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Conference on English Language and  
Literature**

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## Welcoming Remarks from the Conference Chair

Welcome to the inaugural edition of the “Doğuş University 2<sup>nd</sup> International Conference on English Language and Literature, 21<sup>st</sup> Century English Literature (DIDE 2024) Proceedings”. We are pleased to present this compilation showcasing the academic excellence and innovative research presented during the conference.

As the editor of this proceedings, I am very grateful to all the esteemed scholars, researchers, and speakers who contributed their valuable insights and ideas to make this conference a resounding success. Their engagement in the field of English language and literature has enriched our understanding of the theme of 21<sup>st</sup> century English literature and illuminated the complexity of these profound feelings in literary works.

In the following pages, you will find a variety of scholarly articles that address a wide range of issues surrounding 21<sup>st</sup> century English literature. This collection offers a comprehensive exploration of the century, allowing readers to gain new perspectives and engage in critical discussions.

Our sincere thanks go to the conference organizing committee, whose careful planning and efforts made this event possible. We also extend special thanks to the reviewers, whose expertise and constructive feedback helped maintain the academic rigor and quality of the papers presented.

In addition, I would like to thank the attendees who participated in the lively discussions, thus ensuring a vibrant academic environment throughout the conference. Your active participation and enthusiasm undoubtedly contributed to the success of this event.

Finally, I would like to thank the editorial team for their diligent work in compiling and organizing this conference volume. Your commitment to excellence has ensured that the ideas presented at the conference will be preserved for future reference and academic exploration.

It is my hope that the conference proceedings, “Doğuş University 2<sup>nd</sup> International Conference on English Language and Literature, 21<sup>st</sup> Century English Literature (DIDE 2024) Proceedings” will serve scholars, students, and literature lovers as a valuable resource that encourages further research and stimulates intellectual curiosity in this captivating field.

We thank you for your participation in this enriching scholarly journey and look forward to continued collaboration and knowledge sharing in future endeavours.

Sincerely,

Assist. Prof. Dr. Bülent Ayyıldız

Conference Chair



# DOĞU ÜNİVERSİTESİ

## **Nationalist Ideology and the Boundaries of the Nation-State in Julian Barnes's *England, England***

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### **Abstract**

Julian Barnes's renowned novel *England, England*, as many critics have observed, depicts the commodification and commercialization of history and the past, while also addressing the superficialization of national and historical values. As a direct and indirect consequence of its ironic tone, the work opens up a discussion on the national values that England holds and their counterparts on the international stage. In this context, one of the crucial aspects that warrants scrutiny is the portrayal of nationalist ideology within the novel. This examination not only aids in understanding the transformation experienced by the old England but also reveals how the reflections of nationalist ideology in the fabricated England align with the country's foundational goals and practices. Moreover, it is expected to shed light on the transformation of the concept of the nation-state in the postmodern age as depicted by Barnes. A critical reading through the main tenets of nationalist ideology, within the context of England's transformation from an empire to a commercial nation-state, will contribute to questioning and understanding the changes undergone by the nation-state and the new identity it has acquired in the postmodern era as critiqued by Barnes in the novel.



# DOĞU ÜNİVERSİTESİ

## **Rebellion and Reclamation: Postcolonial Resistance in Bong Joon Ho's Sci-fi Movie *Snowpiercer***

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### **Abstract**

Science fiction as a genre in both literature and cinema has long been closely intertwined with social and political concerns that reflect on the complexities of the human condition. The speculative nature of the genre paves the way for writers to construct imaginary worlds and futuristic settings that serve as a salient narrative platform analogous to real-world issues of oppression and struggles of liberation displayed in films such as *Star Wars*, *Avatar* and many more. In this flash of illumination, *Snowpiercer* released in 2013 written and directed by Bong Joon-Ho is a science fiction thriller movie that presents a bleak dystopian, post-apocalyptic future in which the remnant of humanity surviving a cataclysmic climate change are trapped on a perpetual-motion train divided into rigidly stratified social classes. These survivors establish their own social and economic structures within this train. This paper, therefore, explores the film's depiction of the train's hierarchical structure and the oppression of the lower-class passengers residing in the cramped 'tail section' by the elite occupying the front cars mirroring the center-periphery dynamics of colonial power relation. In addition, it explores the resistance against the hegemonic structures of the dystopian society.



# DOĞU ÜNİVERSİTESİ

## Narrative in History and Fiction: Marginality, Textuality and Personality in Penelope Fitzgerald's *The Blue Flower*

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### Abstract

Although Penelope Fitzgerald's *The Blue Flower* (1995) seems like an eighteenth-century love fiction at first, it proves to be a postmodern novel on close inspection. *The Blue Flower* can be analysed from the perspective of narrative technique and literary qualities in relation to ex-centric details, biography writing, fictional claims on truth, intertextuality, postmodern parody of love fiction, self-reflexivity and self-consciousness in addition to process of writing in history novel and use of different genres. Due to its combination of postmodern features in writing, Fitzgerald's mastery in narration is reflected through eras, places and characters that find themselves in harmony and juxtaposition to each other creating the illusion of realistic depictions while successfully manipulating the reaction of the readers. Playing around with the tradition of historical novel, Fitzgerald at the same time exposes an old literary tradition to questions about contemporary social and mostly literary matters. The expansion of our understanding of history through new critical perspectives on literary tradition informs and surprises us about the sense and definition of reality. The convergence of fact and fiction, especially via historiographic metafiction, offers an opportunity to discuss and enlighten the lives of many men and women who are actually historical characters. The bridge between the past and the present is built upon the premises of fictional reality. Accordingly, this paper aims to study Fitzgerald's *Blue Flower* as a text on history and people or characters lost in history focusing on the narrative technique.





