



A Virtual Student Conference

# *Writing as a Path to Discovery*



## Book of Abstracts

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## PART 1: ACADEMIC PAPERS

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## Masked Identities: Duality in *Strange Case of Dr Jekyll and Mr Hyde*

Alara Akgün, Ankara University

The concept of duality is a predominant theme in Victorian literature, and it has been associated with a number of Victorian writers and literary works, including the renowned Scottish author Robert Louis Stevenson and his novella *Strange Case of Dr Jekyll and Mr Hyde*. In Stevenson's novella, the polarity of the human psyche or the notion of doppelgänger is mainly evident in the distinction between Dr Jekyll and Mr Hyde, which reveals two personalities in one body. The portrayal of these two characters, who actually share the same entity, exemplifies the Freudian theory of personality. According to Freud's principle, Mr Hyde is Dr Jekyll's id, and he is the shadowy face of not only the doctor but also society in a more general sense. Victorian society did not approve of unethical behaviours and belief systems. Therefore, as the id, Mr Hyde is the embodiment of one's immoral or evil unconscious that the Victorians would consider loathsome. At this point, Stevenson argues how human nature has a split identity, signifying the good and the evil in man. Moreover, considering the Victorian societal concerns about virtue and the socioeconomic position of one, dualism is also noticeable in the gloomy depiction of London streets and other characters of the novella, who are preoccupied with the thought of respectability, such as Mr Utterson. The study aims to examine the dualism of human nature through the dichotomy of Dr Jekyll and Mr Hyde, along with the contradiction between the era's moral apprehensions and outwardly unrevealed desires of man.

**Keywords:** Dualism, Victorian Literature, Doppelgänger, Freudian Theory of Personality

### Short Biography

Alara Akgün is a senior student at the Department of English Language and Literature at Ankara University. Her research interests mainly involve British social history, gender studies, Victorian literature, and social criticism in Victorian novel. Currently, she is working on the analysis of Charles Dickens's *David Copperfield* as a bildungsroman.

## Removing the Meat from Bone: An Analysis of the Act of Writing in Anne Enright's *The Gathering*

Arda Aydın, Ege University

This paper focuses on the figurative act of removing the flesh from the bone as a truth revealing and trauma-healing process in Anne Enright's *The Gathering* (2007). The novel is categorized under the testimonial and trauma-narrative genre. In the testimonial or autobiographical genre, the narrator truly witnesses some events that they are moved to tell the reader about, and in the trauma-narrative genre, the author works towards retrieving back a memory that affects the traumatic situation. In *The Gathering*, the narrator Veronica is trying to write down her family history in order to remember and solve an event that happened in the past that still affects her negatively to this day, though she remembers nothing. She tries to recover the memory of a past trauma resulting from her grandmother's friend and landlord Lamb Nugent while also figuring out why his brother Liam might have committed suicide. To be able to remember, she begins her nightly routine of writing, and she hunts down those forgotten memories that haunt her and make her memory blurry. Like a nocturnal predator, she removes poisoned flesh from the bone to reveal truth about her brother's death. This paper will argue that Veronica's struggle to remember her past through writing and figurative act of "removing the flesh from the bone" are parallel in the sense that they are both efforts of healing from a traumatic event and clearing the memory. As this act of writing can be read as a confession or a testimony that helps her to process trauma and heal her traumatic wounds, it can also be read as Veronica's symbolic haunting of the past with regard to the metaphors of "flesh" and "bone."

**Keywords:** Anne Enright, *The Gathering*, Trauma Narrative, Memory, Irish Literature,

### Short Biography

Arda Aydın is a senior undergraduate student at Ege University, the Department of English Language and Literature. He is currently working on his undergraduate thesis on Existentialism and Romantic Poetry. His interests include philosophy, romanticism, fantastic literature, contemporary fiction, and narratives of trauma. He is also interested in writing poetry and plays.

## Times of the Romantic and the Victorian: How the Perception of Time Changed in the Two Periods through Novels

Asim Esat Kalyon, Social Sciences University of Ankara

Perception of reality and social environment changed greatly between two very close periods of literature in the United Kingdom: the Romantic and the Victorian. These elements undergoing significant changes had one strong element in common which is time and the effects of its mechanics on society and the individual. The perception of time and time itself influencing the works of these two periods beg an analysis involving the role of time in the writings of these periods. Although “the Victorian time” is a phenomenon in literary studies, the Romantic period has not seen an outstanding interest in terms of the role of time in the works. Thanks to time, the artists of Romanticism produced works that were essentially involved with individualism and human nature, while the artists of the Victorian age were every so often lost in time to the instances where there was not even enough time to perform simple tasks as in Lewis Carroll’s *Alice’s Adventures in Wonderland*. In the Romantic novel, there is time to speak up, complain, and discuss emotions while in a Victorian novel time plays a role in which the individual may grow up to an adult without even realizing it. This study discusses the change in perception of time in the Romantic and Victorian periods through Emily Brontë’s *Wuthering Heights* and Charles Dickens’s *Great Expectations*.

