and *Cymbeline*. Although an extended concept of time is portrayed in the latter three plays, in *The Tempest*, dramatic time is restricted, even attuned with clock time. No matter how this manner of contracted time is employed mostly in the tragic plays of Shakespeare, its corrosive effects are averted in *The Tempest* through supernatural means. Magic is used by Prospero, in a way, to conjure the past into the present, where he aims to correct a moral and political wrong, that is unlawful succession, which for Shakespeare, is predominantly “unnatural.” In most of his previous plays, when an “unnatural” act of this sort is seen, nature responds through turbulent natural phenomena or the appearance of the supernatural. In this play, however, the past is brought to the present supernaturally to reassure the “natural.” This paper attempts to complicate the idea of “tempus” and evaluate the ways in which Shakespeare presents different uses and concepts of time in *The Tempest* to comment on the aspects of “natural,” “unnatural,” and “supernatural” time.

**Keywords:** Time, temporality, Shakespeare, *The Tempest*, romances.

## **Liquid Corporeal Identities in Hyperspatial Exiles: Richard K. Morgan's *Altered Carbon* as a Posthumanist Eco-thriller**

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### **Bio**

**Fatma Aykanat** obtained her Ph.D. degree in British Cultural Studies from Hacettepe University, Department of English Language and Literature in 2018, with her doctoral dissertation on the British Climate Change Fiction in the Anthropocene. Currently, she works as lecturer at Zonguldak Bülent Ecevit University (Turkey), in the Department of English Language and Literature. Her research interests include ecocriticism, environmental philosophy, ecopsychology, posthumanism, transhumanism, Cli-Fi, Sci-Fi, animal studies, cultural studies, and adaptation studies.

### **Abstract**

*Altered Carbon* (2001) is the first book of the British Sci-fi writer Richard K. Morgan's dystopian trilogy, which is followed by *Broken Angels* (2003) and *Woken Furies* (2005). Problematising the concepts of mortality, immortality, and survival, the novel provides a bleak, futuristic portrayal of the 25th century, in which being human is no longer defined over the body. When organic bodies are degraded to dispensable shells, and human consciousness is reduced to hyperspatial data –downloadable into external storages, hackable by cyber-criminals, transferrable between planets– human identity turns into a liquid concept detached from its bodily weight. The bodiless human consciousness is digitised to be safely stored in an external storage and becomes ready to be surgically inserted into another body's cortex ("sleeved" in a new posthuman body, to use Morgan's phrase). Till then, the digitised consciousness –in a literal as well as symbolic hyperspatial exile– waits to be resurrected in a new organic shell. The discarded organic bodies, on the other hand, are treated no better than dissectible, sellable, or simply throwaway items at the mercy of the previous owner's family. In this dystopic setting of *Altered Carbon*, the corporeal practices have disturbingly evolved to include digitised human freight as a profitable post-capitalist business, post mortem cryogenic suspension, possessing sleeved bodies on rental contract, as the characters are composed of the resurrected "sleeves," the detectives (Kristin Ortega) who are after criminal "sleeves" (Takeshi Kovacs), and the billionaires (Laurens Bancroft) commissioning illegal manhunts for their own murderers. The issues illustrated in the novel unfold posthumanist problems, such as the redefinition of murder –killing a human– as to suggest not to destroy one's bodily integrity, but to destroy their digitised consciousness, hence designate the novel to be generically categorised as posthumanist eco-thriller. Steered by the statement that opens the TV series adaptation of the novel, "Your body is not who you are. You shed it like a snake sheds its skin, leave it forgotten behind you," and revolving around the question of where to keep our humanity safe, this paper will discuss the ontological redefinitions of the body within a post/transhumanist theoretical framework as well as the physical transformations of human corporeality in a dark, ecologically challenged fictional world.

**Keywords:** posthumanist ecocriticism, Richard K. Morgan, *Altered Carbon*, contemporary British novel, posthumanism, transhumanism, eco-thriller, sci-fi, corporeality.

## Love in D. H. Lawrence's American Writings

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### Bio

**Fatma Aylin Bayrakçeken Akin** is an Assistant Professor at the Department of Translation and Interpreting, Atilim University, Ankara Turkey. She received her Ph.D., M.A. and B.A at the Department of English Language and Literature, Hacettepe University, Ankara Turkey. Her research interests are English and Comparative Literature, Translation and Cultural Studies.

### Abstract

Love takes many forms in D.H. Lawrence's American writings such as strong affection, tenderness, attraction based on sexual desire, admiration, benevolence, devotion, dedication, fondness, passion or affection based on common interests. Based on his travel writing between 1923 and 1924 in the American continent, especially in Mexico, the paper aims to focus on the main character and mouthpiece of Lawrence, Kate Leslie in "The Plumed Serpent". Written in 1926 when the writer was 41 at a mature age, love is idealized in accordance with the writer's experiences and desires. Kate is molded as a heroine reflecting how Lawrence believes a woman should be; that is, through identification with the lover and submitting oneself totally to fulfil passion. Kate Leslie, an Irish-English widow visits Mexico as a tourist persona to escape the grief of her lost husband, the gloomy, dark, grey atmosphere of mechanical England and is fascinated by the climate, nature, people and indigenous culture of the Aztecs, Mayas and Incas. Having heard about the Quetzalcoatl movement in Sayula, she decides to move there to find out about the culture and religion of the natives and in time her friendship with a general commander called Cipriano, turns into love. Therefore, she marries him and stays in Mexico during the revolution. Despite her ambivalent approach to love, she finds erotic, intellectual and emotional satisfaction in this native man who speaks English fluently. She settles down in Mexico which becomes her paradise and inferno.

**Keywords:** Love, passion, emotion, devotion, intellectualism

### Existential Anxieties in *Disgraced* by Ayad Akhtar

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#### Abstract

Apart from its psychological, biological, spiritual and personal level, anxiety has also cultural, sociological, philosophical and ethnic levels and functions, particularly after the world became more and more multicultural at an unprecedented scale. In USA, problematic theories of culture, society and multi-culturalism result in a myriad of problems among people opting to keep their cultural identities while trying to get adapted to a new culture. Such problems are existential problems and the anxiety deriving from these problems are existential anxiety. Studies on anxiety in USA reveal that almost all ethnic groups report high level of existential anxiety. Ayad Akhtar, an American-born playwright of Pakistani heritage, wrote plays each of which is called a cultural and ethnic touchstone with their various themes like religion, identity, immigration and multicultural experience. In his first play *Disgraced*, the winner of 2013 Pulitzer Prize For Drama, Akhtar created a multicultural micro-world on the stage in which some characters, in one way or another, report their existential anxieties. Therefore, this study deals with the multi-cultural experiences and existential anxieties the characters report in Ayad Akhtar's *Disgraced*.

**Keywords:** Drama, Ayad Akhtar, *Disgraced*, multi-culturalism, cultural essentialism, existential anxiety

## From Nature to Culture, or Is It?

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### Bio

**Ferhat Ordu** was born on 7 July 1983 in Zonguldak. After finishing Zonguldak Atatürk Anatolian High School, he was enrolled at the Faculty of Letters at Hacettepe University in Ankara in 2002. In 2004-2005 Academic Year, he received Certificate of English Language Teaching from the Faculty of Education at Hacettepe University and graduated from the Department of American Language and Literature at Hacettepe University in 2006. He worked in different private high schools and private English language courses in Ankara and İzmir between the years 2006-2012. He has been working as an instructor at the School of Foreign Languages at Karabuk University since 5 February 2013. He received his MA in the Department of English Language and Literature in the Institute of Social Sciences at Karabuk University in June, 2018. He started his Phd in the Department of English Language at Ankara University. His main interests are cinema, theatre, literature and sports. His studies so far have focused on fantastic literature, Feminism, archetypes of folk and fairy tales and Modernism.

### Abstract

In this study, one of the short stories of an Irish writer, Elizabeth Bowen (1899-1973), will be examined according to the psychoanalytical literary theory. The story entitled “The Jungle” (1929) is mainly about a schoolgirl called Rachel and her friendship with Elise. Rachel discovers a jungle close to their house in the countryside and this jungle turns out to be more than a jungle for the physical and psychological development of this teenage girl. As a result of the patriarchal oppression of the society on the female sex, sometimes with direct utterances, sometimes subliminally by references, the female sex, especially if she is a teenager, finds herself locked inside a limited garden of “dos” and “don’ts”. Rachel’s mother’s interdictions about her friend choice and even the length of her skirt, her sister’s references about “boy and girl dances” Rachel will be allowed only after she is 16, the messages given at her school mainly grounded on Christian teachings of the Bible slowly creates a reactive effect in Rachel’s psyche and she gets out of her domestic garden and finds herself in a wild “jungle” where she feels insecure, scared; however, she likes it because she feels more liberated.

**Keywords:** patriarchy, psychoanalytic criticism, Freud, Jung, Lacan

In this study, one of the short-stories of an Irish writer, Elizabeth Bowen (1899-1973), will be examined according to the psychoanalytical literary theory. The story entitled “The Jungle” (1929) is mainly about a schoolgirl called Rachel and her friendship with Elise. Rachel discovers a jungle close to their house in the countryside and this jungle turns out to be more than a jungle for the physical and psychological development of this teenage girl. As a result of the patriarchal oppression of the society sometimes with direct utterances, sometimes subliminally by



references, the female sex, especially if she is a teenager, finds herself locked inside a limited garden of “dos” and “don’ts”. In the short story, Rachel’s mother’s interdictions about her friend choice and even the length of her skirt, her sister’s references about “boy and girl dances” which Rachel will be allowed only after she is 16, the messages given at her school which are mainly grounded on Christian teachings of the Bible slowly create a reactive effect in Rachel’s psyche and she gets out of her domestic garden and finds herself in a wild “jungle” where she feels insecure and scared; however, she likes it because she feels more liberated. All the declarations innately tell the young girl to keep herself chaste and pure until the society, the so-called civilized world around, would allow her to have heterosexual close relationship according to its norms. The society tells you what to do, sets the rules through institutions and if you cannot adopt to these regulations, it punishes or, at least, condemns you. “The Jungle” can be placed as a modern counter adaptation of the fairy tale “The Little Red Riding Hood” where this time The Red Riding Hood prefers to experience the dangers of the jungle and prefers to decide by herself if the evil wolf is real or just a matter of a myth created by the patriarchal institutions because the hero of the story rejects the order imposed on her, she even rejects the society itself and paves way to establish her own standards and live accordingly. This study will focus on the psychological and physical maturation of a teenage girl, and how her life got manipulated by the patriarchal mind in this process. This study will focus on the psychological maturation of a teenage girl, and how her life got manipulated by the patriarchal mind in this process. The argument of this study within the perspective of all aforementioned is that what is security and insecurity, what is civilization and primitiveness, what is “nature” and what is “culture” are discourses of the patriarchal society and they create a trauma on the female sex during the passage from the “specular I into the social I” in Lacanian terms (Lacan, 2001, p. 1289) if they are persistently declared on them during their development. Elizabeth Bowen artistically deconstructs these terms as they are fluid and changeable, and mocks with the belief that they have substantial and undebatable meanings in her short story “The Jungle”.

In Lacanian psychoanalytical criticism there are three stages an infant goes through: the “Real,” the “Imaginary,” and the “Symbolic,”. The Real stage is when the infant is in its most natural state, where there is nothing but needs for the baby and the instinct to satisfy those needs like being fed, caressed, cleaned, secured, etc. The Imaginary stage which can be very briefly explained when the infant starts to have the concept of otherness simply by recognising its image in the mirror, the wholeness to its environment is broken, and the Symbolic stage when the infant starts to understand abstract concepts like language or other symbols and instead of expressing himself by bodily gestures like pointing or meaningless cries or babblings it starts to master symbolic communication tools, and the Real. This developmental process is elaborated by Mary Klages as “... a state of ‘nature,’ which has to be broken up in order for culture to be formed” (Klages, 2006, p. 77). Therefore, while passing from these three stages of psychological and physical maturation, an infant also passes from “nature” (instinctual, uneducated, raw) to “culture” (nonmechanical, educated, ripe), from the egocentric being to the social being. At the symbolic order, starting by grasping the symbolic language, the infant is also imposed to a set of rules and regulations by the civilization. However, the descriptor of this transition is under the influence of the patriarchal dominancy as Barry explains with such words, “...the Symbolic realm

would have to be seen as the one found in realist literature, a world of patriarchal order and logic” (Barry, 2002, p. 109). If the infant can adapt to the rules of the society, he manages to become the so-called healthy being and can further his life in the society without any difficulties. However, this changeover on the life of the infant is highly problematic as all the mechanisms governing the process work for the benefit of the dominant ideology which is supported by Foucault’s idea that “...in every society the production of discourse is at once controlled, selected, organised and redistributed according to a certain number of procedures...” (Foucault, 2010, p. 216) the means of which is explained as “Every educational system is a political means of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it” (p. 227). To make it more straightforward, each infant passes through a maturation process and this passage is from nature state to culture state; however, its rules and realities are drawn by the dominant apparatuses and are dictated by means of education. This is perfectly reflected in “The Jungle”.

To begin with, Elizabeth Bowen depicts the passage to the jungle in great detail making the reader feel tired as if passing through all these natural and manmade obstacles: a “wall” and a bunch of “knee-high sorrel, nettles and dock” and a “boundary hedge ... where it was possible to crawl under”, “a paddock”, “a pond”, “a high board gate”, respectively (Bowen, 1990, p. 231). This road to nature has a lot of barriers and one needs to be strong and decisive if they want to reach it. Ironically, it looks like the passage from the real stage to the symbolic stage in Lacanian criticism. Bowen deconstructs it and changes the chronology the other way around in order to give her strong message that this process from nature to culture is unreliable and inconsistent. At the beginning, the jungle is not described as a pleasant place, either:

It was full of secret dog-paths threading between enormous tussocks of bramble, underneath the brambles there were hollow places like caves; there were hawthorns one could climb for a survey and, about the middle, a clump of elders gave out a stuffy sweetish smell. It was an absolutely neglected and wild place; nobody seemed to own it, nobody came there but tramps. Tramps, whose clothes seem to tear so much more easily than one’s own, had left little fluttering tags on the bushes, some brownish newspaper one kicked away under the brambles, a decayed old boot like a fungus and tins scarlet with rust that tilted in every direction holding rain-water. Two or three of these tins, in some fit of terrible rage, had been bashed right in. (p. 231)

Being “an absolutely neglected and wild place” which did not have a pleasant smell and having “tramps” who had “decayed old boot like a fungus” and rust tins, the place is not a secure place for a teenage girl to wander around. The environment creates a kind of a frightening and grungy feeling in the reader and Rachel also has this sense of insecurity: “... she squeezed along the dog-paths with her heart in her mouth and a cold and horrible feeling [she felt]... there was a sinister probability about these bushes” (p. 231). Then the reader is informed about the conflict Rachel has:

...she had no best friend at the moment, there was an interim. She suffered sometimes from a constrained, bursting feeling at having to keep things so much to herself, yet when she compared critically the girls who had been her great friends with the girls who might be her great friends she couldn't help seeing that they were very much alike. None of them any more than the others would be likely to understand. (pp. 231-232)

She was alone in life and she could not pass from nature state to culture state, to social phase of her maturation process, from the “specular / into the social I” in Lacanian terms-in which the former I refers the egoistical state of the infant and the latter one refers to the social state-because the world around her did not make sense at all. However surprisingly, she felt liberated and powerful in her nature state because “The Jungle gave her a strong feeling that here might have been the Perfect Person, and yet the Perfect Person would spoil it. She wanted it to be a thing in itself: she sat quite still and stared at the impenetrable bramble-humps” (p. 232). Her individualism in the jungle where she does not have to stick to any kind of rules of the society as there existed none gave her great satisfaction. Just as every woman needs “a room of one's own” (Woolf), that was what Rachel was looking for: not a best friend, not the best education, neither the interdictions of her mother nor the limitations and regulations of the society; the only thing she wanted was a place away from all these no matter how dangerous or insecure it looked.

## 123

Towards the end of the story, she finds the “Perfect Person” to reveal her secret. Her name is Elise, she is an outcast who has a muscular body, “had her hair cut short like a boy's” and has actions like a boy (Bowen, 1990, p. 232). While trying to get apples from a tree, they were desperate as the branch of the tree was out of their reach; however, Elise decided to reach the apples by swinging and found a technique to get the apples just like a boy would do:

She stepped back, took a short run; jumped and gripped a branch overhead. She began to swing with her legs together, kicking the air with her toes. Every time she went higher; soon she would get her legs over that other branch, sit there, scramble up into standing position and be able to reach the apples (p. 234).

Frieda Fordham explains Carl Gustav Jung's critical terms “anima” and “animus” as “the unconscious of a man contains a complementary feminine element, that of a woman a male element. These Jung calls the anima and the animus ... it is a fairly common experience to find feminine and masculine traits in one person” (Fordham, 1963, p. 52). The animus in Elise's character is literally revealed in her dialogue with Rachel when she says another name, a boyish one, would suit her character much more, “You ought to have some rather quick hard name. Jean or Pamela ... or perhaps Margaret – *not* Marguerite.” This suggestion is welcome by Elise rather than rejected, “‘I ought to have been a boy,’ she said in a matter-of-fact, convinced voice. She rolled a sleeve back. ‘Feel my muscle! Watch it – look!’” (Bowen, 1990, p. 235). She also confesses that she eats a careful diet to keep the form of her muscles saying “I'd never eat three helpings because of my muscles. I mean to keep awfully strong, not get flabby like women do. I know all the things men don't eat when they're in training” (pp. 236-237). This is important

because this creates a conflict in Elise, she feels like a man; however, the patriarchal society would not accept it which will probably cause her to hide her sexual identity for the rest of her life. At this critical moment, Rachel decides to talk to Elise about her secret place, the jungle, the remedy for her own conflict. Instead of enjoying life at school or social life, she escapes to the jungle where almost social interaction takes place and she does not need to endure the instructions, oppressions and prejudices of the leading community reflected by the language. The jungle or the “nature” in Lacan’s term seems to be a kind of a liberating and soothing place for these teenagers and a remedy for their conflicts. Normally, this place which presents the remedy was supposed to be the “culture”, the civilized world according to Lacan’s development prescription; however, paradoxically Rachel and Elise find it in the “nature”, and there is continuous literal escape from the Symbolic order to the Real order.

Lacanian “Law” rules the civilized world. It has its weapons like oppression, punishment and a limited garden of “dos” and “don’ts” mainly governed by the patriarchal society and supported by its institutions. As Lacan’s ideology is explained by Mary Klages “... the Real is the maternal, the ground from which we spring, the nature we have to separate from in order to have culture; the Phallus is the idea of the Father, the patriarchal order of culture, the position which rules everything in the world” (Klages, 2006, p. 86). Each time, a character attempts to exist in culture, she is reminded of the law she has to obey, that is the case with Rachel, too. She is pushed hard to the jungle by the oppressions of the patriarchal mentality dominating around her. First interference to Rachel comes from her mother: “During the holidays Rachel became fifteen. Her mother let down her skirts two inches, said she really wasn’t a little girl any more now and asked her to think about her career” (Bowen, 1990, p. 232). Being a “Growing Daughter” with capital “G” and “D”, she had to be careful now about the length of her skirt because keeping a female’s chastity was among the primary sources of the intervention of the patriarchal society. Moreover, she was invited to tennis parties where she was close to other men for whom the title and the marital status was important, “She was asked out to tennis parties where strange young men had a hesitation about calling her anything and finally called her Miss Ritchie.” The previous one was not the last intervention from within the family because “Her married sister Adela promised that next summer holidays she’d have her to stay and take her to ‘boy and girl dances’.” This was weird for Rachel and she asked, “Aren’t I a girl now?” However, the answer was strict “You oughtn’t to be a girl in that way till you’re sixteen” (p. 232). This is the potential age a teenage girl reached physical maturation for sexual intercourse and Rachel would be able to do it under her sister’s surveillance, when her sister decides, and most probably with the person she approves. Nobody treats Rachel as a separate being. While trying to reach the apples from a garden, which is an archetypal symbol of the original sin of Adam and Eve, “– *Elise*’ shrieked a voice from the gate. ‘Rachel *Ritchie*! Leave that tree alone – what are you doing?’” It was Miss Smyke’s voice from the school which represents the teachings of the patriarchal institution of education. They are reminded about the law that they have to be at school, if it is a religious one like the one in the story, they have to be praying instead of committing a sin! Miss Smyke angrily gave them the punishment of staying in the room: If you do not obey the rules of the society, you get imprisoned, get even more limited. Moreover, Miss Smyke is depicted, here, as the archetypal old witch:

They were seen coming breathless across the garden twenty minutes late for chapel and found Miss Smyke at the door with a flaming sword. 'What did I say?' asked Miss Smyke, rhetorical. 'What did I tell you? It's no use going into chapel now,' she said spitefully (as though they would want to). 'They're at the Te Deum. Go up and change your stockings and stay in your dormitories till you're sent for.' She turned and went back into chapel, looking satisfied and religious. (p. 237)

Miss Smyke is actually a member of the school and she is expecting the girls to join the chapel where the patriarchal Christian virtues are taught which is strongly related to the Symbolic order; however, these rebellious girls not only commit a sin but also are late for the religious teachings of the chapel. They reject the teachings, rules of the Symbolic order. From the girls' perspective, her anger and distaste against two young girls are very parallel to the witch against the Snow White in the fairy tale no matter how religious and satisfied Miss Smyke might feel.

Two friends of Rachel, Elise and Charity are also subject to examination in terms of the society's look on them. As known, symbols are very important in psychoanalysis, therefore the names of these girls are worth attention. "Charity" reminds the reader of a religious, benevolent, conformist and most probably an accepted character for the society while Elise does not make such a reference. In contrast to the muscular body of Elise, "Charity's figure was beginning to develop feminine curves at an alarming rate" (p. 238). Elise did not mind this physical difference much; however, Charity tried to tease her in their two-way jokes against one another. Moreover, Rachel's mother asks about Charity when she wonders Rachel's "great friend now" asking "There was Charity. What about Charity? Don't you ever write to her now?" Even though Rachel thinks Charity is "a bit affected", we can read between the lines that Charity is the type of friend Rachel's mother would approve and she wants her daughter to be friends with such 'normal' people rather than outcasts like Elise (p. 233).

As a result of all the oppressions mentioned above, two girls turn back to the jungle where they find freedom and self-identity, different from the rest of the society, they find security in the jungle and paradoxically they feel more insecure in the civilized world. The suspicious image of the jungle created by the author at the beginning of the story changes in a much more pleasant and positive way:

... the trees were pink in the afternoon light, rooks circled, grass was crisp in the shadows from last night's frost ... The lovely thin air seemed to have turned warmer; her breath went lightly and clearly away through it. The wall, the hedge, the gate of the paddock gave her a bruised feeling. (p. 239)

Rachel has the opportunity to stay alone and think about her own distress "It really hadn't been much of a term. She hadn't worked, she hadn't been a success at anything ... She felt lonely, aimless, absolutely inferior..." (p. 239). As a result, she reaches the conclusion that "It's nice to come back" to the jungle at every opportunity she has. She decides to enjoy every moment of

the liberation saying, “I never was really here that last time, it’s awfully nice to come back.’ She bent down, parting the brambles; the leaves were purple and blackish; some rotting brown leaves drifted off at her touch” (p. 240). Elise gets the freedom and security inside the jungle, too. She feels so secure as to go into a deep sleep there. The story finishes with the sentence “‘Elise,’ whispered Rachel, ‘do you think we —’ But the head on her knees had grown heavy. Elise was asleep” (p. 241). Opposite to the society which pushes these girls out with its prohibitions and limitations for their real being, the nature gives them peace and self-comfort and the developmental process Lacan explains is reversed.

In conclusion, Elizabeth Bowen artistically mocks the ideas like what is secure and insecure, what is nature and culture, what is good and bad, how a male and female should behave, etc. because the answer to all these questions changes from one perspective to another one, from one geographical area to another one, from time to time or from one person to another person. One who claims that they have definite answers is serving for the stereotypical images of the patriarchal society which creates oppression on the individual and puts its being into a fragmented state. Therefore, she deconstructs these ideologies which can be revealed through psychoanalytical analysis.

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## Deep Ecology and Eco-Defense in Ursula K. Le Guin's *The Word for World is Forest*

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### Bio

Fikret Güven is a writer and a teacher. He worked in a variety of professional environments as an English language and literature instructor in local school districts in Turkey and USA. After completing his masters degrees in English and Educational Leadership, he received a pH.D degree in English Literature. Dr.Güven does research in race, gender, and ecology, with a focus on representation and identity in and across cultural and literary texts. Dr. Güven has published on drama, ecology, poetry, gender, media, race and popular culture. He has a particular interest in the construction of 'Western' and 'Other' discourses and its current evolution in politics. His current research interests engage with gender, mass media, and othering as processes, practices, and analytical lenses in and across Orientalist discourse. Dr. Güven currently works at İbrahim Çeçen University.

### Abstract

Expanding hole in the ozone layer, melting icebergs, extinction of species, global warming, threats of famine, earthquakes, droughts, destructive hurricanes, and pandemic diseases are what nature gave in response to civilized man's constant depletion of the biosphere, wilderness, and destruction of nature and environment. The fictional work of Ursula K. Le Guin's, *The Word for World Is Forest* (1972) presents the significance of the protection of nature through characters who possess an ecocentric worldview. Against colonizing Terrans, the eco-friendly inhabitants Athsheans defend the diversity and richness of different forms of interconnected life as a dichotomy to the Terrans anthropocentric attitudes. Athsheans resist against atrocities toward environment and try to make Terrans realize the significance of protection of the planet as they are not masters but a part of it. The analysis highlights the causes and effects of systematic destruction and exploitation of nature and environment. Literary approaches such as eco-feminism, Marxism and deep ecological movement is used to deconstruct anthropocentric and dualistic perspectives of characters as responsible for their ecologically alienated identities and destructive attitudes. Man-interested rationality with its misused science, suicidal technology, and the illusionary mastery is unveiled through an ecocritical perspective. The study elucidates and diagnoses how the selected text depicts characters who steer a paradigm shift from anthropocentrism to ecocentrism.

**Keywords:** deep ecology, eco-defense, eco-criticism, antropocentrism, ecocentrism, Ursula K. Le Guin.



## Translating Culture from Turkish into English: Tanpınar's *The Time Regulation Institute*

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### Bios

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**Florentina Gümüş** is currently a PhD student in Atatürk University, Erzurum, Turkey and holds a Master Degree from Karadeniz Technical University, Trabzon, Turkey (2018) with a thesis entitled *Translating Eroticism: English and Turkish Translations of Cavafy's Poetry*. She is interested in Comparative Literature, Cultural Studies, Feminism and Translation Studies. She participated in a number of international conferences in Turkey and abroad with papers on the above mentioned topics.

### Abstract

Tanpınar's *The Time Regulation Institute* is among one of the representative fictions of modern Turkish fiction and has been translated into English twice. The aim of this study is to analyse two translations by Ender Gürol (2001) and Maureen Freely & Alexander Dawe (2013) from a comparative perspective. Tanpınar's novel has been generally conceived as a critique of the reforms implemented by Atatürk and a humorous response to the modernisation project in Turkey. Nevertheless, it represents and elucidates certain cultural features. It covers a long time span that started with the pre-Tanzimat period, extending to modern Turkish Westernisation in different forms. This study is significant since there is very limited research to date dealing with these translations, and 'culture' as an object of representation, object of critique and object of translation at a time. The discrepancies explored in this study emerge on particular elements such as terms, phrases, paragraphs related to religion and the supernatural. The study analyses the translational strategies by using Toury's descriptive approach. The study shows that the two



translations available to the English readers reveal a number of differences. These elements are more condensed in the first chapter of the novel called *Great Expectations*, and the protagonists of this particular chapter had expectations only from the world beyond; they were not expecting something from science. The study concludes that the source text is translated using different strategies. Gürol struggles to conform to the source culture while Freely and Dawe try to appeal to contemporary western and global readers.

**Keywords:** Tanpınar, Time Regulation Institute, translation strategies, descriptive approach, culture

## **Digital Natives as Teachers: An Investigation of Real vs Virtual Self Presence of Turkish EFL Teacher Trainees**

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**Tuba Demirel**, born in Ankara, 1988, has successfully graduated from the department of Linguistics at Hacettepe University in Turkey when she started her international academic and teaching experiences in Uppsala University, Sweden via distance teaching. Having started MA degree in English Language teaching at Bilkent University in Turkey, she mastered her technical and theoretical skills as a teacher. Upon completing a year of teaching in Poland she moved to UK for her MA degree in Applied Linguistics from Sussex University. Her thesis concentrated on the language use and identity on social media. After a period of productive private sector experience as a social media manager in Turkey, she started her PhD degree at Hacettepe University in Foreign Language Teaching. At the same time she was elected to be a research assistant in English Language and Literature Department at Mustafa Kemal University, Turkey. Currently she is working on her Phd thesis project in the area of Digital Competencies and Foreign language Teaching.

### **Abstract**

The aim of this study is to investigate whether there is a difference between real and virtual self presence of Turkish ELF teacher trainees. The study revealed whether millennial trainees reflect themselves differently on the platforms that they use. 139 trainees (98 females and 41 males) participated in the study. A digital identity scale including demographic part (gender, nationality, digital skills, conceptions of virtual and real, virtual platforms, and daily activities) and a self-presence questionnaire was implemented to Turkish EFL teacher trainees to explore their self-presence in the virtual environment. The Self-Presence Questionnaire (Ratan & Hasler, 2010) including 7 items in a 5-point Likert type was utilized to identify certain aspects of their virtual profiles. The Cronbach's Alpha value of the self-presence questionnaire was calculated as ,86. The normality test via SPSS first conducted to determine whether data showed normal distribution. Further, descriptive statistics and t-test and ANOVA analyses were performed via SPSS to better understand whether there was a significant difference between certain variables

and their virtual self-presence. The results revealed that trainees prefer virtual platforms to spent most of their free time and regardless of their digital skills nearly all of them are virtually present everyday. Still, most trainees tend to manage their virtual presence mainly through social media platforms as a reflection of their real presence. Nearly half of them play virtual games and they build independent avatars. In short, all of the participants regard two presence belonging to different worlds- real vs virtual.

**Keywords:** teacher trainees, self presence, real identity, virtual identity, digital natives

## **G. M. Hopkins Crushed between Divine Female Nurture and Male Power in Strikingly Sensual Poetry**

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### **Bio**

**Gillian M.E. Alban** is Associate Professor at Istanbul Kültür University. Her literary writing explores the theme of mythic women in contemporary and nineteenth century literature, as seen in her recent book, *The Medusa Gaze in Contemporary Women's Literature: Petrifying, Maternal and Redemptive*, as well as in her previous book, *Melusine the Serpent Goddess in A.S. Byatt's Possession and in Mythology*.

### **Abstract**

The devout nineteenth-century poet Gerard Manley Hopkins buried himself and his talent in the Catholic church, sublimating his homoerotic proclivities, and attaining a modicum of expression of his taboo sexuality through reverence tantamount to worship of the Virgin Mary as a fourth member of the triune divinity, beyond his Anglican background. His poetry burst forth in the extraordinary "The Wreck of the Deutschland," in this and later poems expressing the allegorically sensual marriage of the church to God, the rebirth of the soul in Christ, with the soul crushed between a powerfully masculine God while uniquely suggesting a nurturing female divinity. His writing thus parallels in verse the ecstatic Bernini creation in stone of St Theresa pierced by an angel in its combination of spirituality with earthly passion. In Hopkins' poems we glimpse God's male and female aspects, interacting with the sacrificial victims of the wreck or with struggling humanity, as Hopkins indicates Mary's maternal energy within a crushing male force. Trapped in its century for years, his poetry reached the world a hundred years ago and still reverberates with us today. This paper indicates the thrilling power of Hopkins' poetry in its appeal beyond its spiritual source, as his troubled soul addresses our time.

**Keywords:** G.M. Hopkins, spiritual, sensual, ecstasy, power, female, male divinity

## Neo-medievalism and T. H. White's *The Once and Future King*

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### Bio

**Gizem Altın** earned a BA from the Department of English Language and Literature at Hacettepe University, and an MA in American History from Bilkent University in 2018 with a thesis entitled "The Free Speech League: A Study on the Ideas about the Freedom of Speech during the Progressive Era." She is currently a lecturer at Turkish Aeronautical Association University in Ankara, and her areas of interest are civil rights, constitutional jurisprudence, feminism, and censorship.

### Abstract

Although a lot has been achieved in the history of humanity through discovering new lands and inventing new technologies, there is an undeniable heritage from the Middle Ages that has recently manifested itself through scholars' "new" interpretations of the old. This is more evident with the neo-medievalist movement that emerged at the turn of the 20th century, especially in prominent literary works. This movement has been, in Umberto Eco's words, a "quest for our roots" that continuously incites curiosity in our minds. Looking back at the Middle Ages has been a universal temptation that is actualized through literary works as it can be exemplified in the fantasy world created by Tolkien in the 20th century and many more authors that followed and continue to follow his footsteps. Neo-medievalism has been present in the modern video games with increasing popularity like *Skyrim* as well as famous movies and books like *Harry Potter* series. However, it is aimed in this paper to investigate the roots of this phenomenon itself by studying T. H. White, who is a contemporary of and lesser known than Tolkien, and his fantasy novel *The Once and Future King* (1958). Recreating the Arthurian legends, this work will be thoroughly examined in this paper within the frame of Umberto Eco's *Travels in Hyperreality* (1995), especially in terms of his ideas on romanticism and revisitation of medievalism, and categorization of neo-medievalism.

**Keywords:** Arthurian legends, Fantasy, Middle Ages, Neo-medievalism, Romanticism

## **Formation of Artistic and Sexual Identity in Christopher Isherwood's Goodbye to Berlin and A Single Man**

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### **Bio**

Gökben Güçlü was born in İstanbul in 1979. She received her bachelor's degree and master's degree in English Language and Literature department from Beykent University where she worked as a lecturer and coordinator for 12 years. She got her Ph. D degree in English Language and Literature Department in 2018 from İstanbul Aydın University. Currently she has been working at Biruni university as a Dr Lecturer in Language Teaching Department. Her research interest are biographical and identity studies as well as life story model of identity theory.

### **Abstract**

How did you become who you are today? If you are a storyteller of your life, how would you define your "life story"? Are the low points, turning points or conflicts of your life indicative in constructing your identity? In his life-story theory of identity, personality psychologist Dan P. McAdams argues that "You are a novel. You are an extended prose narrative featuring a main character." In other words, your identity is a story with its setting, scenes, character and plot. Your self-defining stories provide unity, purpose and meaning in your life.

For the British author Christopher Isherwood, the act of writing is a means to make his life meaningful. He reveals that art really begins with the question of his own experience, and he says "I suppose that I write in order to find out what my life means and who I am." It wouldn't be wrong to say that Isherwood's narrative is self-defining and it is possible to observe the gradual construction of artistic and sexual identity in his fiction. McAdams regards life story as a person's whole life, it is the whole person, everything that has happened to the person, "all-encompassing the full framework that makes that whole life make sense." Similarly, Isherwood believes that "Everything that you are must affect your writing." Depending heavily on his experiences in *Goodbye to Berlin* and *A Single Man* he presents the gradual formation of his artistic and sexual identity. Using Dan McAdams' life-story theory of identity and its basic principles, I will focus on Isherwood's portrayal of artistic and sexual identity in his novels *Goodbye to Berlin* and *A Single Man*.