## Women as Victims and Victimizers in *The Penelopiad*

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### Abstract

*The Penelopiad*, Margaret Atwood's 2005 rewriting of Homer's *Odyssey*, offers a different perspective on the experiences of Penelope, who is known for her constancy and loyalty in Odysseus' twenty-year absence during and after the Trojan War. The narrator-protagonist, Penelope, shares the narrative with the twelve maids who provide the reader with another point of view. These two narrative perspectives deconstruct both the Homeric story based on Odysseus' experiences and Penelope's retelling of the story. Women narrators of the novella elaborate on the individual experiences and emotions of women characters whose voices have not been heard for a long time. Women characters from different social classes, such as Penelope, Helen, and the twelve maids, initially appear as victims of the patriarchal order, but they soon prove to be potential victimizers once they gain power. Queen Penelope, who has political power in her husband's absence, victimizes the slaves and the twelve maids. On the other hand, Helen's well-known beauty and charm give her psychological power, which causes her to constantly humiliate the wise but not very beautiful Penelope. Meanwhile, the twelve maids have no apparent power due to their social standing, but they occasionally victimize Penelope in their relations with the suitors and in their narratives. Therefore, this paper discusses that women are not only victims of patriarchy, but they also become victimizers when they are in power as long as the dominant mindset prevails.



# DOĞU ÜNİVERSİTESİ

## Female Hysteria: Mother-Daughter Delirium in An Experience Documentary

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### Abstract

From Plato and Aristotle to the present day, many scientists and philosophers have carried out analyses of the soul. Although the mystery of the soul has not yet been fully solved, a great deal of research has been conducted on mental health by scholars such as Freud, Ericson, Jung, etc. These scientists contend that early childhood and even late adulthood experiences, along with problems transferred to individuals from their ancestors, have an impact on mental health. This study aims to study the sequence and motive of female hysteria, which is thought to be transmitted from mother to daughter. Thus, the study analysis the mother-daughter relationship in a documentary, *Delirium* on Vimeo, by Mindy Faber from a psychoanalytic feminist perspective. This video shows that female mental illness is a 'manifesto' or a 'reaction' against patriarchal society. From the psychoanalytic feminist perspective, Faber's mother's experiences serve as a feminist resource. The theory of psychoanalytic feminism will be used in the psychological sequence between mother and daughter, as it has emerged as a branch to change the oppression of women. The pattern detected in the mother-daughter hysteria background gives clues about the oppression of women in society. This study also argues that female hysteria has a close relationship with the social structure, and the environment in which people live has as much influence on the mother-daughter delirium as the genetic factor.



# DOĞU ÜNİVERSİTESİ

## Nervous Conditions: Postcolonial Bildungsroman

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### Abstract

Tsitsi Dangarembga's *Nervous Conditions* (1988), which is regarded as one of the pivotal examples in the postcolonial studies, foregrounds the life story of the female protagonist, Tambudzai, juxtaposing growing-up circumstances, challenges, triumphs and imaginations of a female character. Dangarembga's novel renders the issues of gender, belonging, home, choice, and relations in the patriarchal structure of African community and colonial practices in England. By revealing the main character both in the oppressed structure of her native land and colonial practices of the host land, the novel presents dynamics of identity formation of Tambu. In this sense, Dangarembga tries to draw the general frame of a female between the male-dominated African society and the colonial practices. In doing so, she also releases the principles of the novel of formation or bildungsroman while focusing on the postcolonial circumstances and cultural assumptions. Furthermore, the literary pattern of postcolonial bildungsroman puts an emphasis on the subaltern subjects and their personal development which is equipped with the power to reorder the postcolonial spaces and the capability to build a self-referential and self-defining future. Actually, the main concern of the postcolonial bildungsroman bears the transformation of the main character, who struggles with ambiguities, difficulties and crisis caused by her move towards a reasonable world. Within this framework, this study aims to shed light on *Nervous Conditions* in the light of the literary pattern, postcolonial bildungsroman to discuss the complexities of the nature of a female life, the paradoxes and the deep-seated ordeals she is faced with. In conclusion, Dangarembga, in a relation to the presentation of the gender and subjugated role of women, draws a picture of her own life-experiences with the main character, Tambu and she mainly focuses on the move of the female from the ordered world to a meaningful one and the psychical and psychological journey of a female character who is eager to demystify the traditional image of African women.



# DOĞU ÜNİVERSİTESİ

## Recalling the Oblivion Past: Cultural and Individual Memory in Langston Hughes' Poems

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### Abstract

The relationship between culture and literature is remarkable since they affect each other throughout the ages. Indeed, it is acknowledged that some authors and poets represent culture vividly in their works. Among these Langston Hughes, born in 1902 as a child of an American mother and an African-American father, can be counted. He is known as one of the notable authors and poets of the Harlem Renaissance. Having many works in different genres such as short stories, novels, and poems, Langston Hughes reflects African-American culture in most of his works. Hughes effectively illustrates the cultural and historical past of the African-Americans. In other words, Hughes revives the memory of African-Americans in most of his poems as well as his works. Within the scope of this paper, how individual and cultural memory are engaged in Hughes' "Harlem [1]", "Lament for Dark Peoples", "Afro-American Fragment", "Negro", and "The Negro Speaks of Rivers" will be demonstrated. While tracing these elements in selected poems, the sources of cultural studies, particularly memory studies will be applied. By evaluating Hughes' poems, this paper aims to highlight the struggle of African-Americans and to reveal the individual memory and cultural memory mirrored in these poems.



# DOĞUŞ ÜNİVERSİTESİ

## **Crafting Nepali Identity: Nativization and Culture in Samrat Upadhyay's *Buddha's Orphans***

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### **Abstract**

Nativisation is a process where creative writers purposefully depart from the target language and incorporate native terms, phrases, idioms, characters, etc., into a literary work. English literature displays the blending of regional culture and identity. The infiltration of regional tongues and cultures causes the nativisation of the English language. Nepali English literature is also transforming by using local terms and idioms in their literary compositions. Nepali writers writing in English, like Samrat Upadhyaya and Manjushree Thapa, have played a crucial role in developing this nativisation process. The present study will incorporate Braj B. Kachru's theory of Bilingual creativity and examine how Upadhyaya used the nativist approach in *Buddha's Orphans* (2010). The research will explore how Upadhyaya employed his narrative style to nativise his book using Nepali names, settings, code-switching, expressions, and reduplication. The paper will investigate how Upadhyaya develops Nepali identity and incorporates nativisation into his writing.