**Keywords:** Romantic Novel, Victorian Novel, Perception of Time, Charles Dickens, Emily Brontë

### Short Biography

Asim Esat Kalyon is a senior student of BA in English Language and Literature at the Social Sciences University of Ankara. He attended PACES conference in 2020 with “Analysis on the Two Dreams of Victor Frankenstein in *Frankenstein* by Mary Shelley” and published “Language Usage and Code-Switching in Indonesian Advertisements” in LingUU Journal by Linguistics at Utrecht University, Netherlands in 2021. He attended the University of Milan for the fall semester of the academic year 2021-2022 as an Erasmus+ exchange student. His areas of interest are medieval studies, Biblical studies, and existentialism.

## Writing or a Poetic Blow to the Traditional Understanding of Self-Discovery

Gizem Atlı, Ankara University

In addition to the fact that the deed of writing throws one into an unavoidable duality, there is also a step taken to make sense of the world. A writer can find himself in a duality between the aim of writing and the desire to write. He may ask himself: Why do I write? Who will read my writings? Now that the very person I want my writings to read is no more here, he will not be able to read them. So to whom and why am I writing? Since oblivion is inevitable, why do I keep writing? What is surprising is that at some point during the writing process, we realize that we are getting to know ourselves, our ideas, and thus the world. To address this dilemma, I will approach the writing as a self-discovery, a means to find oneself in this act itself, by giving examples from Ali Smith's short story "The Universal Story" and Nurdan Gürbilek's essay collection *Yer Değiştiren Gölge*. Smith's short story challenges the traditional understanding of writing. She writes her thoughts like the flow of a waterfall and does not hesitate to write down whatever comes to her mind, no matter how irrelevant they are. In her book, Nurdan Gürbilek deals with a few novels from Turkish literature such as *Kapan* by Vüs'at O. Bener and *Tutunamayanlar* by Oğuz Atay. She gives us a deep perspective on an author's process of questioning his writing. This article will examine these two texts comparatively through William H. Gass' concept of "metafiction" and assert that writing is an attempt to self-discovery.

**Keywords:** Writing, Metafiction, Self-discovery, Ali Smith, Nurdan Gürbilek

### Short Biography

Gizem Atlı is a fourth year student in the Department of American Culture and Literature, Ankara University. Her main research interest is Women's writing in twentieth-century American Poetry and Prose. Her translation of Louise Glück's poem *Adult Grief* was published in *Şiir*, a literary magazine. She appeared in *Buzdokuz* with the translations of Charles Bernstein. She translated American poet Jack Hirschman's poems under the title of *Ön Saflar*. Currently, she is translating *After the Deluge* by Chris Carlsson and writes her undergraduate thesis on undocumented immigrants in Valeria Luiselli's essay "Tell Me How It Ends" and book *Lost Children Archive*.

## A Psychological and Postmodernist View on Winterson's *Weight*

Mehmet Yiğit Albayrak, Atılım University

*Weight* (2005) by Jeanette Winterson is a novel that is often categorized as an example of postmodern fiction. Many features of postmodernism can also be observed in the novel, such as intertextuality, pastiche and the use of temporal distortion. This paper aims to analyse the postmodernist writing techniques in the novel with particular focus of attention will be the myths of Atlas and Hercules as examples of postmodern rewriting. Through her postmodern account of the titan Atlas and his mythical story, Winterson depicts and discusses a specific personality disorder known as "the Atlas personality." My critical reading of the text alongside with the myth and the personality disorder will shed light how writing can be used to bring different disciplines (mythology, literature and psychology) together to depict the human condition.

**Key Words:** Jeanette Winterson, Atlas personality syndrome, rewriting myths, Atlas

### Short Biography

Mehmet Yiğit Albayrak is an undergraduate student at Atılım University at the Department of English Language and Literature. His main interests are postmodernism and psychology in literature. He is currently working on his undergraduate thesis on Jeanette Winterson's *Weight*.