**Keywords:** Life-Story Theory of Identity, Dan P. McAdams, Christopher Isherwood, Artistic and Sexual Identity.

## Spatial And Temporal Intersections and Divergences in Mark Ravenhill's Ten Plagues

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### Abstract

Mark Ravenhill, a notable postdramatic playwright, wrote and presented *Ten Plagues*, a play in the form of a libretto, in which the intersections of time, space and identity are explored and performed on stage. The play features an unmistakable reference to a religious tale in the "Book of Exodus", which also refers to the Great Plague of England in 1665. This tragedy resulted in immeasurable demise and pain. Ravenhill theatricalizes the disturbing experience of the anguish and pain caused by the plagues in history, which is represented and reconstructed by a terminal and degenerative disease, AIDS. A major epidemic of modern world, this disease has led to scores of traumatic and recurring stories in the contemporary discourse. The playwright draws a dreadful atmosphere portraying a journey of a character in the streets of London to reflect the fear of contagion and infection and the lurking death. Comprising short fragments and anecdotes, the play attains to crush, construct or deconstruct time in each section, and features an unstable sense of place and oscillating temporal mode which lie at the very heart of Postdramatic Theatre. Hence, this paper aims to examine Mark Ravenhill's *Ten Plagues* in terms of temporal and spatial relations and in what ways these influence the theatricality and narrativity of the play.

**Keywords:** spatiality, temporality, Postdramatic Theatre, Mark Ravenhill, *Ten Plagues*.



**Exploration of Monstrous and Non-Normative Bodies in 19<sup>th</sup> Century Novels: The Picture of Dorian Gray and The Strange Case of Dr. Jekyll and Mr. Hyde**

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**Bio**

Gonca Çelik is currently doing her master in Critical and Cultural Studies in Bogazici University. She has done her bachelor's degree in English Literature in Bogazici University. She is very interested in volunteering jobs and theatre. That's why she has been volunteer in Yücel Culture Foundation and Kumbaracı50 for a year now. Also, she is the project assistant of "Kültürlerin Sesi" joint project of Yücel Culture Foundation and Bogazici Jazz Choir, which deals with the integration and sustainability of minority languages in Anatolia. In December 2020 she has attended a theatre festival in Nurnberg, Germany called "Import/Export" and they have staged a performance related to integration and the idea of "home". Besides, she is a Tübitak scholar and she continues to study The New Migration Wave and Theatre for her master thesis.

**Abstract**

This paper intends to analyse the "monstrous" and "non-normative" body perception in Victorian era in terms of two significant aspects: one of them is modern psychoanalytic view which pursues to find the unconscious and psychological reasons behind a criminal and nonnormative body while the other one is to phenomenology which deals with the different perceptions of the body. This paper will begin with focusing on how human body is shaped and perceived through time with prevalent beliefs and philosophic views such as Cartesian Dualism which separates body and mind and Freudian theory which claims that body and mind is connected through libidinal pleasures, then will continue explaining how the descriptions of "monstrous" and "non-normative" are constructed and how a body is identified as criminal, or medical. The purpose will be to analyse The Picture of Dorian Gray as criminal body, Dr Jekyll and Mr Hyde as scientific body in the light of modern theories, such as phenomenology and psychoanalysis. The motivation which prompt me to work on such a gripping issue is the immense similarity in the idea that how the society constructs its structure through the human body keeps it dominance in both Victorian area and today's world. So, in this way, different insights could be presented for understanding of today's world.

**Keywords:** Victorian era, body perception, monstrous, non-normative, body theory

## **Robinson Crusoe's Confrontation with the Abject and Immersion in Abjection in Michel Tournier's Friday**

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### **Bio**

**Gökhan Albayrak** graduated from the Department of English Language and Literature at Hacettepe University of Ankara, Turkey in 2006. In 2009, he earned his MA degree in English Language and Literature from Middle East Technical University of Ankara, Turkey. The title of his MA thesis is "Gender and Sexuality in Three British Plays". In January of 2019, he received his PhD degree from Middle East Technical University of Ankara, Turkey. The title of his PhD thesis is "Dialectical Oscillations in Keats: A Kristevan Reading of Endymion, Hyperion and the Fall of Hyperion". He has been an instructor of English at Ankara University since 2006. He taught Turkish Language and Literature at the State University of New York, Binghamton, as a Fulbright scholar during the academic year of 2011-2012. While he was in the USA, he also took graduate courses about American and English literatures from the same university. As a visiting research fellow and a PhD candidate, he studied at the University of Brighton in the UK in 2017.

137

### **Abstract**

This paper aims to explore Michel Tournier's Friday from a Kristevan perspective. Kristeva's concept of abjection is utilised to discuss the powers of horror and disgust in this novel. Exiled from humankind, Robinson fears sinking into the abyss of bestiality. Like Defoe's Crusoe, Tournier's Robinson attempts to expel the abject by means of engaging himself with the tasks of cultivating the island, domesticating the animals and imposing order on the wilderness. However, his efforts to keep the abject in check are undercut by his confrontation with the uncharted island that resists signification. He is beset by abjection as he yields to the temptation of the mire where he rolls in "the damp warmth of his own excrement" (40). The abject haunts him as he copulates with the island that he names Speranza; he swings vertiginously between being an animal and a human being; death and life are intermingled in an elemental level. The absence of the other on the island is another reason why he is beset by abjection; he goes through a dehumanizing process as his self is unrelated to the other. As a result of the erosion of the boundary between self and other, he is possessed by the feelings of fear and repulsion. Banished from the human community, he undergoes a metamorphosis in the depths of his beings. His encounter with Friday whom he does not assimilate and incorporate allows him to be transformed into another Robinson on another island that emerges as he lets go of his ambition to domesticate it. As a consequence of his metamorphosis, he journeys into another realm where the binary frame between the slave and the master does not exist. In this asymbolic realm where the difference between animal and human is obliterated, the other Robinson comes to embrace the abject and thus cherish ambiguity that stems from the collapse of boundaries. The abject is edged with the sublime as Robinson is immersed in the ecstatic

communion with the elemental. Hence, this paper attempts to provide insights into the other Robinson Crusoe by means of employing the Kristevan theory of abjection.

**Keywords:** Robinson Crusoe, Friday, Abject, Horror and Disgust

## Nature and Animal Imagery in Shakespeare's *Richard III*

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### Bio

**Gül Kurtuluş** received her PhD from Bilkent University in 1997, with the Dissertation titled "The Carnavalesque in Ben Jonson's Three City Comedies: Volpone, The Alchemist and Bartholomew Fair." Her first book, *Stereoscopic London: Plays of Oscar Wilde, Bernard Shaw and Arthur Wing Pinero in the 1980s* is published by Peter Lang in 2020. The book is about the representations of London in the plays of three prominent British playwrights. Her research interests are English Renaissance Literature, early modern and modern drama. Her latest publications are about drama during Shakespeare's time, and English drama in the twentieth and twenty-first centuries.

### Abstract

In most of Shakespeare's tragedies and history plays nature and natural forces play an important role making the plays even more intriguing. Shakespeare's use of nature in such plays tends to express aggression and harshness rather than inspiring utopic visions or tender pastoral settings. This paper aims to discuss how nature serves to create or break order and hierarchy and how man is indispensable part of it in Shakespeare's history play *Richard III*. It also aims to explore the interdependent relationship between nature and man that forms a chaotic and confusing hierarchical order, as seen in the play. The Renaissance concept of The Great Chain of Being creates a clear hierarchical order giving the ultimate priority to human beings and above them to divinity. However, the disappearance of human superiority and distinction from the natural world creates a more cautious realization of nature about unstable and dynamic relations between man and nature. Indeed, man and nature are always relatable and indispensable, and this adds more complexity to characters' identities and their understanding of themselves and the world around them. In Renaissance, physiognomy denotes the outer-self as the representation of the inner-self which forms the basis of the understanding of people who are disabled and deformed as evil by nature in Shakespeare's time. *Richard III* is known as "unnatural" due to his physical appearance. In the play, he abandons his place in "the chain of being" both as a king and a human and degrades himself to the place of animals.

**Key words:** Richard III, nature, animal imagery, deformity, villain

In Shakespeare's plays, nature, human beings, and environment are in a recurrent relationship. Elizabethan worldview dictates that nature is God's art, perfection, and reflection. God has created the natural world according to a certain order positioning man below the celestial beings and above animals and plants. E.M.W. Tillyard (1943) in *The Elizabethan World Picture* outlines the desire of the Elizabethans to find patterns and connections between animate and inanimate elements in nature and highlights Elizabethan concept of the Great Chain of Being, which binds

everything together in unity and harmony (p. 45). Man lacks control over nature as opposed to God's domination over it. Amid unremitting transformations and evolutionary procedures, humans are involved in a mutual contact with non-human and other than human creatures that reinforce humans' social responsibilities. Shakespeare makes ample use of images of nature in his plays. *Richard III*, which considered to be written and performed in 1592 and published in 1597 is a chronicle play that embraces the interconnectedness between man and nature. The title character is the villain of the play who is a master of rhetoric and who performs wicked acts to achieve his goals without hesitation. Shakespeare depicts Richard as an allegorical figure, a representation of evil whose downfall provides the audience with a moral lesson. In the play, Richard puts on masks to hide his villainy and the evil within him appears through the animal imagery. Throughout the Middle Ages and the Renaissance, the use of animal imagery that symbolizes morality has been a practice in use with symbols taken from pagan literature, the Bible, treatises by naturalists, and folklore. Shakespeare employs the animal imagery and masks in *Richard III*, which are not only depicted in dialogues and soliloquys but also in the appearance of Richard. Therefore, this paper aims to explore the link between the animal imagery Shakespeare deploys in the play and Richard III's actions, his obligation to his social role, and his political impact.

The use of nature imagery is known as a vital part of Shakespearean plays such as the sea imagery in *Othello* and the storm imagery in *King Lear*. *Richard III* also embodies images of nature and different than the above-mentioned plays, the dominant element of the imagery used in this play is the animal symbolism. Throughout the play, Richard is associated with multiple wild and poisonous animals and thus the animal imagery becomes an important element for understanding Richard's political and human relations. Richard's analysis of himself at the beginning of the play exposes his devious means that initiates his political impact and helps contextualizing the role of animal imagery in relation to his characteristics. Richard describes the political atmosphere of the era from his own point of view. The play depicts the Machiavellian ascension of Richard, from Duke of Gloucester to King of England, based on the real event of Richard III's rule after Edward IV. Richard dissolves to kill his two brothers to disable them from claiming the throne and makes Edward's two sons, the rightful heirs, imprisoned to prevent them from inheriting the crown. Richard's true intentions are revealed through soliloquys and asides as the characters in the play are unaware of his ruthless determination to become the King of England. King Richard III willingly adopts the role of the villain while also masterfully disguising himself as an innocent character: "[he] seem[s] a saint, when [he] most play[s] the devil" (I, iii, 338). He is portrayed as socially inept and unable to form interpersonal relationships. His physical deformity and appearance confirm his character and personality as an outcast. However, in the play, there are instances where Richard forms close relationships with other characters and even pursues a love affair with Lady Anne. He is very convincing and can get close to people wearing the mask of kindness. This pushes the audience to reconsider Richard's intentions for deliberately choosing to pursue evil and cutting ties with people whom he is able to charm and befriend. While Richard is never honest with other characters, he always makes his intentions clear to the audience through his soliloquies. Indeed, he poses a paradox per se. On the one hand, he is a master manipulator, gaining social leverage through his charm

and intellect and on the other hand, he is very lucid when he gives the audience the rationale behind his deeds. This dilemma stems from Richard's given social roles, one that he feels pressured to perform.

Richard makes explanatory remarks about his foul nature and his devious political schemes in the opening act of the play. He describes himself as a man who is "Deformed, unfinished, sent before [his] time" (I, i, 20). His impression of himself is quite negative that he is aware of his distinct appearance and nature. He depicts his character as an incomplete, misshapen, and untimely creature, all of which dehumanizes Richard in the very first scene. As a character of distorted image, his motivation and purpose are of a malevolent kind and prove Richard to be an ill-mannered man. He claims: "I am determined to prove a villain," (I, i, 30). Even if the self-analysis shows no example about animal imagery defining Richard's malevolence, it provides the essence of Richard's nature and characterization. He portrays himself as a dehumanized anti-hero, which is an image that will later be described with animal imagery by the opposing characters. Another crucial point for contextualizing animal imagery in *Richard III* depends on understanding the political climate of the era. Richard's response to Queen Elizabeth summarizes the central idea: "...the world is grown so bad / That wrens make prey where eagles dare not perch" (I, iii, 70-71). Richard uses an animal imagery in a threatening tone against the Queen in order to indicate that the order is to be reversed dramatically. He also utilizes animal and nature associations to identify the political climate as above and identify his role under King Edward IV's authority: "I was a pack-horse in his great affairs," (I, iii, 122). Within the political environment, which is about to change drastically, Richard's image emerges in terms of a passive, obedient and utilized animal. After Richard's ascension to the throne of England, the political change he mentioned earlier begins to be reified and Richard, more as a king, later appears as a bloodthirsty hunter associated with wild animals rather than a prey. As an older and wiser figure of the play, Margaret, the former queen, describes Richard as a "dog" and as an "abortive rooting-hog" (I, iii, 213-225). In the following part, Margaret diversifies the use of animal imagery and identifies Richard with a "bottled spider" and a "poisonous bunch-backed toad" (I, iii, 242-246). Animals are selected to refer to the different characteristics of Richard in various ways. The members of the royal family highlight the fact that Richard is sly, dangerous, treacherous, entrapped, and corrupt. Indeed, Richard cunningly takes the opportunity to ascend the throne and organizes a bloody plot to become the king. The family curses his vile agenda through which he ascends the throne and unjustly reigns the country. Shakespeare's use of imagery reflects Richard's personality exposed in his personal and political relations.

In the climactic third act of the play, Young Duke of York makes fun of Richard's hunchback: "Because I am little, like an ape, / He thinks that you should bear me on your shoulders" (III, i, 130-131). Earl of Richmond's description in the fifth act is based on the boar symbolism:

The wretched, bloody, and usurping boar,  
That spoils your summer fields and fruitful vines,  
Swills your warm blood like wash, and makes his trough  
In your in bowelled bosoms, this foul swine. (V, ii, 7-10)

Earl of Richmond describes Richard as destructive as a boar. He establishes an image of a beast which destroys fields and feeds on people. Richard tramples over people's rights and plots to kill them as he pleases and is named as a boar, which degrades him from any noble resemblance and demonstrates him as a dishonorable man. Bridget Gellert Lyons in her article, "'Kings Games': Stage Imagery and Political Symbolism in '*Richard III*'" argues,

The emblems that noblemen or noble families took for themselves in the Renaissance were public symbols of their honor and worth, displayed particularly on ceremonial occasions. [...] great noblemen tended to emphasize the aggressive aspects of the animals. [...] Richard was therefore not unusual in taking as his emblem a fierce and unpleasant animal [a boar], whose aggressive qualities could be dramatized. In Shakespeare's play, however, Richard's emblem loses its abstract, noble qualities, and becomes naturalized by the language of his victims and opponents. (25-26)

With already strongly negative connotations, the boar symbol adds to the offensive tone. On the other hand, the image of a toad refers to Richard's ugliness, deformity, and incompleteness as if he were a half-metamorphosed toad. The images of a dog and hog underline Richard's ferocity and wildness, specifically with the image of a rooting hog, Shakespeare points out Richard's harmfulness to the native land. Wolfgang Clemen (2010) states, "*Richard III* is Shakespeare's first play in which the chief character is delineated by symbolical images recurring as a *leitmotif*" (p. 51). The animalistic aspect of Richard's characterization consistently continues till the end of the play and thus becomes a central theme that accompanies the harm done by Richard during his reign. In the last scene, Richmond who dethrones Richard III at the Battle of Bosworth, stresses the despotic regime of Richard, and motivates his lords against him: "The wretched, bloody, and usurping boar, / That spoils your summer fields and fruitful vines" (V, ii, 7-8). Richmond emphasizes Richard's wild and vicious nature and underlines the fact that he is harmful to the native land. Earlier, "rooting-hog" has also the same reference as the "usurping boar," but Richmond's symbolism creates a more violent and politically charged image. Before the battle takes place, he defines Richard as a wild, unwanted, bad tempered, and harmful creature for the native land and emphasizes that Richard's rule is illegitimate. This animal imagery recalls all the dishonest and diabolical schemes of Richard in relation to his political strategy. Greta Olson (2003) points out that, "the historical Richard had to be depicted as ugly so as to stress the attractiveness of Tudor rule" (304). Olson's (2003) interpretation denotes that the depiction of Richard might be influenced by political motivations. As can be noted in Richard's and Richmond's use of animal imagery, this literary device is employed to depict the political climate and political figures of the era dramatically. Olson's (2003) argument can also be applied to the period before Richard's ascension. Animal imagery used to describe Richard creates a difference between Richard and the other royal members. Therefore, it might also stress the attractiveness of the earlier periods when King Henry VI and King Edward IV were respectively in charge. Thus, the use of animal imagery is a consistent and central element of the play in order to depict the political tumult took place at the end of 15<sup>th</sup> century.



Besides Richmond's use of animal imagery in the play, women characters define Richard as animals. Caroline Spurgeon (1971) draws the attention to the animal imagery utilized by women figures and claims, "By his womenkind, who hate and fear him, Richard is likened to everything most repulsive in the animal world" (p. 232). Margaret is one of the women figures calling Richard symbolic animal names. She likens Richard to a diabolic creature even when she is in a conversation with Richard's mother: "A hell-hound that doth hunt us all to death. / That dog that had his teeth before his eyes" (IV, iv, 45-46). Upon Margaret's remarks, Richard's mother, the Duchess of York, follow her in calling him animal names referring to repulsive attributes of the animal world. The women characters, including his mother despise Richard. Margaret also indicates the so-called prey becomes a bloodthirsty hunter who first pulls out his teeth and seems hostile without even looking at an issue from different angles and thinking like a human being. Even though Richard is constantly despised and belittled, Olson (2003) suggests that Richard is a man "whose animal attractiveness and criminality are manifest in his visible difference" (p. 309). Olson's (2003) remark leads to a different interpretation of the relationship between Richard and the women characters of the play. Olson (2003) elaborates on a certain kind of attractiveness within the animalistic disposition and appearance of Richard. An appropriate example is the relationship between Richard and Lady Anne. Lady Anne spits at Richard's face and calls him a "fouler toad" pertaining to the poisonous speech and behavior that Richard performs against her (I, ii, 145). Even though Lady Anne resembles Richard to a hunch-backed and small creature, she is eventually convinced by Richard's animalistic behavior and queer attractiveness. The act of spitting and pulling the sword are two central actions that dramatically increase the sexual tension between Lady Anne and Richard. At last Lady Anne agrees to marry Richard despite all the dehumanization and disgust centered at Richard's depiction. Lady Anne's case is a unique one in terms of analyzing Richard's human relations. It contrasts with all other relationships that Richard has with the rest of the women figures of the play. Even though Richard is not truly in love with Lady Anne and deceives her in order to utilize the relationship for his advantage, having an animal-like disposition and looks appears for the first time as an attractive and intriguing feature.

Shakespeare's dominant nature imagery appears in the form of animal images that specifically identify Richard's personality traits and physical appearance in *Richard III*. The images are of a various kind and consistent throughout the play in order to emphasize the certain aspects of Richard's disposition which truly influences his political and personal affairs. Being wild, hostile, poisonous, bloodthirsty, aggressive, and vindictive are the main negative features that are symbolically conveyed through Shakespeare's imagery of dog, spider, toad, and boar. In spite of the animal attractiveness that sexually beguiled Lady Anne, Richard is mostly dehumanized and humiliated due to his looks and deceitful manners as an anti-hero and a true villain.

*Richard III* becomes unique its visual aspect fostered by the animal imagery, which is extracted from natural imagery. However, some of the characters who name Richard with different animals, call him "unnatural." Moulton (1996) argues that Richard, Duke of Gloucester's physical deformation signifies his destructive nature. He also argues that this deformation is connected with the animal imagery used in the play (p. 265). "In the absence of strong masculine royal



authority, English manhood, unruly and untamed, turns to devour itself. It is this unregulated, destructive masculine force that is personified in the twisted and deformed body of Richard III" (Moulton 1996, p. 258). In the play, Richard makes plans to eliminate his enemies to seize the throne for himself and he accuses his older brother of treason. He plots to kill anyone who supports the rightful heirs of the throne. The absence of a strong royal authority can be filled with the Earl of Richmond, since he shows himself as a hero who can make things right again with his appearance. In his speech at the end of the play he says, "England hath long been mad, and scarred herself / [...] O now let Richmond and Elizabeth / True successors of each royal house / [...] Enrich the time to come with smooth-faced peace (V, vii, 23, 29-30, 33). In his speech, he also refers Richard as, "The day is ours; the bloody dog is dead" (V, vii, 2). In *Shakespeare and the Remains of Richard III*, Philip Schwyzer (2013) explains the significance of the dog figure. He argues, "[...] the phrase 'like a dog' points us toward from the early modern era to all-to-contemporary failures of humanity, it can also lead us back to classical discourses of justice and ethics" (p. 38). He compares this imagery with Plato's *Republic*, in which Socrates compares those who violate corpses to the dogs.

In the play, Shakespeare's characters use the boar to describe Richard. Since this work is a play, visual qualities also become important to consider. According to Moulton (1996),

It is in this context that one must read the frequently reiterated trope of Richard as a wild boar. While a white boar was historically Richard III's heraldic emblem, the image of a 'bloody, and usurping boar' [...] indeed the pig in general, is a creature who occupies a special place in the symbolic topography of early modern European culture. Kept in the home and fed on scraps, an animal whose pink skin 'disturbingly resemble[s] the flesh of European babies', the pig was a 'creature of the threshold' which overlapped with, and confusingly debased, human habitat and diet alike. Its mode of life was not different from, but alarmingly imbricated with, the forms of life which betokened civility. (p. 265)

Moulton's (1996) example strengthens the connection between Richard's physical appearances to a boar. He supports his claim with on point background information, "In early modern England the birth of a deformed child was inevitably seen as portentous" (Moulton, 1996, p. 262). This occurrence can be connected to the physical appearance Richard has since his birth. Moulton (1996) states, "Richard's social position is manifested by a precise physical change" (p. 260). Also, the young Duke of York makes fun of his hunchback in these lines, "Because I am little, like an ape, / He thinks that you should bear me on your shoulders" (III, i, 130-131). Yet, animal imagery used in the play does not only demonstrate Richard's physical appearance but also indicates his destructive actions. Richmond's description in Act V is as an example:

The wretched, bloody, and usurping boar,  
That spoils your summer fields and fruitful vines,  
Swills your warm blood like wash, and makes his trough  
In your inbowelled bosoms, this foul swine. (V, ii, 7-10)

Richmond describes Richard as a destructive beast like a boar. The reason for this is because Richard tramples over people's rights and plots to kill them as he pleases. This description also degrades him from any noble resemblance and demonstrates him as a dishonorable man. In his speech, Richmond establishes an image of a beast which destroys fields and feeds on people. Accordingly, no noble quality is left in Richard's actions. Queen Margaret in the play also refers to him as an "abortive rooting hog" for what he has done (I, iii, 225). Margaret's speech also foreshadows Richard's future malicious actions. Moreover, another foreshadowing imagery appears in act three, where a messenger visits Lord Hastings' house to give Lord Stanley's message, "He dreamt tonight the boar had razed his helm" (III, ii, 9). The line indicates Lord Stanley's subconscious fear of Richard, since Richard is the one who is often associated with the boar.

Animal imagery and physical deformations also bring the topic of Shakespeare's view of nature. In *King Lear*, the title character is punished for breaking "the great chain of being." This Elizabethan belief was considered as an order of everything, including nature. In the following lines Richard talks about himself:

I that am curtailed of this fair proportion,  
 Cheated of feature by dissembling nature,  
 Deformed, unfinished, sent before my time  
 Into this breathing world scarce half made up,  
 And that so lamely and unfashionable  
 That dogs bark at me as I halt by them:  
 [...] I am determined to prove a villain  
 And hate the idle pleasures of these days. (I, i, 19-23, 30-31)

Lady Anne refers to him as someone unnatural when she says, "Thy deed, inhuman and unnatural, / Provokes this deluge most unnatural" (I, ii, 58-59). Richard resembles a boar, a toad, a dog. All these animals can easily be related with nature and the barking dogs indicate a rejection by the nature, however, according to Lady Anne, Richard represents both natural and unnatural features. Marvin Rosenberg (1972) argues, "sometimes the word and sight-sound ram head-on: the language of love is spoken by those who hate. Or the words themselves strain with contradictory meanings. A nuclear word like "nature" may fission into multiple significances, including anti meanings" (p. 6). In Shakespeare's *King Lear*, Lear's defiance of nature has been caused by his own actions. On the other hand, Richard claims that his twisted moral values were caused by his unnatural appearance. Ian Moulton's (1996) comment about the belief relating deformities to the evil in early modern England confirms the reason for Richard's portrayal.

In Shakespeare's (2008) *Richard III*, characters use different animals to describe both Richard's physical appearance and his moral compass. Richard embodies the destructive meaning of the animals with his malicious actions like deception and murder. According to the Elizabethan worldview, Richard abandons his place in "the chain of being" as a human and degrades himself to the place of the animals. He defines himself as someone unnatural and deformed. His noble

qualities disappear as he causes the death of more people. At the end of the play Richmond kills Richard, which is a kind of punishment for being unnatural.

Richard's deformity leads to his disposition which makes him a villain. This intricate evaluation of the character bears a question: Is deformity a sign that one suffers from or is it a cause of villainy? In Shakespeare's (2008) *Richard III*, Richard's deformity has tendency to give an answer to the second option posed in this question even although Richard claims that he suffers from his physical deformity which brings misfortune, ferocity, and calamity to his life. Richard's deformity causes his inferiority among family and society, and it ends up with his villainy. Not loved by his mother, not seen as a normal person, and being humiliated by the others provide a just cause for Richard's developed self-defence mechanism and desire for revenge because of his maltreatment. With his diabolical genius, he starts to use his deformity in the form of multiple saint-like masks such as his imitated vulnerability, manipulation, and fake victimization. People see him inherently evil due to his deformity and he makes use of his masks that his deformity provided to protect himself.

According to the early modern view, deformity is the manifestation of the inner wickedness and accordingly, strong religious belief of society causes discrimination of deformed and disabled people. In the play, Richard's mother, who is supposed give love and affection and provide a secure attachment to Richard does not supply these feelings, sees him as inferior and therefore, cannot be loved. She says, "And I for comfort have but one false glass, / Which grieves me when I see my shame in him" (II, ii, 52-3). She grieves over the fact that her only living child is a reason for her embarrassment. Richard is also humiliated by others. He is called as "lump of foul deformity," "hedgehog," "diffused infection of a man" by Lady Anne, "the slave of nature and the son of hell" by Margaret and "bottled spider," "foul bunch-backed toad" by Queen Elizabeth. Richard generates revenge plans against these humiliations. Richard's deformity breeds villainy, which can be considered as a sign of revenge and self-assertion. In "Of Envy," Francis Bacon (1985) asserts that deformed, elderly people, bastards and eunuchs are jealous of other people since they own what they don't have hence, they try their best to impair others (p. 28). In the play, Richard tries to compensate his imperfection by achieving a stronger status, becoming a king so that no one will ever criticize his weakness and sees his malformation as inferiority. On his way to ascending the throne, he murders everyone who comes to his way and disturbs others' happiness as they did to him. Linda Charnes (1999) states, "his entire course of action can be seen as directed toward gaining control over the social construction, perception, and manipulation of bodily signifiers" (p. 274). Richard's deformity provokes him to create a mask of villainy where he tries to achieve the control of others with his diabolical genius. Making use of his deformity for masks for manipulation, vulnerability, and victimization he achieves his goals.

His wickedness is the consequence of his deformity but his imitated vulnerability that he performs to Anne is his tool where he tries to show himself fragile because of his deformity. With his manipulative skills and realistic lies and actions, he succeeds to convince Anne that he loves him. At the beginning of Act I, scene ii, Anne's approach to Richard is cold and merciless, "No excuse current but to hang thyself" (I, ii, 80). However, through the ending of the scene,

Anne's perception on Richard changes from cruel and revengeful to soft-hearted person. Suddenly she wishes to "know [his] heart". Vulnerability that Richard's deformity creates and his manipulative skills along with his use of language achieve to soften the impression of Richard in Anne's eye. As Michael Torrey (2000) states, "For the moment [...] his body no longer disgusts her, nor does it represent for her a signal of his villainy" (p. 144). His seductive behaviour blinds Anne. Not only in Anne's case, but also in Hastings's case Richard manages to show himself vulnerable and use it as a reason to kill him where he defends that Hastings is in cooperation with Elizabeth to harm Richard.

Then be your eyes the witness of this ill.  
See how I am bewitched. Behold, mine arm  
Is like a blasted sapling withered up.  
This is that Edward's wife, that monstrous witch,  
Consorted with that harlot strumpet Shore,  
That by their witchcraft thus have marked me. (III, iv, 72-77)

He tries to show himself as a vulnerable victim in order to eliminate Hastings. He defends that his "blasted sapling"-like arm is due to the witchcraft of Elizabeth even though his deformity caused this and when Hastings tries to refuse it, he declares him as a traitor and he a reason to kill Hastings. He uses his deformity as in Anne's case a mask of vulnerability and victimization, as Torrey (2000) argues, "he now makes it the mark of his vulnerability to, and victimization by, the conspiratorial actions of others" (p. 146).

He cleverly plots the scene, again with his manipulative skill, by showing himself fragile and wounded. Richard's soliloquy in Act I, where he declares that he will be seen as saint when he plays the devil in fact is performed by Richard wittily. He plays the delicate and hurt victim yet, he performs a devil inside.

In conclusion, in Shakespeare's time, people believed in the concept of physiognomy, which suggests that the outer-self is the representation of the inner-self. Therefore, they regarded people who are disabled and deformed evil by nature. Along with the concept of physiognomy which generates Richard as wicked, Richard creates himself a ferocious persona and the reason behind this creation is his urge to get revenge and make self-assertion through which he can gain power to control the others who once controlled him. Richard's personality masks are observed throughout the play. As he tries to achieve his goal of taking the throne, he uses his deformity as saint-like figure and creates weak personality masks. He uses the powerless side of his deformity where he exhibits his fragility and victimhood with his genius manipulative mind. By using masks, he stimulates people to feel pity for him and thus he captures these moments to take advantage on his way to success. Therefore, it can be suggested that Richard plays both saint and sinner in the play where he is forced to be a sinner by the circumstances, and he uses circumstances to play the saint. King Richard in Shakespeare's (2008) *Richard III* is a cunning character with strong abilities to manipulate those around him, whose true intentions and motivations are revealed through the use of animal imagery. Richard's personality traits and

morality are based on animal imagery and “although [the audience] is supposed to feel uneasy about Richard’s evil deeds and despise him, the virtuous superego of the crowds is lulled by those deeds, and the naked id awakes to enjoyment of Richard’s virtuosity in villainy”, as McNeir (1971) argues in “The Masks of Richard III” (p. 173). The animal imagery suggests that Richard is an appealing character who influences the audience with his rhetoric and excites them with his games. Richard puts on masks to cover his evil face and each time his sinful soul is revealed when he is called by animal names that symbolize vanity, lust, lechery, and avarice.

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## Language Situation in the Black Sea Region in Turkey

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### Abstract

This study aims at presenting a preliminary glimpse of the language situation in the northeastern Black Sea region in Turkey, with a special focus on Turkic, Indo-European, Caucasian languages, i.e. Oghuz variety mixed with Kipchak elements, Laz, Hamshen and Romeyka spoken in a more or less compact and reserved surrounding. This study also scrutinizes the impact of socio-historical developments such as (im)migration on the changing language situation in the sense that new speakers and growing social media connections might create an opportunity for language revitalization for any endangered language. According to UNESCO (2003), there are nine criteria to evaluate the degree of linguistic endangerment of a language: (i) absolute numbers of speech community, (ii) changes in social domains of language use, (iii) institutional support, (iv) macro-level language policy, (v) micro-level language policy, (vi) the proportion of intergenerational language transmission, (vii) language teaching materials, (viii) language documentation, and (ix) attitudes towards new (social) media and domains. In the light of the criteria presented above, the present paper aims to answer the following research question:

1. What does the language situation of Indo-European, Turkic and Caucasian language reveal about the degree of language endangerment and language revitalization? In order to answer this question, this study embraces a qualitative method utilizing documents compiled for socio-linguistic and socio-historical reading. Our preliminary findings indicate that heritage languages spoken in the Black Sea region are endangered due to massive language shift in urban areas. However, it seems that social media appears to open a new space for new speakers.

**Keywords:** Laz, Hamshen, Romeyka, language situation, Turkey

## **Cultural Hybridity in Caryl Phillips's *The Final Passage***

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### **Bio**

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### **Abstract**

This paper aims to explore the treatment of cultural hybridity in Caryl Phillips's debut novel *The Final Passage* (1985) which portrays post-war Caribbean migration to England and immigrant experiences through the story of a Caribbean woman, Leila. In fact, cultural hybridity is a much debated concept. Homi K. Bhabha celebrates hybridity which he connects to the third space where binary oppositions get challenged, and where the in-betweenness enables the colonised to stand against the domination of the coloniser and subvert the colonial discourse. However, his line of thinking is problematised by some critics, especially those from the Marxist front, such as Aijaz Ahmad and Benita Parry, who contend that the historical facts about the colonial period and its aftermath, material conditions of immigrancy and socio-economic reality must be considered in postcolonial criticism for it to go beyond what they consider as an overvalorisation of discourse and textuality and to be able to address real world experiences. Engaging in a dialogue with these two strands of thought, this paper argues that the novel demonstrates that although cultural hybridity is not impossible, it is intimately related to the hierarchies of gender, race and class. The plight of Leila reflects that the self/other polarity cannot be easily overcome, and the in-between is not always an empowering space. This, in turn, reveals that the Bhabhaesque cultural hybridity is a totalising concept which cannot encompass distinct immigrant experiences.

**Keywords:** Bhabha, Cultural Hybridity, Marxist Criticism, Gender, *The Final Passage*



## The Talisman and The Book of Saladin

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### Bio

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### Abstract

This paper examines the relationship between Walter Scott's *The Talisman* and Tariq Ali's *The Book of Saladin*. Scott is famous for his historical novels. His realist style epitomizes the connection between history and literature. Narrating historical figures in literary works is a well-known attitude of Western Literature. Saladin has been one of the leading historical profiles since Dante's *Inferno*, Boccaccio's *Decameron*, and Voltaire's *Zaire*. His Jerusalem conquest in 1187 settled within the social unconscious of the West. The Crusades were not only a military competition but also cultural interactions between Muslims and Christians. The wars spanned a long period ending with the Reconquista in 1492. The reflection of that complex military and cultural relation illustrates itself in literature. Unlike Dante's, Boccaccio's, and Voltaire's, Saladin and the Crusades are the main concerns in Walter Scott's *The Talisman*. Tariq Ali's *The Book of Saladin*, on the other hand, was published in 1998. Even if there are many long years between the two novels, Saladin is their common reference. This study compares and contrasts the two novels according to their respective depictions of Saladin and The Siege of Jerusalem. It will discuss how narrating the past from the present, from the space, and from the race of each novelist determine their representation of Saladin and brings about reluctant orientalism.