# DOĞU ÜNİVERSİTESİ

## Fat and Fiction: Deconstructing Stereotypes in 21st Century English Literature

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### Abstract

This paper explores the intersection of Fat Studies and 21st-century English literature, with a focus on dismantling stereotypes surrounding fatness. Historically, fat characters in literature, particularly fat women, have been marginalised and often portrayed as caricatures or stereotypes – as comic relief, tragic characters, villains, or symbols of moral inadequacy. However, there has been a shift towards viewing fatness in 21<sup>st</sup>-century English literature due to the emergence of academic fields such as Fat Studies and movements promoting fat acceptance and body positivity. All these factors have contributed towards a shift in viewing fatness from something inherently negative to viewing it as a mere physical attribute. This paper, through an analysis of the novels *There's Something About Sweetie* by Sandhya Menon, *I'll Be the One* by Lyla Lee and *If the Shoe Fits* by Julie Murphy, examines the ways in which 21<sup>st</sup> Century English Literature challenges and subverts traditional tropes, offering more nuanced and complex portrayals of fat female characters. The paper demonstrates how these authors place fat female characters at the centre of their narratives, portraying them as fully realized individuals with rich, complex lives. These works resist the pathologization of fatness, critique diet culture, and advocate for body autonomy, reflecting the critical perspectives of Fat Studies.



# DOĞU ÜNİVERSİTESİ

## Comic Analysis of the Novel Maurice in Terms of Transgender Theory

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### Abstract

Alison Bechdel once said, “*Paper is skin, ink is blood.*” This statement is critical in comprehending what the comics scholar, Hillary Chute tries to emphasise in her essay “Comic Form and Narrating Lives,” which is crucial in analysing the most significant non-fiction graphic narratives in the history of comic literature, Bechdel’s *Are You My Mother?* and Craig Thompson’s *Blankets*. A professor of English, art and design, Chute’s passion is visible in her area of specialisation which deals with visual literature more specifically comics and graphic novels. She claims that comics have developed to the point that they can now convey ideas through lines and markings that technology cannot manage to communicate, giving us a better understanding of how people see themselves and their past. The primary objective of this paper, which examines the works of Craig Thompson and Alison Bechdel, is the autobiographical narrative that comic form can convey through the narrator’s voice, handwriting, cartooning, and storytelling—all from the heart and hand of the storyteller. The two cartoonists, who were raised in a small American town, wrote novels that depicted their experiences and lifestyles. Based on the study, it is evident that Thompson feels more at ease creating drawings than writing, while Bechdel, in an interview, stated that she prefers writing because drawing requires a lot of labour. In graphic memoirs and autobiographies, the reader is required to contribute to the interpretation of the text and graphics by adding their own understanding and creativity to the white spaces or gutters, as noted by Hillary Chute in her essay “*Comics is, above all, a haptic form* (Chute).”



# DOĞU ÜNİVERSİTESİ

## City as a Queer Space in Bernardine Evaristo's *Girl, Woman, Other*

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### Abstract

This paper explores Bernardine Evaristo's *Girl, Woman, Other* through the lens of urban space as a dynamic, queer site of both repression and resistance, focusing on how marginalized communities navigate and transform these spaces. The novel juxtaposes two versions of London—one from the 1980s and another from 2017—highlighting the evolution of societal norms and the impact of global movements on queer and intersectional groups. Through the experiences of diverse group of characters that include Black lesbians, non-binary, gay, immigrants, the narrative illustrates the complex interplay between individual efforts, broader activism, and the capitalist structures that shape urban life.

Evaristo's use of multifocalization enriches the narrative by presenting diverse perspectives, allowing the novel to address systemic issues such as sexism, racism, and class discrimination across generations. The paper draws on Foucault's repressive hypothesis, Henri Lefebvre's spatial triad, and David Harvey's analysis of urban environments to examine how London's spaces, once sites of exclusion and hegemonic oppression, have become arenas for resistance and transformation symbolizing inclusion. These theoretical frameworks, in line with queer theory, illuminate how marginalized communities reclaim and reshape urban spaces, forcing capitalist and heteronormative systems to evolve and become more inclusive.

The paper also delves into the reciprocal relationship between space, identity, and power, emphasizing that while capitalist structures seek to maintain control, the presence and resistance of diverse identities within urban spaces drive social change. Through characters like Black lesbian Amma and immigrant, closeted single mother Bummi, the novel underscores the potential of urban life to inspire new forms of resistance and challenge entrenched norms. Ultimately, the study highlights *Girl, Woman, Other* as a powerful commentary on the possibilities and limitations of urban spaces in fostering both the reinforcement and dismantling of heteronormative structures.





# DOĞUŞ ÜNİVERSİTESİ

## **A Dystopia Without Water and Rain: An Ecocritical Reading of Luis Alberto Urrea's *Welcome to the Water Museum***

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### **Abstract**

Water is undoubtedly the most important resource for all animate beings. Rising ecological issues are progressively leading to a shortage of water, a phenomenon that is also increasingly reflected in contemporary literature. The interdisciplinary field called ecocriticism has also been effective in depicting ecological problems on literature. The Mexican American author Luis Alberto Urrea's short story *Welcome to the Water Museum* (2015), set in the near future dystopia, which explores the consequences of water depletion and drought, also depicts a world without rain. This story addresses both the physical and emotional challenges brought about by water scarcity. In *Welcome to the Water Museum*, Urrea not only reveals the possible problems that drought can bring about, but also contrasts the distinctive perspectives of different generations on nature, rain and water. In a world without rain, and the moments and memories evoked by the rain, Urrea has taken it upon himself to remind people of the undeniable value of water in the story. In this context, the aim of this study is to analyse Urrea's *Welcome to the Water Museum* through close readings using the framework of ecocriticism. Thus, the interaction between human beings and nature and the consequences of human damage to nature will be revealed.