## Real Boys Don't Come Back'; A Posthumanist Study on Guillermo Del Toro's *Pinocchio*

Nedim Emre Özkaş, TED University

With its adaptation, Disney made *Pinocchio* a stable in animation movie history, and it is one of the most popular animations ever made. Yet, there have been a few decades since the acclaimed adaptation made its debut, and since then, the world has undergone significant changes, which meant that the original story needed to change to fit better into contemporary work. As Disney has changed Carlo Collodi's original story of the wooden marionette, the latest stop-motion adaptation of *Pinocchio*, directed by Guillermo Del Toro, did too, where there are significant changes to loving Gepetto in Disney's adaptation, to a brand new mythology. As the world is moving from a postmodernist era to a posthumanist one, so should the narratives we consume too. This is already the case for many old stories where the protagonist is something other than the human conception of the Enlightenment. *Guillermo Del Toro's Pinocchio*, which celebrates the imperfectability and disharmony not just in the world like postmodernism but within oneself is similar to how posthumanism celebrates it. However, we are yet to achieve a world of posthumanism because set conceptions bring marginalisation with themselves; and when the subject of discrimination is human, the issue of anthropocentrism is notable. The aim of this study is then, what is meant by the posthuman, posthumanism, and anthropocentrism and how they are relevant to Guillermo Del Toro's adaptation of *Pinocchio*.

**Keywords:** *Pinocchio*, Carlo Collodi, Posthumanism, Anthropocentrism, Marginalisation

### Short Biography

Nedim Emre Özkaş is an undergraduate student at the Department of English Language and Literature at TED University. His research interests are contemporary literature, postmodernism and posthumanism in literature.

## From Colonizer to Colonized: Imperialism and its Ecologies in Ella Hickson's *Oil*

Oğulcan Çakır, Ankara University

As a result of capitalism, fossil fuels became one of the most valuable sources of energy in the world as well as the leading cause of global warming. The high demand for fossil fuels has, in turn, led to the exploitation of nature through colonial and imperial conquests. Theorists like Murray Bookchin, focusing on the dangers of a human-centred nature and ecology, argue that capitalism or systems relying entirely on fossil fuels instead of renewable energy sources are the primary cause of anthropogenic environmental change. Although all the ecocritical approaches condemn fossil fuels in general, different branches such as social ecology and postcolonial ecocriticism discuss the effects of fossil fuels on a social praxis in addition to an environmental one. For instance, social ecologists argue that fossil capitals lay at the heart of human-centred ideologies and environmental problems while postcolonial ecocritics like Elizabeth Deloughrey, claim that fossil fuels have paved the way for imperial subjugation. Ella Hickson's play *Oil* (2016) examines the Oil Age by covering actual and fictive events in a time span of over 150 years. In this respect, it presents the inauguration of the Oil Age in the nineteenth century, its peak and decline in the twentieth century, and its obsoleting in the twenty-first century. It examines the effects of capitalism on ecology connecting the key moments in the history of the British oil industry through the experience of May, a woman who leaps through time, and her daughter in different periods, respectfully, in the years 1889, 1908, 1970, 2021, and 2051. Such leaps in history function to demonstrate the transformation of the British Empire from an eminent colonizer, pursuing natural resources of multiple countries, to a state of being colonized by China after the discoveries of new resources and technological developments. On this basis, *Oil* dealing with imperialism, capitalism, and ecological problems will be discussed in the framework of social ecology and postcolonial ecocriticism to the way *Oil* criticizes capitalism and imperialism and predicts the future of the nations that depends on capitalism, fossil economies and non-renewable energy sources.

**Keywords:** Imperialism, Social Ecology, Postcolonial Ecocriticism, Capitalism, Fossil Fuels

### Short Biography

Oğulcan Çakır is currently a senior undergraduate student at Ankara University, working on his graduation thesis on the employment of rhetoric in theatre of the absurd. His areas of research are environmental and sustainability studies, interdisciplinary studies of humanities and environment, British drama and theatre studies, Irish drama and theatre studies and media and film studies. He is planning on working on the relations of Gilles Deleuze and Félix Guattari's interpretation of rhizomes and contemporary ecocritical approaches and their reflections in British and Irish theatre in his graduate studies.