**Keywords:** *The Talisman*, *The Book of Saladin*, Saladin, Eurocentrism, Reluctant Orientalism

### Introduction

Saladin firstly appeared in a French poem *Ordene de Chevalerie* written in the thirteenth century whose poet is unknown. Then, another French poem *Le Pas Saladin* was penned in the same century. In the first two representations, he is "portrayed as a chivalrous and noble leader" (71). In *Divine Comedy*, Dante narrates him as a leader whose "great qualities as a ruler became a legend in Medieval Europe" (45) and Saladin stays at the upper layer of Hell with Averroes and Avicenna who cannot get into Heaven but are far away from the punishments within the lower layers. In *Decameron*, his "courteous deeds and sterling worth" (778) are praised. For Petrarch (1806) and Voltaire (1901), he is *mighty* Saladin. His fame stretches throughout the countries and centuries and "it is...impossible to think another figure from history who dealt such a deep wound to a people and a faith, and yet became so admired" (Phillips 315). Within the non-Western world, however, the figure of Saladin is used as an inspiration. G. R. Riggs alleges that "The figure of Saladin has become cultural shorthand in both the East and West for a vision of a region unified by Islam and antagonistic towards the Christian Other" (xv). While he becomes a



source of inspiration for the East because of his power and mercy, Saladin is imagined as an allegory of an Islamic ruler conquering Jerusalem when he becomes powerful enough to unite the Islamic World against the Judeo-Christian World.

It may sound interesting when one comes across Walter Scott's *The Talisman* and learn that it is about Saladin. As in Renaissance, the Orient was a desired imagined space for the nineteenth century. Edward W. Said argues that "Scott's knowledge probably came from Byron and Beckford" (101). Robert Irwin, on the other hand, states that his historical knowledge is taken from history books of Charles Mill (132). Jerome Mitchell alleges that Scott "has numerous allusions to Chaucer and to medieval romance" (1). However, Scott himself wrote to the introduction of *The Talisman* that: "I felt the difficulty of giving a vivid picture of a part of the world with which I was almost totally unacquainted, unless by early recollections of the Arabian Nights' Entertainments" (3) and his "familiarity with the Arabian tales dates from childhood, when he used to read them aloud to the family circle, and they remained favourites of his throughout his life" (Caracciolo 11). Thanks to his interest in history, historical figures, and the Orient, the popularity of Scott was enlarged in his time:

The number of contemporary reviews of each novel was large; from ten to thirty reviewing periodicals gave attention to each. The popularity of the novels can also be seen in the correspondence and diaries of the time: scarcely any were without some reference to 'the author of Waverley' or to his works (Hayden 1).

152

### ***The Talisman***

At first sight, *The Talisman* is the story of the Third Crusade against the Ayyubids to take Jerusalem back. Yet, it is also the story of a harsh conflict among the Crusaders, the illness of Richard the Lionheart, and his recuperation thanks to an Arabian healer who is Saladin in disguise. Besides, it is a negative depiction of the Crusades because Scott narrates the religious fanaticism of the Crusaders. Unlike them, Saladin "did not pursue any of the ordinary modes by which the followers of the Crusade condescended to recruit their diminished resources at the expense of the people of Palestine" (Scott 9). Moreover, it is not centered upon King Richard because the novel is more about Scottish Sir Kenneth and Saladin than him. Furthermore, it is intermittently implied that Saladin is even better than Germans and Scottish. It is narrated that the Germans "had retained withal no slight tinge of their barbarism" (149) and "thou mayest live to prefer a true Turk to a false Scot" (268).

Even if there is a "striking contrast" (2) between Richard the Lion Heart and Saladin, the narrator tells that the disguised Saladin "was as unlike as possible to the exaggerated terms in which the minstrels of the day" (17). At the very beginning of the novel, it is clear that Scott is aware of the exoticism towards the East. Then from a Saracen, Saladin becomes noble Saladin who is royal, generous, wise, brave, faithful, smart, just, and healer. He tries to be more realistic but not in Lukacsian sense because oriental despotism is still there. It is neither a Romantic novel teaching chivalry. Edward Said sees romantic orientalism in his "I don't mean you in particular" (101) attitude. Irwin, nevertheless, opposes Said's description of Scott as an orientalist by saying that

Muslim characters “really come out better than Kenneth, Richard or any of the other protagonists in the story” (133). Saladin is like a Western hero who is represented as a gentleman with chivalric manners. Scott’s “orientalizing of the West” (Kelly 5) makes the Western characters the Eastern while Saladin becomes a Western one.

Lukacs contends that Scott has “typical characters nationally, but in the sense of the decent and average, rather than the eminent and all-embracing” (36). These mediocre characters are in the “middle course” (37) of historical clashes. In *The Talisman*, he does not produce an epic hero but a protagonist:

An inferior writer would have made the king charge in imagination at the head of his chivalry, or wander in dreams by the brooks of Aquitaine; but Scott allows us to learn no more startling symptoms of the king’s malady than that he was restless and impatient, and could not wear his armour. Nor is any bodily weakness, or crisis of danger, permitted to disturb for any instant the royalty of intelligence and heart in which he examines, trusts and obeys the physician whom his attendants fear (Ruskin 524).

Even if Richard hates the King of Scotland, his most entrusted knight is a Scottish. Besides, the clash between the Crescent and the Cross in the Crusades is overlooked by the strange relation between Saladin and Richard in the novel. In this way, Scott does not create an English epic hero because of his Scottish nationality. The novel does not only focus on Richard but also on Sir Kenneth and Saladin. Therefore, readers -be it Scottish, English or Arabic-fluctuate among them. According to J. M. D’Arcy, English readers are not the sole addressee of the novel:

*Scottish reader*, the implied reader, however, can understand all the Scots and Gaelic references, can read between the lines, see the gaps and inconsistencies in the novels’ political, historical and fictional discourses in order to appreciate Scott’s subtle but harsh criticism of British imperialism (52, emphasis in original).

Even though it may seem that Sir Kenneth is a sovereign Scottish subject writing his own fate, the relationship between him and King Richard may also symbolize the Romantic unification of England and Scotland. For P. T. Henry, nonetheless, it is “a narrative grappling with the artificiality of the nation-state” (210). Rather than internal conflicts within the Empire or continental Europe as in the Treaty of Westphalia, it seems that Scott was in favor of peace and order. With the lesson taken from the past, his oeuvre includes a developmentalist ideal. Monnickendam, nonetheless, claims that “Both *The Talisman* and *The Siege of Malta* sustain a view that history is not progressive at all, and possibly regressive” (171). Likely, Lynch argues that

The past for him is not in itself better than the present, nor necessarily even very different, but the past might have made the present better than it is, and has failed. It might have continued to keep its best potential alive, but again has failed to do so (213).

However, Lukacs sees a positivist side of Scott who handles the history of England as progressive regardless of its destructive role causing “the unending misery of the people which the collapse of old England brings (33). Scott’s historical view is based on universal progression. For him, “the same state of society and civilisation produces similar manners, laws, and customs, even at the most remote periods of time, and in the most distant quarters of the world” (15). Even Caubul tribes were ahead of Scottish Highlanders due to their governmental organization “until the destruction of clanship in 1748” (16) in Britain. Despite the religious fanaticism of the Crusades and the internal conflicts within Europe in the past, Britain transcended nationhood with the Act of Union in 1707 but it also needed to overcome the remnants of ethnicism with the Battle of Culloden. Similar to the Hegelian dialectic, Scott believed that Britain would progress linearly. This Whiggish historiography is a general characteristic of Western history-writing. According to that Eurocentric looking to the past from the present, history progresses linearly. Yet, it is a narration and a “true novel” (Veyne x) fictionalising the events of the past:

Although historians and writers of fiction may be interested in different kinds of events both the forms of their respective discourses and their aims in writing are often the same. In addition, in my view, the techniques or strategies that they use in the composition of their discourses can be shown to be substantially the same, however different they may appear on a purely surface, or dictional, level of their texts (White 121).

History was used to legitimize colonization. Due to their ‘modernity’, the ‘civilized’ European needed to develop non-Western world that had stayed passive for centuries and became anachronistic for the modern world. Therefore, the ‘backward’ people lacked a vanguard bourgeoisie class for development. Within this historiography, the French Revolution and the Industrial Revolution are the beginning of modernity and the non-Western world must follow suit if the Other people desire to progress towards civilization. By this, the West also constructed a racial hierarchy:

Historicism thus posited historical time as a measure of the cultural distance (at least in institutional development) that was assumed to exist between the West and the non-West. In the colonies, it legitimated the idea of civilization. In Europe itself, it made possible completely internalist histories of Europe in which Europe was described as the site of the first occurrence of capitalism, modernity, or Enlightenment (Chakrabarty 7).

On this score, those who could not be modernized became anachronic. Therefore, in spite of the positive representations of Muslims in *The Talisman*, they are backward as is evident in the novel that they use the talisman as an alternative traditional method to the modern medicine of the day. Al-Hakim uses it to treat King Richard and he recuperates, but it is an orientalist scene remembering *the Arabian Nights* belonging to the far past. Accordingly, Said claims for Scott that: “no matter how deep the specific exception, no matter how much a single Oriental can escape the fences placed around him, he is *first* an Oriental, *second* a human being, and *last* again an Oriental” (102). Watt, on the other hand, argues that *The Talisman* avoids “the increasingly influential language of racial essentialism, and complicate the mythology of oriental

despotism, while at the same time focusing on the ramifications of cultural contact and exchange” (94). The positive and negative reactions towards Scott are confusing because while he portrays Saladin better than the majority of the characters in the novel, the oriental despotism is still there:

The period relating more immediately to the Crusades which I at last fixed upon was that at which the warlike character of Richard I., wild and generous, a pattern of chivalry, with all its extravagant virtues, and its no less absurd errors, was opposed to that of Saladin, in which *the Christian and English monarch showed all the cruelty and violence of an Eastern sultan, and Saladin, on the other hand, displayed the deep policy and prudence of a European sovereign, whilst each contended which should excel the other in the knightly qualities of bravery and generosity* (Scott iii, emphasis is mine).

### ***The Book of Saladin***

*The Book of Saladin* is the second book of Tariq Ali’s *Islam Quintet Series* which is a project against the Eurocentrism of the Western meta-narratives towards Islam, its history and its culture. It may sound interesting for an atheist but he is Muslim culturally. Just as Scott, he opposes fundamentalism even if it is a contemporary secular one. For him “religious multiculturalism” (6) is postmodern fundamentalism: “‘Culture’ and ‘religion’ are softer, euphemistic substitutes for socio-economic inequality - as if diversity, rather than hierarchy, were the central issue in North American or European society today” (311).

Not unlike Scott, Saladin is portrayed in positive manners in his novel. While he describes Saladin in *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*, Ali narrates a tolerant and cosmopolitan Muslim ruler:

Jerusalem was taken in 1187 and once again made an open city. The Jews were provided with state subsidies to rebuild their synagogues. The churches were left untouched. No revenge killing were permitted. Like Caliph Umar five hundred years before him, Saladin proclaimed the freedom of the city for worshippers of all faiths (42).

In a similar vein, Amin Maalouf contends that: “His victory was to have liberated the holy city from the yoke of the invaders—without a bloodbath, destruction, or hatred” (200). Saladin has a “symbolic power” (Phillips 392) over Eastern people who sometimes invent traditions in the name of him. In a recent article, the writers in the hope for “another Salah ad-Din” to unite Muslims and take Jerusalem again (Iqbal and Asif 9). Some scholars, on the other hand, like Phillips and Jones allege that “for the most part Muslim and anti-Islamophobic accounts of Islamic civilisation fail to contest civilisational thinking” (734). For them, Ali degrades Western civilization by increasing the value of Islamic civilization. Ali’s imagined Orient, however, foregrounds reluctant orientalism in his book. In Fanonian terms, he looks at his history from the gaze of the West. Still, his unorthodox Marxist gaze is not Eurocentric because instead of narrating a Hegelian linear history he depicts the twentieth-century Muslims as civilised and “he complicates the ongoing Western discourse that Muslim women are passive and thus in need of

emancipation” (Yousef 123). In an interview with Cara Cilano, Ali talks about “the sceptical strain in Islam philosophers, poets, scholars, painters who challenged orthodoxy” (192). Yet, when he advocates a “dominant narrative” (23) in the world history in another interview with *Amerasia Journal* he becomes a developmentalist again. Although he believes in sedimentations of history, the West is portrayed implicitly as the locomotive of history.

By saying that “I took what I needed and never tried to rewrite or change historical facts”, Ali declares his realist style. Then, by adding that “I read as much as I could of the real history – but what is real? Each side writes its own history and the victor’s ideology dominates” (p. 191), he has a critical realist standpoint. Ahmad Gamal, however, reads *The Book of Saladin* as a postcolonial metafiction reinscribing the master language with notes, glossaries and orality. The history of Saladin is narrated from multiple points. In opposition to Eurocentric narrations, it is an alternative history in that women are agents and Muslims are civilized (2010). Like him, Bruce King states that: “This is very much a postcolonial book, one in which the Europeans not only invade a foreign land but are also barbarians with filthy habits, defilers of holy places, liars, and killers of women and children and especially of Jews” (245).

From the point of postcolonial historicism, the Jewish scribe Ibn Yakub tells Saladin that “Your majesty is talking about facts. I am talking about history” (12). Dissimilar to official history that is written by numerous writers and compared after Soldan finishes his speech, he is alone while scribing. He also draws on Shadhi’s memories as oral history. Moreover, he narrates his personal deficiencies as a historian by saying that “Reader, I did not take any notes of that crucial meeting which decided the fate of Jerusalem. On that subject my notebook is a blank” (303). He tries to show covertly that his history is nothing other than a narration. With its explanatory note, summaries before each section, glossary and multiple narrations from the narrator, Saladin, Shirkuh and Shadhi, Ali tacitly reveals the fictionality of his historical narration. Therefore, it is not *The History of Saladin* but *The Book of Saladin*.

Ali makes a “functional change in sign-systems” through “discursive displacements” (Spivak 197). Ali reminds the deleted past, he rewrites it and displaces the Western discourses in it:

Remind these frightened Christians of what Believers and Jews suffered ninety years ago. The heads of our children were displayed on pikes. Old men and women of all ages were tortured and burnt. These streets were washed in our blood, Balian (317).

In his story, barbarians who “ate flesh and did not bathe” (33) are the Westerners. Dissimilar to *The Talisman*, King Richard is represented as a slayer of the captives, as an animal and a pederast in his novel:

He is like an animal. He refers to Richard of England, whom he describes in the letter as a bad son, an even worse husband who cannot satisfy his wife nor any other woman but has a fondness for young men, a selfish ruler and a vicious and evil man, but not lacking in courage (329).

The women, on the other hand, are not subjected to patriarchy. Because “slaves and peasants do not always obey to their masters” (Ali 4), one of the Soldan’s wives Jamila is not a subaltern whose voice cannot be heard but an intellectual contemplating over the political problems within her age:

One of the problems of our great religion is that we exclude half the population from enriching our communities. Ibn Rushd once remarked that if women were permitted to think and write and work, the lands of the Believers would be the strongest and richest in the world (126).

Originally, such displacements were the strategies for some Enlightenment thinkers against the Catholic Church. As is evident in Voltaire’s *An Essay on History* (1759), Saladin was a humanitarian in opposition to the violent Crusaders. After the fall of Jerusalem, he tells that “we are all the People of the Book, and this city belongs to all those who believe in the Book” (317). Moreover, even if he sees it as a mistake later on, Saladin refuses to capture the city of Tyre not to damage his friend Raymond of Tripoli there. Instead of a sharia rule, his state is portrayed as a secular one. *Şura* functions as a parliament and meritocracy as a bureaucracy. Saladin is secular and even a socialist ruler sharing the wealth of his sultanate with his people. Art is very strong due to the freedom of thought there. There are huge libraries in the cities. People are equal even in the military order. He can be parodied in a carnival symbolizing the freedom of speech because he is a leader who thinks that “To dream and to know, is better than to pray and to be ignorant” (11). Saladin is a skeptic and the rationality of Ibn Rushd overwhelm the thoughts of corrupt theologians and the Khalifa of the Islamic World in that day. In his state, there are gay scholars, pederast emirs and soldans, lesbians in harem, brothels, taverns and opium:

Cairo and Damascus, not to mention Baghdad, are full of male brothels where beardless youths satisfy every conceivable need and desire of those who visit them. This is tolerated, but mention women smelling the musk of each other’s bodies and it is as if the heavens were about to fall (96).

Despite all of the positive representations of him, Saladin uses the same civilization discourse to legitimize his plan to invade the West:

I will go to the lands where the Franj live, and I will pursue these scoundrels till all of them acknowledge Allah and his Prophet. I will do this even if I die in the attempt. It is important, because others will then pick up my sword and finish what I could not achieve. Unless we strike at the roots of the Franj, they will continue to eat our flesh, like locusts that darken the sky and devour our crops (300).

By this scene, reluctant orientalism foregrounds itself because the sultanate of Saladin is not a primitive communist state nor a cosmopolitan democracy anymore. It is true that Ali rewrites the past and narrates the story of a secular and cosmopolitan Islamic state that is far more

tolerant and democratic than the Western states of the twentieth century. Still, this state is in the far past and has no resonance with today's Islamic states. Even if it is possible to read *The Book of Saladin* as a self-conscious metafiction, he creates an alternative Orient yet embellished with oriental discourses he tries to subvert. The sultan's plan for "civilising the lands of the Franj" (34) makes him an imperialist like the Crusaders. Due to his Marxist angle of view, dialectical Eurocentrism haunts Tariq Ali even if he is not an orthodox one because he portrays Saladin as a developmentalist like his European counterparts. He seems to look at the Orient from the gaze of an orientalist. Still, he is a reluctant one not at odds with Walter Scott. Their common reference to oriental dictatorship blots out the image of *good* Saladin and connects them, albeit the long centuries between them.

### Conclusion

Tariq Ali revises the history of the Islamic world against the metanarratives within Western media, academia and politics, especially after the Gulf War. He creates a cosmopolitan sultan. *The Book of Saladin* is an anti-imperialist fiction to show the political culture of Islam to them who signified oriental despotism unremittingly. Cosmopolitanism is of great importance in his life. Ali is cosmopolitan like his grandfather who opposed the partition of India as the leader of the Unionist Party. In much of his non-fiction writings, multicultural Lahor before the violent bifurcation keeps a salient point. To revive it, it seems that he is after a modernist Islamic reformation. To this end, the cities of the Ayyubids are represented as secular in *The Book of Saladin* where skepticism pervades.

Less tangible, but no less important, is that Scott and Ali weave Saladin into the fabric of orientalism, albeit in a reluctant attitude. Therefore, the figure of Saladin fails to dam the linear progress of Western historiography. Despite his central role in the two novels, he faces a kind of epistemic violence by which he is represented in a certain way. Therefore, he talks but his voice cannot be heard. His words cannot succeed in overcoming bars of the prisonhouse of language. Regardless of the three Jewish characters (Ibn Yakub, Maimonides and Shadhi) who are the main characters in *The Book of Saladin* and staple parts of his sultanate, Saladin is not tolerant towards European "scoundrels" (300) and plans to civilise them because he has "all the cruelty and violence of an Eastern sultan" (Scott xii).

Scott and Ali's universality is another common point. The intertextuality of *Arabian Nights* is in their novels. Both of them are against religious fundamentalism. They are progressivist, albeit their historical narrations against the grain. The two novelists acknowledge the existence of an alternative civilization that is not Western but historical progress looms over their literary works. The two fictions, however, are reluctant orientalists because inasmuch as they portray a positive side of the East, *The Talisman* and *The Book of Saladin* are laden with oriental discourses. Even though Ali subverts the canonical ones, he creates an Eastern space in which a Western-type secular life is dominant and whose leader has an Absolute Idea to civilise the uncivilised.

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## **Traumatized Vs. Traumatizing Characters: A Study of Sarah Kane's *Blasted***

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### **Bio**

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### **Abstract**

Sarah Kane's *Blasted* is one of the plays which has been extensively studied due to its complex and diverse nature. The play, nevertheless, is considered as an arsenal of unexplored aspects, themes, and ideas. Coping with the ongoing violence in the world and using the traditions of In-Yer-Face Theater, and some other aspects of Theater of Catastrophe, Kane depicts characters which are both victims and victimizers in the process of traumatization. The aim of the present paper is to examine the extent to which the characters in the play are victimized by the circumstances around them (be they political, social or psychological) and by the other characters on the stage, as well as the extent to which they themselves are a source of the other characters' traumatization. The paper also tries to show how Sarah Kane uses the stage to traumatize her audience and create an enduring impact on them that goes beyond the impact of catharsis in the traditional theater. She transports trauma from the stage to her audience by entangling them with an experiential sense that supersedes the responsive sense which the audience used to have in the traditional theater. By examining the work from the perspectives of trauma specialists, the paper explores aspects which have been overlooked by previous research on Sarah Kane.

**Keywords:** Sarah Kane, *Blasted*, Trauma, Traumatization, In-Yer-Face, Trauma Theater

## Translatorship in A Digital Age: A Translation Studies Perspective

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### Abstract

It is an undeniable fact that many professions are in the process of automation thanks to advancing technologies. The transformation of the professions has been the subject of many studies so far. While there are certain pessimistic views claiming that most of the professions are becoming obsolete, there are also less pessimistic ones exploring how transformation is re-structuring the professions. Translation is probably one of the most frequent subjects discussed within the scope of technology. Thanks to artificial intelligence that feeds on deep learning and neural networks, current machine translation technologies have improved their outputs to a considerable extent and inevitably become the subject of many studies within Translation Studies. However, most of these studies deal with the innovations of machine translation technologies and how these technologies can be used to produce better raw outputs with an emphasis on linguistic aspect of translation process. Moreover, there are arguments that there is a gap between translation theory and studies focusing on technologization of the translation process (O'Hagan, 2016; 2019). Drawing on the fact that there are a limited number of studies dealing with human issues at the face of growing technologization in relation to the translation profession, this study intends to scrutinize "translatorship" in terms of newly emerging roles for translators and the changes it is undergoing in a digital age.

**Keywords:** translation technologies, machine translation, translatorship, translation studies, emerging roles

## Reclaiming the Past in Caryl Phillips's Cambridge

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### Abstract

"Pardon the liberty I take in unburdening myself with these hasty lines, but thanks be to God for granting me powers of self-expression in the English language. I humbly beg that those of my dear England, Africans of my own complexion, and creoles of both aspects, might bear with me as I attempt to release from within my person the nature of my extraordinary circumstances" (Phillips 133). The life of the Guinean Cambridge, a slave once liberated and then resold into plantation slavery, is stamped by the Middle Passage. His final passage to the Caribbean represents Africans' unceasing trauma of slavery, which has been excluded in "the European historical and fictional record." Cambridge is in a dilemma. He survives the tragic passage rather than dying of it, thus he is a witness who is traumatized, fluctuates between a desire to forget and the necessity to remember the past, and feels responsible for the Blacks. His "complete recovery" depends singly on telling his own "story" that comes at the moment of a "crisis of truth." Accordingly, before his execution due to killing the white overseer, Cambridge is anxious to enunciate his account of the murder, which belies the official one and impeaches the institution. This paper explores Shoshana Felman's idea of "the burden of the witness" to argue that the retelling of Middle Passage in Cambridge from African's perspective is Caryl Phillips's testimony to trauma of slavery, and thus his "neo-archival" challenge, as a "transatlantic black" novelist, against the Whites' "literary and historical archive."

**Keywords:** The Middle Passage, Slavery, Trauma, Neo-archive, Witnessing

## **The Void in the Subject in Autobiography: Who is This “I”?**

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165

### **Abstract**

Autobiography where the subject is the principal element both tells the story of the subject and reflects the subject’s questioning of the possibility of expressing his/her subjectivity in language. The autobiographical act—the process of expressing “I”—is both linguistic and textual in nature as well as being phenomenological and existential. The subject, “I”, created by language is beyond language at the same time because of the impossibility of the exact representation of both body and mind in language. Therefore, there is a “lack” or “void” between the subject and language no matter which strategy is applied. As Wilhelm Friedrich Nietzsche expresses in his *Will to Power*, “The subject is not something given, it is something added and invented and projected behind what is there”. In this respect, this paper will focus on the subject’s narrative strategies in autobiography to form his/her subjectivity with a specific emphasis on the use of first-person narration in this genre. It is no doubt that such an examination requires questioning how the subject comprehends his/her body as body is an inseparable part of sense of identity and his/her understanding past, present and future, in other terms temporality. For the purposes of the paper, the authors will refer to the views of Gerard Genette and Paul Ricoeur in linguistics, and Edmund Husserl and Antonio Damasio in phenomenology. Within the literature field, Virginia Woolf will be taken as the case and it will be questioned how her understanding of autobiography changed in time, based on these factors.

**Keywords:** Subjectivity, expressibility, temporality, self, autobiography

## **Devastating Nature of Memory and Past in Julian Barnes' The Sense of An Ending**

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### **Bio**

**Ismail Avcu** graduated from English Language and Literature Department of Ataturk University, Erzurum, Turkey in 2008. He started his MA education in the fall of the same year and finished it in 2011. Then he started his PhD education under the department of English Culture and Literature in 2011 and graduated from this program in 2016. He wrote his MA thesis on the Modernist Techniques in the Short Stories of Katherine Mansfield and his PhD Dissertation on Anglo-Irish Protestant Identity Problematic in William Trevor's *Fools of Fortune*, *The Silence in the Garden* and *The Story of Lucy Gault*. He has been working in the same department for 11 years and for the last three years he has been lecturing as an Assistant Professor; he published articles on Contemporary British Fiction, Postcolonial studies, Contemporary Irish Fiction, James Joyce's short stories, Katherine Mansfield's fiction, attended conferences and presented papers on Kazuo Ishiguro's novels, Joseph Conrad's works, Irish Literature, Culture and History, Peter Ackroyd's fiction. He is also interested in the prose works of Julian Barnes, J. M. Coetzee, Colm Toibin, Ian McEwan, Ngugi Wa Thiong'o, John Banville and Hilary Mantel.

166

### **Abstract**

Touching upon controversial issues such as suicide, questioning of sanity, accumulation of memories and events in the past, Julian Barnes' Man Booker-winning novel *The Sense of An Ending* opens up for discussion the supposition that past incidents are easier to follow and understand from the historical perspective, that one can see an incident in its entirety, more objectively, and from various angles with the passage of time, which allows for a more accurate account of that incident. The recurring theme of this novella is the accuracy, or inaccuracy, of memory, allied with the effects of time. The major character is forever musing on memory, history and truth. Revelations prompt further re-evaluation and interpretation about the past and its wreckful and illusive structure. *The Sense of An Ending* is a book -more or less the story of an average man who pulls apart and analyses his memory of school days, first love, first sexual encounters, his marriage... everything about his life- that will suit people who like to think about everything.

**Keywords:** Memory, Past, History, Illusion, Trauma.

## **Anti- Speciesist Stance in J. M. Coetzee’s Novels: A Study of Animal-Standpoint**

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### **Bio**

Kubilay Geçikli was born in Erzurum in 1979. He graduated from Department of English, Atatürk University, in 2002. He completed his MA in 2005 and PhD in 2010. He currently works as Associate Professor at English Department, Atatürk University, Erzurum. His fields of interest cover contemporary English novel, contemporary literary criticism, new historicism and postcolonialism about which he has published various academic studies.

### **Abstract**

Animal-standpoint criticism focuses on the way human rights are treated in literary texts. It is against speciesism, which is a kind of species-based discrimination and which gives different values to different species and inevitably leads to a hierarchy among species. Speciesism is thus regarded as a kind of racism by those defining and theorizing the field of animal-standpoint criticism, which is essentially against supremacy of human species over animals and which seeks establishment of equality among species. Animal rights are emphasized by this criticism and the idea that animals are to be used for human’s benefits and/or progress is challenged. J. M. Coetzee, the South African novelist known for his allegorical works of fiction set in unknown times and places as well as his questioning stance in matters of colonialism, remains a writer of fiction who consciously tries to give a voice to animals, which cannot speak for themselves and are subjected to not only illegal but cruel treatments by human beings. For Coetzee, it is wrong to permit the establishment of a hierarchy between humans and animals and to disregard animal rights seeing them as entities in the service of human beings. From *Disgrace* to *Life and Times of Michael K.*, several novels as well as nonfictional works by Coetzee focus in some way or another on the rights of animals and the strange ties between human beings and them. It is realised in these treatments of animals that Coetzee also carries out his critique of Western rationalism through his focus on the related issue.

**Keywords:** speciesism, animal-standpoint criticism, J. M. Coetzee, animal rights, treatment of animals in literature



## Goethe's Shakespearean Criticism

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### Bio

**Ayça Vurmay** is an Assistant Professor at the Department of English Language and Literature at Hatay Mustafa Kemal University, where she teaches several courses on British literature and critical theory. She received her MA and PhD from Ankara University in English Literature, where she worked as a Research Assistant. She also worked as an Assistant Professor and taught courses on British literature at the Department of Translation and Interpretation at Kırıkkale University. Her research has focused on modernism, the novel, interdisciplinarity and critical theory. Ayça Vurmay is currently investigating contemporary British crime fiction.

### Abstract

Goethe's writings on Shakespeare belong to Romantic Shakespearean criticism, which provides a comprehensive analysis of both his poetry and his drama. The basic feature of Goethe's conception of Shakespeare is his ambivalence in that he both praises Shakespeare as a genius to be taken as an example and expresses his disillusionment with his drama. Goethe's inconsistent attitude to Shakespearean drama can be observed in his own ambiguity, being both a classicist and a romanticist. Goethe's praise of Shakespeare's poetic imagination is in keeping with his Romanticism, while his disenchantment with Shakespearean drama is in accord with his neoclassical concerns. In his early years Goethe followed Shakespeare as a model of formlessness and the spontaneous in drama, while in his middle years his early zest for Shakespeare's art was replaced by his interest in neoclassical idea of the theatre and the unities. His major objection to Shakespeare's plays is his contention that Shakespeare's plays are difficult to stage. The generic mixture, vivid characterization and complexity of human experience in Shakespeare's plays did not accord with the classicism of Goethe. Goethe's criticism of Shakespearean drama can be seen in his Bildungsroman Wilhelm Meister's Apprenticeship, his article entitled "Shakespeare and no End" and his adaptation of Romeo and Juliet, as this paper will investigate.

**Keywords:** Shakespearean criticism; J. W. Goethe; William Shakespeare; the theatre; critical theory

## **The Artist as an Agent of Social Change: Artistic Praxis to Create Gender-based Violence Awareness**

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### **Bio**

**M. Pilar Milagros Garcia** has a Ph.D. in Rhetoric and Professional Communication with a focus on Cultural Studies, and teaches rhetoric at the Department of Western Languages and Literatures at Boğaziçi University; besides, she is also affiliated with the MA program in Critical and Cultural Studies at the same institutions. Her areas of teaching and research interest include feminism and gender studies, gender-based violence in literature and other cultural texts, social identities formation, and power dynamics, which she mostly investigates via rhetorical and feminist critical discourse analyses.

### **Abstract**

In “The rhetorician as an agent of social change,” Ellen Cushman argues that rhetoric and composition scholars should utilize their skills, resources and position of power to promote social change in terms of civic participation. Similarly, I contend that literature and cultural studies scholars should not only empower students in our classrooms by discussing issues of social relevance, but also attempt to bridge gaps between the university and our larger community. Consequently, for us to potentially become agents of social change, we could both provide the tools for our communities to practice the literacies they possess but may not be able to exercise, and critically examine work by people in arts to determine how such work may influence our communities’ opinions on crucial social matters, and, thus, entail civic participation.

In this conference paper, a visual rhetorical analysis and a feminist critical discourse analysis will be conducted on and a short video installation by Mexican artist Alina Chauvet and on a piece of artwork by Turkish artist and graphic designer Vahit Tuna (see image to the left) to understand both how those artists delve with gender-based violence, and also to assess whether such work may qualify as civic participation with the potential for social change. In particular, this paper examines ideologies present in the artists’ works, such as images of womanhood or inferences about victims of gender-based violence to ultimately assess whether and how the artists’ purpose (i.e. raising awareness) may lead to social change.

**Keywords:** Literature and art for social change, gender-based violence, visual rhetorical analysis, and feminist critical discourse analysis.

## **Feminist Readings of “Hu-man” Dystopias in Kirkwood’s Drama**

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### **Bio**

**M. Sibel Dinçel** is a graduate and a retired member of the Department of English Language and Literature at Hacettepe University with an M.A. and PhD. degree on British drama. She did some pre-doctoral and post-doctoral work in Holland, at the University of Leiden, Department of English. Also for some time, she taught English literature courses at Ufuk University, Faculty of Education as a part time lecturer. Then she worked full-time at TOBB University for 8 years in the Department of English Language and Literature. And since March 2021, she has a full-time job at Capadoccia University, Faculty of Humanities in the Department of English Language and Literature. As for areas of study and interest, British / American drama, Shakespeare, cultural studies, women’s studies, gender studies, Ottoman–Turkish drama and Medieval English and Turkish literature can be named. Apart from having published articles and given presentations in the fields mentioned above, she has also published translations from English to Turkish and vice versa in the fields of English novel, world theatre, history, and political sciences. Recently, as member of the “Council of Environmental Humanities Series” at the Capadoccia University Publications, she had her translation of *Ecophobia Hypothesis* (by Simon Estok) get published by the Capadoccia University Press in March 2021.

### **Abstract**

It will be the purpose of this presentation to show in two of Lucy Kirkwood’s plays that dystopias are man-made, and in contemporary societies, where mankind is in a continual habit of competing and justifying his selfish means for acquiring power, he does not seem to realize or acknowledge the fact that he is the very means of driving the world towards an inextricable dystopian existence/condition. Hence, he shows no feelings of remorse for having created an environmental dystopian future in Lucy Kirkwood’s *Tinderbox* where the playwright seems to relate the oppression and domination of all marginalized groups including women, immigrants and the poor, to the oppression and domination of nature such as animals, land, water and air. Also, in *Chimerica*, Kirkwood once more makes clear that the world is not on the right track, and this is because of the play of “power games” between East and West; and hence, patriarchs like the American Joe Schofield would neither hesitate to destroy the life of his Chinese friend nor of his girlfriend Tessa to acquire fame and power. Moreover, an authoritative Chinese government does not hesitate to bully and eliminate the human factor that would prove dangerous for its survival. Relating, this time the oppression, domination, exploitation and colonization of these powerless groups to hu-man politicians and the press who, in collaboration, rule the world, Kirkwood seems to underline the fact that “personal is political” and that personal politics should be re-defined with the help of the press, if ever to establish and achieve political, economic, personal and social equality in contemporary societies.