## Space and Subjectivity in Dinah Jefferies' *The Tea Planter's Wife*

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### Abstract

In the aftermath of World War II, the focus of literary studies shifted from time to space, imbuing the latter with new significance. This change in perspective redefined space not merely as a static container but as a dynamic, living entity continually shaped by human individuality. In this light, the concepts of space and subjectivity became intertwined encompassing the intricate relationship between individuals and their environments, as well as the sense of identity that emerges from this interaction. Similarly, Dinah Jefferies' novel, *The Tea Planter's Wife* (2015), deals with the complex relationship between space and subjectivity in colonial Ceylon (present-day Sri Lanka). In the novel, Gwendolyn's sense of self is shaped by the physical and social constraints of the colonial landscape. Gwen finds the country exotic and idyllic at first because she has the role of wife and is excited for her marriage. However, as the restrictiveness of her marriage sets in and as she unravels the infidelity in her marriage, her sense of self begins to crumble, and her perception of space becomes increasingly isolated and displaced. Although the plantation remains physically fixed and unchanged, her subjectivity towards it shifts as her agency diminishes. In this regard, this study aims to explore how the tea plantation becomes a metaphor for the protagonist's fluctuant subjectivity.



## Penetrating Trauma in Anthony Neilson's *Penetrator*

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### Abstract

Anthony Neilson's *Penetrator* (1993), which, as he claims is "loosely based on a real-life event," is much more than a play of shock tactics. More importantly, it also displays a critique of social and political issues of the time with its emphasis on the problem of violence, especially sexual and its social origins, and on the notion of masculinity that are going to be analysed in this paper within the framework of trauma theory. The play penetrates into the realm of the inner life of its characters in order to unveil their private thoughts and values as well as their emotions, fantasies, and desires that are designated as a cryptic network of mental and emotional strains in the present and traumas in the past. Rife with graphic representations of excessive brutality and compelling dialogues, *Penetrator* dwells on the characters, Max, Alan, and Tadge, whose sexual repression, exceptionally Tadge's, converts into a tremendously destructive force that finds its expression in the unruly and pervading nature of trauma. The traumatic past of the characters which is repressed and buried somewhere in their inner psyche has remained broken and fragmented. And it is at this juncture that in this particular play theatre becomes an important means of formulating and externalizing the traumatic mental state of the characters whose behaviours, interactions with one another, and their apprehensions of reality are going to be viewed through the lens of trauma.



# DOĞUŞ ÜNİVERSİTESİ

## Mark Ravenhill's *Shopping and Fucking* as a Depiction of the Consumer Society of 21<sup>st</sup> Century

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### Abstract

This presentation focuses on the topic of 21<sup>st</sup> Century depictions. It explores Mark Ravenhill's, one of the most significant playwrights of the 21st Century, *Shopping and Fucking* as a 21st Century narrative within the framework of consumerism. By using Zygmunt Bauman's theoretical framework on consumer society and George Ritzer's concept of McDonaldization, the presentation examines how Ravenhill criticizes the alienating effect of consumerism in 21<sup>st</sup> Century. Bauman's argument on the impossibility of satisfaction and Ritzer's definition on the principle of fast-food restaurants dominating more sectors of life in consumer society are used as key points to understand the characters in the play. Mark Ravenhill's *Shopping and Fucking* portrays the lives of young people who try to get by in a consumer society where instability and unemployment became the normal way of life. These young people who struggle hard to survive are pushed to the boundaries of society and the chaotic and unstable world of consumerism does not give them anything to hold onto. Instead, consumerism reinforces alienation. In Ravenhill's *Shopping and Fucking* alienation in consumer society manifests itself in three stages: social, mutual and individual. Consumerism affects and shapes the relationships of characters with their environment, each other and themselves through these three stages of alienation.. To illustrate, Gary, a fourteen year old boy who has been prostituted after he was traumatized by his father, tells about how he becomes a different person with a different age everytime he has a new customer. As a commodified person, Gary is under the obligation offering new options to his customers for their never ending search for satisfaction thus he is perpetually alienated from his own existence, demonstrating how commodification creates alienation on an individual stage. Mark's relationship with Gary is an example of how alienation influences mutual relationships in consumer society. During his encounter with Gary, Mark emphasizes that it is not a personal thing, it is actually a transaction, which signifies the commodifying characteristic of mutual relationships in consumer society. Lulu's reaction to the attack she witnessed on the supermarket, on the other hand is an example of alienation on a social level. When the girl behind the counter is attacked, she steals a bar of chocolate and runs away. While telling about this to Robbie, she complains that she can't even buy a bar of chocolate in peace. In the fragmented society of consumerism, Lulu's focus is more about her freedom of shopping and less about the other girl. In conclusion, in this study I explore how Mark Ravenhill's *Shopping and Fucking* reflects three different stages of alienation in consumer society which are social, individual and mutual. By depicting these different stages of alienation, Ravenhill sheds light on the fragmented and conflicted individual of 21st Century's consumer society.



# DOĞUŞ ÜNİVERSİTESİ

## Reimagining Ontologies: Environmental and Racial Exhaustion in Jesmyn Ward's *Sing, Unburied, Sing*

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### Abstract

Jesmyn Ward's 2017 novel *Sing, Unburied, Sing* explores the symbiotic relationship between environmental degradation and racial oppression and how these forces jointly perpetuate a cycle of exhaustion. Central to the storyline is Leonie, a young Black woman, who sets out on a road trip through rural Mississippi with her children Jojo and Kayla and their family friend Misty, to retrieve her white husband Michael from the Parchman Prison. In this paper, I aim to analyze Ward's novel using the concept of Deleuzian exhaustion, with a particular focus on Jojo and Kayla's ability to communicate with the nonhuman world. Deleuze distinguishes exhaustion from mere tiredness, positing it as the complete depletion of all possibilities. On the other hand, he also suggests that exhaustion can catalyze change. This framework is particularly salient in the human-nonhuman interactions within the novel, where Jojo and Kayla possess a heightened sensitivity to the natural environment and can communicate with animals and ghosts. Together, the children hint at the prospect of a connection with the nonhuman world—one transcending modernity's dichotomy between nature and society. In doing so, Jojo and Kayla evolve into ontological hybrids. They serve as conduits between disparate and conflicting ontologies. In this way, I argue that one of Ward's projects in the book is envisioning a solution to this compounded exhaustion. Her solution entails a new ontological framework emerging from exhaustion, embodied by Jojo and Kayla, who replace what Latour refers to as the modernist constitution. Through the ontological growth of Jojo and Kayla, the novel challenges the conventional paradigms of exhaustive modernism and frames exhaustion as a catalyst for social and ecological transformation.