## Breaking the Chain with Writing: Different Abuses in Anne Enright's *The Gathering*

Ömer Faruk Ayma, Ege University

This paper focuses on Anne Enright's *The Gathering*, concerning mainly the character, Veronica and different kinds of abuses present among her narrative. In this study, I will analyse the novel by dividing my given concept, abuse, into three different parts. First, I will discuss the most distinct among the three, which is sexual abuse. Then, I will move on to psychological abuse. Unlike the sexual abuse, psychological abuse concerns not only Veronica but also nearly every character in the book. Like Veronica's choice of the moment, she starts her story with Ada, the abuse begins with Ada and respectively pass to Veronica's daughters. Lastly, I will demonstrate the social abuse in the novel from a perspective of how Ireland affects the life of Veronica. Social abuse is when a person whose rights are taken over by someone, such as the freedom of speech and the right to travel. That said, I state that in Veronica's case, the victimizer is not a person; it is modern Ireland. My purpose in this paper is to show that Enright, in her novel *The Gathering*, demonstrates sexual, psychological, and social abuse, all of which shape the past the reader sees from Veronica's traumatic memory and the present.

**Keywords:** Anne Enright, Trauma Narrative, Abuse, Irish Literature, Generational Trauma

### Biography

Ömer Faruk Ayma is a senior undergraduate student at Ege University in the Department of English Language and Literature. He also has an undergraduate minor program certificate on psychology and a minor degree in brand communication. His research interests include narratives of trauma, psychoanalysis, diaspora, drama, and contemporary fiction. He is also interested in performance arts.

## Understanding a Genderless Society in Le Guin's *The Left Hand of Darkness*

Ömer Orkun Oktay, Middle East Technical University

Biases towards gender and perceived gender roles have been a common topic of discussion for novelists for centuries, which includes the works of Ursula K. Le Guin. In one of her novels, *Left Hand of Darkness*, Le Guin explores how gender bias affects people's thinking. In the novel, Le Guin introduces the reader to the people of Gethen, who spend an overwhelming majority of their lives not having a gender and only develop either male or female genitals during a time called kemmering. The story is narrated through the eyes of Ai, a human male who was sent to Gethen as an ambassador in order to convince Gethenians to join an interplanetary trade network. Gethenians are not burdened by societal expectations of gender roles as anyone can give birth at different times and they have no wars even though political tensions are present amongst different countries. Ai's binary way of thinking prevents him from fully appreciating the complexities of Gethenian culture and even though he is open-minded and displays interest in learning and adopting, he is still distrustful towards Gethenians and mostly refers to people using masculine pronouns. Le Guin uses Ai's struggle in adapting to a genderless world as a unique worldbuilding tool. This paper will focus on gender expectations and how these expectations shape people's way of thinking as well as the way Le Guin challenges these perceptions by creating a world devoid of gender.

**Keywords:** Ursula K. Le Guin, Gender, Bias, Societal Expectations, Worldbuilding

### Short Biography

Ömer Orkun Oktay is an undergraduate student of Foreign Language Education at Middle East Technical University. His main research interests include 19<sup>th</sup> and 20<sup>th</sup> century British and American novels.

## Continuum of Patriarchal Psyche through the Language in *The Bluest Eye* by Toni Morrison

Pakize Defne Durusoy, Ankara University

In *The Bluest Eye*, Toni Morrison aims to convey the devastating effects of patriarchy on women through female characters. The plot includes racism, oppression, sexism, and rape, and a narrator who is a small girl and a feminine language. Yet, except for other elements of fiction she fails in the usage of feminine language. Instead, she uses patriarchal language unconsciously as opposed to her intention of creating feminine writing, which is called *écriture féminine* as the suggestion of French feminism. Jacques Lacan's theory of the psychological development of the infant and Carl Gustav Jung's archetypes of anima and animus explain Morrison's unconscious usage of patriarchal language. Lacan's theory and *Symbolic Order* suggest that language shapes the unconscious since an infant's birth. On the other hand, Jung's archetypes of anima and animus suggest that a woman is born with a masculine psyche within her. When both Lacan's and Jung's suggestions are taken into consideration, it is seen that Toni Morrison uses patriarchal language in her novel unconsciously because her unconscious and masculine psyche in her body is oppressed by the binary patriarchal language. In other words, the masculine psyche becomes the patriarchal oppressor of her unconscious because of the language. Thus, she cannot go beyond the patriarchy and create feminine writing. This study aims to evaluate and analyze the novel *The Bluest Eye* by Toni Morrison in terms of patriarchal language usage in light of Jacques Lacan's and Carl Gustav Jung's suggestions

**Keywords:** French Feminism, *Écriture Feminine*, Lacan, Jung, Anima/Animus

### Short Biography

Pakize Defne Durusoy is a fourth-year student at the Department of American Culture and Literature at Ankara University. She studied business administration with a full scholarship at Başkent University, and graduated as the highest-ranked student in Business Administration department in 2017. She decided to change her career path after graduation and started studying American Culture and Literature at Ankara University in 2019. She can speak German and English, and she is interested in gender studies. She aims to have a career as an academic in the department of American Culture and Literature in the long run.