**Keywords:** Lucy Kirkwood, *Tinderbox*, *Chimerica*, dystopias, ecofeminism, feminisms

**In-between Spaces and Efforts of Coming into Being in the ‘Third Space’ in V. S. NAIPAUL’S *Magic Seeds***

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**Bio**

**M. Zafer Ayar** received his BA degree from Atatürk University in 1999. He took a position as an English lecturer at Karadeniz Technical University in 2001. He obtained his MA degree from Çankaya University from the Department of English Language and Literature in 2013. He completed his PhD and got his doctoral degree from the Department of English Language and Literature at Karabük University.

**Abstract**

The feeling of ‘in-between’ and the search for ‘self-identity’ is more or less observable in various societies. They do not merely refer to feeling of finding out about the past but rather extends towards the cultural and social phenomena of belonging. *Magic Seeds* by V. S. Naipaul encompasses main character Willie’s quest for a much more secure place along with his feeling of in-between spaces. The traditional understanding of finding a proper space is the main character’s (Willie Chandran) guide in his attempt at settling in a particular home which sparks off his movement from one place to the next. Naipaul’s novel is not only a question of but also a confrontation towards the idea of the ideal ‘Third Space’. This paper, based on the theory of ‘third space’ along with the term ‘in-betweenness’ by Homi Bhabha, investigates the challenges of experiences of exposure to different cultures. It explores how the character’s understanding of home is challenged through his own discoveries as he tries to settle in a particular home but without much success causing him to move onto the next one.

**Keywords:** Third space, in-between identities, postcolonial cultures, displayed identity

## **Othello: The Story of a False-Consciousness**

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**Mahinur Gözde Kasurka** is a PhD candidate of English Literature in Middle East Technical University. She works as an English teacher at İstanbul Technical University vocational high school. Her research interests are contemporary British novel, literary theory, women and writing, dystopian fiction, psychology and literature, posthumanism.

### **Abstract**

Othello, The Moor of Venice (1603) is a play written by Shakespeare in which Othello is a general in Venetian army who fails to see the love of his innocent wife, Desdemona. Accordingly, Othello can be taken as a noble victim who is destroyed by the simplicity of nature, by the designs of Iago which he believes without questioning. The analyses on this play mostly focus on the race issue by disregarding the motivations of the characters in the play which is fertile in giving the clues of characters' inner world. The researches which dwell on the motivations of the characters mostly deal with Iago's motivations, by shadowing the importance of Othello's inner world in the play. Within this frame, this paper will analyse the play in terms of the representation of Othello and his motives behind his actions and will argue that Othello is not just a puppet in the hands of Iago, instead he is much more concerned with his fame which can be better understood if we acknowledge that Othello has residues of the Imaginary aggression and jealousy as he is not sure of his position in the Symbolic register in Venetian society as a black soldier. Desdemona enables him to be acknowledged in the Symbolic register, in white man's society, since the Symbolic that he lives in does not give him narcissistic gratification due to his black identity. As a result of this, Desdemona symbolizes objet petit for him, implying that losing her love means losing his place in the Symbolic. In this paper, I will try to offer a psychoanalytic hearing of the play by mainly dwelling on Othello as a character. In this endeavour, I will employ such concepts as Imaginary register, Symbolic register, narcissistic gratification, objet petit a, ideal ego, ego ideal, death as the final castrating element and immature ego.

**Keywords:** Othello, Psychoanalytic reading, Symbolic register, narcissistic gratification, objet petit a

## **The Psychoanalytic Evaluation of Characters in Djuna Barnes' Nightwood: An Analysing on the Author-Character Relationship**

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### **Bio**

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### **Abstract**

Western society, imposed as the cradle of civilization, finds itself on the brink of an important social separation and depression as from the eighteenth century. With the effect of industrialization and consequently urbanization, which has gained serious momentum, individualization begins to be observed in all strata of society. Due to the aforementioned developments, the family institution becomes increasingly insignificant, and people are rapidly moving towards complete isolation and spiritual impoverishment. The person, who retired into his shell, encounters psychological problems that he will have to tackle alone in his inner world. These problems that people experience in their spiritual realms may vary according to their socio-economic status, educational level and the environment in which they live. What has become a common problem of the whole society is a 'spiritual quest'. At a time when corruption, injustice, immorality, and a sense of dissatisfaction dominate all around, people try to find themselves and their own truth. Some people find themselves at the end of this search and become catharsis, others disappear. Djuna Barnes, an American modernist writer and one of the members of Lost Generation, is an individual who tries to carry out her own search through her works. The author's novel, *Nightwood*, is a semi-autobiographical work she wrote based on her own life story. In this book, the author narrates the reader her actions which can be considered as 'perverted sexual acts' that she has experienced in Paris. In this study, Djuna Barnes' *Nightwood* will be examined in the light of psychoanalytic theory and also the conflicts between the author's layers of consciousness and their outpourings in created characters will be examined.

**Keywords:** Spiritual Impoverishment, Quest, Psychoanalytic, Lost Generation, Layers of Consciousness

## **From Proto-Novel to Post-Novel: Salman Rushdie's Quichotte as the Rewriting of Don Quixote**

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### **Bio**

**Mehmet Ali Çelikel** graduated from Hacettepe University, Department of English Linguistics in 1993. He completed his MA in English Language and Literature at the University of Hertfordshire in England in 1997. He got his PhD with a thesis entitled "The Post-Colonial Condition: The Fiction of Rushdie, Kureishi and Roy" at Liverpool University in England in 2001. He has published two academic books in Turkish: "Sömürgecilik Sonrası İngiliz Romanında Kültür ve Kimlik [Culture and Identity in Postcolonial English Novel]" in 2011 and "Çağdaş İngiliz Yazınında Küreselleşme, Göç ve Kültür [Globalization, Migration and Culture in Contemporary British Fiction]. He currently works as a Professor at the Department of English Language and Literature, Pamukkale University in Denizli, Turkey. Salman Rushdie's 2019 novel Quichotte is the story of a hero reimagined by Rushdie as a 21st century version of Miguel de Cervantes's Don Quixote. The novel opens in contemporary America where the 70-year-old protagonist Ismail Smile, who goes mad by watching TV, works as a travelling salesman for a pharmaceutical company called Smile Pharmaceuticals. The plot focuses on Ismail's love for a famous television personality Miss Salma R. who, like Ismail, comes from India. He gets retired, changes his name to Quichotte and goes on a quest to win Salma's love. The quest turns into a complete replica of Cervantes's Don Quixote when, on a shooting star, he wishes that he had a son who suddenly appears in the passenger seat of the car he drives. He names him Sancho.

Yet, the narration turns out to be a novel in the novel written by a spy novelist referred to only as Brother. Quichotte, therefore, becomes Brother's imagination that recreates the classical Don Quixote in a contemporary setting. This paper, then, focuses on the concept of post-truth in the meta-narrative of Salman Rushdie who not only rewrites a classical novel but also raises questions as to whether or not truths and narrators are reliable. This study also analyses the saturation of the manipulating power of post-truth era in the lives of Rushdie's characters.

**Keywords:** post-truth, meta-narrative, re-writing, Rushdie, Cervantes

## **The Effects of Media on Society in Robin Soans' Life after Scandal**

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### **Abstract**

This paper examines the perception-changing and controlling effects of the mass media on society in Robin Soans' Life after Scandal in the light of the media effects theories. Mass media has an indispensable place in the life of society since it covers the most widespread and accessible means of communication including newspaper, radio, television, and the internet as the primary source of information and entertainment. Therefore, it is almost impossible not to be exposed to and be somehow affected by the messages delivered through mass media. In this regard, Life after Scandal is a cumulative work that consists of some of the most notorious scandals of the last fifty years. Rendering problematic how media has treated these scandals, the play lends itself to an examination of media effects. The variety of the questions tackled in the play with regard to the scandals serves the purpose of this study which is to raise awareness about the use of the manipulative functions of the media and its fabrication of truth in the modern world. As a verbatim play based on interviews and composed by using the actual words of interviewees without making any changes in them, the play's connection with real-life people and their experiences also provides a basis for a re-evaluation of the relation between theatre and real life.

**Keywords:** Verbatim Theatre, Robin Soans, Life after Scandal, Mass Media, Media Effects.



**“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***

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**Bio**

**Merve Afacan** received her BA (2013) and MA (2017) degrees at Hacettepe University, Department of English Language and Literature. She is currently working on her PhD dissertation on British Drama at Hacettepe University. Her research interests include utopian/ dystopian literature, British drama and literary theories.

**Abstract**

In dystopian works, the critiques of existing political ideologies and the oppressive regulations of these systems imposed on individuals are satirically represented. The awareness of the human agency and the troubles that it may cause, requires the systems to take measures to abolish it beforehand. These future-of-the-system oriented measures serve the oppressive ideologies’s mutual purpose of generating stereotyped people each of whom lack personality traits. As these selfless subjects will ‘willingly’ believe in the necessity of these regulations, the essential ground for the further enforcements will have been established for the authoritarian and totalitarian systems. A prominent Scottish author, Iain Banks’s (1954- 2013) *The Wasp Factory* (1984), the manipulation of sexuality and gender identity in a totalitarian-state-like-family is depicted through the protagonist, Frank Cauldhame. Regardless of his femaleness, he is brought up by his father believing that he is a castrated boy. Throughout the novel, his feeling of inadequacy in his attempts to accomplish his socially constructed masculine ideal is conveyed to clarify how sexual awareness plays the crucial role in one’s life in the course of establishing sense of intrinsic satisfaction. The paper to be presented in the conference will be developed around the dystopian reading of the novel, particularly focusing on the trauma that the protagonist goes through. It will reveal the core rebellion of a socially discordant character by giving specific examples from the work.

**Keywords:** Iain Banks, *The Wasp Factory*, Dystopia, Sexual Behavior, Gender Identity

## **One Bear to Rule Them All: Parody and Performance in Bill Herbert's Murder Bear**

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### **Bio**

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

### **Abstract**

Children's literature offers a variety of subjects ranging from moralising tales to nonsensical ones. Despite the overwhelming number of cautionary tales produced, the tales that had children's favour the most were those which actually turned the reading process into a form of entertainment. The popularity of Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass* attest to that despite the existence of numerous moralising tales in circulation in the nineteenth century. Parody, as a technique which has been all too frequently used in literature, stands out as one of the primary reasons behind the success of Carroll's texts. Similarly, in the twenty-first century, many poets used parody as a technique in their texts due to the rise of postmodernism. Poets of the century used parody not simply because of its playful nature but also because of its subversive power. The employment of parody as a way to re-write metanarratives and challenge the status quo had its appeal to numerous poets including Carol Ann Duffy, Simon Armitage, Liz Lochhead and Bill Herbert. In his twenty-eight-pages long pamphlet *Murder Bear* (2013), Bill Herbert, provides the readers with a parade of their favourite bears ranging from Paddington to Winnie the Pooh; Boo-Boo to Baloo and Beorn to Yogi. Over all these characters and more, however, looms the overbearing presence of Herbert's *Murder Bear* who is introduced to stir trouble among his more popular peers. Accordingly, the aim of this paper is to discuss Herbert's formal and textual employment of parody in his *Murder Bear* which, besides challenging the popularity of several cultural icons, aims to create comic effect, while turning reading into a type of performance.

**Keywords:** Children's Literature, Poetry, Parody, Bill Herbert, *Murder Bear*

## **Globalisation, Migration and Class: Lucy Kirkwood's *It Felt Empty When the Heart Went at First but It Is Alright Now***

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### **Abstract**

This study examines Lucy Kirkwood's play *It Felt Empty When the Heart Went at First but It is Alright Now* (2009) by discussing the effects of globalization on ordinary individuals and the ideological contradictions that these effects have in historical context with the concepts of migration and class. Lucy Kirkwood, one of Britain's leading playwrights, received the best new play award for her play *Chimerica* at the Oliver's Awards in 2014. Her plays mostly focus on today's political issues. In this respect, Globalism finds its place in the Kirkwood plays written historically in the neoliberal era. In this context, the present study argues that, through its working class and precariat characters, Kirkwood criticizes ideological arguments, such as globalization and neoliberalism, which are the mechanisms of political domination of Western capitalism. Kirkwood's work is a play that touches on the relationship between globalization, migration and capitalist hierarchy. The two characters Dijana and Gloria of the play, centred on the precarious and unholy lives of two immigrant sex workers in Britain, are included in the Precariat in terms of commodification of the female body and the exploitation of immigration. In addition, the two sex workers are under pressure from the neoliberal control mechanism

called Shengenism, known as political control through behavioural incentives or punishments. Because Babac, who provides client connections to these two characters, constantly threatens to expel women from Britain and makes them do whatever he wants. The daily life of Dijana and Gloria is based on insecurity. The political contradictions created by globalisation, such as the exploitation of women's labour, partial citizenship, the spread of seasonal labour, and the exploitation of immigrant labour, have also been observed in the play through Kirkwood's precarious and immigrant characters. Based on this determination, this study asserts that representation of those political contradictions is a way of staging Lucy Kirkwood's political expression.

**Keywords:** Lucy Kirkwood, Political Theatre, Globalisation, Migration, Precariat

## **Integrating online collaborative writing into English as a foreign language classes: Perceptions and challenges**

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### **Abstract**

The writing process has been seen as a challenging journey by language learners. The present study reports on the perception of 27 EFL learners who wrote paragraphs collaboratively on an interactive online platform in a writing course over a period of eight weeks during distance education. Students worked in groups of 3- 4 over the online tool, Etherpad, to plan, write, and edit their paragraphs. Both qualitative and quantitative data were collected with an online collaborative attitude questionnaire that was administered at the end of the treatment. The results indicated that in general, students had positive attitudes towards online collaborative writing and had some challenges while working together. Although students experienced some difficulties, it was found that they appreciated technology incorporation into EFL classes.

**Keywords:** Online collaborative writing, Etherpad, distance education

## Rethinking Categories of Translation

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### Bio

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### Abstract

This study aims to address the translational phenomena engaged in by Reşat Nuri Güntekin with an attempt to rethink some widely acclaimed and long debated categories of translation. The motivation of the study arises from the multifaceted construct of his works that may bring into question and/or enlarge the bounds of translational categories. Producing more than 40 interlingual translations including adaptations predominantly from French besides his indigenous works in Turkish, Reşat Nuri also published some rewritten versions of his own works as well as of others. His works (allegedly) involving a transfer relationship with some preceding works have been subject to many debates on how to designate them, by and large outside the field of translation studies. In this regard, this study intends to explore the extent to which the categorizations put forward in the translation studies literature cover the works of Reşat Nuri assumed and treated as a translation in the study. To this end, adopting a target-oriented approach to these translational phenomena with the perspective offered by descriptive translation studies, the study benefits from “textual sources” and “extratextual sources” (Toury, 2012, 87-88) related to Reşat Nuri's works. In light of the findings obtained from such sources, a discussion will be held on the implications of the varied coverage of the examined works by the existing categorizations for translation (studies).

**Keywords:** translational categories, interlingual translation, intralingual translation, Reşat Nuri.

**‘Violence’ towards Nature? A Problem of Nomenclature: Simon Stephen’s *Hérons***

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**Abstract**

The subjects of scholarly analysis of Simon Stephens’s *Hérons* have up to now included the position of a director in theatre-making hierarchy in an essay by Catherine Love, the representation of the environment in *Political Theatre in Post-Thatcher Britain* by Amelia Howe Kritzer, and the relationship between the human characters and the fauna in a chapter in *The Methuen Drama Guide to Contemporary British Playwrights* by Christopher Innes. Innes and Kritzer shortly touch on the matter of the environment in the play but do not elaborate their argument. Thus, the aim of this paper is to scrutinise *Hérons* in terms of its employment of nonhuman characters: herons, fish, trees and etc. The analysis problematises the dichotomous relation between the herons and the fish with respect to metaphorical dimensions of these nonhuman animals to human animals. It is maintained that these dimensions are shaped around violence. Based on the argument that the play provides a ground for the discussion of ecological issues in the frame of physical violence conducted by human characters, it will also be examined whether the words ‘abuse’ and ‘misuse’ nature stand for the word ‘violence’ towards nature. Why is it not labelled violence to “shoot the herons” (Stephens 12), throwing litter to a canal (25) or raping nature (52), whereas to force a bottle up one’s rectum (58) is called graphic violence? It is concluded that a connection is created between human characters and those nonhuman based on the adherence of them to violence. The powerful/ the weak opposition in nature is reflected through the herons, the fish, and human characters. The power hierarchy among these characters may call for a discourse on ‘violence’ towards nature.

**Keywords:** *Hérons*, Simon Stephens, ecodrama, and violence.

## An Unfinished (Ironic) Tale of Love: Marlowe's Hero and Leander

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### Bio

**Murat Ögütçü** received his PhD degree with his dissertation entitled "Shakespeare's Satirical Representation of the Elizabethan Court and the Nobility in His English History Plays" from the Department of English Language and Literature at Hacettepe University, Turkey, in 2016. From August 2012 to January 2013, he was a visiting scholar at the Graduate Center of the City University of New York. He has written book chapters and articles on his research interests that include early modern studies, Shakespeare, and cultural studies. His recent essays include "Masculine Dreams: Henry V and the Jacobean Politics of Court Performance," "Of Fathers and Sons: Inter-Generational and Intrafamilial Loyalties and Conflict in Shakespeare's Elizabethan History Plays," "Von Freunden und Fraktionen: Die Historiendramen von Shakespeare [Of Friends and Factions: Shakespeare's History Plays]," "Julius Caesar: Tyrannicide Made Unpopular," "Public Execution and Justice On/Off the Elizabethan Stage," "Shakespeare in Animation," "Early Modern English Historiography: Providentialism versus New History," "Comedy and Fun: Is Shakespeare Funny?," "A Tale of Two Nations: Chaucer, Henryson, Shakespeare, Troilus and Criseyde," and "The 'Gothic' in Hamlet".

183

### Abstract

The fragment of Christopher Marlowe's Hero and Leander was written probably in 1593 and was published posthumously in 1598 along with George Chapman's addition to and end of the poem. The poem belongs to the genre called epyllion which is an erotic treatment of a mythological narrative. The poem deals with two lovers settled opposite the banks of the Dardanelles who see and fall in love with each other at the festival of Adonis, which was narrated earlier by Ovid in his *Heroides* and Musaeus in his *Hero and Leander*. Marlowe's poem employs almost all literary and/or philosophical conventions of its time, such as the Platonic notion that love enters through the eyes, Petrarchan blazons, pastoral elements and classical mythology. Nevertheless, 500 lines of the 818 lines of the poem are invented by Marlowe which may show how far Marlowe transformed the original tale and those literary and philosophical conventions with irony and mockery – as can be seen in Hero's ironic position as the virgin nun of the goddess of love, Venus. However, the most striking unconventionality of Marlowe, beside his homoerotic implications, is his equation of love to sexual violence through which he shocks the Early Modern readers who have been accustomed to Castiglione's *The Courtier* that depicts love as an exchange of souls that ought to have no physical aspect. Therefore, this paper will compare and contrast literary and philosophical ideals of the Early Modern Period related to gender relations and show to what extent Marlowe deviates or makes fun of these conventions in his *Hero and Leander*.

**Keywords:** Christopher Marlowe, Hero and Leander, Love Conventions, Irony, Early Modern Poetry



## **Spatial Representation and Appropriation in the Narrative Discourse of T. S. Eliot's *Waste Land*: A Narratological Approach**

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### **Bio**

**M. Z. Çıraklı** holds his PhD from METU, Ankara, Turkey (2010) and specializes in Narratology and Modern Turkish Literature. He is the author of *Narrative Strategies and Meaning* (2010), *Anlatıbilim: Kuramsal Okumalar* (Narratology: Critical Readings; 2015) and *Henry Fielding ve Roman Sanatı* (The Art of Fiction in Henry Fielding; 2015). Furthermore, Çıraklı is the translator of Paul de Man's *Allegories of Reading, Figural Language in Rousseau, Nietzsche, Rilke and Proust*; with an introductory chapter and critical notes [2009], 2<sup>nd</sup> ed. *forthcoming*). His translation A. N. Wilson's *Dante in Love* appeared in 2013 and his collection of aphorisms *Kitabın Ortası* (W/Ars Poetica) was published in 2019. He is the editor of the *International Journal of Narrative and Language Studies* (NALANS: ISSN 2148 - 4066) and *Turkish Notes Project*. He is the Working Group member in European Cost Action, *Writing Urban Places* (2020-2022). Çıraklı is currently a faculty member at KTU, Turkey.

### **Abstract**

How do the intricacy and diversity in T. S. Eliot's *The Waste Land*, frequently characterised by its polyphonic nature, appeal to contemporary readers? Emphasis on the poem's interpretation within modernist poetry should henceforth go beyond the so-called 'modernist spiritual infertility' and focus on the growing critical distance between the implied reader and the historical readers of the postmodernist era. This paper analyses spatial representation in the narrative space of *The Waste Land*. Drawing on narrative terminologies, the study explores the degree of narrative involvement and the types of focalisation to reassess the verbal and structural indicators of spatiality. The study explicates the confusion between the categories of the historical and implied narrative categories regarding the space representation and shows how the poetic persona reproduces space as an expressionistic heterotopia. The study concludes that the distances between historical and implied narrative agents are full of spatial and artistic implications.

**Keywords:** T.S. Eliot, *Waste Land*, narrator, focaliser, spatial representation

## **A Feminocentric Reading of ‘Twelve Dancing Princesses’ in Jeanette Winterson’s Sexing The Cherry**

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### **Bio**

**Muzaffer Derya Nazlıpınar Subaşı**, born on 16.06.1977, works as an Assistant Professor for over a decade at Dumlupınar University in Kütahya, Turkey. Holding a Ph.D in English Language and Literature, Dr. Nazlıpınar Subaşı has participated in many international and national conferences and published original articles in the area of her studies including her book, *The Female Identity Exploration in a Patriarchal Society as reflected in Virginia Woolf’s ‘The Voyage Out’ and Halide Edip-Adivar’s ‘Handan’: A Comparative Study* (VDM Verlag, 2009). Her research interests include, but not limited to, women's and gender studies, comparative literature and women, feminist literary theory and criticism, contemporary women's writing, and gender and translation.

### **Abstract**

Myths, folklores and fairy tales, the most powerful literary devices used by patriarchy to subordinate women in the use of language, have long been considered as a way of challenging and subverting androcentric narratives by feminist scholars in order to create new feminocentric stories that substitute the traditional male gaze for a female one. Many female characters portrayed in those male-driven stories – Boccaccio’s *Griselda*, Basile’s *The Young Slave*, Calvino’s *Bella Venezia* and the Grimm Brothers’ *Sleeping Beauty*, *Cinderella*, *Snow White*, *Rapunzel*, *The Light Princess* and many more – are the symbols of submissive beauty, obedience and self-sacrifice, unlike men depicted as active, powerful and violent at times with their peremptory demands. However, realizing that much of the fairy tale literature puts women into sleep, not just literally but figuratively as well, feminist studies scrutinize on proving how the female figures’ negative and stereotypical portrayals are the result of the androcentric bias of the literary canon and the embodiment of gender constraints submerged within the patriarchal system. Feminist writers and critics, thereby, incline to provide trivialized and humiliated female characters with their lost voice and rightful position through the revision of fairy tales, as they believe that only a feminocentric perspective can unveil the constructedness and hypocrisy behind those works. Depending on their concerns and basing its argument on the theories of post-structuralist feminism, this study puts forward how Jeanette Winterson de(con)structs the phallo-narcissistic vision and patriarchal structure of the Grimm Brothers’ fairy tale entitled ‘The Twelve Dancing Princesses’, and creates a new feminine world for those princesses in her novel *Sexing the Cherry*.

**Keywords:** fairy tale(s), de(con)struction, gender stereotypes, phallo-narcissistic vision, feminocentric reading

## More than a Pilgrim: Harry Bailly in Geoffrey Chaucer's *The Canterbury Tales*

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### Bio

**Nazan Yıldız** graduated from the Department of English Language and Literature at Karadeniz Technical University in 2004. In 2005, she started to work as a research assistant in the same department. In 2007, she graduated from the same university with a master's degree in Applied Linguistics with her thesis entitled "An Experimental Study on Enhancing Critical Thinking through a Literature-Based Critical Thinking Programme in the Department of English Language and Literature at Karadeniz Technical University". In 2008, she became a Ph.D. student in the Department of English Language and Literature at Hacettepe University and started to work as a research assistant in the same department. In 2015, she received her Ph.D. degree with her thesis entitled "Hybridity in Geoffrey Chaucer's *The Canterbury Tales*: Reconstructing the Estate Boundaries". She holds a certificate in critical thinking skills from the American English Institute, University of Oregon. She has national and international publications and papers. Her main areas of interest are medieval English literature, Chaucer, Old English Literature, English novel, colonial-postcolonial English literature, and critical thinking and literature. She is currently an assistant professor in the Department of English Language and Literature at Karadeniz Technical University.

186

### Abstract

Geoffrey Chaucer's pilgrims in his monumental work *The Canterbury Tales* have been widely treated by the scholars who produced copious articles and books on the countless matters focusing on each pilgrim. Nevertheless, little attention has been paid to Harry Bailly, the striking innkeeper of the text. Bailly guides a group of medieval people of different ranks to the shrine of Saint Thomas a Becket in Canterbury which provides the reader with the greatest panorama of the medieval period. As the main framework of the story, Bailey asks pilgrims to tell two stories on their way to Canterbury and two more on the way back. Bailly does not tell a story himself; yet, he becomes so successful in handling of the disputes among the pilgrims and putting all of them in order. Our wise host wants to be entertained by joyful stories and every time he has a say for the story tellers. He is also very cautious about the traditional social order and the three estates doctrine which constitutes the backbone of the medieval society. *The Canterbury Tales* can be envisaged without any of its pilgrims, but not without a Harry Bailly. He occupies a unique position as the maestro of the pilgrims. He is the authoritative figure, and a know-it-all. Throughout the text, he performs divergent roles as a host, a leader, a judge, a critic, a governor and an observer. Accordingly, this paper aims to dwell on Harry Bailly in *the Canterbury Tales* to present him as the inevitable character of the masterpiece of Geoffrey Chaucer.

**Keywords:** Geoffrey Chaucer, *the Canterbury Tales*, medieval period, Harry Bailly

## **Pinter's Vision on Memory and Desire as Reflected in Ashes to Ashes**

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### **Bio**

**Neslihan Ekmekçioğlu** is a Shakespeare scholar, an art instructor and a lecturer. She is also a musician, playing the piano and the cello. She has received her M.A degree on James Joyce from Hacettepe University. She received her Ph.D. degree on Shakespeare from Hacettepe University in 1993. Prof. Dr. Engin Uzmen was her supervisor on Shakespeare. She has been a member of the International Shakespeare Association ISA since 2000. She is also a member of Société Française Shakespeare SFS and ESRA. She has participated the VII. Shakespeare World Congress (2001) in Spain, Valencia and IX. Shakespeare World Congress in Prague in 2011 and X. Shakespeare Congress both in Stratford-upon-Avon and London in 2016. She has lectured on Shakespeare and British Drama at the Department of English Language and Literature since 2003 as part-time lecturer. Her published essays are on Samuel Beckett, Peter Shaffer, Fowles, Lawrence, Murdoch, Sylvia Plath, Oscar Wilde, Aemilia Bassano Lanier and Shakespeare. Since 2014 she has been working as an Assistant Professor at the Department of English Language and Literature in Çankaya University.

187

### **Abstract**

Harold Pinter's dramatic art can be characterized by its enigmatic and ambiguous quality in the use of language as well as of memory. Pinter's treatment of memory in his plays has undergone great changes within the flow of time since his early plays where Pinter concentrated upon the action rather than the ideas, evoking the past which had different values for different characters, referring to the childhood memories as a kind of loss of innocence. Pinter takes a quite different attitude in relation to the past in his later plays. In the 1980s Pinter's comedies of menace known as "the Pinteresque", turn out to become blended with more political and humane concerns as well as motives of the Holocaust, the abuse of power and authority, the suppression upon the human soul, the loss of humanity and the images of death. In his later plays, memory is regarded to be a private haven with which the characters dream, but which brings no comfort to those characters who are mostly cut out from society. In *Ashes to Ashes* Pinter evokes a coherent past through certain images and invites the audience to an anxious questioning over collective memory, as he explores collective responsibility and guilt within a perfect blend of psychological realism. In *Ashes to Ashes* Rebecca confronts the truth about her past having Devlin as interlocutor. Pinter quite deliberately suggests a possible identity between Devlin and the lover. Rebecca and Devlin are shut up in a kind of "inferno", while revolving around sinful reminiscences, erotical experiences revealing sexuality as cruel and sinful, and obsessions without end. The words work as seeds that gradually enable the emergence of the repressed content of the memory. The more unavoidable the final truth becomes, the greater the psychological tension upon Rebecca's consciousness. The unreliability and the uncertainty of the

past reminiscences bring to the fore the sense of ambiguity in Pinter's art. Most probably these two characters were lovers once, nothing is left but only "the shadow" or "the dust". There remains "the ashes" of their past in their consciousness. My paper will deal with Pinter's handling of memory and desire in his ambiguous dramatic touch in his play entitled *Ashes to Ashes*.

**Keywords:** Past Reminiscences, Anamnesis, Torture, Survival, Traces of the Holocaust

## **“Who the Hell are You?”: The Duality and Fluidity of Gender Roles in Tom Stoppard’s *Hapgood***

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### **Bio**

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### **Abstract**

Tom Stoppard is an outstanding playwright, embellishing his plays with scientific and philosophical approaches and presenting complicated, mysterious plots to the reader. He bases the plot of his postmodern play, *Hapgood* (1988), on quantum theory and draws an analogy between Werner Heisenberg’s principle of indeterminism, termed as “The Uncertainty Principle”, and international espionage. Thus, he constructs complexity and obscurity between the particle and the whole throughout the play to depict the relativity of human perception and deceptiveness of appearances. Focusing on the title character of the play, the present study proposes that the play represents fluid and indeterminate nature of gender and identity within the context of espionage and indeterminism. Hapgood, who is a mother, a lover and a successful master agent in a man-dominated British secret service, navigates between “masculinity” and “femininity” during a day. Moreover, she metamorphoses into her pseudo twin, who is entirely different from her, except for their identical faces, to entrap the mole in the office. The study consults Judith Butler’s theory of gender performativity and fluidity to indicate unpredictable and uncertain nature of ‘gender identity’, which formulates itself through performances in social relations. It associates the Butlerian approach with the Uncertainty Principle pertaining to the complex relationship between gender and the body. The Butlerian analysis of the play affirms that the body does not require a preconditioned gender. It also reveals that the modern way of life makes businesswomen transgress the dichotomies of gender norms through the duality and fluidity of their roles.

**Keywords:** gender, *Hapgood*, identity, norms, performativity, quantum theory

## **“The mind receives a myriad impressions.”: Influences of Painting on Virginia Woolf’s Criticism**

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### **Abstract**

Modernism as a movement was not only a response to modernity but a reaction against late Victorian literary traditions. Virginia Woolf, one of the leading figures of the movement, problematizes the traditional techniques used in Victorian realist narratives by claiming that they do not grasp either the life or the character. Nevertheless, she does not dismiss the value of those realist techniques. Rather, in critical essays where she compares literature and plastic arts such as painting, she highlights the inadequacies of orthodox Victorian fiction in contrast to Modernist authors and their experimental “tools”. Moreover, in the context of her discussions with post-impressionist artists such as Vanessa Bell, Clive Bell and Roger Fry, Woolf acknowledges that artistic creativity is forged by “a myriad impressions” of an “ordinary mind on an ordinary day” with its own peculiarities and dissonances. Similarly, post-impressionism disclaims the necessity of objectivity in realist painting and favors personality and spiritualism in artistic expression. As a result of her discussions with these painters in Bloomsbury Group, post-impressionism has a significant effect on Virginia Woolf’s criticism of conventional realist literary techniques. Therefore, this paper will discuss the influences of the plastic arts, particularly painting, on Woolf’s critical essays and her endeavors to articulate the intrinsic value of “literary tools” such as imagery, symbolism and form.

**Keywords:** Virginia Woolf, Modernist criticism, Modernist art, Post-Impressionism, Bloomsbury Group

## **Epic Reframing the Notorious Image of a Medieval Queen in Margaret Holford's Margaret of Anjou: A Poem**

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### **Abstract**

In the early nineteenth century, Margaret Holford (1778-1852) writes and publishes two epic poems in which she makes use of medieval historical figures and settings. In this respect, she becomes one of the pre-cursors of the Medieval Revival of the Victorian period. In her first epic poem Wallace; or, the Fight of Falkirk, she pays tribute to William Wallace. Although Holford is praised and acknowledged by the critics of her time for her Wallace oriented poem, in her second epic poem Margaret of Anjou: A Poem, she is severely criticized in regard to her protagonist. Margaret of Anjou, who is the wife of Henry VI of England, has always been regarded as one of the most bloodthirsty queens of England. Since Henry VI is in a catatonic state both physically and psychologically, she acts as the leader of the Lancastrians and she becomes one of the active participants of the Wars of the Roses. However, she finds herself at the center of criticisms as a result of her decisions and actions. However, in Margaret of Anjou, Margaret Holford highlights the Queen's bravery, her warrior and political skills, and also her maternal side. By depicting her as an epic hero, Holford challenges the previous negative representations of Queen Margaret. In this presentation, I will focus on the epic characteristics of Holford's Margaret of Anjou: A Poem and it will also be illustrated how Holford justifies Queen Margaret's decisions and actions by depicting her as an epic hero.

**Keywords:** Margaret Holford, Margaret of Anjou, epic, Nineteenth century poetry



## **Social Outcasts of Edith Wharton: Lily Bart in The House of Mirth and Ellen Olenska in The Age of Innocence**

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### **Bio**

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### **Abstract**

In all ages there have been writers in exile who act as a spokesperson for masses of people even while being cast out of their land. One kind of exile to which writers have always been subjected is as individuals who had to leave to fulfill their sense of individual destiny and personal vision. In that sense, some of them can be called expatriates since their exile or emigration was self-chosen regardless of how profound the pressures were that made it necessary. Edith Wharton (1862-1937) is one example of a writer as social outcast or exile, who settled permanently in France in 1914 and visited the United States only once after that, for twelve days. In her own autobiography, *A Backward Glance* (1934), she admits that “the truth is that he [Henry James] belonged irrevocably to the old America out of which I also came, and of which-almost- it might paradoxically be said that to follow up its last traces one had to come to Europe.” The theme of exile / outcast is seen in her major novels such as *The Age of Innocence*, in which Madame Olenska is forced to move to Paris and *The House of Mirth* in which Lily Bart is driven out of the high society in which she belongs to the working class where she eventually perishes. Thus, the aim of this study is to explore how these female characters have become social outcasts in Edith Wharton’s *The House of Mirth* (1905) and *The Age of Innocence* (1920).