# DOĐUŐ ÜNİVERSİTESİ

## **Fragmented Identities and Fragmented Novelistic Structure in Michael Ondaatje's Novel *The English Patient***

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### **Abstract**

Michael Ondaatje's highly acclaimed novel, *The English Patient* is a historical fiction by presenting fragmented identities through distinct characters. The novel offers a story of four individuals whose lives during World War II get entwined in an Italian villa. Moreover, the novelistic structure is also constructed by fragmentations through different kind of literary techniques. The story is narrated between past and present through some historical facts and memories. Thus, the purpose of the study is to argue fragmented identities and fragmented novelistic structure in Michael Ondaatje's novel, *The English Patient*. The study consists of three sections after an extensive introduction. The first section of the study discusses the characters of the novel, Hana, Almas, Kip and Caravaggio in terms of their fragmented identities. In the second section, the structure of the novel in view of fragmentation, pauses, linear narrative, multiplicity of the voices will be analysed. The third section will examine the relationship between the identities of the characters and the novelistic structure. In the conclusion, the main arguments will be summarised comprehensively. All in all, Michael Ondaatje's novel, *The English Patient* signifies a relationship between fragmented identities and novelistic structure.



# DOĞU ÜNİVERSİTESİ

## Digital Identities: The Impact of Turkish Dramas on Pakistani Youth

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### Abstract

In this technological and digital revolution, identity has been entwined with fashion and cultural trends on TV and screen. The unnatural and unattainable artificial standards presented through media have commodified the viewers' identities. It contributes to introducing celebrity mania and subjectifies identity to keep pace with global trends of artificiality. The unrelenting pursuit of artificial life grapples with the real human beings by compromising their self-esteem. By employing George Gerbner's Cultivation Theory, this research probes the impact of Turkish dramas through screens on cultivating the identity of Pakistani youth, especially women. Interviewing different influencers of *Ishq-E-Mamnu* (Forbidden Love, 2008), *Fatmagul* (2010–12), and *Feriha Koydum*, 2011 will help this research grow under the lens of David Gauntlett's Fluidity of Identity, where he argues that media forms and reforms our perception of ourselves. It is a fact that identities are not fixed, and they adapt to new cultural norms and the fashion trends presented to them. However, this research only focuses on the effects of the fashion, class, and cultural trends presented through screens. It will concentrate on cultural assimilation and its presentation through mass media. It will investigate the impact of repeated exposure to Turkish media. It will concentrate on constructing perceptions of Pakistani influencers about Turkey's real life and culture through media and screen.



# DOĞU ÜNİVERSİTESİ

## An Ecological Study of Human and Nature in the Osamu Dazai's Novel *The Setting Sun*

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### **Abstract**

The Japanese ethics presented by Osamu Dazai in *The Setting Sun* elucidate the postwar impact on human behavior. Employing an ecocritical theoretical framework, this research probes the link between literature and nature. The selected novel for this research is a translated work that deals with post-war aspects and the resultant human behaviors. Post-war time always has a traumatizing effect on individuals; by facing the same situation, two individuals faced different types of endings, and the paper also studies this fact. The findings of the study also look at the Japanese literature in the context of war, studying the ecologically critical effects of it and its relationship to traditional Japanese ethics. The methodology opted for in this paper will be qualitative content analysis. The main focus of this study is to investigate the relationship of a man with nature and to see how it evolves over time. This research further investigates the study of Japanese literature in the context of war and the ecocritical effects of it in relation to traditional Japanese ethics. It also focuses on the reflection of inner states in nature, social decline, and environmental degradation. It concludes that nature is a source of healing and reflection.





# DOĞU ÜNİVERSİTESİ

## Humour in the Posthuman Age: Alan Ayckbourn's *Comic Potential*

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### Abstract

Future-oriented literary and dramatic works often aim to speculate on how technological developments and digitalization will alter human life and social manners as well as the ways people emotionally interact with each other. In Alan Ayckbourn's *Comic Potential*, a romantic science fiction comedy published in 1999, however, the dramatist offers a humorous take on how robotization may affect the future of performance arts. Taking place in a foreseeable future, the play is mainly set in a studio where a TV series is being made and human actors have been replaced by "actoids", robots which are programmed to perform according to certain prescriptions. Yet, such a digitalized form of acting causes serious problems since the actoids cannot always reflect humour-related emotions properly, with one actoid laughing out of control without a recognizable context. Certain disputes arise among the characters regarding the sense of humour and the nature and future of comedy. One of the characters, the American director Chandler Tate, is rather sure that comedy is dead, and now it is impossible to regenerate it with actoids who can only do what they are programmed to do without any innate ability to surprise the audience. In this vein, Ayckbourn's dramatic piece reveals a fearful prospect for the future of comedy in the posthuman age due to the possibility of a lack of human element in the production of humorous narratives. This presentation will address Ayckbourn's metatheatrical piece as a discussion and interrogation of the changes posthuman digitalization may bring about for the future of theatrical performance, specifically comedy, which, the play suggests, may ultimately contradict with the nature of humour in theatre.



## Settler Bias in GenAI narratives

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### Abstract

AI-generated writing is rapidly spreading: indeed, one expert has estimated that as much as 90% of new content could be written by artificial intelligences by as early as 2026. This is a cause for concern, not least because human observers have repeatedly been shown to be bad at distinguishing AI from human outputs. While much of the current conversation is focused on outlandish future scenarios such as “the death of work” or general AI as an existential competitor to humanity, a more immediate danger is what Safiya Umoja Noble has termed algorithmic racism. This is particularly true for marginalized cultural minority populations. Noble and others have already explored the ways in which AI systems such as Google Image Search encode racial bias, and both Google and OpenAI have invested in developing “guard rail” systems to combat it. However, the text output of a generative AI is not just about overt sentiment: it can also promulgate bias in much subtler ways, especially given that the data set contains out of copyright literary works written a century or more before our own time. In this paper, I explore these more subtle forms of linguistically encoding bias by analyzing 100 AI-written short stories supposedly about or from the perspective of American Indians. I will show that these AI stories, which appear neutrally bland, continually use symbolic language that continues old settler myths.