## A Portal into the Mind: A Psychoanalytic Reading of Neil Gaiman's *Coraline*

Saadet Sari, Ankara University

Neil Gaiman's *Coraline* (2002) tells the story of the nine-year-old Coraline Jones, who feels neglected, bored and has a hard time adapting to the rapid changes that happen around her after she moves to the Pink Palace with her parents. Soon after she moves to the Pink Palace, she discovers a door that opens to the "other world," in which Gaiman introduces a number of gothic and fantasy elements such as ghosts, buttons for eyes, and a talking cat. This other world includes an "other mother," "other father," and the "others" of everything, mirroring the real world of Coraline on a surface level, all of which she can have access to by means of this door. A door as a portal to another reality in the book complies with the concept of "liminal space." First introduced by the anthropologist Arnold Van Gennep, the liminal space refers to a state of transition. It is not the cause or the outcome, but it is what is in between—the exact state of going from one place to another. Liminal space is especially crucial for personal growth and finding one's identity. This psychoanalytic reading of *Coraline* suggests that, with the help of her limitless scope of imagination, Coraline creates this uncanny fantasy world that serves as her liminal space, which at the end helps her resolve the conflicts she experiences throughout the book.

**Keywords:** Liminality, Uncanny, Fantasy, Identity, Children

### Short Biography

Saadet Sari was born in Manisa, in 2000. She completed her high school education in Ankara. She is now a fourth-year student at Ankara University, where she is majoring in the Department of English Language and Literature. She is particularly interested in fiction and dark fantasy horror. Her other areas of interest are cinema (specifically European cinema), English and Russian literature, and watercolor painting. She intends to continue her education in literature and pursue a career in academia.

## Uncertainty in Speculative Fiction

Zeynep Betül Bayar, Ankara University

Speculative fiction presents that the future is not limited to the realities and the norms of the present and it attempts to unveil the possible outcomes that the unbeknownst future can produce. In accordance with this, Aldous Huxley proposes that "... a book about the future can interest us only if its prophecies look as though they might conceivably come true," in the foreword of the 1947 reprint of *Brave New World*. However, when the speculations of fiction about the future stem from chaos and a lack of order, rather than being shaped with absolute certainties and order, it can evoke greater fear and catastrophe in a text. Correspondingly, Alexandra Kleeman challenges the widely known ways of presenting an apocalypse such as zombies or artificial intelligence's takeover in her short story "You, Disappearing" by proposing a polite, quirky and slow-paced apocalypse with a sense of humour that is full of uncertainties which prevent people from comprehending its nature and building solidarity against it. Kleeman offers an apocalypse in which things disappear without an order causing humanity to be in such a desperate position that any precaution they take develops into something insignificant. The story shows the mindset of people facing the unknown and their coping mechanisms regarding their predestined defeat and the futility of their attempts. Unlike what Huxley suggests, Kleeman manages to build a future that is beyond the understanding of humans' comprehension in her story and takes the futility of human struggle as the centre.

**Keywords:** Speculative Fiction, Aldous Huxley, Alexandra Kleeman, Apocalypse, Conceivability in Fiction

### Short Biography

Zeynep Betül Bayar is a forth-year student of English Language and Literature at Ankara University. She is interested in contemporary short fiction and cultural studies. Upon completing her undergraduate studies, Zeynep Betül Bayar intends to apply to graduate school in order to expand her knowledge in the field of literature.