**Keywords:** Edith Wharton, Social Outcasts, New York Society, Gilded Age, 19th Century American Patriarchy

## **Cross-cultural Relationships and the Dimension of Individualism versus Collectivism in Achebe's *Things Fall Apart***

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### **Abstract**

Cross-cultural relationships hold a significant place in the era of colonization in Africa that presented itself in the form a contestation between differing cultures which is reflected in the works of post-colonial literature with emphasis on the native traditions pitted against the oppressing outsider forces and the atrocities - such as massacres, torture, and subjugating through fear - they committed. In the cross-cultural relationships the behaviours of the members of the society tend to be dictated by their cultural baggage and these behaviours can be grouped into patterns of similarity. The primary objective in this proposed paper is to discuss the cross-cultural relationships, through an analysis of the behavioural patterns that are observed in cultures of the Natives and the Western missionaries depicted in *Things Fall Apart* by Chinua Achebe. This study is to utilize a multi-disciplinary approach by making use of the studies in the fields business and social psychology to help explain the working dynamics of the cross-cultural relationships by references to the model of cultural dimensions. The key dimension through which the discussion is to be held is the dimension of individualism - represented by the Western missionaries - versus collectivism - represented by Native Nigerians. The method to be employed is a brief explanation of the both sides of the stated dimension with support from the relevant literature, which is then followed by textual examples illustrating the represented qualities of these dimensions among the customs, rituals and behaviours of the native Nigerians and the Western missionaries. Thus, the end goal in such a study is to suggest a different multi-disciplinary perspective to study the works of post-colonial literature.

**Keywords:** Individualism versus collectivism, cultural dimensions, cross-cultural relationships, Chinua Achebe, post-colonial literature

**“Re-vamping the Representation of the Female Body through the Narrative of Carmilla: Juan López Moctezuma’s Alucarda, The Daughter of Darkness”**

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**Bio**

**Onur Karaköse** obtained his BA in Political Science and International Relations in 2013 from Yeditepe University with a double major in English Language and Literature in 2014. He works as a Research Assistant in the Department of English Language and Literature at Ağrı İbrahim Çeçen University. He is currently in the second year of his MA in English Language and Literature at Ankara University. His research interests are Contemporary British Drama, Fantasy and Science Fiction, Modern British Poetry, Psychoanalysis, Horror Fiction

**Abstract**

Joseph Sheridan Le Fanu’s “Carmilla” (1872) stands out not only as the first female vampire story in taking a female vampire as its protagonist but also as implicitly touching on the sexual biopolitics of the Victorian era, culminating in a rich narrative, initiated first and foremost by the novella itself then continued mainly through screen adaptations. The feminist reading of the novella renegotiates the story of Carmilla as a story of coming-of-age and exploration of the female body and desires, connecting the cyclical nature of the moon as depicted in the novella to the periodic menstruation, pointing out that Le Fanu subtly presents a story about Carmilla’s supposedly non-procreative sexuality, or lesbianism. This paper argues that the novella’s inconclusive ending paved the way for the renegotiation of the female and queer desires in spite of the fact that early cinematic adaptations of Le Fanu’s “Carmilla” failed at reinterpreting the feminist legacy of Carmilla because of appealing solely to the male gaze as well as to the cultural conformity of the heterosexual phallogocentric order. In an attempt to explore those having a feminist premise among Carmilla franchise, this paper specifically focuses on and aims to illustrate how Juan López Moctezuma’s Carmilla-inspired exploitation film “Alucarda” (1977) provides striking and daring instances that renegotiate the representation of the female body and exploration of the female and queer desires, which are often disregarded and excluded in the mainstream vampire films and narration.

**Keywords:** Vampire Fiction, Desire, Carmilla-Inspired Films, Feminist Literary Criticism, Sexuality

**Inside Out: *The Conversion of Saint Paul* and *Everyman***

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**Bio**

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**Abstract**

Staging medieval English plays has always been a challenging enterprise especially in terms of dramatizing miraculous events and allegorical characters as in the cases of *The Conversion of Saint Paul* and *Everyman*. *The Conversion of Saint Paul* focuses on the theme of conversion as a miraculous event while *Everyman* is based on psychomachia, that is, the allegorical battle of the vices and the virtues within the soul of man through personifications of abstractions. Although they belong to different genres, *The Conversion of Saint Paul* as a miracle play and *Everyman* as a morality play, both plays are attempts to stage what is internal and personal. Hence, both plays aim at externalizing internal experiences in order to serve the didactic motive of these plays. However, beyond the moralizing aim of these plays as dictated by the Church, *The Conversion of Saint Paul* and *Everyman* are also important steps for the development of Medieval English Drama. Both plays transform what is supposed to be the internal, the invisible and the private to the external, the visible and the public. Accordingly, the aim of this paper is to analyse *The Conversion of Saint Paul* and *Everyman* and to discuss the contribution of miracle plays and morality plays to staging in the Middle Ages.

**Keywords:** Medieval English Drama, The Conversion of Saint Paul, Everyman, Miracle Plays, Morality Plays

## Documentation over Memory through Tony Webster in *The Sense of an Ending*

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### Bio

**Özgün Ataman** is currently doing her MA in English Language and Literature at Hacettepe University. She received her BA from Ege University in 2013. Between the years 2013 and 2019, she was an English teacher at various institutions. In 2015, she got her CELTA at International House in Izmir and upon getting this certificate, she started to work at Yaşar University as an English Lecturer. In addition to being a lecturer, she became a member of Testing and Assessment Office in 2017. She is a research assistant at Zonguldak Bülent Ecevit University in the department of Western Languages and Literatures.

### Abstract

This paper claims that Julian Barnes in *The Sense of an Ending* problematises the fragility of memory by highlighting the superiority as well as provability of documentation through his protagonist, Tony Webster. Since this novel can be considered as a literary gerontological novel in which the ageing process is highlighted, Barnes achieves this clash quite successfully. In the novel, Barnes' protagonist Tony Webster who is a retired old man and having his ordinary life reviews his past in the light of his memory in the first part of the book and while narrating, he focuses on the subjectivity/objectivity of history. He can be considered as a historian whose perspectives his readers are exposed to. However, in the second part, through some documents like a letter as well as a diary and some collaboration, Tony Webster's peripeteia begins and these witnesses force him to revisit his past. He finds out that some part of his past has been narrated differently than it actually has happened, and this realisation of actual events causes him to feel deep remorse. With his novel, Julian Barnes, through the implementation of Tony Webster and his challenge with documentation, makes his readers question to what extent they can trust their memory.

**Keywords:** Julian Barnes, *The Sense of an Ending*, fragility of memory, factuality of documentation, unreliable narrator

## Poetry as Artwork: Carol Ann Duffy's Lancashire Witches

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### Abstract

The former poet laureate Carol Ann Duffy is known for her interest in outsiders and the outcasts in society, a strong influence which informs her poetry. In 2012, Duffy is involved in Lancashire Witches 400 project, launched in 2012 to commemorate the 400th anniversary of the notorious Pendle witches case. The Pendle Hill case “was one of the biggest public hangings ever held in Britain, and this dark history involved child witness manipulation, scapegoating and persecution” (<https://greenclose.org>). As a result of the political and legal manipulation of the villagers living around the place, ten people- eight Lancashire women and 2 men- were executed in 1612 after being convicted at Lancaster assize courts in Lancaster Castle (“The Guardian”). As an outcome of Lancashire Witches 400 project, “51-mile Lancashire Witches Walk” walking route was created in memory and remembrance of the trials of the Pendle Witches tracing the route of the condemned people from Pendle Hill to Lancashire castle. Duffy's involvement in the Project not only produced “a verse exploration of the tragedy” but also an artwork along the walking route. Duffy's verses are engraved on way markers of the new Lancashire Witches Trail by the artist Stephen Raw who created ten mileposts to carry Duffy's poem each of which will also feature the name of one of the 'witches' and a verse in specially designed letters so that a rubbing can be taken”. To read the full poem, a person has to do the whole walk. In that sense, the aim of this paper is to focus on poetry as artwork and thus analyse Duffy's poem engraved in landscape from that perspective.

**Keywords:** Carol Ann Duffy, Pendle Hill, Lancashire witches, engraved poetry, contemporary British poetry

## Internalised Imaginary Inadequacy of Potential Female Power in Frozen 2

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### Bio

**Özlem Koyuncu Öncel** graduated from Dicle University in Diyarbakır, Turkey in 2007 with a bachelor's degree in English Language Teaching Department. Currently, she is an MA student in English Language and Literature Department at Istanbul Aydın University. She is interested in psychology, psychoanalysis, Shakespearean studies, gender studies, film studies and comparative literature. She presented her paper titled "Outer Passive but Inner Active Hamlet" at the 12th International IDEA Conference: Studies in English at Akdeniz University in 2018 and her paper titled "Female Darkness: A post-psychoanalytical Reading of Gillian Flynn's Gone Girl and Stieg Larsson's Millennium Trilogy" at the 13th International IDEA Conference: Studies in English at Gaziantep University in 2019.

### Abstract

The feeling of inadequacy has been internalised over time for women repressed and humiliated for centuries. This sense of inadequacy has turned into imposter syndrome, causing women to doubt their own potential and success. The imposter syndrome, a psychological term coined by clinical analysts Pauline Clance and Suzanne Imes in 1978, refers to a behavioural tendency that questions its success in fear of deception that is often internalised. Elsa, the queen of snow and ice with magical powers in Frozen movie, has always been oppressed and asked to control her powers by the male leader, her father, in the patriarchal society. Even if Elsa learns not to hide her powers and to be isolated from society in the first film of the series, the feeling of inadequacy she feels in herself continues in the second film. The same adventurous, loving crew lives happily and in normality under the reign of Queen Elsa in Frozen 2. The peace of Elsa becomes illusory and disturbed by a strange siren reaching only her. Both impressed and challenged by the voice, Elsa starts to question whether her life in the castle is enough to make her feel satisfied. Following this quest, Elsa finds the meaning of her magical powers with the support of her sister who is always there for her. This paper aims to explore how women in a patriarchal society can overcome imposter syndrome in children's literature.

**Keywords:** 'Imposter Syndrome', 'Sisterhood', 'Female Power', 'Frozen Movie', 'Children Literature'

## **The Representation of the Failure of the American Dream in the Times of Recession in Imbolo Mbue's Behold the Dreamers**

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### **Bio**

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### **Abstract**

Imbolo Mbue's *Behold the Dreamers* (2016) is a novel about a Cameroonian immigrant family's pursuit of achieving the American Dream during the economic recession that took place in 2007 not only in the US, but also in global scale. In her novel, Mbue shows that the American dream concept is still very dominant on the Jongu family's life in Harlem although they go through many financial, social and cultural difficulties. In fact, all family members have their own particular American Dream that they long for, but it can be claimed that Neni (mother) is the only character who is so much obsessed with realizing her own. As a working-class member, an immigrant mother and an ambitious and motivated college student, Neni undertakes a challenging journey to realize her American Dream. Nevertheless, despite all her efforts to attain social and economic benefits of American life, she eventually becomes disillusioned with her husband's deportation which means the whole family has to return their home country. But, Neni struggles hard not to leave New York. Through portraying Neni's survival strategies, Mbue reveals how the American Dream becomes impossible to reach for the African- American immigrant community in such a country based on cruel capitalism. The purpose of this paper is to address how these economic, social and cultural challenges prevent a young Cameroonian immigrant woman Neni from accomplishing her American Dream, how she ends up in failure and also to analyze the reasons for inequalities observed in societal, cultural, and racial aspects particularly for the African-American immigrants in American society with a Marxist approach.

**Keywords:** American Dream, an immigrant woman, Recession.



## **The Relationship Between Nonlinear Time and Individuality in “As I Lay Dying” by William Faulkner**

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### **Bio**

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### **Abstract**

The aim of this study is to carry out an analysis between nonlinear time and individuality in “As I Lay Dying” by William Faulkner. As the specific representation of American society in 1930s, the novel includes fifteen narrators and fifty nine sections. Each character reflects his/her own thoughts about the death of Addie Bundren and the aim of travelling to Jefferson which necessitates ever more explanation on their fundamental self. Faulkner’s strange experiment with time and space, with memory and imagination, with consciousness and unconsciousness makes it possible to understand the complex structure of modern novel and seemingly complexity of human nature. The novel is fragmented and does not have a chronological time order. There is a transition from unconscious level to conscious via time agent. It depends upon the memories, flashbacks and disjointed time concept of narrators. By means of this study it is supposed to see the connection between duration and self-concept of the characters. Rather than external, quantitative time, inner time as a driving force for reflecting inner reality of personality is applied. The time concept of Henri Bergson (French philosopher) is selected as theoretical background of the study. In order to clarify the sensibility of modern period and personality matters, the methods and techniques Faulkner implemented will be used throughout the study.

**Keywords:** nonlinear time, Henri Bergson, individuality, duration, modernism

## Illustrations of Death in Medieval Manuscripts and Churches

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### Bio

**Pınar Taşdelen** graduated from the Department of English Language and Literature at Hacettepe University in 2003. She received her M.A. from the same department in 2006 with her dissertation entitled “Geoffrey Chaucer’s Treatment of Violence against Women in The Canterbury Tales”. She completed her doctoral thesis entitled “Romancing the Ordeal: Representations of Pain and Suffering in Middle English Metrical Romances” at the University of Hull (England) in 2012. She has been working in the Department of English Language and Literature at Hacettepe University since 2004. Her main research interests include medieval English romances, hagiography, and Chaucer.

### Abstract

The inevitability of death was never out of the mind of a person in the Middle Ages, coming along with the images of heaven and hell consisting of the saved and the damned, respectively. The doubts and fears of people about the Judgement Day, exacerbated with the possibility of being hauled into hell because of their sins make them believe in the necessity of living well and dying well. The drawings of hell on church walls and the cadaver tombs that came into being after the Black Death in the fourteenth century featuring an effigy of a decomposing corpse were the important reminders of the unavoidability death and the passing of the soul to the eternal world after the decay of the body, both will be possible after death. The medieval preoccupation with mortality is also reinforced with the images of the Crucifixion put at the centre of church, illustrating the moment of Christ’s death, and hence, let people focus on the Passion and feel what Christ felt at the moment of dying. Besides, they realize the necessity of confession of sins, repentance, and the purgation of the soul through the agency of these images of death. The concern with death brings forth the artistic images of death that are not only drawn on church walls but also illustrated in several manuscripts produced in the medieval period. Accordingly, this paper aims to present the depictions of death in medieval manuscripts and on church walls as reminders of mortality and pieces of medieval art.

**Keywords:** The Middle Ages, death, medieval manuscript, medieval church, medieval illustrations

## **The Representation of Vulnerable Men in Doris Lessing's Fiction**

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### **Bio**

Dr Senturk completed his PhD at University of Leicester, with his thesis, 'Representation of Family in Doris Lessing's Fiction.' His research interests lie in issues relating to gender, race and class in contemporary British fiction. He is specifically interested in critical social theory and critical literature pedagogy. He is currently working and researching at Kafkas University, Kars.

### **Abstract**

The independent woman has been a recurring theme in Lessing's fiction since the publication of her celebrated novel, *The Golden Notebook* (1962). Women's predefined status as "secondary", "inferior" or "vulnerable" has been ideologically sustained through patriarchy. Starting from the earliest feminist activity and continuing up to the contemporary period, women writers, critics, and activists have tried their very best to dislodge patriarchal control and male hegemony over women. As in Lessing's fiction, the images of women as either independent, dependent, or vulnerable have long echoed in feminist criticism and in the writings of women authors. However, the situation of men has often been neglected in the critical accounts of works by women authors. Lessing's fiction captures the ways in which patriarchal ideology controls men and distorts their full human potential in familial, social, and political contexts. Unlike her contemporaries, Lessing has an ambivalent relationship with feminism in the sense that she neither joins nor abjures it. This unique standpoint potentially offers a model for deconstructing the binary opposition of masculinity and femininity as represented both in feminism and patriarchal ideology. This study considers the ways in which Lessing's portrayal of men as "vulnerable" within an increasingly entrenched patriarchal system can contribute to the dissolution of the inherited ideology. In this way, it aims to untangle the feminist knot so as to reconsider, if not rebalance, the relationship between men and women. The aim of this paper is not to show that men are or need to be more vulnerable than women but to spark the idea that focusing on the images of vulnerable men has the potential to demystify the social constructions of and pressures on both sexes. My overarching argument is that we, as male critics, can contribute to feminism by transforming the ways in which we read and perceive the texts produced by female authors such as Doris Lessing.

**Keywords:** Vulnerable Men, Lessing, Gender, Feminism, Patriarchy.

**The Complex Emotion of Love and The Context of Happiness in Brian Friel's Plays:  
"Translations and Give Me Your Answer, Do!"**

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**Abstract**

The most suitable milieu for the bodily and verbal transmittance of feelings in art is beyond doubt the theatre. Whether feelings are conveyed verbally accompanied with gestures and mimicry or performatively with the function of the dramatic text reduced to a minimum as we witness in postdramatic theatre, or in the form of mere bodily performance as in the performances of Pina Bausch, the synergy created by the presence of an audience is vital for the experience we call theatre. Feminist concepts such as 'disposability', 'difference', 'indifference', 'passivity', 'care' and 'responsibility', contemporaneously analysed internationally as Affect Theory on a transdisciplinary basis by theoreticians such as the academician Libe Garcia Zarranz, Silvan Tomkins, Brian Massumi and Eve Sedgwick, hold a mirror to Thomas Kilroy's comments on the feeling of love in Brian Friel's plays: "The love-hunger ...drives through the plays burning away at indifference, at social and political stupidity, at the seductive clutch of family bonds..." The power of love is the agent; the Muse, that will activate a person to positive social existence and the artist to creativity. In "Give Me Your Answer, Do!" the lack of this context of love culminates in Tom's not being able to write a single word for many years. It has affected the process of his life and writing career. In "Translations", Brian Friel uses the Irish place names in order to convey the strong bond of love between Maire and Yolland, who do not know each other's language, as they exchange them in all their musicality like a ritual creating an 'affective' theatrical space.

**Keywords:** affect, love, performance, theatre, Brian Friel

### **Longing for the Eternal: John Keats' "Sleep and Poetry"**

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#### **Bio**

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#### **Abstract**

John Keats creates a psychic realm through the act of sleeping in "Sleep and Poetry." This study tries to find out the idiosyncratic voice in the poem in order to demonstrate how writing a poem creates a therapeutic effect by offering a psychic unity in Keats. The poet's aim of uniting such dichotomies as the earthly and the spiritual or the concrete and the abstract within the empirical space leads to a dialectic style in the perception and creation of knowledge. In Keats' poem, knowledge stands for imagination in Romantic sense as an assumed reality shaped by external and internal impulses such as sea, music, darkness, love, fear, wind and sense of loss. Poetry and the imagined union with the beloved one do not only signify a personal recount of the amorous feelings but they also bestow a psychic ground in which the persona experiences the sense of immortality by going beyond the limitations of the corporeal world. The poet's hybrid values establish a Nietzschean combination of the Apollonian and Dionysian powers for the creation of aesthetic pleasure. With its impulse triggering the idiosyncratic, 'Poetry' paves the way for the unconscious in which the poet-persona finds his own voice in a peculiar silence and thus, the persona experiences a glimpse of the eternal. To conclude, psychic space created by means of poetry restores the persona's harassment with the empirical, and it helps him to discover a balancing act between the reality principle and his fantasies conveyed through the nymph image and a soothing union with the beloved one.

**Keywords:** John Keats, English Romanticism, psychic unity, psychoanalysis, therapeutic.

## **A Closer Look at Tertiary-level Students' Entrance to the Research Community: Their Concerns, Needs, and Expectations**

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### **Bio**

**Şakire Erbay Çetinkaya** had her primary and secondary education in Sürmene, Trabzon, and graduated from English Language Teaching Department in Gazi University. She has been working as a faculty member at the Department of English Language and Literature in Karadeniz Technical University, where she got an MA and PhD degree from the Applied Linguistic Department. She has offered various course in English preparatory programme, BA education, and graduate degree such as Academic Writing, Pronunciation, Texts on Language and Literature, Research Techniques, Translation Techniques, Values Education and Teaching Profession, BA Supervision, World Englishes, and Materials Evaluation and Development. Her interest areas are Teaching English as an International Paradigm (TEIL), teaching material evaluation and development, writing instruction, culture, and reflective practice.

### **Abstract**

Research, an asset for societal development, is a requirement to get a both undergraduate and graduate degree, yet attempts to create a research culture of critical thinking, enquiry, and creativity are inhibited by negative student attitudes and anxiety. The issue has been investigated from diverse aspects, including teaching-research nexus, attitude scale development, scale reliability and validity, and students' research attitudes, understanding, perspectives and experiences, to list but a few. Calls for further scholarly discussions in the documented literature encouraged me to place my students at the core of my inquiry to have a preliminary look at their research concerns, needs, and expectations with a case study. Insights gained from such studies focusing on understanding and helping students rather than solely describing attitudes could be of value to supervisors to identify students' needs, revise their guidance, and facilitate learning. To this end, I opted for a self-devised open-ended questionnaire to gather the qualitative data from 4 Bachelor of Arts graduate candidates (F=1; M=3) writing their BA thesis under my supervision for one year. The findings gathered with a thematic content analysis highlighted various concerns regarding what to research, how to design the research methodology, how to collect and analyse data, how to write research report and present findings orally, and how to manage both their emotions and time. Suggestive conclusions based on these results are believed to help the interested parties reflect on their supervisory process and make the necessary revisions in their academic guidance.

**Keywords:** research, supervision, BA, student concern, thesis

### **Introduction**

Undergraduate thesis writing is mostly the very first attempt of students in higher education to propose a scholarly investigation, gather data, analyse the findings, report the results taking academic writing conventions into consideration, and share both the process and implications. As a graduation requirement, undergraduate training programmes ask final grade students to conduct a scholarly research and write their Bachelor of Arts (BA, henceforth) under the supervision of a faculty staff, i.e., their academic supervisors (see, for instance, Wu et al., 2017; Lestari, 2020; Dowd et al., 2015; Çakmak & Baysen, 2019, to list but a few).

This well-organised process-based attempt covers basically six stages, including task initiation, topic selection, pre-focus exploration, focus-formulation, data collection, and presentation (Kuhlthau, 1991). Students having established good relations with their supervisors are guided by them to choose their research topic, propose their research, plan the process, justify the methodological choices, collect the data, analyse and interpret the data, write their research report and present in front of a jury (Wagener, 2018; Wu et al., 2017).

BA thesis is not different than a scholarly journal article or a graduate thesis in that a similar and systematic process is followed to generate knowledge. Although an article is shorter, a thesis is longer, yet both have the traditional sections, including an introduction, literature review, methodology, findings, and discussion and conclusions. No matter what the genre is, certain academic conventions are followed to produce a clear, objective, precise, and impersonal text (Hartley, 2008). Although BA thesis writing is a process with positive learning outcomes and enhancement of lifelong skills such as time management, emotion regulation, self-discipline, to list but a few, a number of studies have documented various student challenges. Particularly the recent study of Lestari (2020) in Indonesia highlights common problems of English as foreign or second language students. Students' low English proficiency level makes it difficult for them to read and understand academic sources to paraphrase and integrate them into their research report. To solve this language problem, they tend to commit plagiarism, i.e., academic theft. Besides, they have difficulty in designing an appropriate methodology for their investigation and managing their time wisely, thereby procrastinating. Also, some feel lazy, demotivated, and pessimistic, and thus cannot finalise their work.

Undergraduate general English academic writing has been investigated in Turkish context, too. Students' and teachers' academic writing practices, related affective issues such as writing self-efficacy, writing anxiety, and motivation, and students' writing needs have been studied (see, for instance, Altınmakas & Bayyurt, 2019; Atay & Kurt, 2006; Kırmızı & Dagdeviren-Kırmızı, 2015; Kırmızı & Aydın, 2019; Ünalı et al., 2019). Yet, undergraduate research-related academic writing needs to be investigated further as there are a few studies. To illustrate, Erbay-Çetinkaya and Yılmaz (2017) highlighted the problems experienced by BA graduates in the process: having difficulty to find a topic to conduct a study on, reaching related academic sources, choosing an appropriate research design and justifying methodological preferences, analysing and evaluating the earlier research, following academic writing conventions, having low English proficiency, suffering from various personal problems, and having a bad relationship with the academic supervisor.

Related earlier studies show that academic writing and BA thesis writing at undergraduate level need to be researched from a qualitative stance further. The results of such small-scale investigations could add to the scant literature as well as help the related parties, i.e., BA thesis writing students, supervisors, and administrators, understand this one-year academic journey better and take necessary steps to turn it into a satisfactory one to have both a successful process and end-product. Furthermore, such a detailed investigation could help me as the researcher re-examine what I have been doing as an academic supervisor and make informed decisions, thereby ensuring my continuous professional development.

### **Methodology**

The aim of the current case study was to have a preliminary look at the research journeys of my undergraduate students with all their research concerns, needs, and expectations as their academic supervisor. As a research design, I chose a case study from an insider perspective in that I played a dual role, i.e., both an academic supervisor of the participants and the researcher. Such case studies could help explore issues with all their details from various angles in their real contexts (Yin, 2018), the supervisory process in this case.

I chose the participants (F=1; M=3) studying as English majors at my institution, a mid-level public university in north-eastern Turkey, via convenience sampling in that I observed my supervisees for one year who were available due to our relationship and willing to help me. Such a strategy helped me access my participants in an economical way without spending much time, money, and effort. Besides, my motivation to understand my supervisees' reading, researching, and writing journey rather than generalise beyond my small-scale sample encouraged me to choose my study participants via this non-probability sampling strategy (Cohen et al., 2007; Yin, 2018). All four participants were in the 22-23 age range as those BA candidates were 4th graders. Their English proficiency was B2, and they had various literature, linguistics, and culture-related courses while studying towards an undergraduate degree. While only one male participant had face-to-face supervision sessions from the beginning till the end before the Covid-19 outbreak, two had a hybrid one, for they had face-to-face sessions in the first term and had to write their thesis via Emergency Remote Education in the second term. Lastly, I supervised one female participant via Emergency Remote Education from the beginning till the end.

I collected the data of the current research in the BA thesis writing course, where fourth graders choose an academic supervisor, decide a research topic, review the existing research to identify a research niche, devise a research methodology, gather, analyse, and report their data in a systematic way following certain academic conventions, and communicate their findings and implications both in a written report in the form of a thesis and at a social gathering where their friends and faculty staff listen to them.

To gather the qualitative data of the current research, I utilised a self-devised open-ended questionnaire in the form of a self-report. It covered four questions asking their concerns, needs, expectations, and problems and way-outs in addition to demographic information. They filled in



the questionnaires at their convenience. I used thematic content analysis to analyse the qualitative data, and I presented the findings question by question, i.e., supervisees' concerns, supervisees' needs, supervisees' expectations, and supervisees' problems and way-outs. I illustrated each category with excerpts taken from the participants' questionnaires and created figures to increase the coherent and reader-friendly nature of the text (Creswell, 2007; Miles & Huberman, 1994). Above all, I paid attention to ethical considerations during data gathering and analysis in that I informed all my participants to take their informed consent, ensured their anonymity, and respected intellectual ownership by identifying others' ideas and offering information about their works (Bogdan & Biklen, 2007; Neuman, 2014).

### Findings and Discussion

All the participants answered all four questions at their convenience and sent their answers via e-mail to me. The findings gathered via a thematic content analysis are presented and discusses question by question below.

### Supervisees' Concerns

The participants were asked to identify and elaborate on their nervous feelings that made them feel worried. They listed various concerns, which I categorised into seven as (1) research-related concerns, (2) supervisor-related concerns, (3) time-related concerns, (4) academic writing concerns, (5) presentation concerns, and (6) personality-related issues, which are all visualised in Figure 1.

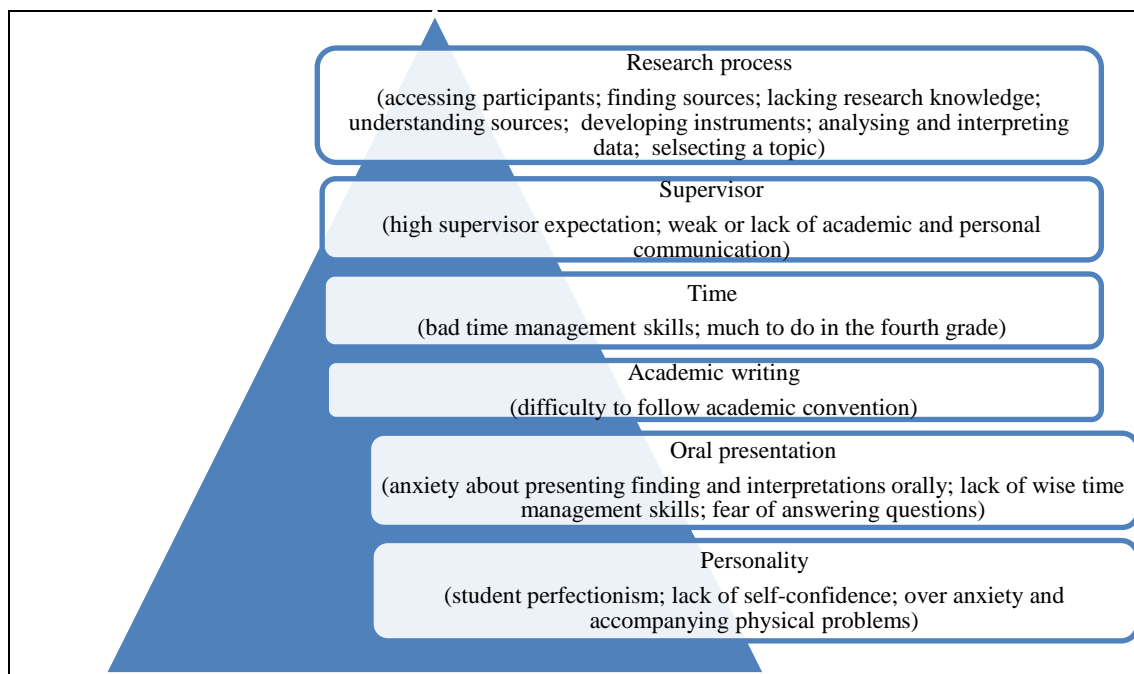


Figure 1. Six Categories of Supervisee Concern

The most common concern was found to be research-related ones. Three out four highlighted their fears of finding research participants. Especially the Covid-19 pandemic made it difficult

for them to persuade people to participate in their studies. This naturally created pressure on them and resulted in fear for not completing the process and having the satisfactory end-product. Finding high-quality related academic sources is another concern as two thought that their topic is a rarely investigated one, and this makes it difficult for them to access various sources. One male participant wrote that his lack of knowledge about how to search for high-quality sources may be the reason for that difficulty. Besides, one male participant expressed his concerns about not only finding related sources but also reading and understanding them to integrate them into his written report. As shown by earlier related studies, students may have difficulty in reading scholarly sources, understanding and interpreting them, and integrating what they have read into their written reports through paraphrasing and summarising (Hirvela & Du, 2013), which would make them lose their motivation and decrease self-confidence. Other research-related concerns were about developing appropriate data gathering instruments, analysing the data correctly, and interpreting the findings appropriately. Lastly, one participant touched on the importance of task initiation in that to him graduate candidates should know themselves well and analyse their personal interests to find a good topic to search. Otherwise, the process would be unbearable for both sides. To illustrate, the following excerpt illustrates students' concerns about one vital research step, i.e., data gathering:

*What I feared most was to find research participants because as I was planning to conduct a study with teachers, I was worried to access such participants. My worst fear came true and I had difficulty in finding research participants due to the Covid-19 pandemic. Those from which I got an appointment for cancelled our meetings. Nobody wanted to have face-to-face interviews. [Participant 3, male, September 9th, 2020]*

In addition to research-related concerns, three out of four participants highlighted several supervisor-related concerns. The most common one is high supervisor expectations, i.e., supervisor perfectionism. It seems that the wish of their supervisor for everything to be correct increased their anxiety level and decreased their self-confidence. These high expectations and perfectionism on the part of the supervisor as well as supervisees' fears of meeting these expectations all seemed to make them feel insecure about their potential, thereby slowing down the process. As the participants were my supervisees, this criticism was for me. I am a research-oriented supervisor as a pracademic, i.e., both an academician and practitioner, and thus I have high research expectations. Besides, I am a disciplined and authoritative figure, who closely guides BA writing process in a strictly pre-planned way, which could make some students feel worried. The following student excerpt illustrates this concern as follows:

*Another situation that affected me badly is scary reactions of those students who heard that my supervisor was X (me). I guess this situation create a kind of pressure on me. Actually, I knew how meticulous and disciplined she was, and I chose her on purpose. Yet, I guess as I had less self-confidence, I had such worries. [Participant 4, female, September 29th, 2020]*

Another supervisor-related concern is weak or lack of personal and academic communication between the supervisor and supervisees (N=1). Although one male participant did not have such communication problems with his supervisor, he still emphasised that fear of being left alone in the process. One female participant stated that as they could not have a healthy relation despite the fact that they set a WhatsApp® group, namely a free, simple, and multi-platform mobile application, and utilised Zoom®, namely a popular video platform to have secure meetings, chat, seminars, and any online event, for group chat and a healthy communication, they had only one meeting, and the students did not understand their supervisor. What complicates the matter even worse was that she had difficulty in asking questions to her supervisor. Therefore, she had to change her supervisor in the mid-term-break and chose me as her academic supervisor to complete her BA thesis in the second semester, which slowed down the process and increased her anxiety.

In addition to supervisor-related issues, the findings highlight some time-related concerns. All four confessed that they could not manage their time wisely, thereby having difficulty and feeling overstressed to complete their final product. The related literature offers various studies that show how time pressure results in writing anxiety and makes it difficult for students to start (see, for instance, Atay & Kurt, 2006; Kirmizi & Dagdeviren-Kirmizi, 2015) and how bad time management skills result in serious problems in the process (Lestari, 2020). Two touched on the role of Covid-19 and uncertainties about the mode of education as well as the process at the very beginning of the pandemic in their bad time management. One also highlighted her lazy nature that makes it difficult for her to plan the process of BA thesis writing. Besides, one male student highlighted his fears of not managing his time well in the presentation in front of the faculty staff and students as his audience. Besides, one student emphasised other responsibilities of 4th graders that make it difficult to spare much time for their BA thesis:

*First, I think that was a hard term in students' life and particularly for those in out department, for we have a lot to do in the last year. To illustrate, as traditional pen-and-pencil exams are not popular in our department, the lecturers evaluate our performance via assignments and so on. Thus, we do not study hard at the last night before the exam. Besides, we want to have formation education due to our concerns for the future, and most have this alternative. As you know, we had to take our formation education in Samsun, and it was a very tiring process for us. It was difficult to spend half of the week in one city and the other half in another city. Besides, that we had to write a BA graduation thesis created extra pressure for us. [Participant 4, female, September 29th, 2020]*

In addition to these concerns, two participants openly voiced their worries about academic writing in English. They wrote that they felt insecure about academic conventions such as the need for clarity, conciseness, authority, citation rules, and stylistic issues. One of the male participants expressed this as follows:

*Another issue is that we had to put everything done on paper. No matter how many articles one read on this issue, when we went off, the anxiety resulting from the attempt*

*to write a sentence more academically made us write only ten sentences a day, question whether these sounded scholarly and think whether the audience could understand what we tried to voice. “Make-up” is always important in this matter. Of course, we have a very long way to go. [Participant 1, male, September 27th, 2021]*

In addition to what is listed above, one participant expressed his concerns about presenting his results in front of the faculty staff and other students as his audience. He felt afraid of not only presenting his findings and interpretations orally in front of a lived audience but also of using his time wisely during the presentation and wrote that he would feel anxious when outsiders reminded him the remaining time. He also expressed his concerns about the possibility not to manage to answer the questions of the audience and lose face.