# DOĞU ÜNİVERSİTESİ

## The Reflection of the Modernist Art Features Via Painting in Woolf's *To The Lighthouse*

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### Abstract

Art serves as a rich and multifaceted subject matter in the modernist novel, reflecting the modernist times' preoccupations with individualism, subjectivity, experimentation, and the complexities of the artistic creation. Modernist writers often explored the role of art, the artist, and artistic expression within their works. Woolf, in her 1927 novel, *To the Lighthouse*, preoccupied with art, specifically the modernist art through the character, Lily Briscoe, who tries to find her own vision in her art of painting. By means of this female artist, Woolf elaborates on her ideas about what the modernist art is and should be. Trying to capture the essence or the real meaning of her subjects rather than replicating their external qualities, Lily symbolizes the modernist artists challenging the traditional concepts of art and grappling with the complexities of the modern world. Lily Briscoe's painting of Mrs. Ramsay is emblematic of the modernist art in several ways. The purpose of the present paper is to scrutinize Woolf's insights on the prime aspects of the modernist art, depicted, in the novel, by means of both the female painter and her painting along with the process of her creation. Though the novel itself is a modernist one, its modernist aspects will be excluded from the scope of this study. The focus of the study will be on how the qualities of the modernist art such as individualism, the importance of the individual perception, fragmentation, experimentation and etc. emerge in the novel by means of the visual art form, painting.



# DOĞU ÜNİVERSİTESİ

## **Foucauldian Power Relations in Ishiguro's *The Remains of the Day***

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### **Abstract**

By tracing the reaction of the protagonist and foil and the concerning power structures in *The Remains of the Day* by Kazuo Ishiguro, this study deals with resistance in the personal and social sphere through the traditional action-oriented approach. *The Remains of the Day* narrates an old waiter's life-long memories during his service. Regardful to the values of his profession, the protagonist accepts the patterns of the ideal leader and remains in the current traditional power structure deridingly—even after he realizes his mistake. Considering Michel Foucault's definition of outgrowing resistance, the housekeeper, on the other hand, ceases the existing traditional power structure in English society in the years leading up to the Second World War. The housekeeper's method of independence goes through the steps proposed by Foucault for the moral formation of individuality. She leaves the traditional power structure for the sake of society's modern power understanding. For Foucault, power consists of the multiplicity of relations of forces that flow affectionally in the most delicate mechanisms of social interaction. Foucauldian modern power study discusses the politically controlling process in individual relationships and social layers. Impossible to get out of the power relations, resistance against it is inevitable from within the power structure, and Ishiguro's novel is a paragon for such an expressive function.



## **Manifestation of Rape Trauma in Emma Donoghue's *Room***

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### **Abstract**

*Room* (2010) is one of the best-known novels of Irish Canadian writer, Emma Donoghue's and depicts a mother-son relationship in their five-year confinement in a small room. The mother is abducted when she is a university student, and she is abused both physically and sexually by her rapist and captor for seven years. During her confinement, she gives birth to two children- only one of whom survives- and strives to provide her son with a secure and healthy environment by moulding it into a miniature version of himself. They manage to escape from the prison-like room after a challenging attempt; however, the outside world becomes more threatening since people judge them harshly. The novel also gives an account of her traumatized state of mind and questions the idea of socially constructed motherhood. Ma, the mother, feels confined by expectations placed on her by society and her close relationship with her son. She therefore exhibits trauma symptoms, particularly following their escape from the cell that seemed like a jail and their subsequent attempt at suicide. This study examines the relationship between rape and trauma by focusing on traumatic motherhood and the traumatic narration of the novel in the light of trauma theory led by Cathy Caruth, Judith Herman and Ann Whitehead. In doing so, the article seeks to show that rape trauma can be cataclysmic in the lives of victims even after the danger is gone, and trauma narration can mime the traumatic experience to represent the shattered minds of the victims.



## De Certeau and Woolf Walk Along: Fictionalizing as a Practice of Everyday Life

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### Abstract

This paper will analyze “Walking in the City,” perhaps the best-known chapter in Michel de Certeau’s 1980 study *The Practice of Everyday Life*, through the lens of Virginia Woolf’s 1930 essay “Street Haunting: A London Adventure.” The purpose of this analysis is to assess de Certeau’s ideas about *flânerie* and its relationship to structures that strive to totalize the urban space and experiences in disciplinary and oppressive ways. This assessment will draw on Woolf’s own suggestions about the same subject, namely *flânerie* and its uses, and it will work through concepts such as power and resistance, totality and singularity, and surveillance and invisibility.

The paper will argue that Woolf’s formulation of the function of *flânerie* overlaps to some extent with that of de Certeau; yet there are some significant differences too. To give just one example, while in de Certeau walking is an everyday practice of resistance that eludes the administrative mechanisms seeing and structuring the city from above, in Woolf, walking unweaves the cartographic space with the aim of restructuring it later through various modernist narrative practices. In other words, de Certeau maintains that walking is a kind of rhetoric that dissolves urban space back into its singularities. For Woolf, however, walking is a pretext, a medium for textualizing or fictionalizing, and as such, it both resists established forms of totalizing representations and participates in the creation of their alternatives. This point, among several others, will be substantiated in the paper.



# DOĞU ÜNİVERSİTESİ

## The Woman as a Scientist, Artist and Inventor in *Hypatia's Wake* (2022) by Susan Andrews Grace

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### Abstract

*Hypatia's Wake* (2022) by Susan Andrews Grace is a contemporary poetry book that reimagines and recreates one of the significant figures in Ancient Greece, Hypatia (born in 355 CE- died in 415) a mathematician, inventor and teacher in Alexandria, is still an influential figure who opposed the patriarchy and became a significant feminist figure in the contemporary period. In *Hypatia's Wake*, Susan Andrews Grace as a contemporary Canadian writer, teacher and artist reimagines Hypatia. Thus, Susan Andrews Grace's poetic imagination creates a woman who still has a voice to speak. Sarah Andrews Grace, as a writer, becomes a voice of this influential woman figure from ancient times. Both Hypatia and Grace are teachers and free spirits. That is one of the reasons one can trace a teacher's voice in this poetry. Similarly, in this article, it is my intention to remember and contextualize Hypatia within the voice of a teacher and artist like Sarah Andrews Grace in her sixth book of poetry *Hypatia's Wake* (2022). In order to contextualize Hypatia, this article is also intended to compare an ancient, powerful woman figure like Hypatia with the contemporary understanding of what it means to be a powerful woman scientist, artist and an inventor.