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## PART 2: CREATIVE WRITING

### POSTER PRESENTATIONS

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## **You, My Purity**

Ahmet Utku BAL, TED University

The work I present is a poem titled “You, My Purity”. It deals with the aftermath of a passionate love story. The perspective of the lover holds this love as something divine and, accordingly, the very same love that he feels is the agent of his demise. Although the lover is in constant pain due to this love, he also finds comfort in the very same love and even regards it as their saviour. While the presence of the opposing side is not given in the poem, the lover finds them in every single word given. The journey may not end with the lovers uniting once again, but the flame of the said love keeps burning for the lover, which is equally divine. The poem starts with a narrative that could be found in a religious book; a command given to the reader which turns the reader into the lover for a first-hand experience. From this point on, the lover writes the story, reads the story and even includes the reader as a part. On that note, with regards to the lover viewing the love as divine, it could be said that this love is like a religion for the lover and the lover themselves is, in Biblical terms, the father (creator god), the son (the one affected by the creation) and the holy spirit (the connection and the observer). The lover being aware of all the pain caused by the love yet holding onto it like something they couldn’t give up on hints a romantic masochism or loving the idea of suffering for love in other terms. Thus, it is also safe to say that romantic understanding of love, being a lover and using mythical and religious imagery as sources of narrative also had a strong impact during the writing process. Affected by the likes of Divine Comedy, Paradise Lost and Homer’s Illiad and Odyssey, the poem also has subtle hints to myths such as Icarus in addition to the Biblical stories.

### **Short Biography**

Ahmet Utku Bal is a graduate of TED University majoring in English Language Teaching and Psychology, with an interest in literature, especially telling stories using poetry. Reading and analysing many different poems from several different eras, he aims to create his own universe in literature where the “could/would have been”s turn into “had been”s. Using poetry as a way of reaching people and expressing what is worth expressing in such a manner, the ultimate goal of Ahmet Utku Bal is to be a poet who will make people say “yes, I do understand how he felt now”.

## **When You Stumble Upon Yourself**

Mafaz Hawas, Ankara University

The work I present titled “When You Stumble Upon Yourself” Is a short story that deals with a little spirit who is lost within itself but is unaware of that fact. The spirit tries numerous ways of regaining its self, some gentle some violent, but keeps failing. As it is about to succumb to the “darkness” a handy helper approaches it and guides it out on hopes of new beginnings. Both characters question the soul’s journey, its origin, and its potential end, and finally come to the agreement to assist one another to reach its conclusion. The story explores two narrative points: that of a troubled writer (the narrator) and that of a lost artist’s soul. The narrator follows the spirit’s journey in second narration, until this narration is disrupted by the artist’s soul’s sudden awareness of the narrator’s existence. The story also utilises some colour symbolism to describe the spirit’s process to retain back their identity, along with writing and art tools such as the pen, the brush, and the pencil as metaphors to represent the personalities of the narrator and the spirit, as well as the connection between the two. The language difference between the narrator and the spirit is intentional, with the narrator using polished formal language and the spirit using a more simplistic almost childish language to hint at the origin of this spirit and its identity, though it is still left to the reader’s interpretation.

### **Short Biography**

Mafaz Hawas is a third-year student at Ankara University majoring in English Language and Literature with an interest in short stories and narrative styles. Fascinated by the power of stories and narrative in preserving history and aiding in the exploration of the human mind, Mafaz developed a keen interest in studying and producing such works as well. Additionally, Mafaz practices painting and illustration and is self-taught, this is part of a process to polish both these skills to start a career as a children’s book author.

## **D.A.I.R.Y**

Tufan Ufuk Akin, Social Sciences University of Ankara

My book is about a near future dystopia. My purpose is to raise awareness on possible climate crisis. After the third world war, the climatic crisis on Earth has reached to an extreme stage that people started to live under the ground. The world government has been established to fix the earth. The government has monopoly over utilizing technologies that increase CO2 emissions and rare materials like paper, fabric, glass etc. and most CO2 emitting activities are prohibited. There is hardly any automation; every factory and farm is run by human work and made out of natural things. The world government has implanted a device in everyone's body that uses artificial intelligence to track their every motion. You get seized by the purgers if you say anything wrong, harm the environment, or try to go outside of the government controlled area. Our main character is an inspector of government, he visits factories, government facilities, farms and schools on occasion, meets with government representatives, workers, and bosses, checks to see if everything is going according to government plan, and speaks about how the government in New Rome operates. Despite this, he resents everything he sees. He desires to go outside, live in underdome every day. He has kept a diary since he was a young boy, but at a certain point, he makes the decision to write his manifesto in it. The A.I. system that tracks his hand movement makes it necessary for him to write only a little portion of his manifesto on each time by breaking down the words into individual letters and reassembling them in a different part of the paper he is writing to create a logical word.

**Keywords:** Climate Crisis, World Government, Artificial Intelligence, Dystopia, Dairy

### **Short Biography**

Tufan Ufuk Akin is a third-year English Language and Literature student at the Social Sciences University of Ankara.



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