Lastly, the two female participants touched on some personal issues. They touched on two personality traits that increased their anxiety: lack of self-confidence and perfectionism. One said that in line with her supervisor’s perfectionism, her perfectionist nature made her think about every detail, thereby moving quite slowly. Her attempts to satisfy her supervisor and her related worries all made her feel exhausted. The other highlighted her lack of self-confidence which resulted in both physical and mental problems in the process.

### Supervisees’ Needs

In addition to their concerns, I asked the participants to elaborate on their needs. The participants highlighted how much they needed affective help that could be offered by various parties in the challenging research process, as is illustrated in Figure 2.

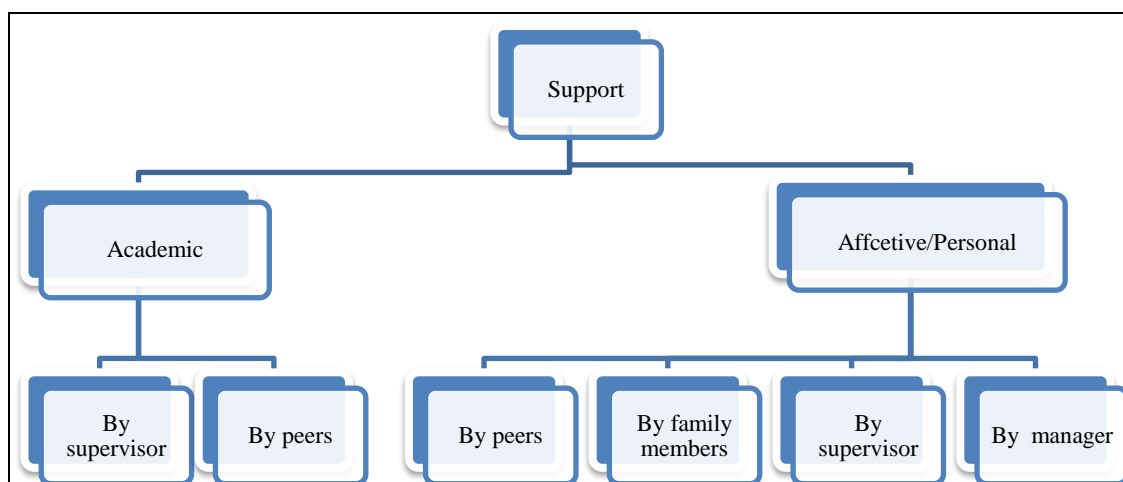


Figure 2. Type of Needed Support in the Process

The answers show that almost all needed personal help with their mental health and wellbeing more than academic assistance. Three out of four touched on the importance of getting motivated in the process as BA writing requires academic knowledge, socialising skills, and mental wellbeing. Here the participants stated how much they needed supporting peers who

could motivate them when they felt less energetic to move on and offer academic help when needed. One male participant expressed this well when he wrote:

*The greatest support I got was that others helped me find research participants as I am a little bit introverted person. Thank God two of my friends helped me a lot with no thought of personal gain. One was my classmate, and the other was from the formation programme. I do not know how I could find so many research participants without their help. I accessed these participants thanks to them.* [Participant 3, male, September 9th, 2020]

Other than peer support, two stated the importance of family support. As they had already financial support from their families, they highlighted the importance of family motivation. The participants also wrote how it was important to have a thesis supervisor who could observe them well and support students both academically and personally. They expected their supervisor to guide them not only academically but also mentally. This self-reported need is in line with the two types of supervisor function highlighted in the literature as “educational guidance and psychological momentum” (Cook, 1980, p. 176). Increasing student motivation, enthusiasm, and interest in both conducting research and reporting is as important as helping students academically about what to research and how to move on and offering scientific and technical training. Furthermore, one male student expressed his wish for having well-organised and regular face-to-face meetings with his supervisor as technological advancements would not compensate for such real meetings. Those regular discussion sessions have been documented to increase and maintain student motivation, help the rapport between the two parties, and ensure the high quality of academic writing in the process (Bitchener & Basturkmen, 2010).

In addition to affective support, one participant stated how much she needed a silent study corner such as library where she could focus on her academic requirements to have a satisfactory end-product. Staying with the other family members at a small, crowded, and noisy house due to familial arguments made it difficult for her to concentrate on what she was doing. Besides, emphasising the importance of good time management skills for a satisfactory process and end product, one male participant wrote how he needed to use his time wisely and live in a planned way. Also, as he was a part-time student, he also highlighted the importance of a supporting manager who could arrange his working hours paying attention to his academic requirements.

### **Supervisees' Expectations**

The answers showed both realised and unrealised expectations, which could be visualised in the following figure.

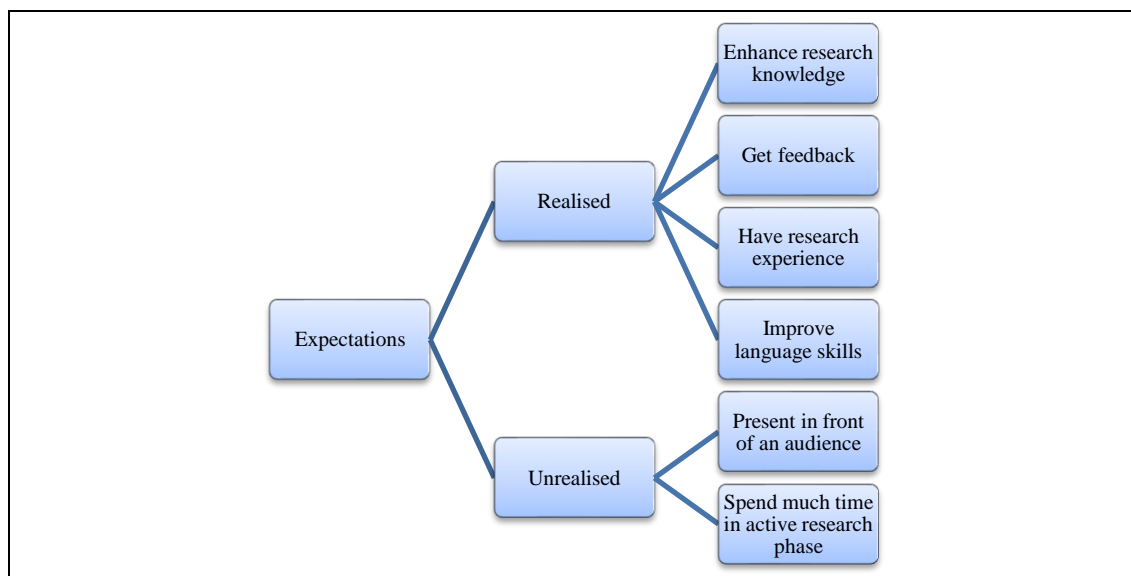


Figure 3. Supervisees' Expectations

All four wrote that the one-year-supervision process met their expectations, and they expected to enhance their knowledge and research experience. They learned new things about how to conduct scholarly investigations, which could help them in their further studies, got familiar with academic writing conventions, improved their translation skills as they had to integrate Turkish sources into their writing, and had enhanced paraphrasing skills. Besides, one participant said that he expected to be an extraordinary student and study a topic that needed further research as he was planning to get a Master of Arts degree in the future, and because he conducted two investigations simultaneously and presented his findings at two different conferences, he was happy and satisfied.

The active research process did not meet one male participant's expectations as due to the Covid-19, he had to conduct telephone interviews; however, that did not give him the taste of real research. On the other hand, another male participant who had chance to conduct face-to-face interviews and was physically active in the research field wrote how much that experience satisfied him. Another female participant expressed her wish to spend much time in the active phase of research, i.e., data gathering and analysis, rather than conducting the library research.

All four participants wrote that they expected to get detailed feedback in the process that guide them academically, and the process met their expectations as their disciplined supervisor provided regular and detailed feedback that could guide them for their satisfactory final product. As is documented in the related literature, feedback about content and genre knowledge, organisation, argument development and language accuracy (Bitchener & Basturkmen, 2010) is the *sine qua non* of the process.

Presentation as the final step of thesis writing is an important experience, and two male students were found to feel frustrated because the process did not meet their expectations. As

Participant 1 had chance to present his findings at two different conferences before the outbreak of the Covid-19, he was happy. Yet, he expressed his wish to present in front of a larger audience and to be asked critical questions by an audience having full knowledge of his research topic. Similarly, Participant 3 was unhappy about the presentation stage, for he had no chance to share his findings and interpretations in front of a large audience due to the Covid-19 pandemic. This frustration could be seen in the following excerpt:

*When it comes to seminar presentation, I expected the other faculty staff members to listen to us, but only our supervisor was there. In earlier years I always saw that at least three lecturers were among their audience, but this was not the case for us. Such excitement went for nothing. I expected the lecturers would ask questions, criticise us, and so on, but there was none. I do not know but that ship for me has sailed. Unfortunately, thesis presentations were not held. I always talk about the virus, but it spoiled the most important periods of our lives. Several activities such as job training period, BA graduation thesis, presentations, graduation ceremony and so forth could not be carried out. Thus, the situation has turned out to be exactly that: Dreams and Realities! [Participant 3, male, September 9th, 2020]*

### Supervisees' Problems and Way-outs

I also asked the participants whether they had any problems in the process and how they solved them, if they had any. They listed several problems as well as solutions that could be categorised into two as (1) academic challenges and (2) non-academic challenges, which are visualised in Figure 4 below.

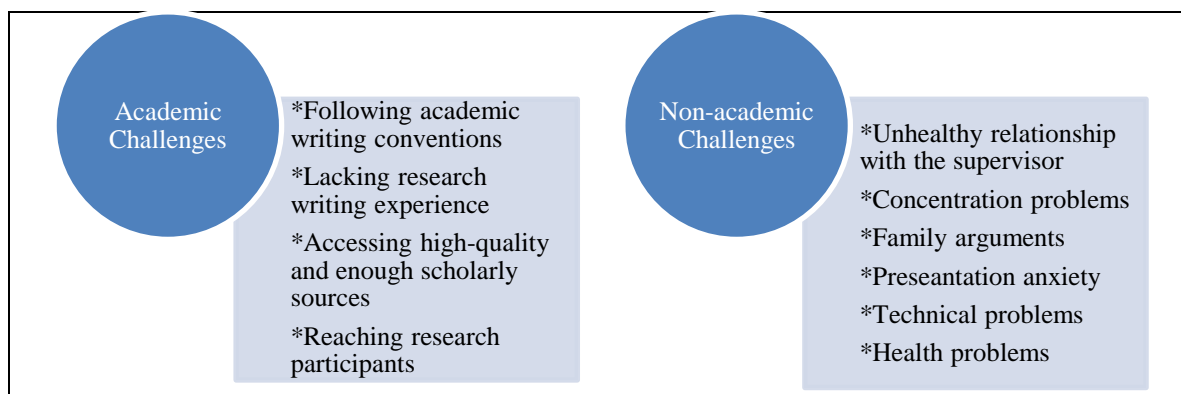


Figure 4. Academic and Non-academic Supervisee Challenges

The most common academic challenge was academic writing in English in that all four were found to have problems in following academic conventions while writing in English. It was difficult for them to say what they wanted to say in an academically sound manner. Lack of writing experience made it worse for them. As is documented in the related literature, before students come to college, they have limited or no writing instruction and experience in not only their mother tongue but also English, and this complicates the matter even further (Altinmakas & Bayyurt, 2019). This hesitancy slowed down the process and decreased their motivation. Still,



they confessed that the detailed, regular, and constructive feedback of their supervisor helped them much in the process. However, still he expressed his wish for more supervisor support in that supervisors could add example sentences when supervisees had writing problems. One female student wrote that she checked last year's class notes and searched more on the Internet to get familiar with academic writing conventions. The following excerpt exemplifies academic writing challenges and hesitations of the supervisees:

*Writing in itself was a real challenge. Always write academically sound sentences! They have to appeal to both eye and ear but to be meaningful and easy to understand at the same time! As I started off with such a policy, I could write only ten sentences a day sometimes, as I mentioned above. This was one of the challenging parts of the process. The second issue about my writing was that while composing the literature review, it was quite difficult to identify the exact stuff to quote and blend them together as I did not have much writing experience and know how to do so. Actually, I solved all my writing-related problems thanks to the feedback I got from my supervisor, but may be feedback offering alternative sentences for those unsuccessful parts could work well for me. [Participant 1, male, September 27th, 2021]*

As is seen above, academic writing requires “maximum clarity and conciseness” (Epstein et al., 2005, p. 32), a formal tone, and strict conventions, which all may lead students to feel frustrated and procrastinate writing in the end.

215

Another common academic problem was to find high quality and enough scholarly sources. All four had difficulty in finding enough sources as they thought that their topic was rarely investigated. Still, their supervisor's guidance about how to search helped them much in the process, and they tried to integrate indirect sources which they read in detail and tried to establish connections to their topic very carefully. Furthermore, one male student wrote that it was difficult for him to read, understand, interpret these sources and integrate them into his writing.

Still another common academic problem related to data gathering was to reach their study participants in that the other students were reluctant to fill in their questionnaires or to be interviewed. One male participant wrote that he utilised technology such as WhatsApp and e-mail to reach them and ask them to answer the questions at their convenience. The other two, one male and one female, took support from their peers, former teachers, relatives, and friends of the second parties to reach their participants.

They listed some more non-academic problems. One lacks communication with the supervisor. One female student was quite unhappy about this issue and thus changed her supervisor in the middle of the term and studied a totally new topic for which she had to hurry up and complete her report not in one year but in four months. The same participant also wrote that she had concentration problems because she had to live with other family members in a small, crowded, and noisy house where there were serious clashes. To solve her problem, she chose late or very



early hours to study. Still another female student talked about her presentation anxiety. However, thanks to her supervisor who held rehearsals and offered constructive feedback, she solved that problem. The same participant also wrote that she had technical problems while gathering her data and due to the problems with her recorder, she lost data. She also said that as her grandmother was ill, she had to deal with her in her village where she had Internet connection problems and had less time to spend on her academic studies. Lastly, two male participants highlighted time-related challenges. One wrote that students need to learn how to manage their time wisely to have a satisfactory end-product. The other wrote that although he spent much time in passive research phase, i.e., library research, he had less time to conduct the study and analyse the data. Therefore, he suggested that active research phase should be initiated starting at the very beginning of the term and not wait until they complete their literature review to start the active phase, i.e., data gathering and analysis.

As is seen above, the participants self-reported various academic and non-academic challenges, in the process of undergraduate theses writing in which students are supposed to do various things such as “learn about a specific subject in depth, learn how to access information, develop critical thinking and analytic skills, and learn how to communicate to others” (Kracker, 2002, p. 282).

### Conclusion

In the present study, I aimed at exploring my supervisees’ one-year BA thesis writing journey with all their concerns, needs, expectations, and problems and way-outs. I found the participants concerned about various issues such as research requirements, communication with their supervisor, time management, academic writing, presentations, and personal problems. I also found that they needed to get particularly affective support from various parties in this journey, in which various academic as well as non-academic challenges discourage them. It seems that the process has taught them much, yet they wanted to spend much time in active research conducted in the field and make themselves heard in front of a real and interested audience. BA thesis writing that requires BA candidates to conduct an academic investigation systematically, utilising scientific techniques and manage both their feelings and time is a challenging process, and students may feel uncertain, doubtful, confused, inadequate, and frustrated (Kuhlthau, 1991). Therefore, to manage the process well and have a satisfying end-product, students need to be equipped well with the skills of self-regulation, help-seeking, and motivation-regulation to manage the whole process. They should learn how to manage their feelings, thoughts as well as decisions and actions to have a satisfying process and product. Particularly setting goals, monitoring and evaluating their progress, managing emotions, managing time, and knowing how to get support if needed are basic features of self-regulated students (Wagener, 2018). Thus, writing centres at higher education institutions should offer not only academic and technical support but also assist students affectively and help them regulate their cognition, feelings, actions, and relations.

One of the most important lessons I learned from my supervisees’ tales is that supervisor care in giving feedback highlighting both their strengths and weaknesses is directly related to how

much supervisees respect their supervisor and pay attention to their feedback. Besides, this care ensures a good communication between the two parties. Therefore, supervisors should show how much they embrace the process and value their supervisees' both cognitive and affective development with their constructive feedback highlighting content and genre knowledge, text organisation, arguments, and linguistic accuracy (Bitchener & Basturkmen, 2010).

Besides, as the participant excerpts have shown, such novice researchers and academic writers want to show themselves and make their voice heard, for BA thesis writing is a challenging process, and they deserve to enjoy the joy in the end. Thus, they should be given chances to share their findings in social gatherings held at faculties where interested parties could listen to them and enrich their product with their questions and comments. Such oral presentations could also help them tackle with their public speaking anxiety, manage their time, and build rapport with a live audience, which they will need all in their future career, i.e., mostly English language teacher and academic staff.

The present study is not without its limitations. The limited number of the participants and the use of only one data gathering instrument may encourage future studies to conduct similar investigations with more and varied participants as well as triangulate their findings to increase both the credibility and validity of their findings. Besides, studies focusing on students' information seeking behaviours and feelings both in face-to-face and emergency remote education in a comparative manner could yield interesting results.

217

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## **Liberation of Death in Tracy Chevalier's *Falling Angels***

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### **Bio**

**Saliha İrenci** graduated from Boğaziçi University with a Master of Arts degree in English Literature in 2019. Her research interests are Edwardian novel, modernist novel, modern drama and trauma theory.

### **Abstract**

Tracy Chevalier's third novel *Falling Angels* (2001) is a historical fiction set in England. The novel opens at the turn of the century on the day of Queen Victoria's funeral and ends with King Edward's funeral as if to signify the drastic changes that took place in this confined period. The novel focuses on the lives of two little girls—Maude Coleman and Lavinia Waterhouse—and portrays what life can offer them following the closure of the Victorian era which represented tradition. One of the main settings in the novel is Highgate Cemetery, which symbolizes the significance of death for this narrative. The novel simultaneously monitors daily lives of these girls' families and reflects the alterations in the cemetery showing how life standards affect the reception of death. Different approaches of these families imply the overall significance of attitudes toward death and mourning, and how they represent the life philosophy of families and the broader changes in the society. I claim that Tracy Chevalier presents the transition of the society at the turn of the century through characters' perception of death. Considering the importance of mourning rituals in the Victorian society, this change regarding the treatment of death signals the seeds of breaking away from the traditions of the Victorian era. This study will analyze various characters' involvement with death and how they deal with loss in the light of the altering concept of death and compare it to the Victorian mourning rules and rituals.

**Keywords:** death, mourning, historical fiction, Edwardian era, cemetery

## **The Cult of Domesticity in *The Scarlet Letter* and *The House of the Seven Gables***

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### **Abstract**

Refusing to adopt the literary trend of antebellum America called “the cult of domesticity” into his fiction, according to which one could find “the greatest happiness and fulfillment in domestic relations” (Baym), raising his voice against the contemporary attempts to level literary works with “commodities” of the literary market and objecting to the literary triumph of “scribbling women” and “the feminine fifties”, Nathaniel Hawthorne rather experimented with the aspects of the aforementioned trend. Domestic scenes in his books usually appear as dreamscapes, vivid memories or veiled fantasies while the main protagonists, such as Pyncheon siblings, Arthur Dimmesdale, Hester Prynne and Pearl, are unable to feel domestic bliss since they are “stained” by sin and guilt of the bygone days. This reflects Hawthorne’s vision of a highly dichotomized world, the world of dualisms and ambiguity, oppositions of spiritual and mundane, virtue and sin, life and death, the body and the soul. The aim of this paper is to discuss and shed additional light on certain aspects of the domesticity cult in Hawthorne’s romances *The Scarlet Letter* (1850) and *The House of the Seven Gables* (1851).

**Keywords:** domesticity, literary trends, antebellum America, romances, Hawthorne

## **Engraving Values in English Language Lessons: A Needs Analysis of Reading Material for Turkish Elementary Schools**

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### **Abstract**

Thematic teaching is one of the most crucial concepts in Teaching English to Young Learners. A practical way to plan themes is learning what students learn in their other L1 classes (Shin, 2006). This study was conducted to investigate the opinions of EFL and Psychological Counseling and Guidance (PCG) teachers concerning the integration of 'Values Education' into English language classes in Turkish Elementary State Schools. The current education regardless of any level cannot be defined without considering universal and local values vital for individuals and communities (MEB, 2018). To extract a needs analysis, 26 open and close-ended questions prepared by the researchers were employed through two separate questionnaires to different groups of participants. A mixed method approach was applied to analyze the outcomes of the survey. The results of the study demonstrate the fact that participants consider the values education as a prominent topic in education which can be included in English lessons. They also asserted the significance of fostering positive character traits to children as early as possible. When it comes to the materials, the EFL teachers unveiled the fact that the existent resources do not assist them regarding the values education subject. This study thus revealed the need for a reading material which includes both values and English language education.

**Keywords:** Teaching English to Young Learners, Values Education, Material Development, Psychological Counseling and Guidance, Thematic Teaching.

## **A Romance or a Dream Vision: Robert Henryson's Refashioning of the Myth of Orpheus in Orpheus and Eurydice**

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### **Bio**

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### **Abstract**

Considering the works featuring the myth of Orpheus, the anonymous Breton Lai Sir Orfeo stands out as the most widely-known one. However, Scottish poet Robert Henryson retells the myth in the late fifteenth century by adding extensive use of allegory and a moralitas part at the end. Orpheus loses his wife Eurydice and begins to search for her not in the woods like the king in Sir Orfeo, but in the heavenly realm. While the king in Sir Orfeo enjoys a happy ending, Henryson's Orpheus fails in his quest once he looks back to Eurydice. Here, Henryson presents a worldly character, who, in a hasty decision, cannot comprehend the importance of spirituality of the circumstance and acts in a worldly manner. Thus, the poem ends with a disappointed yet more matured character. In a typical medieval dream narrative, the persona goes through a journey in a vision, at the end of which s/he is educated and spiritually transformed. Henryson employs the depiction of a character who sets off a heavenly realm, a dreamlike setting, in search of his wife and returns to the actual world with an educated and enlightened mind. Furthermore, his use of allegory and celestial setting matches the patterns of the seminal works of the genre such as *The Divine Comedy*, *The Romance of the Rose* and *Somnium Scipionis*. In this light, the aim of this paper is to examine how Robert Henryson's Orpheus and Eurydice could be reconsidered as a late example of medieval dream vision genre.

**Keywords:** Robert Henryson, the myth of Orpheus, Sir Orfeo, medieval dream vision, romance, Orpheus and Eurydice



## **An Ecofeminist Reading of Wide Sargasso Sea**

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### **Bio**

**Seher Özsert**, Asst. Prof. Dr, was born in Kayseri/Turkey, 1988. After receiving her MA in English Language and Literature, she held her PhD degree in the same field at Erciyes University. Having attended numerous educational programs, seminars and conferences both in Turkey and abroad, she professionally taught language and literature as an instructor. Having utmost interest in literature as a reader and writer, she is interested in World Literature and literary criticism, particularly in eco-criticism, science-fiction, feminism, postmodernism and postcolonialism. She is currently teaching Literature at Niğantaşı University in Istanbul.

### **Abstract**

This paper aims at analyzing Jean Rhys's *Wide Sargasso Sea* from an ecofeminist perspective. The analysis of the book intends to show the unique principles of ecologically conscious feminism that mainly argues the intimate connection between the exploitation of women and nature. The study examines the idea behind these exploitations, which is basically caused by the assumption, especially in patriarchal cultures, of the biological closeness of nature/earth and women. The paper discusses the conception of biological essentialism in which women are considered to have a close relationship with nature due to their physiological features such as menstrual cycle, the process of carrying and giving birth, breastfeeding their babies etc. The discussion also includes a variety of criticism rejecting the biological connection of women and nature insisting on their socio-historical or some other affiliation. The paper illustrates the distinctive feminist and eco-feminist perspectives of some critics such as Hay, King, Plumwood, Beauvoir etc. on the issues of domination and oppression of women and nature. The study indicates that the colonization process has a profound effect on the exploitation of land besides female bodies. The analysis shows that the perception of relating women to nature and the ideology behind that connection restricted women within their traditionally assigned roles by keeping them silent and as 'the other', or the 'second sex' in Beauvoir's term. In the light of these ongoing arguments within ecofeminism, this paper intends to analyze the mastery of women and nature, which is obviously described in the novel through the observations of Mr. Rochester. The paper concludes that binary oppositions created by the dualism in nature and culture lead to the patriarchal mastery of women and nature through the biological and cultural connections of female body to nature as given in *Wide Sargasso Sea*.

**Keywords:** Ecofeminism, women, nature, *Wide Sargasso Sea*, patriarchy, exploitation, colonization

## **A Reading of Narrating ‘Spaces’: Of Travel(s)**

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### **Bio**

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### **Abstract**

The notion of travelling has enchanted and illuminated mankind for centuries. Crossing borders, exploring the unknown and exotic always stimulate the frontiers of perception and knowledge. The documentation and narration of travel accounts require a “space” in literature. In this respect, travel writing as a genre with its authentic forms and characteristics explores a wide range of both fictional and nonfictional travel narratives produced through time along with the themes of travel as a quest of discovery, exploration, adventure, meditation, migration, displacement and escape, the history of imperialistic travel, cultural encounter and assimilation, colonial and postcolonial discourses, Orientalism, and confrontation with “the Other”. Along with many other reasons, the idea of travel illustrating a metaphor for one’s exploration of the world and examining travelogues’ mapping of their voyage out, rhetoric of writing self and introspection, particular points of view, visual reflection of actual spaces and imaginative geographies including the tourist gaze shape the travel narratives and mark the evolution of travel literature as a genre, which becomes the vital concern of interdisciplinary studies and academic inquiries. This paper examines the receptive and contextual interpretation of two important works of non-fictional prose written in 17th century, Francis Bacon’s *Of Travel* (1625) and Owen Feltham’s *Of Travel* (1628), aiming to provide an phenomenological understanding and insight to travel narratives of the epoch from the perspective of traveller’s considerable aspect as an educational facet of new awareness and human experience.

**Keywords:** travel narrative, contextual discourse, traveller/writer, the act of travel writing, reception.

## **Anthropogenic Trauma in Sarah Hall's *The Carhullan Army***

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### **Bio**

**Selin Şencan** is a lecturer in Izmir Democracy University and a Ph.D candidate in English literature at Ege University. Her PhD thesis is an interdisciplinary study on climate change and Philosophy and her major areas of interests are trauma studies, postmodern British fictions, ecocriticism and cli-fi literature.

### **Abstract**

Ecocriticism and trauma studies both extend their interests beyond the limits of ecology and psychology. As a result, they engage in the issues that are the main concerns of society. In this context, trauma studies also attempt to deal with the socio-political dimensions of the environmental crisis. The Anthropogenic climate change is a human- inflicted phenomenon that has its roots in social, cultural, economic and political contexts. Therefore, revisiting the Anthropocene under the light of trauma theories will help to understand the underlying reasons of a human-based problem. Sarah Hall's *The Carhullan Army* is replete with references to the Anthropogenic climate change. In order to depict the devastating effect of the global warming, she focuses on the corporeal motif of landscape along with other themes like gender, class and power to demonstrate the traumatic impact of global warming on human and non-human entities. Working within the framework of ecocriticism and trauma studies, this paper seeks to highlight the connection between ecological problem of the Anthropocene and trauma theory by emphasizing the function of corporeality in a social and cultural context.

**Keywords:** Sarah Hall, *The Carhullan Army*, the Anthropocene, Trauma, corporeality

## **“Neither normal nor human:” Posthumanism, Body, and Gender in C.L. Moore’s “No Woman Born”**

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### **Abstract**

Catherine Lucille Moore’s short story “No Woman Born” (1944) is one of the first science fiction short stories that include a cyborg protagonist. It can also be regarded as a forerunner of the tendency to explore transhumanist and posthumanist thought in literature as it questions the dichotomies such as human/machine, real/artificial, and incorporates the idea of the combination of organic human body with artificial organs to create a hybrid being. The fact that the cyborg figure in the text is a woman whose body is designed by a man adds more layers to the narrative and elicits discussions about the relationship between technology, body, and gender. The protagonist Deirdre is an actress/singer whose living brain is transferred to a robot body after a theatre fire destroys her organic body. The operation is conducted by a scientist named Meltzer, who thinks that Deirdre is no longer a human being because she has only the abilities to see, hear and speak; however, Deirdre’s own ideas about her new identity are affected by her sense of her body which is now both meat and metal. She questions her position between the binary, and in order to prove to her confused manager that she is the same ideal woman before the accident despite her metallic body, she has to perform femininity. Although she decides to return to the stage which will give her a chance to perform her past self again, the text ends with a hint of Deirdre’s acceptance and having control of her new nonhuman self. Hence, it can be argued that the text foregrounds the artificiality of both the human and the gender identity by making use of not only science fiction tropes but also the metaphors of stage and acting. As such, this paper analyses Moore’s short story in relation to theories of posthumanism and gender with specific focus on body and performativity.

**Keywords:** C.L. Moore, science fiction, cyborg, posthumanism, gender

## Postmodernism in Philip K. Dick's *The Man in the Highcastle*

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### Bio

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### Abstract

In *The Man in the Highcastle*, Philip K. Dick fosters postmodernism with its political and controversial plot in an altered historical line. In a totally reversed alternative, Dick attempts to create a new history in which the Allied forces lost World War II and Germans and Japanese rule the world. Divided into two parts, America remains under the control of Japanese and German forces. Philip K. Dick not only portrays the estranged and isolated individuals with discrepancies to adjust to the new system in post-war America, but also covers the crucial topics of the twentieth century as fascism, holocaust, racism and monopolist capitalism. *The Man in the Highcastle*, embedded with an imaginary historical plot, invites the reader to criticize the Western ideology of expansion and exploitation. This paper aims to prove that Philip K. Dick fosters postmodernism in *The Man in the Highcastle* by utilizing a reinterpreted history, by criticizing the results of Western expansion ideology, by displaying the estranged individuals under the heavy burdens of a monopolist capitalist, racist and fascist society. Dick forges his reader to criticize the harsh results of a war as an outcome of the dominant Western ideologies, and thus to grant postmodern self-consciousness in them similar to the author in "The Highcastle".

**Keywords:** postmodernism, alternative history, World War II, Western culture, estrangement

**Female Representations in British Modernist Short Story: Katharine Mansfield's "Bliss", James Joyce's "The Dead" and Doris Lessing's "To Room Nineteen"**

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**Bio**

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**Abstract**

The twentieth century saw vast changes in the area of literature when it also gave rise to the various literary forms such as the short story. The short story in its modern sense beginning to be accepted as a diverse genre of novel towards the end of the nineteenth century. It can be said that the "modern mind" can be traced with the medium of the short story as a literary genre. In this article, it is intended to analyse the diverse modernist representations of female characters in the specific examples of the British short story from canonical artists such as Katherine Mansfield (1888-1923), James Joyce (1882-1941) and Doris Lessing (1919-2013). In the twentieth century, canonical modernist short story writers like Joyce, Lessing and Mansfield represent female identities as in-between, mentally and emotionally disturbed and disrupted throughout their texts. These three writers are deliberately chosen for analysis since they all share similar characteristics of the "modern mind" in their various short stories, even though Doris Lessing's life span, so as her writing career is a bit longer than the other two writers. So, it will be beneficial to analyse the female identities for understanding them within the modernist perspectives of these three diverse canonical writers.

**Keywords:** British Short Story, Modernism, The Twentieth Century, Female Identity.

The short story's characteristics include compactness, shortness and its unified plot that generally narrates a specific topic or a character throughout the text. In that sense, it can be said that the modernist short story deals with capturing a sudden moment's reality that provides a fluid and a not fixed kind of reality that depicts a "modern mind" with its multidimensional details in the plot. That is the reason, in order to understand the "modern mind" throughout the twentieth century, it is important to look upon various significant modernist writers' works. Initially, in this article, it is intended to analyze the diverse modernist representations of female characters in the specific examples of the British short story from canonical artists such as Katherine Mansfield (1888-1923), James Joyce (1882-1941) and Doris Lessing (1919-2013). These three writers are deliberately chosen for analysis since they all share similar

characteristics of the “modern mind” in their various short stories, even though Doris Lessing’s life span, so as her writing career is a bit longer than the other two writers.

The “modern mind” can be traced with the medium of the short story as a literary genre. As it is asserted in literary critic Dominic Head’s book, *The Modernist Short Story: A Study in Theory and Practice* short story as a genre facilitates modernist preoccupations and shows the “modern mind” via diverse characters in the text can be noticed by the readers:

The artifice of the short story facilitates another modernist preoccupation: the analysis of personality, especially a consideration of the fragmented, dehumanized self. The self-conscious nature of the story ' alerts us to the fact that... characters ... are within the text part of the design that bears and moves them', artificiality of the genre [which] makes authorial distancing a prerequisite of success', and this involves 'contrivances which mark the author's detachment from his [or her] characters'. An inevitable corollary of these factors is a generic tendency towards paradox and ambiguity, another modernist hallmark: authorial detachment and the resulting emphasis on artifice and structural patterning (paradigmatic elements) give rise to an uncertain surface structure. (Head, 2009, p.7-8)

So, the characterization of fragmented, dehumanized, and self-conscious selves and the paradoxical and ambiguous meaning of the text contribute to the modernist qualities of these works of arts. Similarly, modernist writers Katherine Mansfield’s, James Joyce’s, and Doris Lessing’s characterizations bear similarities to these definitions, but especially, in this article, specific short stories from these writers will be chosen to be analyzed considering their diverse perspectives upon the representations of the female self.

### **James Joyce’s The Dead**

Initially, James Joyce (1882-1941) as an important modernist literary figure will be given as an example for using these literary techniques. His famous short story collection of fifteen stories which is entitled *Dubliners* (1914) where he depicts a realistic yet a modern description of the Irish middle class in Dublin. His description of Dublin is a city in which the emotional and spiritual inertia of the characters is metaphorically given in all these fifteen stories. That is the reason it can be said that Dublin becomes a “city of paralysis” where both female and male characters remain passive and blurry in that sense. Especially, the female representations in the text reflect the general views of society where the woman becomes a desirable object and a suppressed inferior if we consider the male counterpart as the opposite as it is asserted in the article “Exhibition and Inhibition: The Body Scene in *Dubliners*” by Sheila C. Conboy: “The implicit powerlessness of the body-female and feminized-is explored by Joyce in various ways throughout the collection, but with little optimism that the ratio of power between the sexes can be balanced” (Conboy, 1991, p. 405-406). Conboy continues to mention that in *Dubliners* female characters becomes a source of both danger and pleasure by the male gaze that is the reason they also become a source of potential power that needs to be suppressed. They seem to be trapped by their own images and as city of inertia and paralysis they are “whether frozen

as an exhibition by the gaze of the other or paralyzed and inhibited by an internalized sense of self-as-seen/scene, many female characters in *Dubliners* are presented with images of themselves which ultimately prevent them from acting as desiring subjects” (Conboy, 1991, p.406).