## **Faces of Abuse in *Girl, Woman, Other***

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### **Abstract**

In Bernardo Evaristo's award-winning novel *Girl, Woman, Other*, twelve female characters form a chorus whose lives and experiences intertwine in complex and achronological narratives. Despite their diverse backgrounds, these characters share common threads of experience, with themes of abuse emerging as particularly prominent throughout their stories. This reflection paper explores the manifestations of abuse in the lives of Amma, Dominique, Carole, and LaTisha, key characters whose narratives provide poignant insights into the varied forms and impacts of abuse.

Evaristo's narrative structure eschews linear storytelling, opting instead for a mosaic-like portrayal of interconnected lives. This approach allows the novel to delve deeply into the personal histories and challenges faced by each woman, revealing how abuse can manifest differently across different contexts and identities. Amma, a radical feminist and theatre director, grapples with the consequences of emotional neglect and societal marginalization. Dominique, a successful career woman, confronts the insidiousness of workplace harassment and discrimination. Carole, a highly educated mother and activist, navigates the complexities of domestic violence within her seemingly progressive family. Meanwhile, LaTisha, a young woman searching for identity and acceptance, faces the stark realities of systemic abuse and racial prejudice.

Through an analysis of these characters and their experiences, this paper aims to illuminate the multifaceted nature of abuse depicted in Evaristo's novel. By examining how abuse intersects with gender, race, class, and sexuality, it seeks to highlight the broader social and cultural contexts that shape and perpetuate these forms of violence. Ultimately, "*Girl, Woman, Other*" challenges readers to confront the pervasive nature of abuse while celebrating the resilience and complexity of women who navigate these challenging realities.





## A Deconstructionist Reading of Madness in “The Yellow Wallpaper”

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### Abstract

Charlotte Perkins Gilman’s 1892 short story “The Yellow Wallpaper” is widely criticized for its depiction of madness in nineteenth-century male-dominated Western society. Despite the ridicule directed at Gilman, notably by physicians, the text sheds light on one of the major concerns of the period. Because women are confined to the domestic sphere as angels in the house, writers of the age depict mental illnesses resulting from societal restrictions in their works. From Mary Wollstonecraft to Emily Dickinson, influential female writers associate womanhood with affliction. As a result, insanity comes to symbolize the imprisonment of the female gender. Unlike the general consensus, Gilman’s “The Yellow Wallpaper” deviates from the traditional understanding of lunacy by presenting a female character who rejects social roles through her madness. Besides, it reveals the discursive practices produced by the opposite sex to control women. The relationship between the unnamed first-person narrator and her husband John illustrates this situation through their lack of communication. Although John is a respected medical doctor, his disregard for his wife's wishes and needs leads the wife to search for identity. The more she isolates herself from society, the more passionate she becomes about her desires, which can be seen in her willingness to write and lie about what she does. This study aims to analyze the concept of madness in the light of Derrida’s deconstruction, where madness emerges as a strategy for the assertion of female identity rather than as a negative trait signifying women’s imprisonment. The study also examines the author’s use of the unreliable narrator and its role, since unreliability serves as a path to freedom, thus exposing the narrator’s sanity in the story.



## An Analysis of the Novel Maurice in Terms of Transgender Theory

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### Abstract

Transgender theory explores social determinants and cognitive constructions of social identities, including physical embodiment and fluid gender and sexual identities (Nagoshi et al., 2023). Transgender theory is a new way of thinking about gender and gender identity that helps us understand how transgender and transsexual people live their lives. It is different because it stresses how crucial physical presence is to gender and sexual identity. The transgender theory was created to explain the existence of transgender and gender-diverse people. It looks at their real-life experiences, such as how they connect with the people around them (Nagoshi & Brzuzy, 2010). Trans people are more well-known now than ever in the early 21st century. Trans memoirs are becoming more popular among "mainstream" readers, and there are more trans characters on TV, in movies, and other media. Trans people also hold high political positions, teach in schools and colleges, and act on stage and screen (Eades, 2021). This study aims to analyze the novel Maurice (Forster, 1971) in the light of transgender literary theory. The story looks at how people are affected by the constraints of a class-conscious society. This study aims to investigate the underlying connection between sexuality and class since Forster contends that social expectations placed on the upper class hinder their ability to connect or love truly. It will also analyze how relationships are impacted by social conceptions of appropriateness and how these conceptions manifest themselves in various social classes. In terms of transgender theory sexual identity of characters is investigated based on social conceptions.



# DOĞU ÜNİVERSİTESİ

## Victim Psychology and Violence in Edward Bond's *Saved*

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### Abstract

Edward Bond, associated with theatre of cruelty, presents different forms of violence as a reflection of human nature. Rather than merely focusing on the act of violence, his plays deal with causes of violence studying individual's psychology as well as projecting social environment shaping one's attitude towards violence. In this regard, *Saved*, which was premiered in 1965 at the Royal Court Theatre, was initially perceived and criticised as a disgusting and horrific play leading its ban from the stage. This initial criticism of the play is evoked by its notorious scene of "baby stoning". Both the physical violence practice in this scene and its result, murdering an innocent baby just for fun, can be easily discussed as an example of violence that Bond aims to present in his plays. Nevertheless, a possible reading of the play also diminishes any feeling that the scene should evoke. Since through presentation of Pam as a psychologically complex character already prepares the audience for such a scene. In this regard violence that should shake the audience is presented in the form of psychological violence throughout the play. Consequently, this presentation aims to discuss Edward Bond's *Saved* as a shocking play not due to the physical violence it presents but rather the psychological violence that pushes the characters to the edges.



# DOĞU ÜNİVERSİTESİ

## Layers of Crime in China Miéville's *The City and The City*

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### Abstract

The City and The City (2009) by China Miéville has gained recognition and popularity with its nuanced blending of genres as well as the novel's intriguing representation of two city-states, Beszel and Ul Quma. The cities, spatially overlapping yet politically and culturally distinct from one another, are governed with very distinct rules that forbid "seeing" the other side, or rather dictate "unseeing" as referred by the residents. The narrative revolves around the murder of a young woman whose body is found in Beszel and who is later revealed to be a foreign graduate student in Ul Quma, complicating the investigative process in manifold ways. In this paper, I focus on the novel's use of the common crime fiction themes and tropes such as the loner detective, the unassuming suspect and corruption in the system in juxtaposition to the challenges presented by the special circumstances of the cities. As the young woman's murder necessitates a closer look at the policing mechanisms of not only Beszel and Ul Quma but also Breach, the all-seeing force that ensures the separation of the cities, the concepts of order and authority along with criminality come under scrutiny. Thus, I aim to analyze the novel's utilization of crime fiction elements in a fictional world that, at times, undermines these very elements as well as creating new layers of conceptualization about what constitutes a crime or transgression.



# DOĞU ÜNİVERSİTESİ

## Zadie Smith's *Grand Union* Unifying 21<sup>st</sup> Century Trends in Literature

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### Abstract

This presentation concentrates on the title of the conference. It opts for one expert's conception of 21<sup>st</sup> century fiction to check and observe it in possibly exemplary literary outcome, opting for a work by one of the prominent contemporary British writers. Thus, the study tracks down Peter Boxall's findings as a frame of 21<sup>st</sup> century English literature in another first, which is Zadie Smith's first and only collection of short stories published in 2019, a literary work I have chosen as late as possible so as to project it onto an exemplary status of accumulated cultural temporality. Boxall has detected the following traits as the prevalent trends and features in his 2013 book titled *Twenty-First-Century Fiction*: responsiveness to “the technological manipulation of time, space and distance”; self-consciousness of “twenty-first-century speed”; “a fin de siècle mood”; “international context”, in a way globalisation; hybridity or mixture; cosmopolitanism; flux; transformation; theme and figure of “migrant workers”; embodiment, and the body; shifting boundaries between human and non-human; a need to represent “the contemporary real”; “the materiality of history”; a sense of morality; and also utopian visualisation; all related somehow and also relating other relevant concepts, images and modes. Smith's book has collected all of Boxall's observation. It also has almost the majority of the wide range of topics of the conference. *Grand Union*, like the title, unifies and contains recognisable elements of contemporary life, especially in the West, and also enlarges fantasies and the imaginary around these. Just to give a few illustrative instances from the book one can recall that the characters or personages include a Polish family, a black British family, a black American family, young lovers of various races and gender relationships, a Chinese homosexual man, the old and the children, professionals such as a mechanic, various artists, old activists, immigrant workers of diverse ethnicity especially in the services, or deranged citizens at parks; the stories are full of real places, buildings, historic figures, events, brands, technological everyday products, facilities, and vehicles; the book both includes the prosaic topic of climate change or destruction and subjectivises apocalypse; many times similarity, quotidian life, universality or convergence may extend to banality, and rather than individuation the term and figure of bodies are used; intertextual evocations also constitute embodiments human, physical and cultural in the texts; there are sections which are just witty prose pieces rather than being narratives; shifts between or amalgamation of third-person and first-person narration, of present and past, and of real and imaginary render both transformation and suggestiveness; socio-economic-political implications and witty innuendoes especially about coloured immigrant workers and parent-child relationships enable economically expressed criticism and a sense of morality. The collection ends with the title story evoking a utopic integral and coming together panorama around the Grand Union Canal, as a form and state of resistance, fortitude and hope, though ambivalent and frail, and a condition of survival, mostly enhanced by



# DOĞUŞ ÜNİVERSİTESİ

the imagination and storytelling. All in all, this book by Zadie Smith also provides a very available material for an online conference also by forwarding the use of widespread technology and visual presentation.



## **Re-Imagining History: Trauma and Oral Testimony in Radwa Ashour's *The Woman from Tantoura***

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### **Abstract**

In *The Woman from Tantoura* written by a celebrated Egyptian author and intellectual Radwa Ashour, who is one of the leading female figures of Arabic literature who lived in the 21st century, through Palestine as the novel's central backdrop, an intricate web of chaotic images and scattered associations emerges: massacres, refugee camps, terrorist attacks, war, occupation, and suicide bombers—highlighting an endless cycle of death and destruction. Although this novel embraces distressing imagery, its essence lies in a poignant human story, following a young girl's life from her village in al-Tantoura, Palestine, to the start of a new century. We witness events through the eyes of Ruqayya, an uneducated but insightful young woman trying to make sense of everything that has happened to her and her family. Alongside her, we feel her unwavering love for her land and people; we endure the recurring sorrow of loss, exile, and cross-generational misunderstandings; and above all, we come to appreciate her unyielding human spirit. The author places the efforts of people who try to rebuild their self-identity at the center of her novel after overcoming their traumas after the war. The aim of this paper is to explore how Radwa Ashour uses memory in her novel as a medium to her traumatic story based on war, migration, and dislocation. As a writer deeply traumatized and burdened by haunting memories, tormented by homesickness and the painful scenes of her past, she embarks on profound inner journeys as a form of self-therapy through memory and imagination. Another purpose of this paper is to question the function of the concepts of “history, identity and memory” in *The Woman from Tantoura* that examines the history-identity relationship in terms of memory. This paper also analyses the connections characters establish with the past, with each other and their exilic/diasporic position by concentrating on their dislocated identities through forced migration and displacement. Approaches that interpret the relationship between history and identity through the perspective of memory form the methodological frame of this analysis. Particularly, based on the theory developed by Maurice Halbwachs and Jan Assmann on memory, the method of how the historical material is handled in the novel is investigated. Narrating the personal traumatic stories of individuals who witnessed several wars throughout their lives, the writer interprets the devastating effects of war on human psychology and highlights oral testimony in the triangle of history, fiction and truth.