In this article, while considering Joyce’s *Dubliners*, specifically the short story “The Dead” will be analyzed. That is the reason, Sheila C. Conboy’s analysis of the representation of the female characterizations in this story will be beneficial. She argues that “The Dead” suggests a possible voice and a subjectivity for its main female character. Gretta initially becomes an object in her husband’s gaze who situates her in a static position similar to the balcony scene from *Romeo and Juliet*. Also, as a reader, it can be understood that Gabriel has the inability to see his wife as a delightful object or a fine acquisition. (Conboy, 1991, p. 412) Even though, Gretta becomes a subject for the male gaze, her husband’s desire for her is interrupted by Gretta’s dead lover’s vision and that is the reason Gabriel’s objectification of Gretta is shattered because: “she seems on the verge of constructing a subjecthood with her own voice. Gretta’s story creates a gap in the narrative’s privileging of Gabriel’s view, perhaps suggesting the possibilities for women’s stories, one heard, to introduce change, to frustrate the mastery implicit in male desire” (Conboy, 1991, p. 412-413). But, unfortunately as a reader, it can be traced that Gretta cannot become a free individual. Since, she is subjected to his husband’s domineering attitude throughout the text, and she can never be independent of the desires of the other gazes either with her husband’s or her dead lover’s. Similarly, it can be said that Gretta in “The Dead” never be fully free from the male gaze and emancipated as an individual: ...her desire dependent on the agency of the male character and forces her to participate in her own cultural objectification” (Conboy, 1991, p. 414).

On the other hand, in M. Pilar Sánchez Caller’s article “Lives of Girls and Women: Female Characters in *Dubliners*”, it is argued that Gretta Conroy is depicted as a different female character from Joyce’s other characterizations since her emotional life symbolizes a new private space for women where she is depicted as a passionate woman who does not have a not paralyzed love life. After learning about the fact that her dead lover died for her sake, she experiences a significant kind of epiphany in her life. Gretta tells Gabriel about this fact and that changes Gabriel’s perception about life in general. He realizes that the society’s paradigms are paralyzed, and he is already living among the dead as being one of the “vast hosts of the dead” (Joyce, 2005, p. 224). He comes into conclusion that he cannot be generous like Gretta’s dead lover Michael who, gave up on his own life for his lover and his love cannot be intense like Gretta’s since she can picture Michael in front of her eyes while saying “I can see his eyes as well as well!” (Joyce, 2005, p. 223). Gabriel’s questioning about this situation is narrated in the story:

He thought of how she who lay beside him had locked in her heart for so many years that image of her lover’s eyes when he had told her that he did not wish to live” (Joyce, 2005, p. 224). Consequently, Gretta’s love becomes a medium for Gabriel’s realization about life and he changes his limited understanding about life. (Sánchez Calle, 1998, p. 36)



To sum up, Gretta's representation as a female character in Joyce's modernist short story "The Dead" from the *Dubliners* suggest an ambivalent, not fixed meaning like other representatives of modernist thought in literature. Gretta Conroy can be understood both as an object of desire by the male gaze and as a subject who creates a sudden realization or an epiphany in her husband's life so she becomes an active character who can make a difference to the male counterpart.

### **Katherine Mansfield's Bliss**

Secondly, to analyse female representations in British modernist short story, it will be important to mention Katherine Mansfield's contributions to the literary canon. Katherine Mansfield (1888-1923) as a short story writer, developed a technique in which she uses "slices of life" to narrate a moment in time. She uses specific symbols where they reoccur in different texts, and it results in a thematic connection among her works. As Gerri Kimber asserts in her book *Katherine Mansfield and the Art of the Short Story* Mansfield creates "a metaphor in one section acts as a stem-cell out of which a whole story is grown in another" (Kimber, 2015, p. 34). She uses her symbolism as a medium for creating a questioning mode throughout her work of art. As a modernist women writer Mansfield becomes a pioneer of this questioning mode with Virginia Woolf. In Aimee Gasston's article "Phenomenology Begins at Home: The Presence of Things in the Short Fiction of Katherine Mansfield and Virginia Woolf" (Gasston, 2014, p. 45), he argues that this questioning mode is key to the modernist short fiction and Mansfield's letter to Virginia Woolf in 1919 becomes a proof to this argument: "What the writer does is not so much to solve the question but to put the question. There must be the question put. That seems to me a very nice dividing line between the true & the false writer - Come & talk it over with me" (Mansfield, 1984, 2:320). Considering Mansfield's letter to Woolf, it can be derived that she gave importance to asking questions even if it means never getting any possible answer as a return. She even asserts that being a "true" writer equates having the questioning mode throughout the text. Thus, she writes about "slices of life" while using different symbols to create this kind of questioning and to analyse Mansfield's modernist short stories, it will be important to bear in mind about this writing technique.

As a starting point, Katherine Mansfield's short story "Bliss" will be analysed with the aim of analysing significant female representations in it. "Bliss" is initially published in 1918 and the setting is also the early twentieth century London. In a discussion of "Bliss", in the book 'Modernist' Women Writers and Narrative Art, Kathleen Wheeler asserts that "Bliss" exemplifies most of the characteristics that attributed to Katherine Mansfield's writing style (Mansfield, 2015, 122):

It has her familiar humour – the satire modified by pathos and compassion which she employed for her knife-like criticisms of conventional relationships and social forms of behaviour, simultaneously revealing subtleties of behaviour and feeling. In "Bliss", as in many other Mansfield (and other modernist) texts, inconsequential – 'tremendous trifles' – are explored as sources of revelations ... That 'special prose', which delights in

detail and understatement, in apparent simplicities and lucidities hiding infinitely complex and contradictory resonances of meaning... (p. 122)

Bertha Young is the main character in the story who is Harry Young's wife. Bertha feels the total "bliss" in the beginning of the text with her seemingly happy life and marriage. But her husband Harry is also having an affair with Pearl Fulton, whom Bertha secretly admires, and she is attracted to her. She invites Pearl to her party, and she expects Pearl to be different who seems to be much more a like-minded person than the other guests. In the article "'Why haven't I got a real 'home'?': Katherine Mansfield's Divided Self" by W. Todd Martin it is asserted that Bertha Young looks after Pearl Fulton as a symbol of a free woman who can empathize with her throughout Bertha's spiritually and mentally awakening as a young woman: "'Bliss', Bertha looks to Pearl Fulton as someone who- as the emblem of the emancipated woman -would understand the awakening of her emotions" (Martin, 2013, p. 76). That is the reason Bertha reflects her own feelings to Pearl. She misjudges Pearl's feelings since she thinks Pearl also has mutual feelings to her. But that is not true.

As it is mentioned before, Pearl has a secret affair with Bertha's husband and it can be said that Pearl's emancipation as a woman cannot help Bertha to fulfill hers: "But, instead of Bertha gleaning the benefits of emancipation through her interaction with Pearl, Pearl ... tramples the life that Bertha leads, taking away her husband even as the Nanny takes away her more domestic role as mother" (Marti, 2013, p. 78). That is the reason, it can be said that Bertha, whose sexual awakening can be seen as both a bliss, then a curse which results in her denial both as a lover and a mother. Her difficult situation can be seen as a general problem that many women encounter in the society. Thus, as W. Todd Martin asserts in his article, Bertha's sexual awakening shows a possibility that a woman like her who rejects conventional lifestyle can exist, but her came into being as a free woman is still probably restricted and undermined by the society: "Even as women were gaining their emancipation, the freedoms gained tended to preclude a choice of a more conventional life. To the extent that civilization restricts Bertha's bliss and Pearl destroys her feelings, Bertha's full potential as a woman is undermined" (p. 78). To sum up, Katherine Mansfield's representations of the female self is divided into being the emancipated woman and a conventional one. Mansfield cannot offer a solution to the woman's condition in the early twentieth century, but as a modern writer, she keeps her questioning mode throughout the text and paved the way to show the restricted and undermined female self in it.

### **Doris Lessing's to Room Nineteen**

Lastly, as another example of a modernist short story Doris Lessing's "To Room Nineteen" can be given. Doris Lessing (1919-2013) is one of the most significant and canonical British writers in the twentieth century whose short stories and novels center upon the social, political, and cultural issues of the era. Her story "To Room Nineteen" is initially published in the short story collection *A Man and Two Women* in 1964. The story explores the relationship between genders in the institution of marriage. The text dwells on the couple Susan and Matthew Rawlings' relationship within the marriage and Susan's escape from her own life as a mother and a wife.

To analyse the female representations in the text, it will be important to evaluate Susan Rawlings' characterization since her identity transformation as a woman can be seen. In the beginning of the story, Susan and Matthew seem to have a normal and happy marriage. Since, they "both had well-paid jobs" (Lessing, 1963, p. 150) and they are the centres of their social circle. But things start to change when "Susan became pregnant, she gave up her job, and they bought a house in Richmond" and "they lived with their four children" who "had everything they had wanted and had planned for" (Lessing, 1963, p. 151). Their marriage begins to lose its positive aspects, since according to Susan it feels "dry, flat" (p. 153) and "empty" (p. 155). Susan, who has a former work life before giving birth to her children, feels dependent on her husband and she is limited to private space within the household by her responsibilities as a mother and wife. That is the reason, she keeps saying to herself that she needs to be a "woman with a life of her own" but as she admits the fact that "her soul was not her own" (p. 156), it is her children's, she needs to find a way out of this situation. Her solution is renting the room nineteen in the Paddington Hotel to escape from everything but day by day she loses her sanity and commits suicide in the room nineteen.

In Roberta Rosenberg's article "Unlocking the Door in a Post-Patriarchal World: The Study of Gender in the Contemporary Literature Classroom" Susan's plea for freedom is analyzed within marriage: "Susan's Room 19 -her own version of Woolf's 'room of one's own,' her place to be free of gender restrictions, motherhood, and married life-becomes her death chamber" (Rosenberg, 1990, p. 111). Thus, Room 19 and distancing herself from everything cannot offer a solution for Susan's plea: "Although she physically distances herself from her family, she learns that gender expectations and their attendant guilt obviate geographical or psychological distance" (p. 111). Likewise, her husband is trapped in society's norms like Susan: "...Matthew can imagine no freedom from his imprisonment in sex-role ideology except adultery, a mundane and predictable form of gender rebellion that offers no solution, no transition to an autonomous world" (p. 111-112).

As a representation of the female identity, Susan Rawlings is a character who is trapped as a mother and a wife in the early twentieth century's societal norms. She cannot become a free individual being like she wishes to be, like Katherine Mansfield's character Bertha Young, who feels restricted in the institution of marriage and cannot find a way to express her need for love. On the other hand, in James Joyce's "The Dead", the female character Gretta Conroy is also cannot find a way out to become a free individual being like Bertha and Susan. In conclusion, it can be said that in the twentieth century, canonical modernist short story writers like Joyce, Lessing and Mansfield represent female identities as in-between, mentally, and emotionally disturbed and disrupted throughout their texts.

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## **Ethics of Self-Sacrifice in The Mill on the Floss**

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### **Abstract**

The Victorian era, during which individualism and individual’s creating his/her own self were on the fore, came to be associated also with individuals’ erasing, regulating and repressing of their self. Self-sacrifice emerges as a common practice among the characters of Victorian fiction, which is a reflection of the religious belief and contemporary social conditions. As one of the prominent works of Victorian fiction, *The Mill on the Floss* centralizes on the theme of self-sacrifice and portrays different practices of self-sacrifice. This paper aims to discuss ethics of self-sacrifice in *The Mill on the Floss* by exploring self-sacrifice practices of two major characters, Maggie and Tom. It can be argued that in *The Mill on the Floss*, ethics of self-sacrifice constitutes the characters’ self-preservation and self-assertion, so self-sacrifice bears importance on a personal level. Additionally, ethics of self-sacrifice entails different implications and practices in accordance with the specific conditions and stance of the characters that embody self-sacrifice in the novel. Therefore, the novel brings on an insightful view on self-sacrifice by portraying it as a multidimensional phenomenon with social as well as psychological implications and by avoiding sweeping generalizations that promote or criticize self-sacrifice.

**Keywords:** self-sacrifice, self-preservation, Victorian Fiction, *The Mill on the Floss*, Eliot

## **A Declaration of Independence: Femininity and Nature in Madeline Miller's *Circe***

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### **Bio**

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### **Abstract**

To examine the collaborative relationship between femininity and the environment, this paper adopts an ecofeminist approach to Madeline Miller's novel, *Circe*. *Circe* does not only constitute a contemporary appropriation of classical mythology, but it also complements it by giving a voice to a character that has previously been viewed as marginal and one-dimensional. It debunks established assumptions regarding the wickedness and even weakness of the witch *Circe*, and offers a different perspective to a story that lies in the foundations of Western literature. Its defiance of gender roles, this paper argues, is particularly linked to the natural world, which plays a fundamental role in *Circe*'s construction of her own independent identity. Starting with her use of "pharmaka" that leads to the discovery of her ability to perform witchcraft, to the island of her exile, which becomes her fortress, *Circe* gradually blends with the environment in a process of self-appropriation, far from the oppressive world of gods and men. Drawing her power from nature, she explores her potential to be self-sufficient and whole, and becomes aligned with a world that, despite external exploitation, develops its own ability to resist and self-define. As a challenge to the gendered image of Mother Nature, *Circe* problematizes the connection between womanhood and the natural world with regard to their oppression but also to their power at self-reliance, and revises sections of a history written by men.

**Keywords:** femininity; nature; ecofeminism; *Circe*; witchcraft

**A Mother's Suicide: A Study on Space, Identity and Motherhood in "To Room Nineteen" by Doris Lessing**

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**Abstract**

Death has been thought about, questioned, interpreted and considered by some as a means of salvation, punishment, fate or choice and, thus, it has been a common theme in the works of authors, as well as being extensively used as a keyword in the field of literature. Walter Benjamin put forward that in the real life the knowledge of death is denied to us and in fiction what we look for is this knowledge (Brooks 1992, 22). As well as looking for answers what death is and portraying different ways to die in their works, most authors' inclination to write characters with suicidal tendencies beside actual suiciders is also worth mentioning. These characters are motivated by diverse reasons: family problems, society, oppression, mental issues, economic conditions, existential problems and even love. More examples can be found and one could see the power of imagination of authors and people about different reasons of committing suicide. Even though suicide as a theme has been thoroughly studied by a great many authors and scholars alike, the suicide of mothers has not been studied extensively. The reason why authors do not prefer creating married women characters who commit suicide might well be the importance attached to sacredness of motherhood. In this study, I would like to reread Doris Lessing's famous short story "To Room Nineteen" by means of space and identity theories with a concentration on the link between the burden of motherhood and suicide.

**Keywords:** Space, Identity, Suicide, Motherhood, Feminism, Doris Lessing

## **Feminist Literature in Translation under the Thumb of Socio-Culture: An Analysis of The Yellow Wallpaper**

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### **Abstract**

Throughout the history, feminism inspired an ocean of literary works and bestowed new perspectives for the translators of feminist writings. Similar to the other literary genres, feminist literature is also rich in culture-specific elements; however, its perception of culture is more limitless and focuses on the most sensitive subjects of our daily lives such as gender, marriage and relations. In this sense, translators of feminist writings need to both contend with culture-



bound elements and decide upon their role that will be either invisible and reader-oriented or visible and loyal to the author. With intent to examine the translation strategies in different socio-cultural contexts, *The Yellow Wallpaper* by Charlotte Perkins Gilman is considered to be a convenient example. Being one of the most prominent and unique works of feminist literature, this short story both introduces certain feminist themes and represents culture-specific elements. Besides, it is assumed to give the translators more elbow room to make their translation decisions due to the different socio-cultural spheres of target reader and thanks to its first person narrative, the visibility and/or invisibility of translators can be perceived without ever being fully extended. Starting from this point of view, in this study we aim to analyze the different translations of *The Yellow Wallpaper* by Charlotte Perkins Gilman, with regard to the translators' roles and their translation decisions on cultural elements.

**Keywords:** Feminist literature, culture, translation strategies, translator's visibility

## Is Humanity's Technological Mont Blanc Their Fathomable Twilight?

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### **Abstract**

Most literary enthusiasts know H.G Wells's *The War of the Worlds*. An indisputable technology that brings a certain death to humanity eventually succumbs to the simplest form of life, and thus people are saved from the edge of a total destruction with a secret touch of the *deus ex machina*. As Well's story proceeds from a dystopic perspective, a simple germ becomes the exodus of the Martian technology, which is even far beyond the imagination of people. Though, once human is integrated with technology, nothing may seem impossible to them. However, the overconfidence of humanity already experienced how the 'unsinkable sank.' Nothing is impenetrable; nothing is durable or unbeatable as in the case of R.M.S. Titanic's steel, which is torn apart by a 'simple iceberg.' Thomas Hardy's poem *Convergence of the Twain* uniquely reminds us of how human arrogance descends from the ground to the bottom of the sea. Just like Hardy or Wells, Stephen King's *Cell* also suggests a new counter-utopia in the post-human phase in which man meets digital, although the novel has not yet received the attention it deserves. What happens if the mobile phones that we love and live like in a symbiotic relationship integrate into a biological interaction and start to destroy us? Sometimes positive Science Fiction authors can really shape the future, like Jules Verne. However, what if the science fiction is a dystopia of fear? In that case, this article will attempt to examine the degree to which King's axis utopia is perceivable in the post-humanity period through intertextuality.

**Keywords:** post-human, counter-utopia, utopia, science fiction, dystopia, a dystopia of fear

## **Ireland of the 1990s: A Grotesque Spectacle**

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### **Abstract**

The Celtic Tiger period in Ireland had huge impacts on the individuals as it caused various changes at every level of the society. Although it brought great economic success to Ireland, it also caused poverty and serious deprivations due to urbanisation and unequal division of the wealth which widened the gap between the rich and the poor. The urban youth were especially affected by these negative outcomes since violence and extremity of all sorts turned out to be expressive of their identity. Specifically, two contemporary Irish playwrights Enda Walsh and Mark O’Rowe deal with these problems by employing grotesque imageries and different linguistic patterns in their plays *Disco Pigs* and *Howie the Rookie* respectively. These two plays illustrate how the youth in the depleted urban areas strive to communicate. The grotesque bodies and subverted language become their way of expression so as to survive in this society and of challenging the very system pushing them into such circumstances. Therefore, this paper aims to analyse subversions of body and of language in Walsh and O’Rowe’s plays to discuss that the Irish drama of the 1990s seemed to have a carnivalesque attitude towards the existing system resulting from the Celtic Tiger economy.

**Keywords:** The Celtic Tiger, Enda Walsh, Mark O’Rowe, grotesque, carnivalesque.

## **Fictional Representation of the Romantic Quest: Penelope Fitzgerald's *The Blue Flower***

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### **Abstract**

Penelope Fitzgerald (1916-2000), the writer of ten novels, several short stories, biographies, and essays many of which were published posthumously, can be considered as a prominent British novelist of the twentieth century. One of her historical novels, *The Blue Flower* (1995), arises from the relation between a book and one's life since she particularly deals with the life of the philosopher and the Romantic poet, Friedrich von Hardenberg (1772-1801) who later on began to be known under a pen name called "Novalis." The novel is set in the late eighteenth-century Germany, centering its plot around Hardenberg's life and his two obsessions, one of which is a twelve-year-old girl, Sophie von Kühn, and the other one is his endless Romantic search for the truth about the philosophical meaning of the blue flower. In that sense, Fitzgerald's imagination of Novalis's world is a product of "author fiction" due to the combination of historical facts and the author's creativity in the representation of real-life characters. Thus, the author's own quest for understanding Novalis' life and his love for Sophie, whom he idealises as his "Philosophy" or a "guiding spirit" regardless of her lack of education, is put forward in the fictional depiction of the poet. In accordance with this, this paper analyses both Novalis' open-ended quest for truth which is not possible to attain and; therefore, of ending the quest, and Fitzgerald's quest for the truth about Novalis' life in *The Blue Flower*, by means of postmodern concerns about creative representation of history in which history merges with imagination.

**Keywords:** Penelope Fitzgerald, *The Blue Flower*, author fiction, Romantic truth, representation.

**The Victorian Unquenchable Thirst for Murder and Death in “The Laboratory” by Robert Browning and “The Ballad of Reading Gaol” by Oscar Wilde**

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**Abstract**

One of the most striking aspects of the long Victorian period in English history is the increasing public interest in brutal murder stories and rising number of crimes and criminals at an alarming rate. Under the profound yet conflicting effect of the Industrial Revolution leading both growing prosperity and social deprivation, England specifically London experienced a climate of lawlessness which in turn increased the number of crimes. This situation provided the fertile ground for many urban myths over the existence of serial killers or mad murderers prevailed among the public. Accordingly, as being the inventor of the forensic science against “the inheritance powder,” the Victorians whose consciousness had already been filled with gothic fictions or horrifying death traditions such as mourning dolls and post-mortem photography were appealed by the stories based on murder or death. Thus, it is no coincidence to find these realities and concerns in the literature of the period in mention. “The Laboratory” by Robert Browning, in which a lady pushes a chemist to complete a potion with which she would kill her rivals in love, and “The Ballad of Reading Gaol” by Oscar Wilde, which is inspired by the real story involving Charles Thomas Wooldridge’s cutting the throat of his wife are two impressive examples revealing the Victorian obsession with murder and death in particular. In general, in each of these two poems, the poets visualise diverse humane expressions such as jealousy, feeling of inferiority, intolerance, destruction and salvation, judgement and justification.

**Keywords:** Robert Browning, “The Laboratory,” Oscar Wilde, “The Ballad of Reading Gaol,” Victorian crime poetry

## ELT students' Use of Connectives in Summary Writing

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### Bio

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### Abstract

Connectives act as discourse markers to build logical and semantic relations (Halliday & Hasan, 1976). Some connectives express additives (e.g., and, in addition, as well), some temporal (e.g., before, after), some causal (e.g., because, therefore, since) and some others express adversative (e.g., but, however) relations. The research finding that the presence of connectives in writing contributes to better understanding has been challenged (Flowerdew & Tauroza, 1995). Yet, the use of connectives in an academic piece of writing is perceived to make it logical and persuasive (Mauranen, 1993). Overuse and underuse of connectives is one of the widely observed problems in many English as a foreign language (EFL) contexts (Altenberg & Tapper, 1998). The aim of this study is to examine connective use in the written summaries of first-year English language teaching (ELT) department students in Turkey. 56 participants completed a demographic questionnaire and wrote two summaries in response to two academic TED talks. Two sets of student written work (n=112) were examined in terms of word length, sentence length, sentence complexity, the number and type of connectives used. The research questions addressed were (i) whether there was a difference in word/sentence length and complexity, number and type of the connectives used between the two topics and (ii) whether there was a correlation between the writing proficiency and the number of connectives used in summaries. Connective use was analysed under a taxonomy of cohesive devices (adapted from Kehler, 2002). Two raters scored the summaries along the TWE writing scoring rubric to determine the level of writing proficiency. A series of paired sample T-tests and correlational analyses were conducted. The results showed a main effect of topic and proficiency in syntactic complexity, the number and type of the connectives used. The study offers implications for teachers and teacher trainers.

**Keywords:** summary writing, EFL, connective use, coherence relations, topic, proficiency

## The Development of Questions in Child Speech in Turkish

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### Abstract

This paper examines the process of how a Turkish child comprehends the questions directed to him, acquires and produces them. In the previous studies, the chronological order of question acquisition was proposed by Bloom et al. (1982), which, however, has been challenged by the others. The studies on the acquisition of Turkish questions (Ekmekçi, 1979, 1990; Sofu, 1998 and Türkay, Akyol, 2012) remain scarce, and thus more studies are necessary to clarify the validity of previous taxonomies, which is doubtful whether they work for all languages. For this study, the spontaneous speech of a Turkish boy and his mother was longitudinally video recorded on a weekly basis between his ages of 20 and 22 months by his mother during their daily activities. The data were analysed in three slots in parallel with the age of the child successively at 1;8, 1;9 and 1;10. In the data, the questions were investigated such as yes/no, tag and wh- questions. Then, they were studied to identify the frequency, form as well as the functions of questions as directed to the child and gradually produced by him. The results in these slots were compared to understand the order of questions and how they change in a three-month period. The study will attempt to identify what kind of questions get (in)frequent as their age increases. The data derived from this study can potentially contribute to the field by increasing our knowledge of how Turkish children acquire questions.

**Keywords:** Child language; Turkish language acquisition; order of questions; development of questions.



### Kantian “Self-Split” in Shakespeare’s *Macbeth*

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#### Abstract

The split self has always been depicted and represented by many philosophers in describing the dual nature of human beings, as given in the form of division of the self. Immanuel Kant, in his work, “What is Enlightenment?” reflects the idea of split self through representing the distinction and duality between the private and public use of reason. As he states, people’s self are divided into two, having public reason and private reason, in which public reason appeals to people who act scholarly, pertaining to the literate side of human beings, while private reason points to one’s “civic post or office” in society. So, William Shakespeare in his play, *Macbeth*, employ the concept of “self-split”, as reflecting the fact that human beings are self-divided in their personality, having internal conflict both in their inner self and in their attitude to the outer world and environment. Hence, for instance, Macbeth as a character has always experienced the dual personality and dual character development, initially being noble or humanist on the one hand, acting like an evil and vice figure on the other hand, desiring for more power and having excessive greed to destroy or murder King Duncan. Also, Lady Macbeth can be taken as another figure, who experiences such self-split at the same time, as she becomes desirous to be powerful in society so that Macbeth would be a king, but she feels sorry and repented after Duncan is murdered. Thus, both Macbeth and Lady Macbeth have split self in the play, representing the duality of human nature, revealing good versus bad sides of human nature, being both evil and merciful or angelic. However, in considering their approaches and attitude to the split self, both Shakespeare and Kant have different tendencies and methods. While Shakespeare reflects the psychological split of human nature; Kant reflects the philosophical split in human being. Also, according to Kant, man has duality and self-split between immaturity and maturity. It can be suggested that in both cases, the unification of self is impossible both psychologically and philosophically. Hence, this presentation aims at analyzing Shakespeare’s *Macbeth* in the light of Kantian perception of the split self, as reflected in his “What is Enlightenment?”, as Macbeth and Lady Macbeth in the play experience such split self, which can be taken as the duality of human nature.

**Keywords:** Kantian Ethics, Shakespeare, *Macbeth*, Self-Split

## **A New Historicist Reading of Gentlemanliness in Ishiguro's *The Remains of the Day***

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### **Abstract**

New Historicism is a literary theory which gained widespread popularity primarily through the works of Stephen Greenblatt in the 1980s. It aims to read texts as documents of a particular historical discourse; that is to say, instead of reading a literary text as an autonomous entity, New Historicism makes it possible to perform a contextualized study based on social, cultural and political aspects of the time. This literary approach also opens new avenues to the perception of history by defamiliarizing basic concepts and offering new perspectives on the conventional understanding of time. The purpose of this article is to carry out a new historicist reading of Kazuo Ishiguro's *The Remains of the Day* (1989) with a particular focus on the representation of the concept of gentlemanliness and to challenge the validity of its conventional perception. To this end, the new historicist reading of the novel utilizes a range of terms introduced by Greenblatt, such as self-fashioning, representation, discourse, culture and history. *The Remains of the Day* is based on the reminiscences of a former butler who has dedicated most of his life to the loyal service of his master. The novel is narrated against the backdrop of events leading up to World War II.

**Keywords:** culture, Greenblatt, gentlemanliness, loyalty, representation, time.

## **Meaning Reconstruction in Every Brilliant Thing in the Light of Grief and Bereavement Theories**

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### **Bio**

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### **Abstract**

This paper analyses *Every Brilliant Thing* (2013) by the contemporary British playwright Duncan Macmillan with regard to grief and bereavement theories. The main focus here is the meaning reconstruction during grief and bereavement period in the light of the ideas of psychiatrists such as Sigmund Freud, William Worden, Dennis Klass and Robert A. Neimeyer. The study examines, on the one hand, the loss of meaning, existential questioning and suicidal depression of the chief character in the play whose mother commits suicide, on the other, reconstruction of meaning and self in bereavement period through interactive stand-up comedy. Focusing on the latest developments in clinical studies about meaning reconstruction and their successful outcomes in grief and bereavement period after a tragic loss through expressive arts, the paper discusses if theatre, an expressive art, can be used as a laboratory or a clinic in solving contemporary social and individual problems. In this sense, Macmillan's play provides much information about new trends of the contemporary theatre. The purpose of the paper is to discuss the role of theatre in the healing process of diseases that are related to modern life in relation to social responsibility that is a common tendency of contemporary theatre.

**Keywords:** Grief, Bereavement, Theatre, Duncan Macmillan, Meaning

## **How to Criticise Europe: Zinnie Harris' *How to Hold Your Breath***

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### **Bio**

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### **Abstract**

Contemporary British playwright Zinnie Harris' 2015 play *How to Hold Your Breath* appears to focus on an account of a woman's one-night stand with a man who claims to be a demon and the numerous complications that follow thereafter. However, this seemingly personal account soon takes on a political implication when the protagonist is put forward for an international position in Alexandria and heads towards there with her pregnant sister. On their way, the sisters experience several problems as Europe has apparently collapsed due to a recent economic crisis. By bringing together the personal with the political, the play posits some serious questions with regard to the moral configuration of Europe as we know it. Moving from this premise, the primary purpose of this paper is to examine the way in which Harris reimagines Europe as a land of suffering. Scrutinised in the paper is this reversed portrayal of Europe in the play, which crystallises in the form of a critique of the existing value systems of Europe, which Harris seems to suggest, will wreak havoc on it eventually.

**Keywords:** Zinnie Harris, How to Hold Your Breath, Europe, Politics, Immigration

## **King Lear by W. Shakespeare; Food Language and Gustatory Imagery as Linguistic Devices**

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### **Bio**

**Yeşim Türker** is a graduate student in the Master of Art in English Language & Literature program at Karabuk University. She graduated in 2018 from Erciyes University within three years and hold her Bachelor of Art in English Language and Literature with a GPA of 3. 77. She was a student in Philosophy Department at METU, she had to drop her education life twenty-two years. ago. From that point, up to now She has been a great desire to obtain a higher education and once again to be an academic student. During these 22 years, she has been working in abroad and Turkey, attending certificates programs to develop her skills such Arabic language, project management and organization behaviour through different institutions. She has recently graduated in the theology of Islam at Ataturk University. This builds up passion convinced her to apply IDEA 2020 in Trabzon.

### **Abstract**

This research paper demonstrates the feasibility of how the food and food language are used in the metaphorical and gustatory imagery as devices in Shakespeare's King Lear tragedy. Food imageries in the tragedy not only show the food culture of that period, but also help readers to understand the personalities of the characters and their social, economic and political statutes in the society. In this context, 27,627 words were collected in a text corpora pool and the most common food words were compiled, statistical processing and analysis were made by using Corpus Linguistic. Summing up the results, it can be concluded that the food language and gustatory imageries chosen by Shakespeare emphasize the relationship between power and food not only production and distribution but also consumption.

**Keywords:** Food, Food Language, Corpus linguistic, Imagery, Power

## **“I was born, as my friends told me:” “Naturalization” in Defoe’s Roxana**

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### **Bio**

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### **Abstract**

Roxana recounts the history and variety of fortunes as the subject revealing the independence in its formulation in the memory of friends. Roxana strives to represent herself as she sees fit in her judicial autonomy, as Michel Foucault has described, and in “confessional speech”, an indication of changing relations between the individual and powers. “Naturalization” is a process by which an alien is given rights accorded to subject of the adoptive region and as a process by which the strange is made familiar. In Defoe’s novel, Roxana, naturalization moves the heroine from a quasi-contradiction state displacing the myth of identity. Naturalization maximizes individual potential into a national identity in a capitalist market as well as the realization of the self. Thus, “naturalized” subject, as Foucault indicates, brings national enrichment, in an allegiance to the natal land. Yet, Roxana chooses to naturalize herself as an English subject. Her naturalization proceeds also through her reconstruction of traditional familial patterns. Thus, this study strives to depict Roxana’s process of re-structuring her identity through naturalization and in a quest for an individuated self in a society of depleted resources and limited opportunities. This paper argues depending on Foucault theoretical background on individualization.

**Keywords:** identity, Foucault, Defoe, naturalization, realized self, juridical subject, authentication

## **A Postmodernist Interpretation of American Psycho by Mary Harron**

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### **Abstract**

The aim of this study is to explore an American movie, American Psycho (Mary Harron, 2000) which is a film adaptation of the contemporary novel, American Psycho (Bret Easton Ellis, 1991). The story sets in the late 20th America, which is portrayed as consumer, capitalist and highly postmodernist. Within the beginning of 20th century, there appeared dramatic changings in American society thorough the industrial and technologic experiences. Indeed, these rapid changings lead both some improvements and crisis in American society. It is not wrong to state that this newly emergent social phenomena in America which is perfectly pictured with the experiences of the protagonist in the movie is the deeper suffering of alienation and emptiness. In this regard, the movie presents a critique of postmodern American world with the portrayal of the protagonist who embodies the features of postmodernist characters. This article discusses the characteristics of the postmodernist theory and its three dominant concepts- alienation of human, the death of human subject, and the hyperreality through the portrayal of the protagonist who is suffering from personality disorder and identity crisis both of which stem from the effects of the consumer way of life in America.

**Keywords:** alienation, identity crisis, violence, consumerism, inner emptiness.

## **Materialist Work Ethic in the Rushing Working Life: Robert Fox's "A Fable"**

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**Zennure Köseman** is an Assoc. Prof. Dr. in İnönü University at the moment. She attended her BA in the Department of English Language and Literature in Hacettepe University and continued with her MA in History Department in Bilkent University. Moreover, after focusing on American history in Bilkent University, she followed her Phd. in the American Culture and Literature Department in Hacettepe University. She is interested in the social, economic, moral and psychological phases in literary studies such as short and short short stories and the novels in British and American literatures.

### **Abstract**

Fables belong to folk literature having basically the animal characters and have a significance aspect for every country because of combining a moral lesson at the very end. In this study, "A Fable," Robert Fox's short short story, has a quite differentiated tale because of depicting the substantial working class male and female individuals. This article discusses the abrupt shifts that occur in individuals' lives due to living in the rushing working life that settled on the materialist philosophy. As their sole intention is to earn their living throughout pursuing the proper ways to make money, they aspire to become a wealthy man at the end. Having such an intention lead individuals to become optimistic in life and have sudden positive changes whenever they find the opportunity. Although this short short story is short enough not to have any reasons for the sudden changes in social life, it has a semantic depth in it and has the unsaid more than the said such as male dominance in society, matriarchal determination, flowing life in the subway, optimistic outlook for all nature, having self-confidence in life to support themselves as well as the innocence of little children.

**Keywords:** Rushing working life, Fables, Optimistic outlook, Determination, Materialistic work ethic



## Intertextual Elements in Angela Carter's *The Bloody Chamber* and Other Stories

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### Bios

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### Abstract

This study analyses the intertextual forms and elements used in *The Bloody Chamber* and Other Short Stories by Angela Carter in the scope of the theory of intertextuality. The first step in the study was to provide a comprehensive discussion of how the term “intertextuality” came into being as a result of the work of Genette Gerard and Julia Kristeva. As is known, intertextuality refers to a literary device which has been commonly used in literature to do discourse analysis and textual analysis. In her theory of intertextuality, Kristeva views a literary text as a reconstruction of a variety of pre-existent codes, discourses, and texts by asserting that any text bears traces of the other texts existed before. For Kristeva the meaning of a text is not precise but rather dependent on the reading process; hence, in Kristevan sense, numerous interpretations of a text based on the context are possible since meaning is considered contextual. The French literary theorist and critic Gerard Genette provides a different approach to define intertextuality with his five categories of textual transcendence, namely intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality, which move intertextuality as a literary theory into a different point in the study of textual relations. Genette puts emphasis on studying the relations between signs and texts within a closed language and literary system. In particular, the intertextual theories of Genette Gerard and Julia Kristeva were applied in the analysis of Angela Carter's *The Bloody Chamber* and Other Short Stories. Angela Carter employs intertextual elements like parody and allusions in order to decipher the codes of heteropatriarchal culture and discourse and to establish a new perspective to patriarchal constructions of gender within fairy tales. The present study puts emphasis on how intertextual figures are used to transform these fairy tales in each selected works. It is believed that fairy tales represent ongoing reconstructions of pre-existent codes, discourses, and texts.

**Keywords:** intertextuality, allusion, paratextuality, metatextuality, hypertextuality

## Revisiting Digital Storytelling: Practises of Multimedia Systems for Electronic Memoirs

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### Bio

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### Abstract

As required by today's digital world, conventional techniques have mostly been replaced by technological applications in modern language lessons due to the changes in student profiles with Generation Z. Although it might also be called digital documentary or interactive storytelling, Digital Storytelling (DST) has largely substituted traditional storytelling in English language education. At its most basic core, this stems from its consistency with the demands of 21st-century skills. Furthermore, DST enriches the lessons with a variety of computer-based tools, such as web-publishing, audio-visuals, graphics or recorded narrations on a set of topics to emphasize the intense interplay of content and context. DST also aims at creating a positive learning climate for students to synthesize literacy skills through authentic multimedia resources besides building and fostering autonomous, self-regulated learning. Taking into account its advantages to teach and learn the target language, this paper has been designed as a review of empirical studies on DST in EFL and ESL contexts published in prestigious scholarly journals indexed in Scopus and Web of Science (WoS) between January 2015 and November 2020. This study has been developed to shed light on the underrepresented aspects of DST, present the common frameworks in research and reveal the basic motives behind its utilization. The findings have indicated that DST has been mostly exploited to increase learners' English language proficiency considering the psychological characteristics of the learning process. Finally, the study presents implications for practitioners and suggestions for future research.

**Keywords:** digital storytelling, digital learning, technology in ELT, mobile learning

### Introduction

Storytelling can be described as a method of teaching cultural values, norms and ethical issues via sharing stories at the most basic level. As it also allows for improving learners' understanding and appreciation for distinct lifestyles, they can get the opportunity of strengthening or challenging their notions through personal experiences. Furthermore, as it fosters transferring information with fluent narration among the audience, storytelling would provide social learning

environments with authentic social cues about building and applying knowledge in groups. Apart from those prominent benefits, storytelling has to do with the pedagogical concerns as well, such as learners with different English proficient levels (Chang, 2006; Wang, 2008) or variant individual needs (Nunan, 2003). Beyond that, it both engages and motivates students to address a variety of learning strategies by considering their long-term perceptions of flow (Uhl-Chamot & El Dinary, 1999). However, with the recent technological enhancements, and the requirements of the digital world, multiple high-tech innovations have started to be involved in language teaching settings to facilitate the learning process and attract attention to the course. Therefore, the classic storytelling method has been mostly replaced by Digital Storytelling (henceforth 'DST') which would sustain language education more effectively keeping up with the demands of the 21<sup>st</sup> century (Figg & McCartney, 2010).

DST can be portrayed as an ancient form of oral storytelling that includes the technical appliances to interweave individual narratives with the author's voice using pictures, music or graphics. Hence, it supports learners with the opportunity of associating mental images and rhetorical representations hinged upon their initial comprehension (Lotherington & Jenson, 2011). Put it differently, DST promotes in-depth learning based on learners' understanding (Mayer, 2003). As Hafner and Miller (2011) report, it necessitates integrating several cognitive skills self-reliantly (e.g. technology, assessment, information-seeking, communication or writing). Thus, DST may seem to be quite complicated and arduous through the lens of learners. Nevertheless, thanks to its wide range of advantages in language teaching and learning, DST has turned out to be an indispensable figure in the ELT paradigm.

Initially, DST will give learners a voice and let them combine introspective expressions with technical competencies to convert their ideas to some types of media-based concepts (Ohler, 2013). As such, digital stories would help learners to be active producers day by day rather than being spoon-fed by teachers (Niemi & Multisilta, 2016). In what follows, DST will both enable learners to broaden their horizons via digital tools or social networking technologies and share the narrations with other storytellers to cultivate social interaction (Campbell et al., 2016; Liu et al., 2014). Thus, when collaboratively conducted, DST will promote digital literacy skills (Chan et al., 2017) and stimulate reciprocal learning through which learners would have distinct roles and they can obtain information from one another to comprehend the story (Liu et al., 2012). Likewise, Ranieri and Bruni (2013) detect students' positive attitudes towards collaborative writing stories utilizing mobile phones. Overall, DST can make abstract facets in learners' personal experiences visible by involving multiple literacies (Johnson & Kendrick 2017; Nam, 2017).

Learners can receive the support of DST in distinct parts of their learning, such as advancing speaking and reading (Tahriri et al., 2015), writing (Yang & Wu, 2012), listening (Yoon, 2013), sentence construction ability (Tsou et al., 2006) or vocabulary by using encoding and decoding processes as well as the story completion technique (Skinner & Hagood, 2008). For instance, after experimenting on adult language learners to see the efficacy of DST on vocabulary retention, Ge (2015) finds the superiority of DST over rote memorization. Its impact would echo

on learner creativity besides practising the mechanics on productive skills to arrange overall ideas, clarify the thesis statement, and finally shape the story coherently regardless of time restriction of in-class dialogues (Hewitt & Scardamalia, 1998). Learners' engagement with the interactive tools would in turn increase their language awareness (Blin & Appel, 2011) and critical thinking skills (Nordmark & Milrad, 2012; Tan et al., 2010). Last but not least, a growing body of researchers unveil that DST is also useful in terms of enhancing learner autonomy (Alshumaimeri & Almasri, 2012; Collentine, 2011; Hafner & Miller, 2011; Tsou et al., 2006), furthering the interest to learn more (Wu et al., 2015), decreasing anxiety (de Saint Leger & Storch, 2009), and holding their attention to the activities (Figg & McCartney, 2010). In a similar vein, Barrett (2006) illustrates the most essential elements of DST in the following figure.

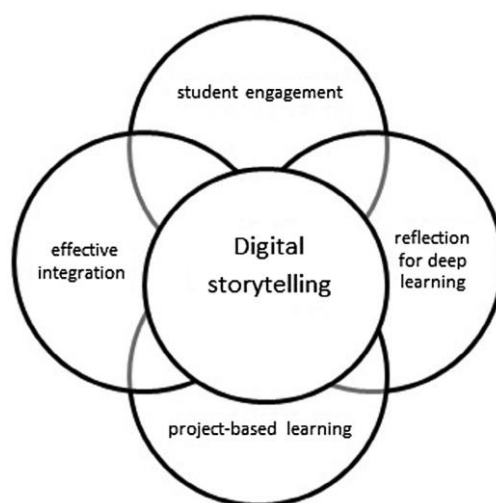


Figure 1. The featured components of DST

As is seen, identical to the aforementioned scholars, he stresses the fact that for an effective DST, engaging students in learning, sharing the impressions to provide deep learning, motivating project-based learning methods for critical thinking, and integrating technology into instruction would be of capital importance.

Taken together, a multitude of academic studies have investigated DST in different scopes mostly referring to its advantages in language education. In addition, some of the research has reported the potential failures, disadvantages or unexpected findings of DST after thorough analyses. Nonetheless, a recently conducted review of DST in language learning and teaching does not subsist in the literature. Hence, considering Akbari's (2007) caveat 'it is good to reflect, but reflection itself also requires reflection' (p. 205) as well, the researcher has planned the current study to fill that niche. This paper also aims to shed light on the underrepresented aspects of DST and present the common frameworks. Moreover, it would be substantial in terms of disclosing the types of tools and technologies the learners adopt to make digital stories, the different groups of students using DST across the world along various DST platforms and programs in education.

The key questions guiding this review include the following:

1. What are the study context, methodology, and participants of the reviewed articles?
2. What are the major inclinations in researching the studies on DST?
3. Is there any gap or untouched area in the research area of DST?

### Method

DST concerning language teaching and learning has been scrutinized in conference papers, books, book chapters, dissertations, notes to the editors, articles or responses to former research. Out of all, only the articles based on qualitative, quantitative or mixed designs with strong data collection tools, findings and discussion sections were incorporated into the study as the source type. They were inspected in terms of the framework in which DST was investigated in-depth besides scanning the participants and study context. Yet, thesis, projects, notes to the editor, proceedings, books and reviews were all eliminated. In doing so, a descriptive research design was embodied in this review since descriptive studies have to do with explaining the existing phenomena (Best & Khan, 2006).

For data collection, three critical steps were carefully followed. First of all, the studies published in prestigious Scopus and Web of Science (WoS) indexed journals based on an empirical research design would be identified. The papers on DST would address EFL and ESL students' language learning experiences or their performances and deal with in-service teachers' classroom practices or opinions regarding this issue. To that end, "DST", "digital storytelling in EFL", and "digital storytelling in ESL" were first entered into the search query. Then, the researcher extended the search terms using a broader phrase: 'English'. Accordingly, "digital storytelling in English", "English digital storytelling", "DST and learning English", and "DST and teaching English" were separately typed on the search button using Boolean and proximity operators. In the end, 633 documents appeared on the screen by title and abstract of studies in the system.

To reduce this large number of studies and refine results systematically, the articles were 'limited' or 'excluded' abiding by some criteria. To begin with, digital storytelling was the only selected keyword from the long list which also included students, education, teaching, e-learning, motivation, storytelling, language learning, learning systems and mobile learning. As for the subject area, 'social sciences' was the only ticked item from the list. For the date range, the years 2015, 2016, 2017, 2018, 2019 and 2020 were selected. Furthermore, only research papers written in English, made in EFL or ESL contexts, were accepted. Still, no restriction was applied to the source title (journals) or the country/ territory. Subsequently, 43 studies were found to be reviewed. Nonetheless, 19 papers were removed after discovering that their focal points were field trip (N=1), natives (N=1), different linguistic resources (N=2), projects (N=2), additional language practitioners (N=1), other related subjects (N=3), linguistics (N=1), specific modelling (N=2) and prospective teachers (N=6). In addition, four studies published in journals that did not provide (free) public access to research could not be reached. Afterwards, the researcher contacted the authors via e-mail and asked them to submit their work so that they could be included in the analysis. As only two of these scholars responded and sent their research to the researcher, the final number of studies to be included in the analysis was

reduced to 22. The academic journals those 22 articles appeared in are shown in Table 1 below with the frequencies:

Table 1. Research articles identified from the journals

	<i>Journals</i>	<i>f</i>
1.	Educational Technology & Society	1
2.	Educational Technology Research and Development	3
3.	Cogent Education	1
4.	Computer Assisted Language Learning	2
5.	Interactive Technology and Smart Education	1
6.	International Journal of Emerging Technologies in Learning	1
7.	IAFOR Journal of Education: Language Learning in Education	1
8.	Pertanika Journal of Social Sciences & Humanities	1
9.	The Asian EFL Journal	1
10.	International Journal of Applied Linguistics & English Literature	1
11.	Journal of Educational Technology & Society	1
12.	The Journal of Asia TEFL	1
13.	International Journal of Computer-Assisted Language Learning and Teaching	1
14.	Computer-Assisted Language Learning Electronic Journal	1
15.	ReCALL	1
16.	Journal of Educational Computing Research	1
17.	Journal of Institutional Research in South East Asia (JIRSEA)	1
18.	International Journal of Learning Technology	1
19.	Universal Journal of Educational Research	1
<b>Total</b>		<b>22</b>

## Results

### 1. Study context, methodology and participants of the reviewed articles

Table 2 illustrates the participants, methodology, and study contexts of the selected studies incorporated into this review.

Table 2. Results related to identified studies for the review

<b>Study context</b>	<b>Number (N)</b>	<b>Method</b>	<b>N</b>	<b>Participants</b>	<b>N</b>	<b>Year</b>	<b>N</b>
Taiwan	9	Mixed	10	Young EFL learners	9	2015	2
Malaysia	3	Qualitative	7	EFL learners	7	2016	1
Iran	2	Quantitative	5	Young ESL learners	1	2017	3
Spain	1	<b>Total</b>	<b>22</b>	ESL learners	3	2018	5

Saudi Arabia	1	EFL teachers	2	2019	4
Greece	1	<b>Total</b>	<b>22</b>	2020	<b>7</b>
Indonesia	1			<b>Total</b>	<b>22</b>
Vietnam	1				
USA	1				
Singapore	1				
Jordan	1				
<b>Total</b>	<b>22</b>				

Firstly, the results show that the vast majority of the research in terms of study context was conducted in the Far East countries, such as Taiwan, Malaysia, Indonesia, Vietnam and Singapore (N= 15). The study context of the other three studies belonged to the Middle Eastern countries of Iran, Saudi Arabia, and Jordan. Spain and Greece were the only listed countries under the European study context. The remaining one study was administered in the USA. With regards to the methodology, the identified studies mostly adopted mixed research designs to enlighten the use of DST in English teaching or learning (N=10). The results also display those qualitative designs were utilized by different data collection methods, such as interviews, analysis of the content, observations, group discussions, self-assessment surveys, and reflective journals (N=7). Finally, quantitative studies appeared as the least applied design of all (N=5). A wide range of tools was exploited to disclose teachers and learners' views and perceptions of DST, such as various tests, questionnaires, assessments, and literacy scales.

262

As for the participants, although almost all of them were non-native speakers of English, there were differences in their perspectives in terms of the functionality of English, interaction opportunities, and the contexts of the language (i.e., EFL and ESL). The EFL learners partaking in the selected studies (N=17) outnumbered the ESL learners (N=4). However, as is seen in Table 2, the number of young learners (N=10) was equal to the number of adult students (N=10). The most striking fact regarding the attendees was the presence of only two EFL teachers. Moreover, it seems that no ESL teachers were incorporated into the research framework to investigate their beliefs or notions concerning the contributions of DST to the English lessons.

In terms of the years that these studies were conducted, a small number of articles appeared in 2015, 2016 and 2017 (N=6). Nevertheless, the research increased in number over the last three years as can be interpreted from Table 2 (N= 16). The fact that the highest number was reached in 2020 indicates DST is promising with regards to being widely used in new research designs.

## 2. Analysis of the major inclinations on DST

Twenty-two studies with empirical evidence were thoroughly studied from a couple of vantage points: the impact of DST on learners' proficiency levels, the interplay between DST and psychological factors of learning, teachers' reflections on DST, and the challenges of using DST in English learning process.

### 1. The impact of DST on learners' proficiency levels



Unsurprisingly, nearly all of the research about DST in foreign language education has to do with measuring learners' achievement scores and aims at revealing the advancement in their overall language proficiency. Although the scholars touched upon some different related points in their investigations, the greater part of the identified studies fell into this framework to be examined in this review. Initially, Huang et al. (2017) embodied a collaborative storytelling activity to scrutinize to what extent young EFL learners' proficiency, strategy use, and pair work would improve. After a 17-month experiment, they substantiated the fact that as one of the prominent collaborative practices, DST allowed learners of different English language levels to meet common learning objectives and paved the way for their high engagements through various types of participation.

In the same vein, Rahimi and Yadollahi (2017) examined the influence of offline vs. online DST on Iranian young EFL learners' reading and writing skills. They applied process-oriented writing instruction to these attendees nearly for five months. The findings portrayed that the learners who produced digital stories on an online platform made more progress. Azis and Husnawadi (2020), and Yang and Wu (2012) also clarified that Indonesian learners enhanced their digital literacies and academic writing skills via DST at the end of the action research. These findings were also in line with the work by Radaideh et al. (2020) with regards to detecting its impact on applied and analytic reading comprehension, and Liu et al. (2019) who unveiled that children's oral reading proficiency raised with the attendance of a two-year digital storytelling community. Besides, to expose the importance of DST on students' achievements, Yang et al. (2020) conducted an experiment focusing basically on their creative thinking and speaking skills. Under an eight-week interdisciplinary curriculum of an English course, they were asked to work in groups to originate their own digital stories. According to pre-test and post-test results and the learning outcomes, DST was detected to provide for development opportunities in speaking and promote learners to become creative language users.

Batsila and Tsihouridis (2016) exploited a specific Web 2.0 tool called Storyboard to uncover what learners think about the use of DST in English learning. Moreover, they aimed for exploring how much it can further learners' language proficiency levels considering four basic skills. After interpreting the interview transcripts of teachers and learners as well as the scores of students' tests, DST was labelled as a very beneficial item in developing productive and receptive skills. Similarly, Yeh and Mitric (2020) drew on a technological platform and social media, Instagram, with a DST model to note learners' in-class and extra-scholastic literacy practices within the bridging-activities framework. The results showed that Instagram practices worked for learners' achievement in the bridging activities and Instagram was a useful appliance for professional purposes. Additionally, Le (2020) delved into whether DST with a Mobile-assisted language learning (MALL) application (i.e. Puppet Pals) can bring success to foreign language classes in the Vietnam context. The study resulted in the positive impact of DST on English language instruction referring to the ways of creating oral practices and strategies for students so that they could reinforce their learning via DST and Puppet Pals.



By the same token, Amelia and Abidin (2018) organized a qualitative case study with students and teachers as research participants to assess the efficacy of tablet-based DST on young ESL learners. At the end of the 8 weeks, it resulted in the considerable influence of DST in terms of improving learners' English language skills in general terms. Jessica and Yunus (2018) also introduced a study in the same framework as the aforementioned researchers. To discover the effects of DST on ESL learners' verbal proficiency, they concentrated on the process of digital storytelling production through a case study. They not only divulged the growth of participants' listening, (non) verbal, visual and written communication but their positive thoughts to DST in accord with Ranieri and Bruni (2013). This is because it offers communicative practices, and provides an environment for enhancing pronunciation accuracy via Google Translator.

Unlike these scholars, Hung (2019) approached this issue from a distinct angle. He requested Taiwanese EFL learners to report their story development process to see the skills they were engaged with while working on their multimodal stories. In this way, he checked whether adopting those skills would alter their interest in the study, and vetted the electronic memoirs and improvement of their cognitive and metacognitive skills while creating stories. Finally, as in the work by Ge (2015), Hafner and Miller (2011), Skinner and Hagood, (2008), the data displayed that participants usually used generating and analysing as cognitive skills in addition to monitoring and planning as metacognitive skills during their multimodal text creation. Furthermore, being in tune with Wu et al. (2015), learners more interested in the activity were revealed to have utilized cognitive and metacognitive skills more than the others. Likewise, Liang (2018) applied to DST to unearth its assistance to learners in cultivating not just language skills, but storytelling techniques and multimodal designs while using discourse structures, interactive resources, narrative elements and stylistic devices. To that end, the adult EFL learners took part in Second Life, multimodal narrative simulations. They were to present, assess and review the stories in virtual and face-to-face settings via multiple modalities. Subsequently, she set forth the weight of incorporating DST for academic studies and teaching practices in broader narrative contexts.

Thang and Mahmud (2017) completed their study taking the DST issue from an unusual aspect, as well. They majorly focused on the potential interaction between DST and the workplace skills, such as problem-solving and ICT literacy skills besides the competencies in critical and inventive thinking. According to the learners' perceptions deciphered from the quantitative findings, DST contributed to the progress of their overall language skills. Beyond that, DST helped them to advance their critical thinking, collaborative, ICT and problem-solving skills as in the research by Nordmark and Milrad (2012), Tan et al. (2010). Nonetheless, qualitative results did not overlap with the quantitative due to the variations of learners' English levels and literacy skills. In addition to these analyses, Al Khateeb (2019) kept the scope of his study broader and analysed the nature of creating language-related and socially orientated DST on Saudi Arabian EFL learners. Furthermore, he searched for the impact of DST as a novel educational atmosphere and an arena accommodating cultural features on students' language level and willingness to share their cooperative learning experiences. Finally, he found that DST enabled learners to work in groups to construct original stories on digital platforms.

## *2. The interplay between DST and psychological factors of learning*

As is widely acknowledged, the psychological characteristics of students that are of pivotal importance for their academic performance have been defined as their anxiety, self-efficacy, stress, motivation and other similar factors. Multiple studies on the correlation between these psychological features and the use of DST in English learning subsist in this review. For instance, Chiang (2020) attempted to reveal this relationship concerning learners' self-efficacy. To achieve it, he utilized a particular collaborative writing tool so that Taiwanese college students could compose texts in English. In line with Chan et al. (2017), they were reported to reach higher digital literacy and more importantly, this activity helped them build up their sense of confidence.

As for motivation, Liu et al. (2018a) checked the effect of DST on elementary school students in terms of promoting creativity, multiple motivation components and autonomy. The data showed that the use of DST had a significant impact on students' language learning and also enhanced their extrinsic goal orientation and elaboration. Moreover, creativity performance had to do with elaboration, extrinsic motivation and task value. This result was in accord with the studies conducted by Azis and Husnawadi (2020), Batsila and Tsihouridis (2016), Hung (2019), Jessica and Yunus (2018), Le (2020), Liu et al. (2019), Tahriri et al. (2015), and Uhl-Chamot and El Dinary (1999) in the way of stressing the high influence of motivation in integrating DST into the language classes. Additionally, Parsazadeh et al. (2020) tried to design a learning activity accommodating Computational thinking (CT) in EFL courses. The impetus behind the development of their design was to discover if this integration into English lessons would be beneficial in increasing students' motivation along with the performances. Having applied the method of "present, practice, and produce" on young Taiwanese EFL learners, they found that the CT strategy not only advances their learning but raised intrinsic and extrinsic goal orientations, as well.

Regarding anxiety, only Liu et al. (2018b) seem to have administered research particularly touching upon its interrelationship with DST. In contrast with de Saint Leger and Storch (2009), they mentioned that DST might cause anxiety of speaking or decrease their autonomy throughout the learning process as composing digital stories requires learners to activate foreign language skills directly. Taking this difficulty into account, Liu et al. (2018b) aimed for introducing group work to young EFL learners to relieve them. In the end, learners who worked in groups collaboratively outperformed the control group who were exposed to individual studies in the way of autonomy, emotional experience and the learning outcomes, which was also in line with the findings by Alshumaimeri and Almasri (2012) and Collentine (2011). Taken together, almost all of the identified studies in this review confirmed that DST encourages students' learning and positively affects psychological elements.

## *3. Teachers' reflections on DST*

To illuminate the effectiveness of the DST concept on learning English, researching this subject through the eyes of learners has been emphasized in the selected studies. However, taking the

reflections of the teachers on this subject would present us the results of the DST from a wider perspective. About this issue, first of all, Del-Moral-Pérez et al. (2019) verified teachers' perception regarding the advance of learners in digital and communicative skills employing descriptive analysis. Using teachers' qualitative assessments to observe the changes after learners' DST designs and creations, the researchers concluded that teacher perceptions supported both communicative and digital competencies. Meeting their perceptions with the digital narratives helped the enhancement of general skills, such as written compositions, punctuation, vocabulary, grammar and spelling. Moreover, the expressions within the stories, the cohesion and coherence of the statements all became better. Hence, teachers' overall notions about DST were its being an educational tool in improving learners' creativity and activating their collaboration through communication among each other.

Correlatively, Al Khateeb (2019) reported teachers' reflections on DST in that it provided learners with a range of social educational venues to gain other story related skills with the help of audio-visual and technological systems. The other noteworthy study by Towndrow (2015) presented EFL teachers' experiences of DST in the Singapore context. He adopted a narrative inquiry approach with a school-wide one-to-one laptop program. He found that the transfer of exemplary language use to real performances can turn out to be a complicated process owing to some underlying reasons. Additionally, teachers thought that DST would potentially positively influence English learning, and the meaning-making process or composition of digital stories can play critical roles in the meantime. Therefore, he highlighted the consequence of employing several semiotic modes of representation to improve storytelling digitally.

#### *4. The challenges of using DST in the English learning process*

Despite the benefits of DST in English language learning, some of the scholars in this review also referred to its challenges. To begin with, Liu et al. (2018b) mentioned the troubles that the young learners faced during digital story construction, such as integrating multiple cognitive skills, having to get in touch with the audience, speaking the target language in front of the listeners, which may result in disengagement, cultural failures or anxiety. Correspondingly, Liu et al. (2019) declared similar results by taking account of young Taiwanese ESL learners in that they would suffer hardship in composing stories in the target language because of their deficiency of writing competency, low level of language proficiency and the lack of experience in working with other students.

In that vein, Al Khateeb (2019) clarified that the need for additional time, distinct types of learners in a group, unwillingness to communicate among learners and the lack of digital competence can be ranked as the major obstacles of using DST. Furthermore, Azis and Husnawadi (2020) stressed the learners' perceptions of the basic problems with incorporating DST in their learning adventure and revealed that the pedagogical and technological circumstances raised these difficulties. In other words, their barriers were the dearth of technical and technological knowledge required to set the digital videos. Moreover, executing the narrative essay tasks can be demanding due to the timing of the other tasks, authors' literary knowledge, the rapport among the participants, and the design of the learning activities.

Nevertheless, the nature of DST would allow for learners' cooperation and solving problems with other group members who have more technological knowledge (Figg & McCartney, 2010). In addition, teachers' sensitivity in offering equal learning chances to students considering their individual needs (Nunan, 2003) and learning styles during the implementation of DST would lower anxiety and increase their self-confidence as was also accentuated by Johnson and Kendrick (2017) and Nam (2017).

### 3. Areas that need further attention about DST

Although DST research is growing in popularity, some of its research avenues seem yet to be explored or further explorations are necessitated in the field. As a case in point, the intricacy of digital story construction and its reflections on students' emotional state and readiness to learn need to be discussed in-depth (Al Khateeb, 2019; Liu et al., 2018b). Due to the fact that negative and intense emotional experiences might adversely affect the learners' achievements and autonomous behaviours, in the end, the ways of overcoming the complexity of composing stories through the lens of learners must be studied more in future research designs. In that vein, further studies are needed to demonstrate the obstacles of using DST in language classrooms to prove that it is not just about offering benefits or advantages in language education (Azis & Husnawadi, 2020; Liu et al., 2019). This would also encourage scholars to investigate the underlying reasons behind its failure, will lead to the search for methods to improve its applications, and finally to enhance the success in language learning.

267

Another area in which there is limited research has been done is multimodal story production. As it would also enable teachers to discover the mental skills of EFL learners, such kinds of studies will be highly appreciated and in demand in the field (Hung, 2019; Liang, 2018). Likewise, combining DST studies with the research covering extended multimodal communicative activities, L2 instruction theory and task-based language teaching (Azis & Husnawadi, 2020), CT strategies in language learning (Parsazadeh et al., 2020), teaching pronunciation (Jessica & Yunus, 2018), and multimodal narrative discourse analysis and simulations (Liang, 2018) is in need within longitudinal frameworks (Liu et al., 2019). As for the other shortage in some research, it can be described as the lack of opportunity to use DST in conjunction with other electronic devices or media. Put it differently, the use of MALL applications, specific platforms, Web 2.0 tools, online social networking platforms and social media with DST can be performed to motivate learners, help them develop a stronger sense of confidence, and cultivate their digital literacy in English (Amelia & Abidin, 2018; Batsila & Tsihouridis, 2016; Chiang, 2020; Le, 2020; Yeh & Mitric, 2020).

Taken together, future studies must be planned not just with the purpose of boosting success and understanding learners' positive experiences of DST with group works. Yet, the goals must be broader covering not only the enhancement of four basic skills but also the social, cognitive development of young or adult EFL and ESL learners. The objectives can also address the areas requiring further attention about DST. For instance, the main emphasis with the use of DST can be on peer assessment, digital identity development, inventive thinking and ICT. That is, 21<sup>st</sup>-century skills can be included in studies to build learners' cognitive, metacognitive and social

skills as well (Thang & Mahmud, 2017). Last but certainly not least, further research is also needed in exploring and verifying teachers' perceptions, attitudes and notions about the application of DST in language classes, learners' performance, and their experiences of teaching DST (Del-Moral-Pérez et al., 2019; Towndrow, 2015).

### Conclusion

While developing the study, the researcher has intended to reveal the descriptive analysis of the selected studies in this review so that the general portrait of research studies on DST could be illustrated. Furthermore, she has attempted to explore the frameworks of these studies to disclose the popular aspects of DST research. Similarly, she would note the void in the literature and report it as the undiscovered areas to inform researchers about the current trends and to design their future studies accordingly. The results indicate that the majority of the studies have been executed in Taiwan on young EFL learners through mixed designs in the year 2020. Major inclinations on DST research have been to examine whether it is an effective tool on learners' proficiency levels, and how it relates to the psychological characteristics of learning. Finally, the untouched areas in DST research have been identified as particular applications or tools integrated into DST, studies incorporating the 21<sup>st</sup>-century skills into DST platforms, as well as the investigations examining the underlying factors in the complexity of the story-making process through the lens of learners. Moreover, studies shedding light on this issue from teachers' perspectives have been necessitated in the field. That is, their perceptions and approaches to applying DST into language learning, and the obstacles of using it in the English learning process have been detected as the other underrepresented research avenue according to the analysis of studies from 2015 to 2020.

To conclude, implementation of DST in language learning has numerous advantages, such as offering creative teaching techniques, encouraging group work and also allowing for personalizing learning experience, introducing students to real-life situations, and engaging them throughout the learning process. Furthermore, DST is also preferable for teachers in enhancing their technical knowledge and keeping up with the recent trends considering the new generation of learners, Generation Z. As for the implications and suggestions for the future research directions, systematic reviews and meta-analyses covering more than two decades of time range are necessary in terms of not only unveiling the changes in the use of DST or research designs but also comparing its application in virtual class and face-to-face language learning environment. Likewise, DST should be integrated into the language curriculum to expose students with distinct learning styles to more practical learning techniques. By the same token, research designs with project-based DST systems can be increased in number so that project coordinators will be stimulated to arrange some original tasks on the way to attract learners and draw their attention to language learning. Finally, language teachers' awareness of DST should be increased through demos, reflective practices or in-service training, as its impact will echo on students' overall language performance, self-efficacy, autonomy, electronic memoirs, cognitive, and metacognitive skills.

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## **A Macro and Micro Level Analysis of Language Education Policies at Higher Education Institutions in Turkey**

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### **Bio**

**Züleyha Ünlü** currently works as an Assistant Professor at the English Language and Literature Department of Tokat Gaziosmanpaşa University in Turkey. Following her MS. Ed in TESOL at University of Pennsylvania in USA with full funding from Republic of Turkey Ministry of National Education, Dr. Zuleyha Unlu has specialised in classroom feedback practices on academic writing as well as qualitative research, with a particular focus on Grounded Theory, during her PhD at University of Warwick in UK, again with full funding from Republic of Turkey Ministry of National Education. Her main research interest is Reflective Practice, Classroom Discourse in EAP and ELT settings, Professional and Academic Discourse, and Grounded Theory Methodology.

### **Abstract**

English language education at tertiary level in Turkey has often been examined from various perspectives. However, research on foreign language teaching policies at tertiary level remain thin. Thus, this Grounded Theory research will focus on the central and local policies of foreign language education at Turkish higher education institutions. The purpose of this research is to reveal the nature of the relationship between Turkey's central language education policies and the local language teaching policies of both state and private universities. The research, using the data collection and analysis procedures of Grounded Theory, an inductive inquiry tradition, explores the coherence between the macro and micro policies while also aiming at revealing the areas where gaps exist. To this end, the presentation will first give a brief background on the policy studies on language education in Turkey. Following this, the data collection and analysis methods will be detailed. Finally, the findings from the analysis of Foreign Language Education Policy of Turkish Higher Education Council and the local policies collected from all state and private universities will be shared. In the end, a discussion and the implications of the findings will be shared.

**Keywords:** Higher Education Council, Turkish Higher Education Institutions, Foreign Language Education, Grounded Theory, Policy Analysis

## Material Liberation and/or Bodily Confinement: *Edward Gant's Amazing Feats of Loneliness*

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### Bio

**Zümre Gizem Yılmaz Karahan** obtained her bachelor's degree in 2010, her master's degree in 2012 (with her thesis entitled "The Illustration and Function of Epic Theatre Devices in Selected Plays by Caryl Churchill"), and her PhD degree in 2018 (with her dissertation entitled "The Discord Between the Elements and Human Nature: Ecophobia and Renaissance English Drama") at Hacettepe University in the Department of English Language and Literature. Her recent publications include an article "Ecophobia as Artistic Entertainment" (ISLE: Interdisciplinary Studies in Literature and Environment 26.2 (2019): 413-21) and a book chapter entitled "Othered Bodies and Ecophobia: Mamak Garbage Area" (Through the Working Class: Ecology and Society Investigated Through the Lens of Labour).

### Abstract

The Scottish playwright Anthony Neilson's *Edward Gant's Amazing Feats of Loneliness* (2002) mainly dramatizes humanity's fear of mortality, materiality, and animality by analysing how the human body becomes a source of fear and anxiety and the epitome of the abject in this play. In order to overcome the fear of mortality, human beings separate themselves from material formations, announcing their superior positions as the *intellectual* beings. What lies beneath the reflections of this mentality is Cartesian dualism and the prioritisation of epistemology over ontology. Segregating the mind and the body inevitably denotes one inferior. Reminding one of one's mortality and animality and preventing one from eternal life that is bestowed with the soul and the intellect, the body is thus a source of hatred and fear. Therefore, the body is degraded into the status of the abject. This study will mainly focus on the touching story of Sanzonetti, an Italian girl whose pimples contain small pearls. This dramatization shows that the abject becomes the substratum of appreciation and beauty when processed in accordance with human aesthetics and artistic prerequisites within the spatial limits of a Victorian freak show. By doing so, the play wittingly presents the intricate feeling in consequence of the encounter with the abject embodied in "a girl with a pockmarked face" (Neilson 11). Her pimples evidently blur personhood and disgusting substance and demonstrate the inside of her body which becomes a threshold. Nonetheless, this reclamation of the disgusting substance back into the culture by means of a discursive institution (The Pearl Company founded by her manipulative sister) ensures the appreciation of the abject only when it is filtered corresponding to human practices of artistic creation. In this respect, such a reversal may demonstrate the fear of being related to the other by reversing the material part denominated as disgusting to the aesthetical spectacle. The aim of this study, within this framework, is to tell the story of Sanzonetti's pimples that have become storied matter through which we might comprehend posthumanist ecocriticism.

**Keywords:** abject, ecophobia, human vs. nonhuman, Anthony Neilson, *Edward Gant's Amazing Feats of Loneliness*, contemporary Scottish theatre